



THE MILLENNIUM FALCON: MAKING A MOVIE ICON!

THE OFFICIAL MAGAZINE | ISSUE 210

STAR WARS

INSIDER

**Exclusive
Star Wars
Fiction!**

An all-new
story inside!

INTERVIEWS:

**Iain
McCaig**

How the prequel
concept artist took
inspiration from his
worst nightmare!

**Rena
Owen**

Playing Taun We, from
Attack of the Clones
to *The Bad Batch*!

Mandalorian Mayhem

*Insider's Top Ten Battles
From The Mandalorian!*

ATTACK OF THE CLONES
THE STAR WARS PREQUEL, TWENTY YEARS ON!



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MAY 2022

WELCOME...



Time flies—especially if you're a fan of a galaxy far, far away. It feels like *Star Wars* Day comes around at an extra point past light speed every year!

Once again, we find ourselves in the merry month of May, a time of year that is so packed with *Star Wars* anniversaries that even the most robust of calendar droids would get a bad motivator trying to keep up with them all. There's the Big One, of course, but we'll be talking about the 25th anniversary of the 20th anniversary of *A New Hope* (1977) in our next issue. This month we're more concerned with celebrating twenty years (twenty...!) since *Attack of the Clones* arrived in U.S. theaters on May 16, 2002. We speak to Rena Owen, the actor who played Kaminoan cloner Taun We, about the making of the movie and her recent return in *The Bad Batch* (2021-present), and we take a look at how *Attack of the Clones* drew upon medieval storytelling for the epic romance between Anakin Skywalker and Padmé Amidala. There's also an exclusive interview with prequel concept artist Iain McCaig, including some inspirational advice for budding *Star Wars* artists.

As ever, we also celebrate all that's new in the *Star Wars* galaxy, as we get the lowdown on *Galactic Starcruiser* from Disney's top Imagineers and explore every episode of *Star Wars: Visions* (2021). Plus, General Grievous is back in a thrilling and exclusive new short story by Richard Dinnick. But first, let's all raise a glass of Sunberry wine to the greatest saga ever told!

May the Fourth be with you!

Christopher Cooper
 Editor

MEET THE CONTRIBUTORS...



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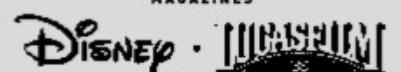
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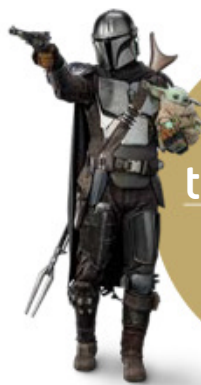
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Happy Anniversary!

It's twenty years since *Star Wars: Attack of the Clones* arrived in theaters.

To commemorate the occasion, *Insider* examines the doomed romance of Anakin and Padmé, and how it echoed classic tales from medieval literature.

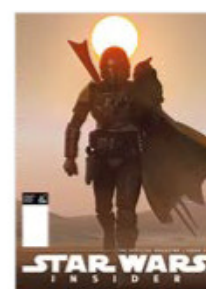


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Insider
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EDITION



COMIC STORE
EXCLUSIVE



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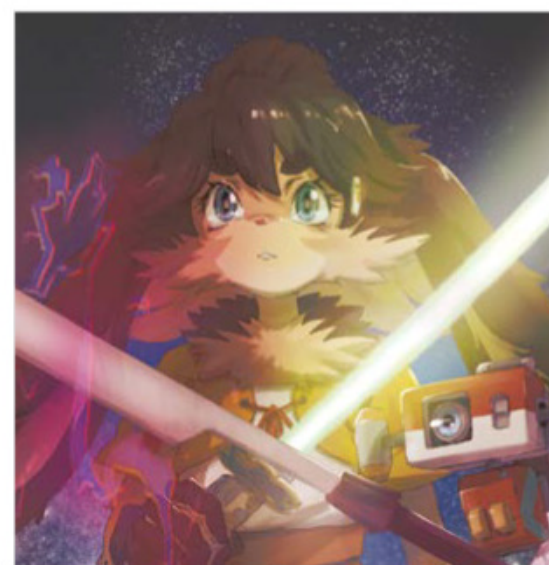
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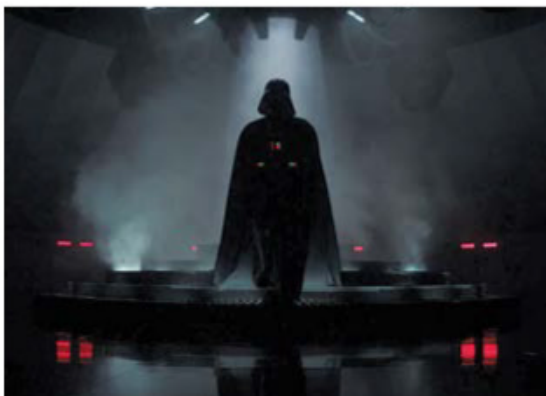
STAR WARS INSIDER LAUNCHPAD

NEWS / BOOKS / COMICS / TOYS / GAMES / FASHION

Hello There!

The Return of a Jedi

Arriving exclusively on Disney+ on May 27, 2022, *Obi-Wan Kenobi*, is the epic new 6-episode limited series from Lucasfilm starring Ewan McGregor as the heroic Jedi Knight.



First announced in 2019, the series is set a decade after the fall of the Republic, long before Kenobi became “More powerful than you can possibly imagine,” at the hands of his former pupil, Darth Vader. A short synopsis released by Disney+ for the series sets the scene: “During the reign of the Galactic Empire, former Jedi Master Obi-Wan Kenobi embarks on a crucial mission. Kenobi must confront allies turned enemies and face the wrath of the Empire.”

Starring alongside McGregor is fellow prequel alumni Hayden Christensen, reprising his role as Kenobi’s dark-side nemesis, with

the promise of another showdown between the former comrades certain to be a standout moment in the long-awaited series.

Kenobi also marks the return of Joel Edgerton and Bonnie Piesse as Owen and Beru Lars, the guardians of Luke Skywalker, and features a host of actors new to the saga including Moses Ingram, Kumail Nanjiani, Indira Varma, Rupert Friend, O’Shea Jackson Jr., Sung Kang, Simone Kessel, and Benny Safdie.

Obi-Wan Kenobi is executive-produced by Kathleen Kennedy, Michelle Rejwan, Ewan McGregor, Deborah Chow (who directed all six episodes), and Joby Harold.



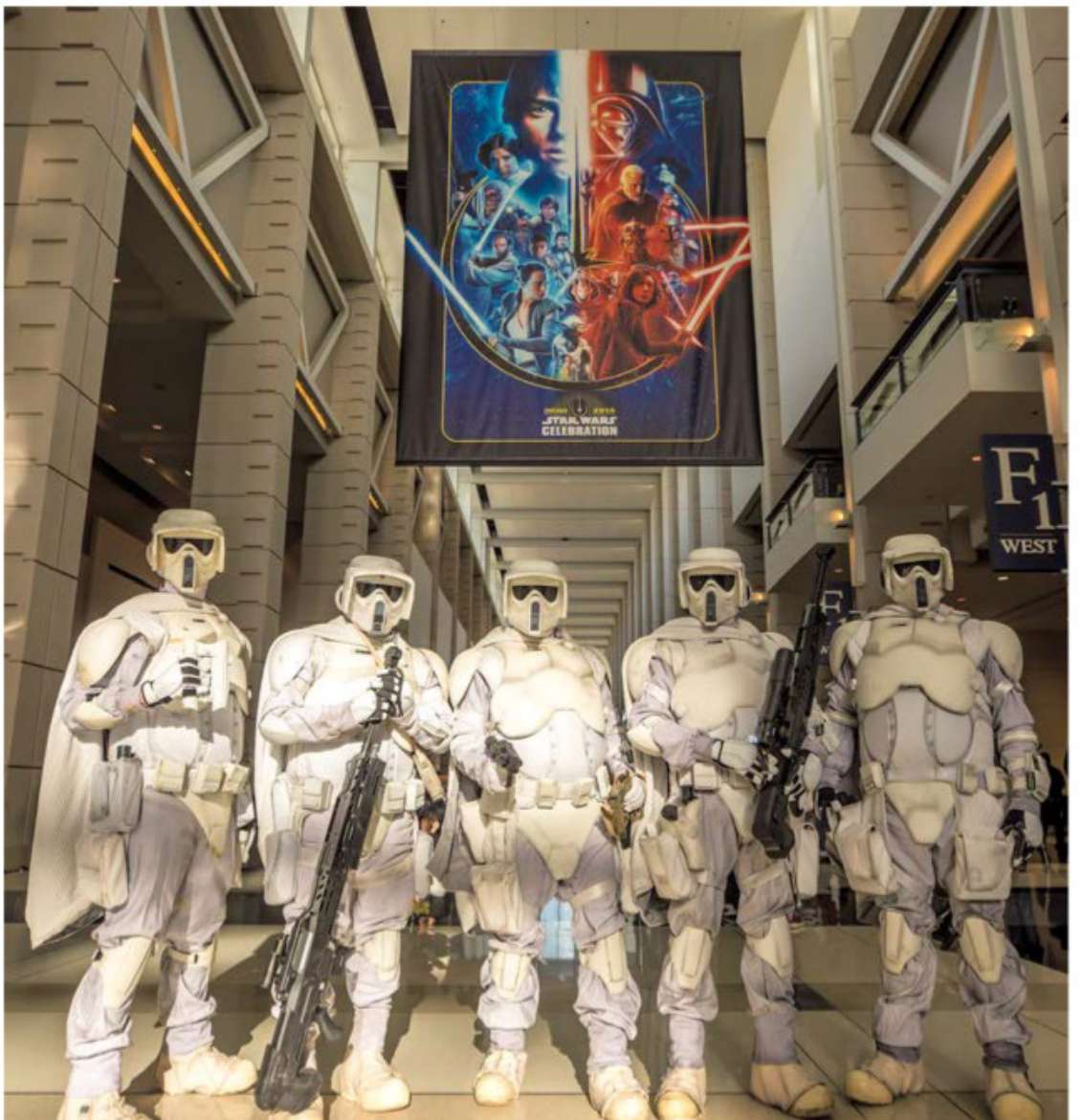
We're All One With The Force

Get Ready for *Star Wars* Celebration 2022

A

fter two years during which circumstances have kept us apart, it's time for *Star Wars* fans to come together at last, as our extended family reunites at *Star Wars* Celebration 2022.

Opening on May 26 and running until May 29, the *Star Wars* community will gather at the Anaheim Convention Center, California, at the world's biggest festival dedicated to the saga. ►



► Featuring amazing panels, guest stars, announcements, and an astonishing array of vendors, one of the biggest ticket draws at the event is the traditional *Star Wars* Art Show, sponsored by Acme Archives. *Insider* spoke to popular artists Joe Corroney and Brian Miller about their exclusive new artworks for the show, and the return of the much-loved convention.

***Star Wars Insider*: What does *Star Wars* Celebration mean to you?**

Joe Corroney: *Star Wars* is such a huge part of my life, going back to seeing the very first film when I was four years old. It has informed everything in my

life and literally put me on the path to becoming an artist. Being around like minded, equally passionate friends and fans from all over the world at Celebration is a very special, unique experience. This event is about so much more than a bunch of movies and tv shows, it's about reunions and forging new friendships too.

Brian Miller: Both Joe and I have met so many amazing people at Celebration over the years. My world is so intertwined with the *Star Wars* community, I cannot imagine life without that family. Whatever excites you about *Star Wars*, you will find other like-minded fans to connect with at Celebration who share your passion.

01 Brian Miller's exclusive artwork for the *Star Wars* Celebration 2022 Art Show.

02 Joe Corroney's *Solo: A Star Wars Story* (2018) composition for the Celebration 2022 Art Show.

Have you had any particularly special moments at the Celebrations you've attended?

JC: Presenting a print of my Princess Leia artwork to Carrie Fisher in person at Celebration Europe. She thanked me by kissing me in front of a huge crowd of fans. I wasn't expecting it and just stood there, stunned in delighted shock as the princess smiled at me, waved at the crowd, and walked away like the royalty she was. It was surreal.

BM: Celebration Orlando in 2017 was especially memorable for me. A collector named Mike called me up while I was busy signing some prints, and said, "I'm standing in line to have Mark Hamill sign your *Star Wars* Celebration exclusive, and he keeps asking who the artist is." Needless to say, I grabbed one of the last copies and ran to the signing area where I found the entrance to Hamill's line. The security guard asked me, "Are you the artist guy?" and before I could answer, he'd ushered me behind a curtain only to emerge right there where Mark Hamill was signing. I was completely gobsmacked and gave him the print, and he said some very nice words about my work before shaking my hand and sending me on my way. It was a blur of a moment but very exciting to meet an actor who'd influenced so much of my childhood and adult life!

Can you explain what the Celebration Art Show is, and what it means to creators such as yourself?

JC: Acme Archives sponsors the Art Show, which is a really special exhibition that features new work by artists who have created official *Star Wars* art for Lucasfilm and Disney. To be a part of the Art Show feels very special because we're able to create brand new pieces of *Star Wars* artwork from our hearts, as fans, and share our love for the saga with everyone attending the event. There are so many talented artists involved, I always feel very fortunate and honored to be a part of it.





BM: It is an incredible honor to be selected by Lucasfilm to be one of the artists invited to create an original illustration for the Art Show. What fans and collectors will see is a fresh perspective on *Star Wars*, brought to life through the imaginations of a variety of talented visual storytellers, each bringing their unique point of view and graphic style to the *Star Wars* galaxy.

Acme Archives are also releasing exclusive prints of your Art Show works for Celebration 2022. How will fans be able to get hold of them?

JC: Each artwork is a limited edition of 250 prints, 200 of which will be available exclusively through Acme Archives, with 50 additional copies to be sold at the event itself. From May

1 through May 14, fans and collectors will be able to preorder prints online through acmearchivesdirect.com, and they will be able to collect their pre-orders or purchase prints at the Acme booth at Celebration. A handful of artists such as myself will have our own booths on the exhibition floor, while Brian and the others will have tables in the Art Show area itself.

BM: The best advice I can give is that fans shouldn't wait until the last day of Celebration to visit the Art Show. Pre-order your favorite Art Show illustrations from Acme Archives to avoid the disappointment of the artwork being sold out when you arrive. With only 250 pieces available from each artist, some artworks will sell out on the first day!

PRODUCTION DIARY

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

IN PRODUCTION

STAR WARS ANDOR

Starring Diego Luna
as Cassian Andor
Disney+

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



Starring Rosario Dawson as
Ahsoka Tano
Disney+

COMING SOON

STAR WARS OBI-WAN KENOBI

Starring Ewan McGregor
as Obi-Wan Kenobi
Disney+

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





More Machine Now Than Man

Darth Vader takes the high ground in epic Mythos style

Having almost succumbed to the fiery wounds he sustained during his duel with Obi-Wan Kenobi on Mustafar in *Star Wars: Revenge of the Sith* (2005), Darth Vader's injuries required him to wear a suit of life-supporting armor—armor

that made him an imposing figure on the battlefield. Sideshow Collectibles' Darth Vader Mythos Statue showcases in breathtaking detail a vision of the Sith Lord in combat, revealing the scars of his past through battle-worn robes. Featuring two portraits of the tragic

figure, including an unhelmeted sculpt that reveals the hate-fueled visage of the former Jedi, the 25-inch tall statue is priced at \$630. Available to pre-order at [Sideshow.com](https://www.sideshow.com) now, this powerful statue is scheduled to ship in the first quarter of 2023.

THE LIGHT SIDE

By Jamie Cosley



Now *I* am the Master

A Vader statue that will strike you down

This unique vision of Darth Vader, based on an illustration by artist Hiromoto-Sin-ichi and brought to 3D life by Kotobukiya, captures the Dark Lord's apparent victory over Obi-Wan Kenobi in *Star Wars: A New Hope* (1977) in stunning style.

Available in May, and priced at \$249.99, the 1:7 scale Darth Vader The Ultimate Evil ARTFX Statue stands at almost 16 inches tall, and comes packaged with a high-quality print of Hiromoto's original artwork, "The Ultimate Evil."



The *Star Wars* DotColumn

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

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

Inside Intel: Mandalorian Armor
StarWars.com uncovers the history, features, and meanings hidden within the iconic beskar armor worn by the likes of Din Djarin and Boba Fett.



Remembering Robert Blalock
Colleagues of Robert Blalock, the Industrial Light & Magic innovator who passed away in February 2022, remember the movie-making magician.



Go Figure
Star Wars author Jason Fry reveals how collecting the classic Kenner action figure range as a child super-charged his interest in storytelling.



Star Waffles

The battle for breakfast begins!

Dominate the dining table as well as the galaxy next time you sit down for your morning meal by firing up the Darth Vader and Stormtrooper Square Waffle Maker from Uncanny Brands! Capable of burning images of the Sith Lord and his white-armored soldier into the surface of perfectly baked waffles, the device is also an excellent sandwich press, and you can even use it to fry eggs (just check they don't belong to Frog Lady first!) Available in stores now, priced \$44.99.

All Wings Report In

Battle the Empire with Bandai

Following the Battle of Yavin, the X-wing starfighter became a symbol of hope and rebellion for a galaxy struggling against the Empire, with its influence continuing into the era of the Resistance. Bandai Hobby Gunpla's X-Wing Star Fighter 1:144 Scale Model Kit gives you the chance to build your very own replica of the iconic starship, complete with S-foil wings that can be switched to attack position. Available now, priced \$9.99.



Deploy the Cosplay!

Direct a Krennic costume to your wardrobe

The moment he arrived on screen in *Rogue One: A Star Wars Story* (2016), Director Orson Krennic became a worthy addition to the pantheon of *Star Wars* villains. His distinctive uniform alone set him apart from other Imperial officers, and Denuo Novo have recreated the Krennic look with an ensemble that's perfect for some awesome Orson cosplay. Each sold separately, the Krennic wardrobe consists of a cap (\$75), tunic (\$350), cape (\$200), and belt (\$75), with the entire collection scheduled to deliver in the second quarter of 2022. For more information visit DenuoNovo.com.

Retro Rebels

New clothes, vintage style

Most of us have a collection of favorite *Star Wars* T-shirts that we've held onto for years, but they may be looking a little tired. Thankfully Mad Engine are on hand with a collection of new galactic tees with a retro vibe. Matching modern fabrics with awesome comic-strip artwork, their latest wave features characters including Darth Vader and his minions, bounty hunters Din Djarin and Boba Fett, and Luke and Leia taking their iconic swing across a Death Star chasm. These future classics are available now, priced \$19.99.



MANDO MERCH



The latest bounty on which to blow your beskar

A Jet Setting Duo

Traveling with the windows down

Who could forget the classic moment Din Djarin and Grogu took to the skies together, jetpacking over the Tython landscape towards Jedi ruins that promised to help reunite the little green guy with his people? The Mandalorian & Child Milestone Statue **A** from Gentle Giant Ltd. recreates that magical moment from the second season of *The Mandalorian* (2019-present), in a 1:6 scale collectible that depicts the heroic pair's take off. The 16-inches tall statue is available for pre-order now at GentleGiantLtd.com, priced \$350.



The Clash in the Cantina

The Mandalorian's all-action (figure) showdown on Nevarro

Relive the deadly standoff between Moff Gideon's forces and Din Djarin and his allies from *The Mandalorian's* Season One finale with Hasbro's *Star Wars* The Vintage Collection Nevarro Cantina Playset with Imperial Death Trooper Action Figure. **B**

Scaled for the popular 3.75-inch Vintage Collection premium action figure range, the set includes a death trooper, ready to menace Djarin and friends (each sold separately), and is available to pre-order at hasbropulse.com, priced \$52.99.

Plush Pals

Seek out these beskar buddies

As we saw in the season finale of *The Book of Boba Fett* (2021-present), a hug is never very far away when Din Djarin and Grogu get together. Now you can hug them too, with a duo of new and immensely cuddlesome itty bittys plush toys from Hallmark. The Mandalorian and The Child **C** can be purchased either individually (priced \$7.99 each) or as an inseparable pair (and why wouldn't you?) from all good toy shops now.



Mando's Refurbed Ride

Din Djarin's new ship gets a LEGO® twist

Forced to use public transport after his *Razor Crest* was blown to smithereens (which he clearly didn't enjoy), fans rejoiced when Din Djarin rebuilt another vintage vehicle on Tatooine in *The Book of Boba Fett* (2021-present). Thanks to LEGO, you too can piece together your own miniature reproduction of the Mandalorian's N1-Starfighter **D**, and the set even comes with LEGO minifigures of Djarin, Peli Motto, Grogu and a BD Droid! Due in stores this June, priced \$59.99.

Book Club

Legends from the past provide guidance for the future in the Latest *Star Wars* books.



Finding Balance

Obi-Wan and Anakin test their bond in *Star Wars: Brotherhood*

What exactly was “that business on Cato Neimoidia” that Obi-Wan Kenobi off-handedly mentioned to Anakin Skywalker in *Star Wars: Revenge of the Sith* (2005)? The answers are in *Brotherhood*, an all-new hardcover novel by Mike Chen (*From A Certain Point of View: The Empire Strikes Back*), coming this May.

Set after the events of *Star Wars: Attack of the Clones* (2002), *Brotherhood* sees the Clone Wars in full swing and Anakin forced to hide his secret marriage to Padmé Amidala. When an explosion devastates the Trade Federation world of Cato Neimoidia, the Jedi Council dispatches Obi-Wan to defuse tensions and absolve the

Republic of blame. But Obi-Wan’s apprentice isn’t far behind his master, and before long both Jedi must deal with the lethal threat of the dark-side warrior Asajj Ventress.

“*Brotherhood* opens with both Anakin and Obi-Wan recently promoted to Jedi Knight and Jedi Council respectively, yet feeling a bit uncertain about how to go about it,” Chen told StarWars.com. “All while the war accelerates things so quickly that the Jedi charge into battle without a chance to really go, ‘Why are we doing this? Who are these clones?’”

Obi-Wan’s investigation teams him up with a heroic Neimoidian guard, working diligently to combat Separatist forces trying to draw the

planet into a larger conspiracy. Amid the brewing chaos, Anakin crashes Obi-Wan’s party, accompanied by a promising but conflicted youngling. Despite their lingering friction, the two Jedi must find a way to work together to save Cato Neimoidia.

Once a Padawan, Anakin now finds himself on equal footing with the Jedi who instructed him since childhood. “Our two heroes [re] balancing their feelings while trying to live without being tethered to one another,” explains Chen. “The story examines how both of them realize that not only do they need each other, they’re better Jedi and people when they’re connected.”

Published by Del Rey, *Star Wars: Brotherhood* is on sale May 10.

01



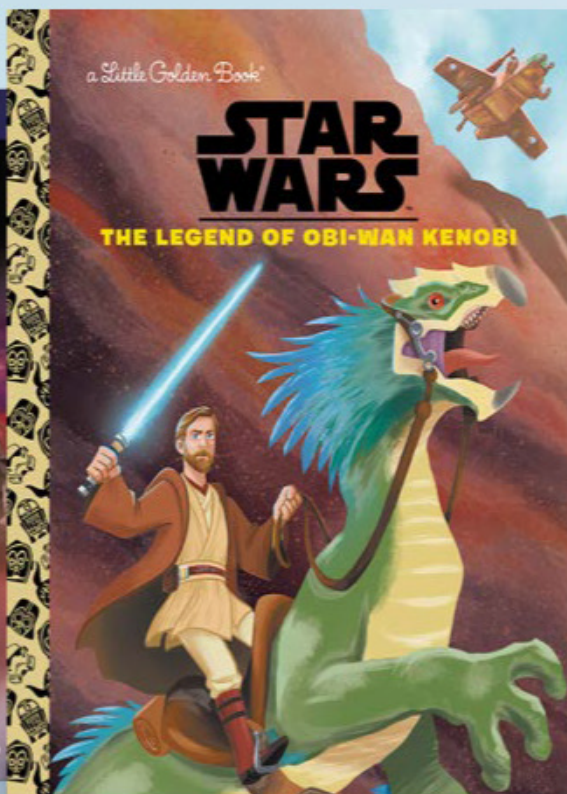
01

Star Wars: The Bad Batch—Hunted!

Star Wars: The Bad Batch—Hunted! is a Screen Comix graphic novel for young readers published by Random House, retelling an adventure from the hit Disney+ animated series through the use of images and dialogue from the show.

In the aftermath of the Clone Wars, the Empire is reshaping the galaxy, and the Bad Batch have a host of ruthless enemies on their tails, including bounty hunters Fennec Shand and Cad Bane, and their former comrade, Crosshair! This 80-page softcover book adapts the Season One episodes “Reunion” and “Bounty Lost” in which the Bad Batch go on the run accompanied by their mysterious young friend, Omega. On sale May 3.

02



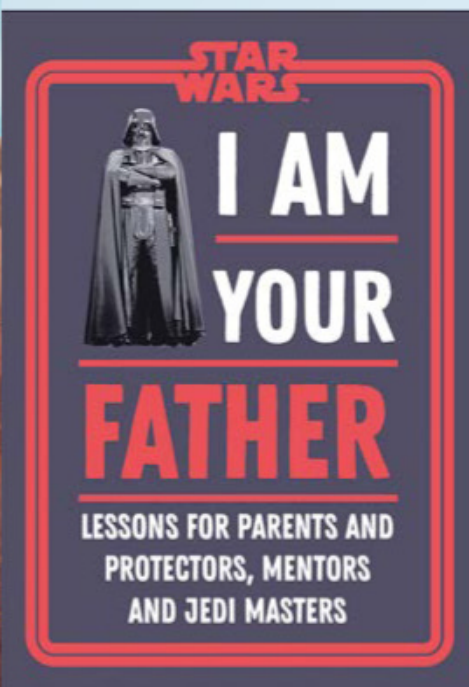
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Star Wars: The Legend of Obi-Wan Kenobi

The latest title in the *Little Golden Book* series stars Jedi Knight Obi-Wan Kenobi in a multi-decade journey from the glorious heights of the Republic to the perilous age of Rebellion!

In this child-friendly, 24-page hardcover, Obi-Wan’s adventures are brought to life through stunning, retro-style illustrations and easy-to-read language that evoke all the emotions of the movies. Relive epic encounters as the legendary Obi-Wan battles Sith Lords Darth Maul and Darth Vader, and uses his time in exile to guide Luke Skywalker on a quest to topple the Empire and restore balance to the Force. *Star Wars: The Legend of Obi-Wan Kenobi* is on sale May 3.

03



03

Star Wars: I Am Your Father

Families can be complicated! Just look at the Skywalkers or the Fetts, or even the almost paternal bond between Qui-Gon Jinn and his Padawan, Obi-Wan Kenobi!

Star Wars: I Am Your Father—Lessons for Parents and Protectors, Mentors and Jedi Masters from DK is a 64-page hardcover book that combines practical parenting lessons with catchy quotes and unforgettable moments from the *Star Wars* saga. Written by Dan Zehr and Amy Richau, the book is packed with lighthearted lessons.

Whether your Padawan is losing focus or heading toward the dark side, this book will help set them on the right track. *Star Wars: I Am Your Father* is on sale May 10.

Comics Roundup

Live life on the fringe in this month's *Star Wars* comics



Guardian of Hope

A Jedi in exile reveals his secrets in *Star Wars: Obi-Wan* #1

Launching in May, *Star Wars: Obi-Wan* is an original, five-issue miniseries from Marvel Comics that catches up with the Jedi during his final days on Tatooine. In this retrospective saga by writer Christopher Cantwell and an all-star array of artists, each issue relates an adventure plucked directly from Obi-Wan's private journals.

The potential material in play spans Kenobi's entire life, from his days as a Jedi Initiate running training missions, to the hard years as a Jedi General commanding troops during the Clone Wars. With such a vast scope, *Star Wars: Obi-Wan* serves as a psychological deep-dive into the mind one of the saga's most vital characters.

"What I love about Obi-Wan is that he is so much a character of

patience and fortitude," Cantwell told StarWars.com. "He holds out hope and keeps that flame going even in the darkest times. He lost his master, his best friend. He's experienced a lot of grief, but he pushes forward [and] waits on Tatooine for decades. He is able to hold onto the glimmers of light amidst the cloak of darkness, [and] every issue thematically deals with his ability to do that as a person."

But even as Obi-Wan looks forward to living out his advancing years in a hut near Tatooine's Dune Sea, his destiny is fast approaching. From a leather-bound journal written in his own hand, Obi-Wan considers a watershed escapade he narrowly survived on Coruscant when he was just eight years old. And issue #1 is just the beginning of his Jedi journey!

"The frame story of the series takes place just weeks before *Star Wars: A New Hope* (1977) begins, so here's Obi-Wan, waiting and sensing that things are about to drastically change," explains Cantwell. "There is going to be some culmination of his destiny. And, just like what happens for us all when we face some of our greatest challenges, he is wrestling with it internally. It's this wrestling that is causing him to reflect on his past. He's searching for [the] strength and wisdom he's gained over his lifetime, wanting it to reinforce his readiness to face his fate."

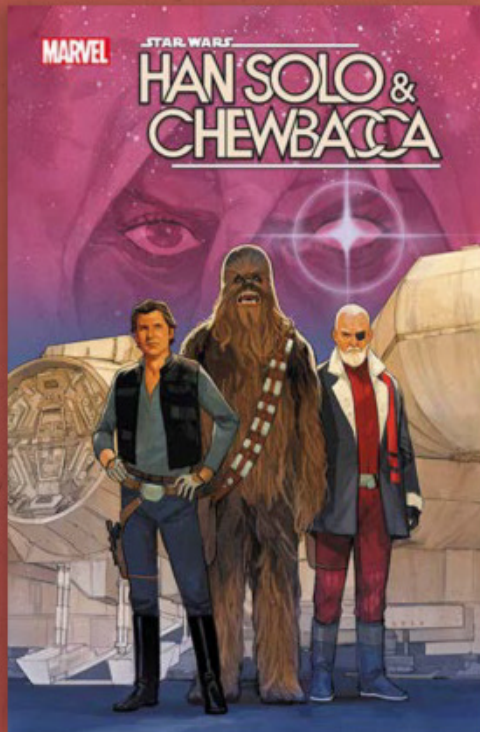
Star Wars: Obi-Wan #1 features a cover by Phil Noto, with variant covers by E.M. Gist, Peach Momoko (pictured above), and Ario Anindito also available.

Krrsantan: Star Wars Tales #1

The black-furred Wookiee warrior known as Krrsantan made a towering impression on awed audiences when he charged onto *The Book of Boba Fett* (2021-present) on Disney+. But to many comics fans, seeing Krrsantan on-screen was like catching up with an old friend because the mighty former gladiator debuted in Marvel's *Star Wars* comics, and this May Marvel is issuing a collection of the character's most memorable adventures. From the depths of the gladiator pits to the heights of freelance fame, it's wall-to-wall Wookiee action in this standalone that collects material from *Star Wars* #14-15 and #20, and *Star Wars: Doctor Aphra* Annual #1.

***Han Solo & Chewbacca #3***

The story of two scoundrels continues with *Star Wars: Han Solo & Chewbacca* #3, written by Marc Guggenheim with art by David Messina and a cover from Phil Noto. This monthly series follows Han and Chewie a few years before *A New Hope*, with their latest adventure seeing Han trapped on a skyscraper's uppermost floor as armed security guards close in from every side. Since escape seems impossible, should Han do the unthinkable and ask the Empire for help? *Star Wars: Han Solo & Chewbacca* #3 ties into the events of *Crimson Reign* and features a guest appearance from Han's lost love, Qi'ra.

***Crimson Reign #5 (of 5)***

Wrapping up the *Crimson Reign* saga following the tumultuous events of "War of the Bounty Hunters," issue #5 of this limited series sees writer Charles Soule and artist Steven Cummings reveal the final plan enacted by Lady Qi'ra. As chaos blooms in the Galactic Empire, Qi'ra scores a crucial victory in her ultimate quest of eradicating the Sith. But Qi'ra is about to learn a sober lesson—if you underestimate Emperor Palpatine, you pay the price! *Star Wars: Crimson Reign* #5 features a cover by Leinil Francis Yu, and a variant cover by Steven Cummings.

**Incoming**

Don't Miss These
Upcoming Releases

**MAY*****Doctor Aphra* #21**

Marvel Comics

Writer: Alyssa Wong

Artist: Minkyu Jung

Cover Artist: W. Scott Forbes

***Bounty Hunters* #23**

Marvel Comics

Writer: Ethan Sacks

Artist: Natacha Bustos

Cover Artist: Giuseppe Camuncoli

***Darth Vader* #23**

Marvel Comics

Writer: Greg Pak

Artist: Raffaele Ienco

Cover Artist: Paul Renaud

***Star Wars* #24**

Marvel Comics

Writer: Charles Soule

Artist: Ramon Rosanas

Cover Artist: Carlo Pagulayan

JUNE***Doctor Aphra* Volume 4**

Marvel Comics

Writer: Alyssa Wong

Artist: Minkyu Jung

Cover Artist: Sara Pichelli

***Darth Vader* Volume 4**

Marvel Comics

Writer: Greg Pak

Artists: Guiu Vilanova and

Raffaele Ienco

Cover Artist: Ryan Stegman





Luminous Lore

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

The Next Phase!

More from *The High Republic* coming this Fall

If you're already feeling lost without new stories from the High Republic era, fear not as the saga will continue this fall with Phase II of Lucasfilm Publishing's epic initiative.

The finale of Phase One left the Republic in disarray, the dream of Starlight Beacon shattered and the Nihil onslaught seemingly unstoppable. How the second phase will address this state of affairs is currently top secret, but Lucasfilm Publishing have revealed the titles and authors of the first tranche of books to be released this October.

Zoraida Córdova is the writer of Del Rey's first adult novel for this new phase, entitled *Star Wars: The High Republic: Convergence*, while George Mann is behind the middle grade novel, *Quest for the Hidden City*. Young adult novel *Path of Deceit* is the next entry from Justina Ireland, one of *The High Republic's* architects, which she will co-author with newcomer Tessa Gratton.

On the comics front, Dark Horse returns to the *Star Wars* fold along with *The High Republic: Quest of the Jedi*, written by Claudia Gray. Daniel José Older will also be writing an original



graphic novel for Dark Horse, while Marvel Comics' *Star Wars: The High Republic* ongoing series relaunches in October, under the watchful eye of writer Cavan Scott. Finally, Charles Soule is working on a new comic for Marvel following the adventures of Jedi and talented cook Porter Engle, AKA, the Blade of Bardotta!

Taking fans behind the scenes of the era, Kristin Bayer—*Star Wars Insider* writer and host of *This Week! In Star Wars*—is writing *The Art of Star Wars: The High Republic*, to be published by Abrams and featuring new interviews with authors Claudia Gray, Daniel José Older, Justina Ireland, Cavan Scott, and Charles Soule, along with insights from artists including Iain McCaig, Ario Anindito, Harvey Tolibao, and more.



Artist: Jama Jurabaev



Republic Roundup

PHASE ONE AVAILABLE NOW

Light of the Jedi

Writer: Charles Soule
Del Rey, Adult novel

A Test of Courage

Writer: Justina Ireland
Disney Lucasfilm Press, Middle grade novel

The Great Jedi Rescue

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

Into the Dark

Writer: Claudia Gray
Disney Lucasfilm Press, Young adult novel

The Rising Storm

Writer: Cavan Scott
Del Rey, Adult novel

Race to Crashpoint Tower

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

Out of the Shadows

Writer: Justina Ireland
Disney Lucasfilm Press, Young adult novel

Tempest Runner

Writer: Cavan Scott
Del Rey, Audio original novel

Showdown at the Fair

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

The Fallen Star

Writer: Claudia Gray
Del Rey, Adult novel

Mission to Disaster

Writer: Justina Ireland
Disney Lucasfilm Press, Middle grade novel

Midnight Horizon

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

The Battle for Starlight

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

THE MOST CELEBRATED HEROES AND THE VILEST OF VILLAINS!



SOFTBACK | \$24.99 EACH

Discover the iconic heroes of the light side and villains of the dark side in these lavishly illustrated volumes. Including classic interviews with the key players behind the characters including, Mark Hamill (Luke Skywalker), David Prowse (Darth Vader), Carrie Fisher (Leia Organa), Ray Park (Darth Maul), Harrison Ford (Han Solo), Ian McDiarmid (Emperor Palpatine), and more.



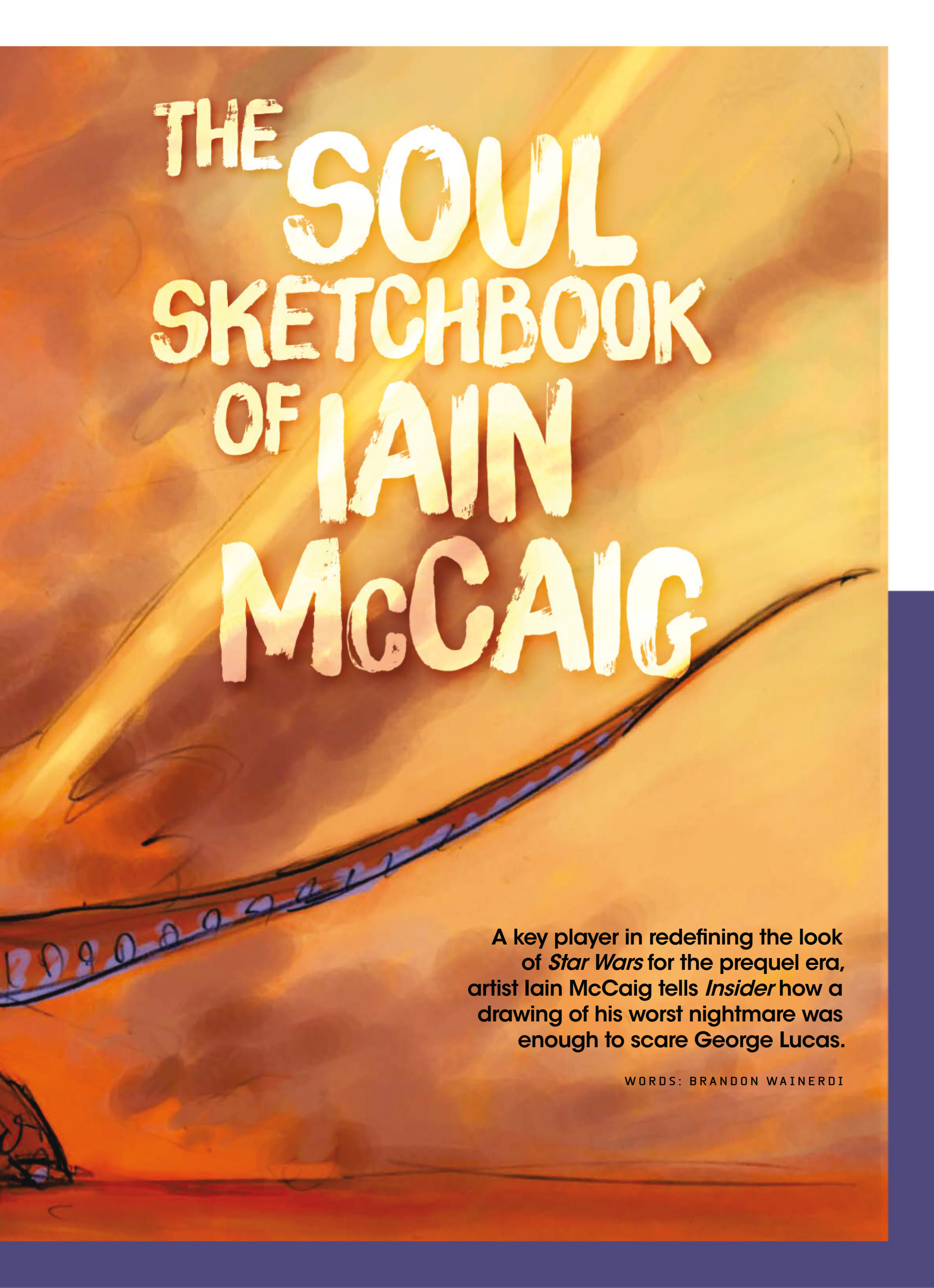
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01 Obi-Wan Kenobi rides a varactyl in concept art by Iain McCaig for *Star Wars: Revenge of the Sith* (2005).



THE SOUL SKETCHBOOK OF IAIN McCAIG

A key player in redefining the look of *Star Wars* for the prequel era, artist Iain McCaig tells *Insider* how a drawing of his worst nightmare was enough to scare George Lucas.

WORDS: BRANDON WAINERDI

02 Artist Iain McCaig at work.

03 Concept art of Han Solo and Chewbacca for *Solo: A Star Wars Movie* (2018) by Iain McCaig



native of California, Iain McCaig grew up in British Columbia, Canada, before training at the Glasgow School of Art in Scotland. Having lent his creative talents to the *Star*

Wars galaxy for almost three decades, some of his most iconic designs include the villainous visage of Darth Maul, the royal regalia of Queen Amidala, and, most recently, the legendary look of *The High Republic* publishing initiative.

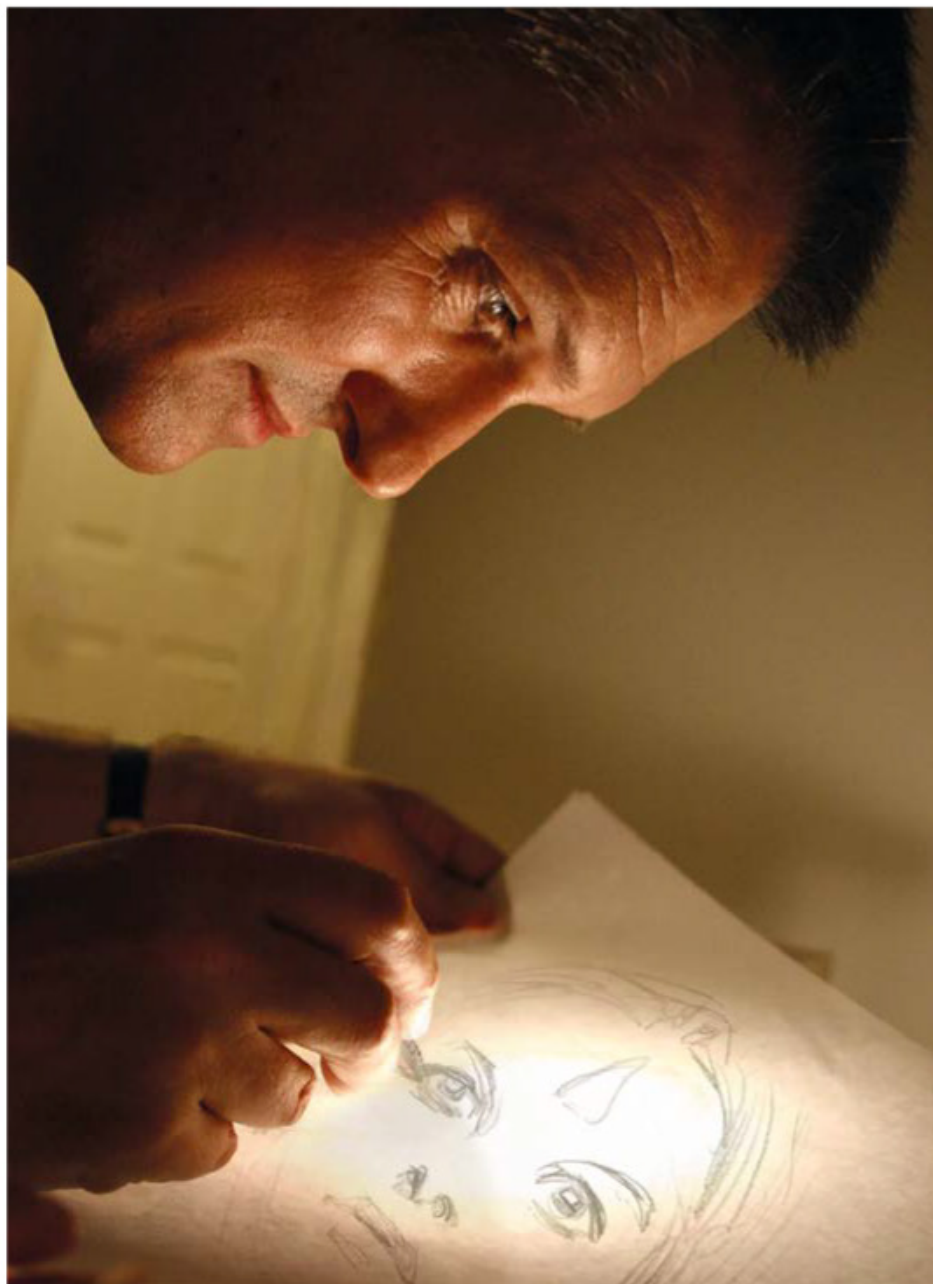
Star Wars Insider caught up with the artist, writer, filmmaker, and storyteller, to learn about his *Star Wars* career and sources of inspiration.

***Star Wars Insider:* What were your earliest childhood inspirations?**

Iain McCaig: My family were all storytellers, full of tales and never-ending bedtime stories.

I grew up amidst a dragon's horde of books and comics, television and movies, stacks of *Famous Monsters*, *National Geographic* magazines, and the Holy Grail: a complete set of the *World Book Encyclopedia*. In the beginning, I never separated pictures from words.

02



03



My biggest inspiration was Ray Bradbury, who filled my head with so many images that I had to either run to the drawing board to empty them out, or watch my head explode.

My earliest art memories are sitting under my dad's drawing table, where stray pencils, pastels, sketchpads, and art books—as well as extremely colorful curses—rained from above. I grabbed the materials and books and dragged them under the table, where I taught myself to draw.

When I was fourteen, my parents moved back to the United States from our home in Victoria, British Columbia. Somehow, I convinced them to let me stay, without any supervision, in our house in Canada. They left me with a reel-to-reel tape recorder, a 16mm camera, and a typewriter. Instead of the usual teenage mayhem, I started making radio plays, shooting movies, and writing pulp fiction.

Where did you gain your first professional experience within the film industry?

It happened before I graduated from Glasgow School of Art. During the break between my third and fourth year, I visited my family in San Francisco, and managed to get a summer job at Korty Films in Mill Valley.

It was a dream job, blocking out animations for a segment on *Sesame Street* called “Thelma Thumb,” and helping create a trailer for an animated feature film they were pitching, called *Twice Upon a Time* (1983). I remember sketching a scene while they pitched the trailer to the future executive producer in the next room. That was the first time I heard the voice of George Lucas.

You went on to work at Lucasfilm Games, before moving over to Industrial Light & Magic. How did that come about?

ILM called me in to work on Steven Spielberg's *Hook* (1991), but it wasn't ready to go so I ended up on *Terminator 2: Judgement Day* (1991) instead, assisting an art director named Doug Chiang. Doug was—and is—the best person to help you make the jump to motion-picture hyperspace. He knows what you are capable of better than you do.

On *T2*, he asked me to come up with drawings for the climax of the movie, where the T-1000 struggles to climb out of the pit. He didn't ask if I knew anything about keyframes or character design or how to frame a shot. But I did it, because how could you let someone like that down?

What was your experience of working on the *Star Wars* Special Editions, contributing new designs to the original movies?

I worked on the extended band in Jabba's palace, and my fondest memory is of the new Twi'lek dancer, Lyn Me, although we called her "Blue-la" back then, because, well, she was blue.

At one of our art meetings, George told us about this new dancer, who would be wearing black straps and nothing else. An image popped into my head, and I drew her for him as he watched. George added a couple of straps across her thighs and approved the drawing on the spot.

However, a short while later he came back looking frustrated, saying that ILM had told him that no matter how they wrapped them, there was

THE ART OF IAIN McCAIG MOTHER TALZIN

"I actually drew one more version of Maul for the movie, a personal favorite. Ray Park had not yet been cast, and I thought George might prefer a female villain. I gave her a white face and black markings, with a blood-red costume reminiscent of flayed flesh.

Needless to say, Maul remained male, and my 'Sith Witch' was relegated to the archives. However, years later, Dave Filoni and George Lucas resurrected her for *The Clone Wars* (2008-2014-2020), where she became Mother Talzin, spiritual guide of the Nightsisters."



no way to make these straps stay on. I assured him there was a way, and I would find it!

That night, I sat down with my costume design guru, my then ten-year-old daughter Mishi, and her posse of Barbie dolls. She got right to work making proportionally sized straps out of folded-over black electrical tape. We each took turns wrapping the doll, and then raising the arms until the straps finally stayed on. Mishi's Barbie went to George and then on to ILM. They duplicated the straps, wrapped them the same way, and you can see them in the movie. I did eventually ask for Mishi's Barbie back, and George graciously had it pulled it from the Lucasfilm Archives, where it was stored along with the Ark of the Covenant. Mishi soon pulled the tape off and discarded the doll.

What were your first tasks on *Star Wars: The Phantom Menace* (1999)?

Doug and Terryl Whitlatch had been working at [Skywalker] Ranch for about a year. It was only the two of them, as I recall, with Jill Jurkowitz coordinating the art department. Jill met me on the ground floor of the Main House and we took the elevator down to the floor below. Jill walked me to the art department, where I saw the walls around Terryl already covered in her beautiful marker drawings of exotic alien creatures, while Doug's office was full of his grey marker renderings and gouache paintings of ships, weapons, droids, and planets. And I thought: what on earth is there left for me to do?

Then I noticed that there were not many human beings in the drawings. I asked if I might take on some of those. I found myself in charge of all the human characters:

04 McCaig called in the help of an expert—his young daughter, Mishi—to help him refine the outfit of Twi'lek dancer Lyn Me for the *Return of the Jedi* Special Edition (1997).

04



05 Rarely seen Iain McCaig artwork of Queen Amidala from *The Phantom Menace*.

06 One of McCaig's full-color concept sketches for Queen Amidala's signature costume.

07 Concept sketches for the queen's hair.



06



07



Queen Amidala, Obi-Wan Kenobi, Qui-Gon Jinn, Anakin Skywalker, as well as most of the more human/alien characters, like Darth Maul, senators, Neimoidians, and the Jedi Council.

How did you go about redefining the look of the *Star Wars* galaxy for an era prior to the original trilogy?

George posed the question: “What makes it *Star Wars*, and not any number of other science fiction movies?” Our answer lay in the opening crawl. The story happened “A long time ago,” so that meant it wasn’t an imagined future, or an extrapolation of science or technology. *Star Wars* came from the time of legends and wasn’t really science fiction at all—*Star Wars* was mythology. And we were going back even further in time.

One way to make something feel mythic is to draw inspiration from before the Industrial Revolution. It was a time when most things were still handmade, created with human skill. Searching for a style for the costumes and characters, I studied Alphonse Mucha and the romantic visions of the Pre-Raphaelites, the Orientalists, and Art Nouveau. I emulated their love of nature by roaming Skywalker Ranch, sketchbook in hand, studying the sinuous shapes of the natural world. The result was “Space Nouveau.”

What was your process in creating the now-iconic look of Queen Amidala?

The provided description of the characters was always short and to the point. Amidala was described as “Kind of like Ozma” from *The Wizard of Oz*. That was a good start, but to create real, three-dimensional characters, I like to have one or more real human beings in mind too, to give them a soul. Fortunately, I had just the right role-model for Padmé. Her name was Natalie Portman.

I had seen her in a film called *The Professional* (1994). She was ten or eleven then—just a kid—but she had Ozma’s aura of vulnerability and strength, so I started nudging my designs for Amidala towards Natalie. Eventually, George said something. “Do you know this girl?” he asked. “No sir,” I answered, “but she’s your queen.” Not long after that, George cast Natalie Portman in *The Phantom Menace*.

Did you have someone in mind when you were working on the design for Darth Maul?

As I mentioned, I like to use the essence of a real person to inspire my designs. So, I started enlisting everyone in the art department to pose for me: the head of digital pre-visualization became a sleek Sith Lord with a stylized circuit board on his face, and our production designer emerged with a tattoo-like ink blot across his.

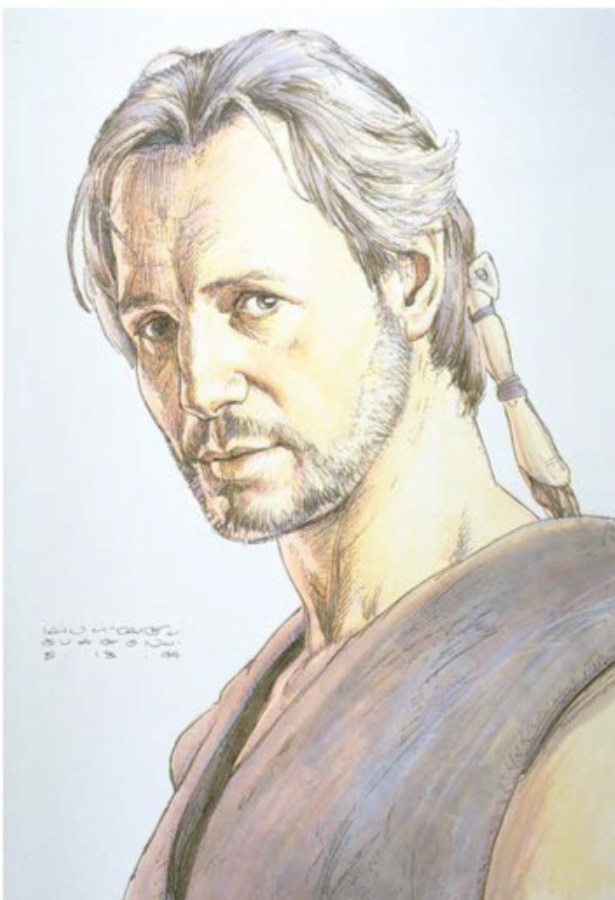


THE ART OF IAIN McCAIG GALAXY’S EDGE

“Getting to work on *Star Wars: Galaxy’s Edge* was an absolutely wonderful experience. Disney’s Imagineering is how I imagine wizarding school—sorcery around every corner. I was called in to help create a cast of characters who would appear throughout the park, and to help design a giant walking creature called Elee. The latter was a remarkable, giant animatronic that would have walked down the main street of the spaceport and interacted with visitors. I don’t think anything I created has made it into the park (yet), but I live in hope!”

In the first draft of the script, George described Darth Maul as, “A vision from your worst nightmare.” I’ve had a lot of worst nightmares, but my worst back then was of a lifeless face with glittering dead eyes and glistening metal teeth peering at me through

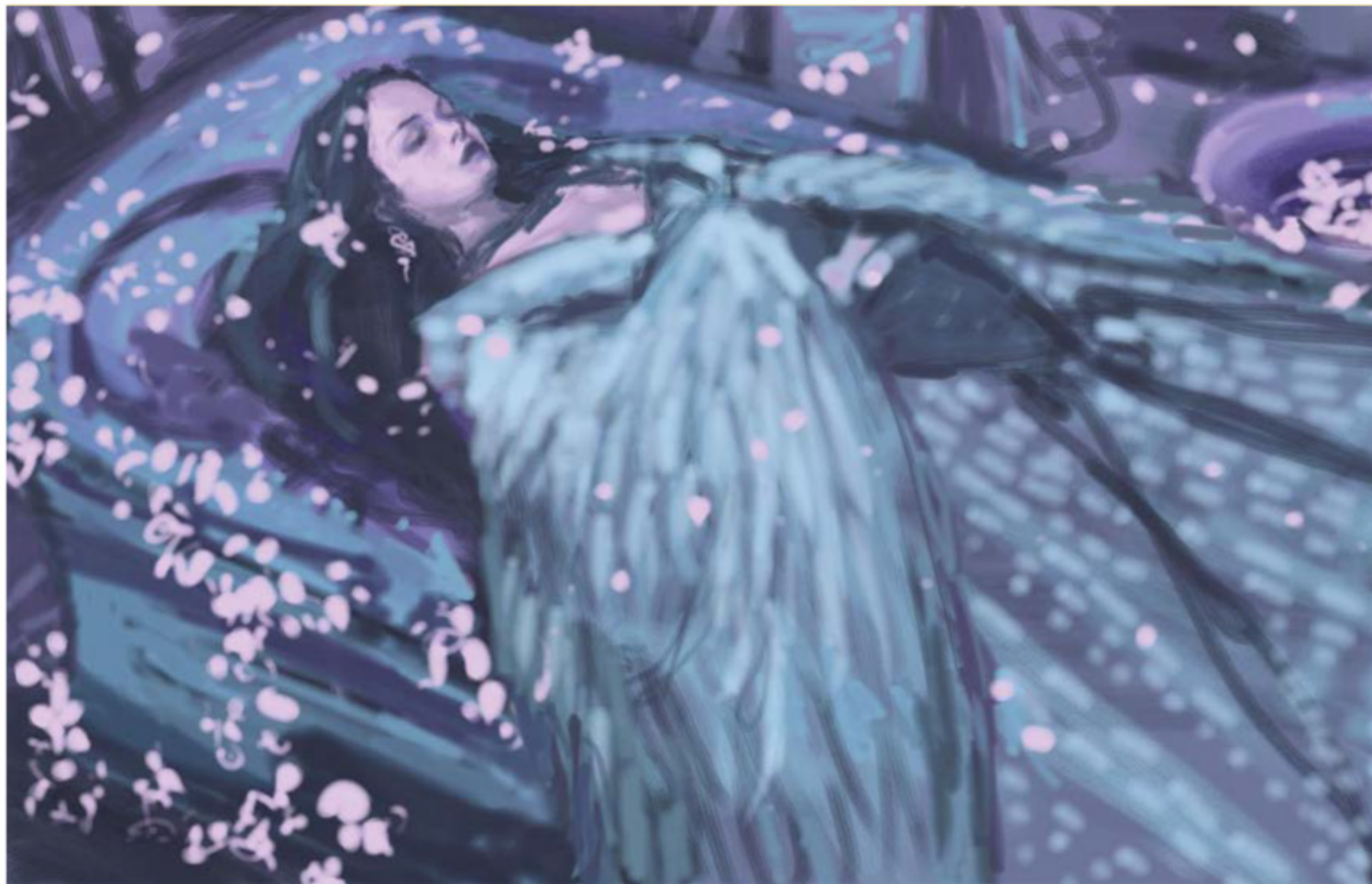
08 A Qui-Gon Jinn character study for *The Phantom Menace* (1999) by Iain McCaig.



08

09 A piece of digital concept art by McCaig for *Revenge of the Sith*. Digital tools had become the norm by the time *Sith* was in pre-production.

10 One of McCaig's earliest concepts for Darth Maul. The look was inspired by his "worst nightmare," as specified in George Lucas' script.



"George always described *Star Wars* as real life, with a little twist"

10



the rain-streaked window of my third floor studio. I drew a stylized version of that image, using red ribbons across the face instead of runnels of rain, and presented it inside a white folder at the next meeting with George. He opened the folder, screamed, then slapped it closed and passed it back to me. "Okay," he said, "Give me your second worst nightmare."

I'd been sure that I'd hit the bullseye. That's when I realized that what I'd given George was my *real-life* worst nightmare. But *Star Wars* wasn't real life. What George needed wasn't a window-peeping serial killer, but something symbolic of evil, my worst *mythic* nightmare. And that was easy: clowns. My earliest memory is being terrified by Bozo the Clown, his dead white face and blood-red smile rising like a moon, on a billboard in Los Angeles.

I needed another real-life face to build on and ended up using my own. I thought the ink-blot idea had potential, so I made some real ink blots, then adapted the patterns to imprint an evil grinning expression on Darth Maul's face. I chose red and black because, in the natural world, red and black means danger. Originally his horns were stiffened blackened feathers, bound to his head with razor-wire. It was Nick Dudman and his make-up team who interpreted my blackened feathers as horns, adding a final devilish look to the new Sith Lord.

11



Filmmaking technology moved into the digital realm during the course of the prequel trilogy. How did your design processes evolve over that period?

The art department grew and changed with each movie. On *The Phantom Menace*, I was mostly working solo on the characters and costumes, and traditionally, with pencil and markers. On *Star Wars: Attack of the Clones* (2002), it was a duet with Dermot Power, who was the first person I'd ever seen use a computer to create concept art. By *Revenge of the Sith* (2005) we had a very large art department, more like a big band in nature, and we were all using computers.

Costume designer Trisha Biggar came aboard at the end of the concept design phase on *The Phantom Menace*. Amazingly, she was able to take my concept designs and translate them into real-world costumes that actually resembled my drawings, for which she has my eternal gratitude.

Following characters that you've helped create through multiple movies is a rare privilege. Mostly it was a delight: designing Padmé's black leather costume and storyboarding Obi-Wan's defeat of General Grievous are two favorites for me. But the story of Anakin and Padmé is ultimately a tragedy, and I confess I shed a tear designing the funeral costume for the young Queen of Naboo, and the grisly look of Anakin Skywalker after his defeat on Mustafar.

12



11 A concept sketch of a scarred Anakin Skywalker/Darth Vader, by Iain McCaig.

12 McCaig returned to the worlds of *Star Wars* to generate concept images for *The Force Awakens* (2015).

Where do you draw your inspiration from, and do you have one recommendation for aspiring storytellers and creators?

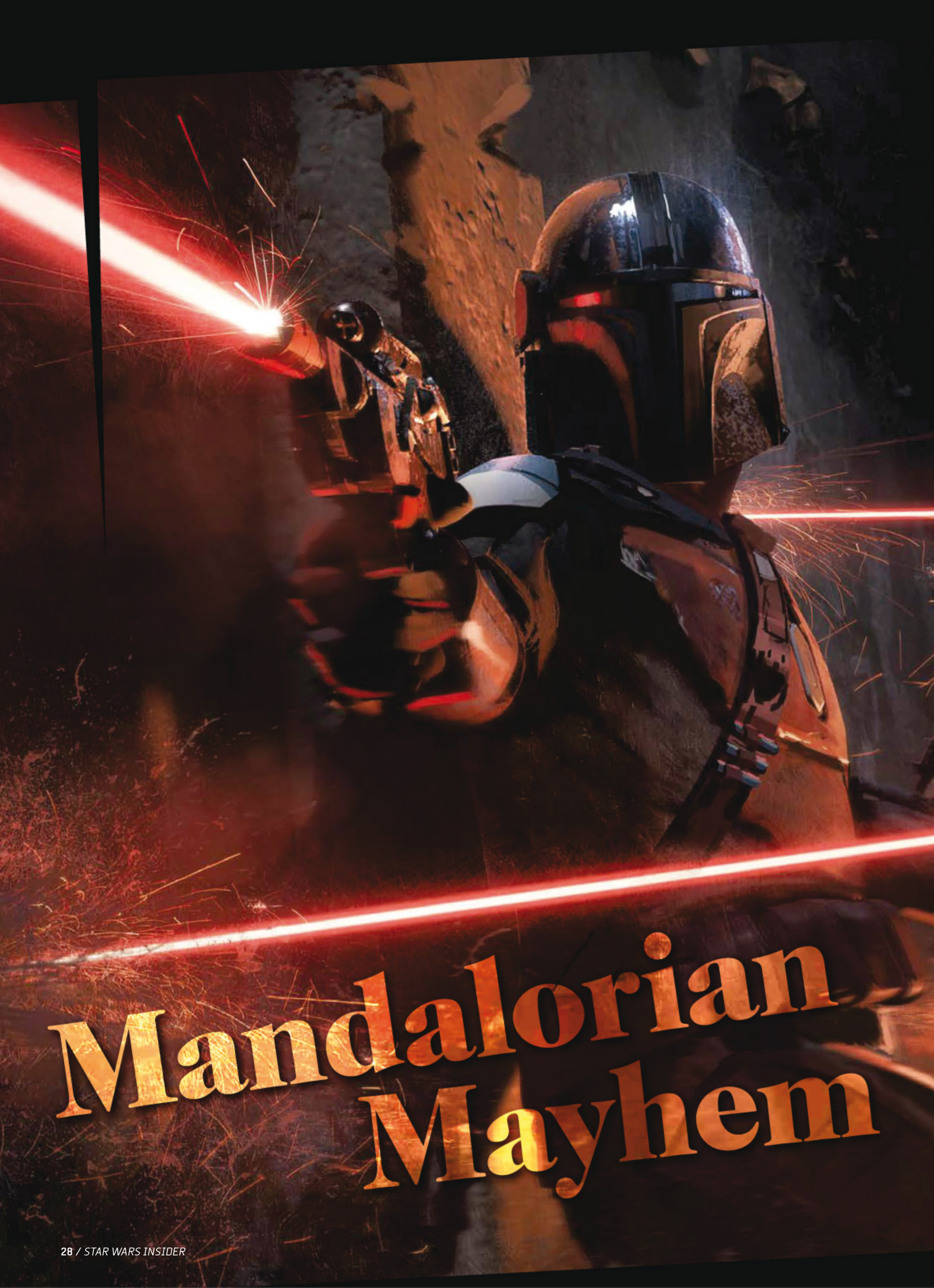
George always described *Star Wars* as real life, with a little twist. That's always where I get my inspiration: real life, the world around me, but most of all from *people*—my favorite fantasy creatures of all time!

My strongest recommendation is to keep what I call a "soul sketchbook." Fill one page a day in the book with things you are passionate about—draw it, write it, tear it out of a magazine, whatever you can to capture its essence. Collect these for six months, then look through the book. What you see on those pages is nothing less than a snapshot of your soul. If you spend the rest of your life sharing *that* with the world, you will never lose your way, and the muse will be with you, always. 🙌




THE ART OF IAIN McCAIG
THE HIGH REPUBLIC

"The pitch that hooked me on *The High Republic* was: 'It's *Star Wars* meets Cthulhu.' The idea of a genuinely scary *Star Wars* was exciting to me. It got even better when I learned it would feature a "Golden Age" of Jedi Knights, similar to the Camelot sagas of King Arthur. Best of all, it was in a time period we had yet to explore. A fresh start for *Star Wars* with quests and monsters...? What's not to like?"



Mandalorian Mayhem



*Insider's Top 10 brawls, fights, and fisticuffs from **The Mandalorian**!*

WORDS: JAY STOBIE

The *Mandalorian* (2019-present) has packed quite a punch in terms of storytelling, character development, and surprise reveals, and when combined with the show's unparalleled action sequences it's no surprise that the Disney+ series has turned out to be a big hitter for the streaming platform. The first sixteen chapters have also proven that bounty hunting isn't just a complicated profession, it's also a physically dangerous one too, as this look back at our favorite fight scenes from the first two seasons proves.

10

Dealing with Death Troopers

■ Trapped in a building on Nevarro with Moff Gideon's Imperial forces gathered outside, Din Djarin and his allies seemed destined for capture—or worse! IG-11, reprogrammed as a nurse droid yet still capable of calling upon his assassin past, swooped in on a speeder bike to provide Djarin with an opening to strike back. Din came out blasting, dispatching two stormtroopers before encountering



a duo of death troopers, the elite soldiers who originally made their fearsome debut in *Rogue One: A Star Wars Story* (2016). In a flash of fists,

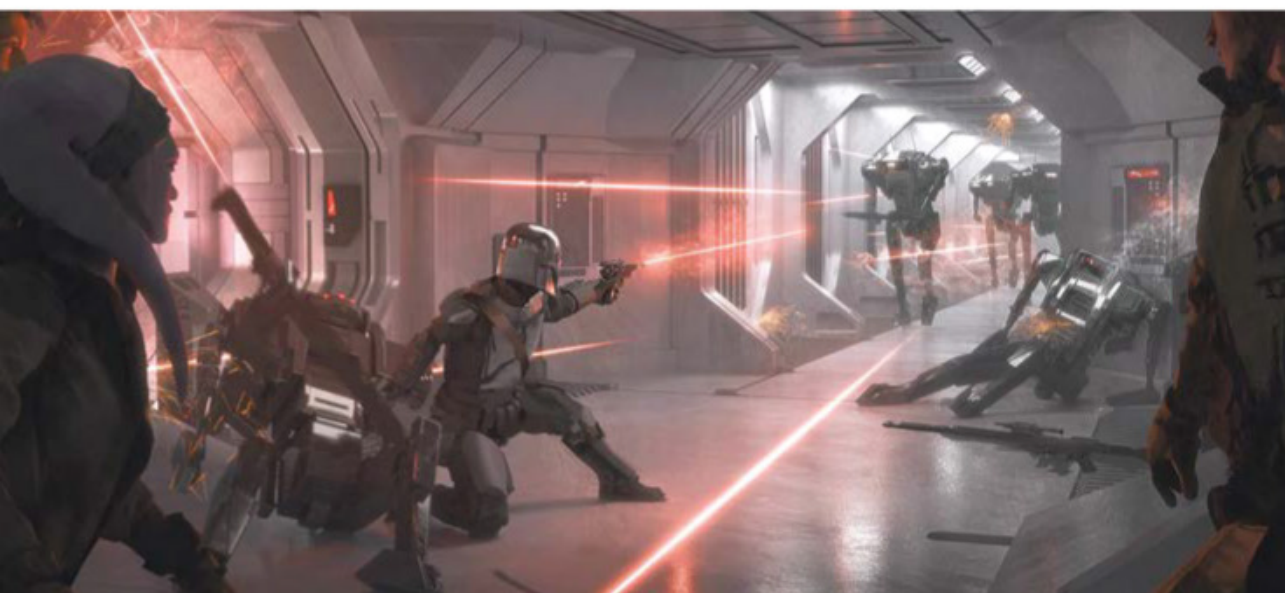
the bounty hunter bested the two assailants, demonstrating that not even Gideon's toughest troops could handle a well-trained Mandalorian.

09

Mando Hates Droids



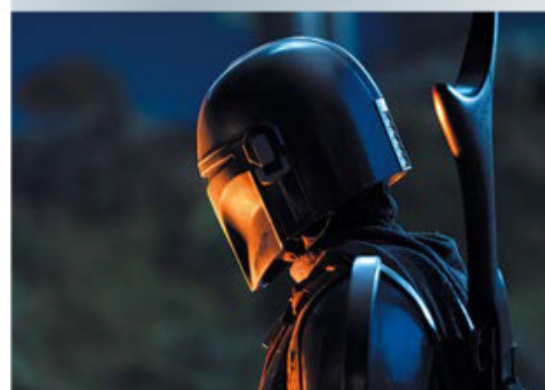
■ In the process of infiltrating a New Republic prison ship, Din Djarin and a team of mercenaries ran afoul of the security droids who patrolled the vessel's hallways. Unbeknownst to his compatriots, Djarin decided to flank the quartet of droids and surprise them with a furious assault that saw him deploy his full arsenal—vibroblade, blaster pistol, flamethrower, whipcord, and bare hands—against the automated New Republic guards. Djarin dismantled his opponents with a graceful brutality, possibly finding motivation from his memory of losing his parents to Separatist droids during the Clone Wars. The performance even dazzled his temporary compatriots, who watched in awe as the bounty hunter made “easy” work of the droids.



SPECIAL MOVES

CLASH OF THE KLATOOINIANS

In an effort to protect Sorgan's farmers, Din Djarin chose to bait a band of Klatooinian raiders into a trap that would discourage the group from pillaging a remote village. After engaging in hand-to-hand combat with the Klatooinian camp's guards, Djarin headed for home, where he courageously charged an AT-ST and destroyed the walker with one of his signature explosive devices.



08

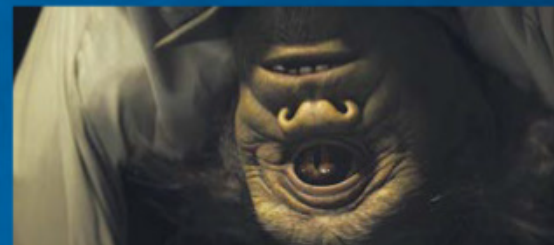
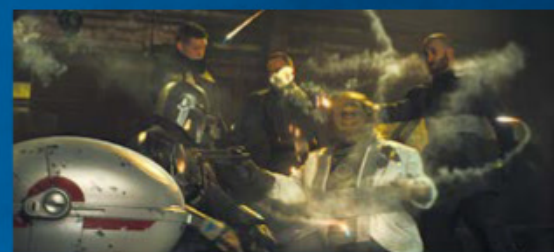
A Backroom Battle

■ Din Djarin expected to encounter trouble wherever he went, particularly when traveling through a barren city at night on the way to an underground fighting den filled with criminals and other malicious characters. On the hunt for other Mandalorians, the beskar-clad hunter attempted to bargain with Gor Koresh for helpful information, but the deceitful entrepreneur had another idea in mind, electing to spring a trap on our intrepid hero. Of course, Djarin was well prepared, taking down the first wave of enemies with “whistling birds” and evading a ferocious dive from a muscular Gamorrean.

In a presentation of well-honed skill and brute strength, Djarin utilized his valuable beskar armor to block strikes,



even finding a way to deploy his helmet as an offensive weapon. With the flick of a wrist, Mando subdued two Zabraks with his vibroblade before turning his attention to a fleeing Gor Koresh. Captured by a whipcord, the hostile leader immediately sought to become Din Djarin’s newest best friend, offering up the location of a Mandalorian on Tatooine. Djarin stayed true to his word when he opted not to kill Gor Koresh by his own hand, but the local wildlife was not nearly as forgiving.



07

Acquiring a Cruiser

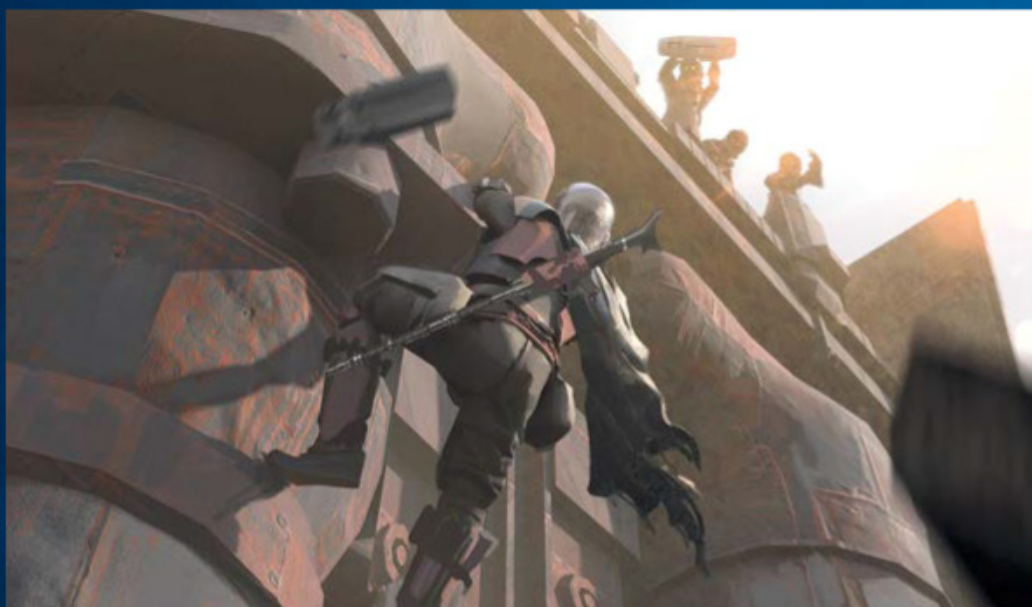
■ You might think that boarding an Imperial starship filled with well-armed stormtroopers would land higher up on our list, and you would have good

reason to wonder why it does not rank at the very top. As impressive as this heist was, Din Djarin benefited from the help of three fellow Mandalorians on this mission. Nevertheless, the cadre was still heavily outnumbered by their Imperial counterparts. Bo-Katan Kryze, Koska Reeves, Axe Woves, and Djarin flew up to the *Gozanti*-class cruiser with their jetpacks and slugged their way through several corridors of stormtroopers.

Once the Remnant forces knew that the “pirates” were actually Mandalorians and defeat was inevitable, the ship’s

commander elected to scupper the vessel rather than permit its cargo to be stolen. Pinned down by blaster fire with precious time until impact ticking away, Djarin valiantly charged the well-armed stormtroopers who guarded the bridge, relying on his beskar to protect him from volleys of lethal energy. At the last second, Mando tossed two charges at his foes and cleared the way for his allies to secure control of the ship.





06

The Jawa Chase

■ Fresh off defending his recently acquired asset—the child, Grogu—from Trandoshan bounty hunters, Din Djarin encountered the discouraging sight of Jawas dismantling his precious *Razor Crest* for parts. After an initial barrage from his rifle disintegrated several Jawas, the scavengers quickly mounted up to make a getaway in their massive sandcrawler. Failing to damage the behemoth from long-range, Djarin pursued the vehicle on foot until he could grab hold of its exterior plating.

Faced with a treacherous climb and many angry Jawas, either of which could send him plummeting from the side of the speeding crawler, Din Djarin battled his way up the vehicle's hull, dodging rocky crevices and falling debris along the way. Upon finally reaching the top of his ascent, Mando was greeted by a wall of Jawas whose weapons stunned the bounty hunter and sent him crashing to the muddy ground far below. Despite his unsuccessful bid to regain equipment from the *Razor Crest*, the sheer challenge of the chase made Din Djarin's efforts that much more spectacular, even though this is one of the few times he failed in his mission.

05

Allying with IG-11

■ Have we mentioned that Din Djarin hates droids? En route to take custody of an unknown target, the bounty hunter was dismayed to see an IG unit approach the kidnappers' encampment to nab the bounty for itself. IG-11's blaster bolts struck their marks with stunning accuracy, but the droid ultimately acquiesced to Djarin's request to split the reward and improve

their odds by working together. In the midst of an intense firefight, the guards trapped the two bounty hunters and brought out a large blaster cannon. This error worked in Djarin's favor, as he commandeered the weapon to wipe out the rest of the thieves.

Though this confrontation was more of a shootout than a brawl, it highlighted Djarin's capacity to look beyond his antagonism toward droids and team up with one for a common goal. Considering the horrors he had faced as a child, this battle demonstrated the bounty hunter's mental courage, a trait which allowed him to weather the trauma of his youth. Admittedly, Djarin did end up shooting IG-11, but, in all fairness, the droid was about to do the same to Grogu at the time.





04

Melee with a Moff

■ The nefarious Moff Gideon held Grogu (one of the few beings in the galaxy with whom Din Djarin had truly bonded) captive aboard his *Arquitens*-class flagship. The Imperial holdout stood as the only enemy in the way of retrieving Din Djarin's ward, yet the bounty hunter offered to let Gideon go—so long as he safely returned the child. As one would anticipate, Gideon drew the Darksaber as soon as Djarin's back was turned, igniting an intense scrape that seemed to be as personal as it was perilous.

Mando's armor withstood the Darksaber's initial salvos before the bounty hunter called upon his beskar staff's ability to block the energy blade. The two parried back and forth, each man trading hits and searching for the upper hand. Djarin showcased a majestic move, kicking his staff in a high arc to swing at Gideon. As the fight progressed, he managed to land enough blows to incapacitate the Moff, securing both victory and Grogu's freedom... as well as the Darksaber, and with it the right to rule Mandalore! Din Djarin achieved perhaps his greatest deed on one of the handful of occasions where he faced an adversary in one-on-one combat.



SPECIAL MOVES

BRAINS OVER BRAWN

Fresh off helping Cobb Vanth vanquish a krayt dragon, Din Djarin and Grogu were enjoying a leisurely speeder ride back to Mos Eisley until a gang of thieves sprung an unfortunate ambush. Outnumbered four-to-one, Djarin dodged blaster bolts and bladed weapons to subdue his first three opponents, but the fourth grabbed Grogu. The bounty hunter used his wits against his final foe, letting his jetpack to drop the last bandit from a treacherous height.



03

The Dark Trooper Disturbance

■ Although Djarin's unexpected friendship with IG-11 significantly improved his perception of droids, Moff Gideon's platoon of fully automated dark troopers focused all their efforts on destroying the Imperial's rivals, ultimately providing the bounty hunter with one of his fiercest fights to date. As the droids prepared to exit their alcoves,



he managed to seal all but one of them in their storage bay. However, a single dark trooper represented a formidable hurdle to overcome, as its exterior was impervious to blaster fire, whistling birds, and even Mando's trusted flamethrower.

The hefty droid overpowered the bounty hunter, punching Djarin's head into the wall. Only his beskar helmet protected Djarin from a swift defeat, keeping our hero alive long enough to

see the dark trooper's comrades doing their best to break through the blast doors. Unable to win through sheer physical fortitude, Din drew upon his intellect, stabbing his beskar staff through the vulnerable underside of the droid's head. The maneuver granted Djarin just enough time to eject the remaining dark troopers into space, supplying himself with a brief respite before their unanticipated return.

02

Trials on the Transport

■ Disguised as Imperial transport troopers in order to enter a top-secret refinery, Din Djarin and Migs Mayfeld were dismayed to witness marauders jump onto their vehicle and try to detonate its cargo. Mando made his way to the roof to fend off the interlopers, but he quickly realized that his disguise robbed him of the benefit of his beskar. As the bounty

hunter blocked a strike from one of the pirates, his less-than-adequate Imperial armor crumbled where his beskar would have maintained its integrity. Regardless of this unexpected disadvantage, Djarin expertly fought wave after wave of the attackers, certifying that his reputation as a warrior was not simply a byproduct of his impenetrable beskar suit.





01

Run-in with the Remnant

■ When Din Djarin decided to betray the code of his guild to rescue Grogu from the Client's clutches, he made enemies of both the Imperial Remnant stormtroopers and the bounty hunters who operated out of Nevarro. To save Grogu from the Remnant and evade the mercenaries who pursued him, Djarin conducted a master class in



the warrior ways of his people. From his explosive charges and whipcord to his vibroblade and flamethrower, Djarin pulled out all the stops to infiltrate the Client's facility, before taking out a small squad of stormtroopers with his whistling birds.

Djarin then had to weather weapons fire from Greef Karga and other guild members, forging a path with his own blaster pistol and rifle. Thankfully, when the hunters had him cornered and hope was beginning to fade, the rest of his covert arrived to even the odds and enable his escape. This engagement not only set the stage for Din Djarin's familial connection to Grogu, it also underscored what Mandalorians could accomplish, both as self-reliant individuals and as a unified force. Though Djarin ultimately needed help on this mission, it was only natural that it came from his Mandalorian brothers and sisters. Why? Well, there's only one answer to that question: This is the way. 🧡



SPECIAL MOVES BESKAR VERSUS THE BLADE

While brief, the scuffle between Din Djarin and Ahsoka Tano in the forest on Corvus gave us our first live-action look at a face-off between a Mandalorian and a Jedi. Beskar armor blocked lightsaber strikes and Tano outmaneuvered Djarin's flamethrower in a dazzling display as the two highly trained combatants battled for supremacy. Luckily, the pair quickly realized they were on the same side.

//
TAUN
WE'S
HERE.
//



Rena Owen, the actor who played Kaminoan cloner Taun We in *Star Wars: Attack of the Clones* (2002), talks to *Insider* about her journey from rural New Zealand to a galaxy far, far, away....

WORDS: BRANDON WAINERDI



With their bulbous eyes and slender frames, the distinctive silhouette of the Kaminoans

from *Star Wars: Attack of the Clones* (2002) were a reference to descriptions of alien visitors to Earth reported following *Close Encounters of the Third Kind* (1978). Ethereal, menacing, and wondrous at the same time, the first member of the “cloners” that we met in the movie was Taun We, played by Rena Owen. Almost 20 years later, Owen returned to the role in *The Bad Batch* (2021-present), and *Star Wars Insider* caught up with her to find out how she approached playing the mysterious, delicate, otherworldly character.

Growing up in the Bay of Islands in New Zealand, Rena Owen always wanted to be a performer of some sort. “I believe that everyone is born to be good at something,” says the actor. “It’s during our youth that we discover what that *something* is. Like most creatives, I was born hypersensitive, overly emotional, and with a vivid imagination. My sisters say I was a drama queen. I say I was just creative.”

It was during childhood that Owen had her first chance to explore that creativity. “We didn’t have cell phones back in those days, so we invented a lot of our own fun and games,” Owen recalls. “I joined the local Maori ▶



01

02



01 Taun We (Rena Owen) introducing Obi-Wan Kenobi (Ewan McGregor) to Boba Fett (Daniel Logan).

02 Rena Owen as Senator Nee Alavar in *Star Wars: Revenge of the Sith* (2005).

Club, where we performed traditional songs and dances on a regular basis, and I *really* loved that. When I got to high school I started doing the high school musicals, as well. I knew then, as a teenager, that I had found my place in the world and that I wasn't cut out to sit behind a desk. When I was on stage, making people laugh and entertaining them, I knew that was where I belonged: as a storyteller."

► **No Guarantees**

However, her youthful passion for performing had to take a backseat in a world where options were limited for a significant proportion of society. "At the end of the 1970s, as a woman in New Zealand, my career options were really restricted to becoming a secretary, a teacher, or a nurse. Growing up in a rural area of the country, I had no role models in the arts. We didn't see brown faces on TV screens or in films. So, I ended up moving to the city to train as a nurse, which I did for three and a half years."

After qualifying, Owen moved to England, eventually studying at the Actors Institute. "It was common for Kiwis to head to London at that time because that's where our music and our influences came from," says Owen. "When I got there, I discovered nightclubs, Boy George, and George Michael. It reinvigorated my creativity and my passion, so I ended up going to drama school part-time, because I knew that I still wanted to be an actor."

03



"I am grateful that I had the courage to follow my heart, because when you pursue the arts professionally, you have this concept of moving into unknown territory. Nothing is guaranteed," the actor continues. "I just wanted to learn how to be a good actor. I wanted to act in theater, I wanted to act on TV, and, ultimately, I wanted to act as a lead role in a feature film."

Owen soon got that chance when she was cast as Beth Hecke, the lead in 1994's New Zealand drama, *Once Were Warriors*. "The director of *Warriors* saw me in a stage role and cast me alongside Temuera Morrison, who played my husband, Jake. And that, incidentally, is actually how we both ended up in *Star Wars*," she reveals.

A powerful film, focusing on a Maori family in turmoil and the incredibly delicate subjects of domestic violence and alcoholism, *Once Were Warriors* was widely acclaimed upon release, becoming

03 Rena Owen returned to voice the role of Taun We in *The Bad Batch* (2021-present).

04 Owen had acted with Temuera Morrison (Jango Fett) previously in *Once Were Warriors* (1994).



"When I was on stage, making people laugh and entertaining them, I knew that was where I belonged."

the highest-grossing movie of all time in New Zealand. "When *Attack of the Clones* started shooting at the Fox Studios lot in Sydney, the casting crew began looking at a lot of Australian and New Zealander actors. The casting director, Robin Gurland, showed George Lucas *Once Were Warriors* and he really wanted to get us in for roles."

While Temuera Morrison was offered the role of Jango Fett, Owen was initially brought in to play a different character to Taun We. "Actually, I was first slated to play Captain Typho, Padmé Amidala's head of security. I thought that was such a cool character, especially getting the chance to play a role with an eye patch," laughs Owen. "A week later I got a call from my agent, who said that they had

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decided to cast Typho as a male instead (Jay Laga'aia eventually played the role), but they still wanted me in the movie. They asked if I would consider playing an alien and, of course, I said 'Sure!' I had a great meeting with George where we tested my voice, and a few days later they called and offered me Taun We."

Having a Blast

Much like the all-digital characters that featured in *The Phantom Menace*, filming for *Attack of the Clones* required the Kaminoan cast to play their parts against the live-action actors and as reference for the visual effects artists at Industrial Light & Magic.

"What a lot of people don't realize is that I did *everything* as Taun We, not just the voice but all the acting and all the movements," says Owen. "George preferred the real actors to be there for all of those computer-generated characters. That's why they're such great

05 Owen describes her on-set experiences filming *Attack of the Clones* as "a total blast!"

characters: you could not create the energy or spirit of a human being via computer at that time.

"You may have seen photos of me with a blue helmet on, with Taun We's face taped onto it," Owen laughs. "That was for Ewan and the other actors to look me in the 'eyes' so they would remember how tall Taun We really was. Whoever came up with that genius idea, it really worked. I had a total blast. When you're not on camera, you're not conscious about what you look like, or what you're wearing. You have way more license and way more fun because you're having to portray everything through your voice and energy."

The chemistry between actors Daniel Logan (who played young Boba Fett), Morrison, and herself was tangible during their scenes together, she remembers. "We had a wonderful time together. A lot of the Australian crew were even making jokes because of our *Once Were Warriors* characters. 'Jake and

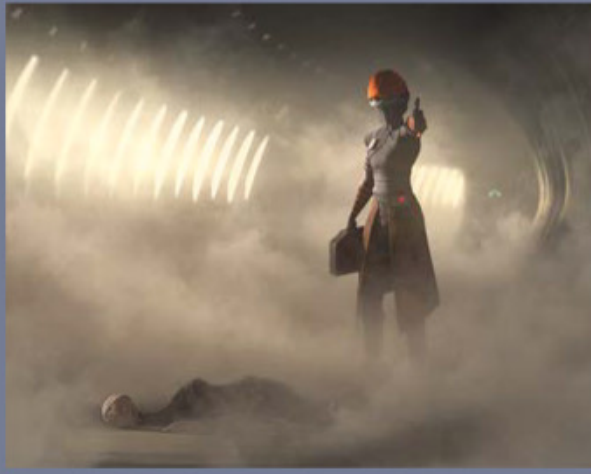
Beth ended up in *Star Wars*!" she laughs.

Still, she did not grasp the enormity of playing a major character in the *Star Wars* galaxy until long after filming had wrapped. "When we finished shooting my scenes, I immediately flew from Australia straight to L.A. to play a small role on Steven Spielberg's *A.I.: Artificial Intelligence* (2001), and I really had no idea what I had just done. When things like that are happening, you don't really pinch yourself and realize that you're in a magical moment."

That revelation didn't come until the release of the movie. "I remember going to the *Attack of the Clones* premiere in 2002, at Grauman's Chinese Theatre, and being overwhelmed by all of the fans. I couldn't believe it!" she remembers. "When we were sitting there, watching the movie for the first time, I turned to the friend who I had brought to the ▶



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"I love Taun We. She was a great character, and the prequels were a great experience for me."

screening, and said, 'Oh, this is quite a big deal, isn't it?' I was blown away. It really hit me when I was invited to go to a convention in Dallas, Texas, and I saw these long lines of wonderful people queuing up for autographs. That's when I realized *Star Wars* is almost like a religion! I have really gotten to know and love the world of *Star Wars* through the fans."

FINDING TAUN WE

For Rena Owen, connecting with Taun We meant getting to know the planet Kamino, but playing a CGI character in scenes shot mainly against green screen meant she needed help visualizing who she was and where she would be.

"On my first day filming, George Lucas showed me a big cardboard cut-out of Taun We, along with some incredible illustrations," the actor explains. "He showed Ewan McGregor and I exactly what we would be looking at as we walked down the hallway to meet Lama Su."

Owen was particularly impressed by Lucas' down-to-earth nature. "Like a lot of people who do extraordinary things, George Lucas is an incredibly ordinary person. I thought he was a fantastic director. When he gave notes about Taun We, they were very specific. He said I should sound very soothing and move with nice, big, flowy movements, which is what I did."

► Missing the Kaminoan

Owen returned to the *Star Wars* galaxy for *Revenge of the Sith* (2005), no longer burdened by a blue hardhat or cut-out face. Instead, she played the Republic senator Nee Alavar, a member of the "Delegation of the 2000," alongside Padmé Amidala, Bail Organa, and Mon Mothma. If that character sounds unfamiliar, it's because she didn't make the final cut, barring a handful of shots on a Coruscant landing pad early in the movie. Some of the deleted scenes can be seen, however, among the extras on the DVD release of the film.

"They invited me back to work on *Revenge of the Sith*, as a full flesh-and-blood character," Owen explains. "I was very flattered, because that meant that I had become part of the family, that stable of people they could trust. They flew me to Sydney, and I was there a whole month filming these scenes about the formation of the Rebellion. When I first read the script, I do remember having a feeling that the scenes might be cut because they weren't intrinsic to the overarching plot of Anakin Skywalker turning to the dark side, but that whole group of senators were so interesting and colorful, and really painted a fascinating picture of Padmé's hopes and fears, both politically and personally."

Since filming the prequels, Owen has remained busy, acting and writing for both screen and stage. Recent roles have included

06 Lama Su dispatched Taun We to pay Cad Bane for his services in "Bounty Lost."

07 Instead she became a victim of assassin Fennec Shand.

several appearances in sci-fi TV series *The Orville* (2017-present), as well as a regular role as Helen Hawkins in *Siren* (2018-2020). In 2021, she returned to Kamino to portray Taun We once again in the Disney+ animated series *The Bad Batch* (2021-present). The Season One episode, "Bounty Lost" saw Taun We hire Fennec Shand to track down Omega (an unmodified clone of Jango Fett), and clash with bounty hunter Cad Bane.

"I love Taun We," says Owen. "She was a great character, and the prequels were such a great experience for me. So, when I got the call about *The Bad Batch* 20 years later, I was really excited to be her again, however briefly."

The fate Taun We met in the episode was as much of a shock for the actor as it was for audiences. "When I read the script and realized she was going to be killed off, I felt quite sad. But Brad Rau, the director, explained the rationale very well, and it was completely right: In order to make the story work, someone had to die who would generate an emotional response from the audience."

Taun We's death foreshadowed the season-ending destruction of Tipoca City, and with it the story of the Kaminoans whose cloning prowess had such a profound impact on galactic history. Rena Owen, however, has her own ideas about her character's unfortunate destiny: "Hey, maybe she can get cloned back to life?!" she laughs. 🙄



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What does Anakin Skywalker describe as "Unconditional Love" in *Star Wars: Attack of the Clones*?

- A) Friendship
- B) Compassion
- C) Forgiveness

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Across The Stars

In celebration of the 20th anniversary of *Star Wars: Attack of the Clones*, *Insider* examines how the movie's blossoming romance between Anakin Skywalker and Padmé Amidala drew from the traditions of medieval storytelling.

WORDS: JAMES CLARKE

Themes and imagery from medieval storytelling have always played their part in the rich tapestry of the *Star Wars* saga. Princess Leia Organa, held captive on the Death Star, was the space fantasy's classic damsel in distress, even if she was more capable than the gallant heroes who tried to rescue her. The Jedi were inspired as much by the knights of Arthurian legend as they were by the samurai warriors of Japanese movies, and Din Djarin's gleaming beskar armor in *The Mandalorian* (2019-present) is a clear evocation of warriors of old.

In vivid contrast, more medieval sensibility is to be found in the galaxy far, far away's greatest love story—the courtly, tragic romance between Anakin Skywalker and Padmé Amidala.

Love and Monsters

The power of love is everywhere in *Star Wars*, whether that be in the passionate attraction between Han Solo and Leia Organa, or the compassionate variety, more concerned with caring for others. The last exchanges between young Anakin and his mother, Shmi, in *Star Wars: The Phantom Menace* (1999) are a good example of the latter.

Passionate love is about the self and one's own satisfactions. When Leia says goodbye to Han in *Star Wars: The Empire Strikes Back* (1980), it's a moment of intense romance in a scene of great emotional crescendo, and the music composed by John Williams amplified this to the point of melodrama. Indeed, describing certain scenes and storylines as “melodramatic” characterizes the mood of Anakin and Padmé's storyline in *Star Wars: Attack of the Clones* (2002). The relationship between the struggling Padawan and sure-footed queen depicted in

the film is steeped in the spirit of medieval romance, with its tales of love and chivalry, and the tension between private life and public duty. In medieval literature men, as well as women, were just as likely to express high emotion in the company of others. And Anakin was certainly unafraid to express how he felt!

In the book *Chivalry*, O.B. Duane wrote that, “The highest glory of any knight was to be worthy of the love of the lady he desired.” In *Attack of the Clones* this was absolutely a motivation for Anakin (he even referred to Padmé as “my lady,” at one point), but he quickly learned that her political assertiveness was echoed in their private relationship. Intensifying Anakin's dilemma, as his relationship with Padmé developed, was his failure to understand that what made him worthy of her love was not his status or power but his fundamental character. The tragedy as it unfolded was that it would be ▶



- ▶ this best self that Anakin eventually abandoned on his journey towards becoming an evil Sith Lord.

Critically, as Duane also notes, as the medieval romance tradition evolved across Europe, “Women soon exerted a power over the knight.” This is an observation that has a powerful place in *Star Wars*: think of how Luke and Han related to Leia and, more particularly, how Padmé embodied this idea. Anakin faced a desperate struggle to balance passion and duty, but Padmé was far clearer on what should be done. Touchingly, the demonstrative language that Anakin used to express his feelings towards Padmé in *Attack of the Clones* was echoed in the demonstrative language that Padmé used in her final moments with Anakin on Mustafar in *Star Wars: Revenge of the Sith* (2005).

With their private passion and bond to each other so affected and complicated by external forces, Padmé and Anakin echo the characters of Tristan and Isolde, the tragic lovers from chivalric legend whose story has been retold by poets and writers since the 12th century. Tristan, too, was tasked with escorting a princess, Isolde, on a long journey (to marry the King of Cornwall), but along the way they fell in love thanks to a magic potion. Tristan was a knight, with much the same charisma, ability, and capacity for kindness that Anakin had had since childhood. In some versions of the story, Tristan and Isolde even experience nightmares about the future, and the fate of the lovers—just like those of our *Star Wars* heroes—is often doomed thanks to the machinations of others.

Medieval Melodrama

The tragic romance in *Attack of the Clones* was not only expressed through the characters’ wishes, desires, fears, and failings in terms of the choices they made and the words that they said: it was enhanced for the audience in the music that John Williams composed for the film’s soundtrack. “Across the Stars” is a recurring thematic piece that speaks to the movie’s

“Padmé and Anakin echo the characters of Tristan and Isolde, the tragic lovers from chivalric legend.”





connection to the traditions of the medieval romance. Music scholar Frank Lehman said of “Across the Stars” that it captured what he called a “pastoral quality,” in terms of the happiness of Anakin and Padmé’s courtship on Naboo, yet the composition also hints at the doom-laden aspect of their relationship and the crises swirling around it.

The term pastoral is very much connected to the medieval image of courtly love, gardens and rural settings that are to be found far away from the corruption and compromises of the city. Recall how happy Anakin and Padmé are during their picnic on Naboo. Now think about what tends to characterize so much of what happens in the corridors, streets, and chambers of Coruscant.

The presentation of Padmé’s family home on Naboo was informed by the courtly quality that is inherent to its real-world filming location, Villa Balbaniello on Lake ▶

- 01 Anakin and Padmé: tragic lovers from across the stars.
- 02 Anakin’s determination to protect Padmé led to him making several foolhardy decisions.



CHIVALRY IS NOT DEAD

The Jedi code speaks to the medieval concept of chivalry, a system of values that knights in the Middle Ages were expected to abide by. Both Obi-Wan Kenobi and Qui-Gon Jinn would remind younger wards that the Jedi were not warriors but “guardians of peace and justice.”

Luke Skywalker’s understanding of this teaching provided the moving resolution to his story in *Star Wars: The Last Jedi* (2017). In that critical moment, Skywalker was serving not only his community (the Resistance) but, more specifically, his sister—the woman to whom the knight had expressed his allegiance.

Looking from the salt flats of Crait to the desert sands of Mos Pelgo in *The Mandalorian*, other chivalric deeds were undertaken by Djin Darin and Cobb Vanth, the image of medieval knights in armor on a mission to slay a (krayt) dragon to protect the innocent.

► Como in Italy. In the 2002 book *Star Wars: Mythmaking: Behind the Scene of Attack of the Clones*, by Jody Duncan, George Lucas revealed that, “I needed Anakin and Padmé to wind up at some romantic spot on Naboo and [Villa Balbaniello] was perfect.” The Italian gardens of the villa immediately invested the fantasy of *Star Wars* with a medieval reference point.

In the medieval tradition, the garden offered lovers a safe space in which to express their growing affection. Padmé and her “security detail” were able to talk openly in the surroundings of a decorous balcony garden on Naboo.

Almost all of the scenes that unfold at Padmé’s family home are defined by the “melodramatic

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“Across the Stars” provided the emotive soundtrack to a series of close-up shots that illustrated the growing intensity of the moment. Then they kissed...”

mode” of storytelling. This was exemplified in the scene that ended with the couple’s hesitant first kiss. In a wide shot that emphasized the beauty of the setting, Anakin and Padmé were shown walking together across a balcony overlooking a lake, against blue shadows punctuated by brilliant red flowers. “Across the Stars” provided the emotive soundtrack to a series of close-up

shots that illustrated the growing intensity of the moment. Then they kissed... and the music cut abruptly as Padmé pulled away. “This film is even more of a melodrama than the others,” Lucas himself acknowledged during filming.

The same poetic style was employed during Anakin and Padmé’s fireside conversation, where they discussed the

impossible barrier between their growing love and the demands of their duties. Anakin spoke openly and honestly: “I’m in agony... You are in my very soul. What can I do? And I will do anything that you ask,” he continued, the dialogue entirely in the tradition of the medieval chivalric style. It may be a million light years away from the more direct realism of Leia Organa and Han Solo’s, “I love you,” “I know,” but works in a classical way perfectly suited to the prequel’s aesthetic.

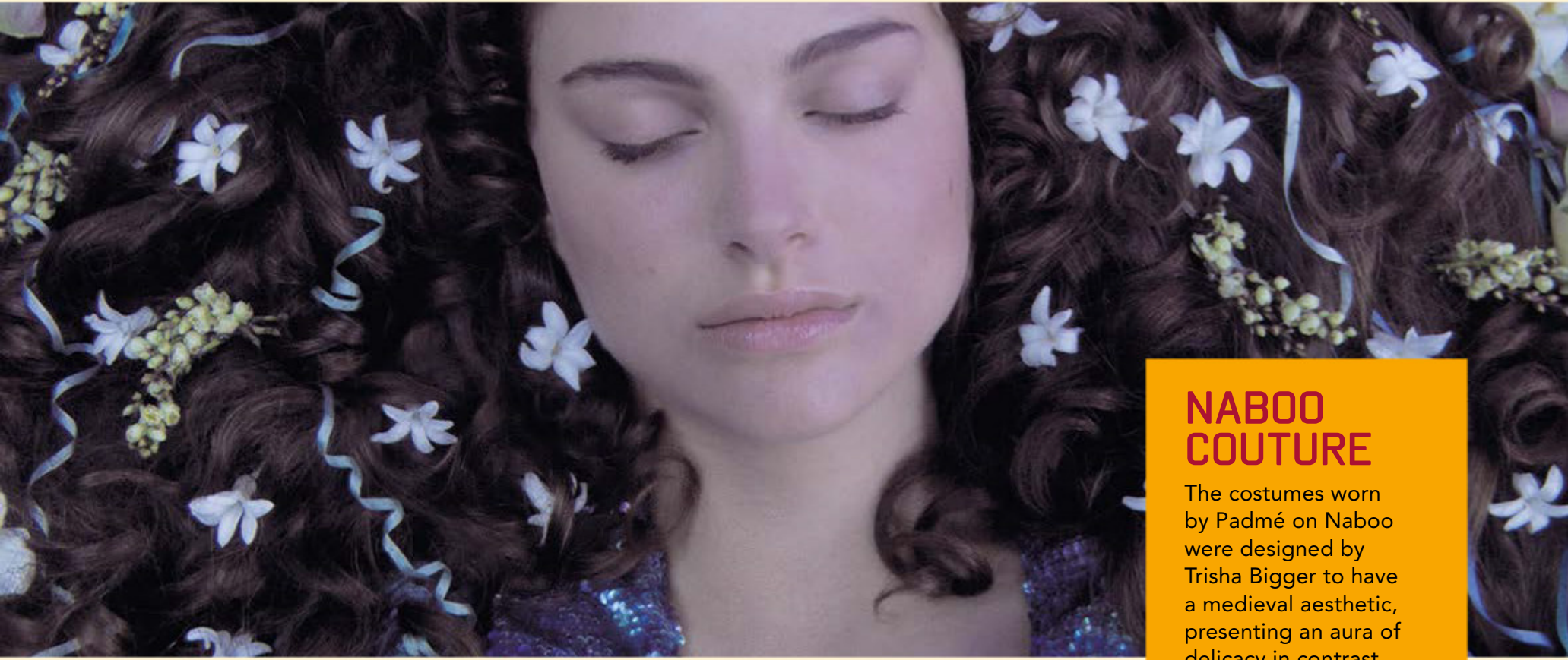
Romancing the Tone

When *Attack of the Clones* was released in May 2002, the magazine *Vanity Fair* ran a cover image that was chosen to capture the essence of this second episode, and it focused on the medieval romance of the movie rather than its galactic adventure.

This romantic aspect of *Attack of the Clones* also guided the work of artist Drew Struzan, who was responsible for illustrating the original theatrical poster for the film. True, Jango Fett may have dominated the foreground, and Obi-Wan Kenobi looked ready for a fight, but our attention was almost entirely captivated by the intimate portrait of Padmé

03 Floral motifs and a softer, natural look epitomised Padmé’s character when away from the hotbed of the Senate.

04 A tender moment for the lovers.

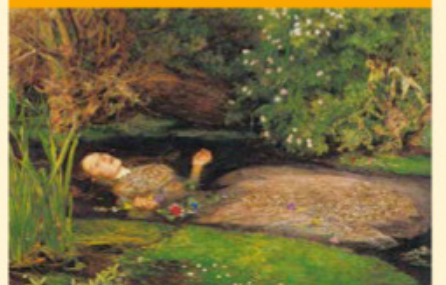


NABOO COUTURE

The costumes worn by Padmé on Naboo were designed by Trisha Biggar to have a medieval aesthetic, presenting an aura of delicacy in contrast with her clothing for public-office.

In a conversation between Biggar and *Star Wars* novelist E.K. Johnston for The *Star Wars* Show in 2020, the costume designer explained that Padmé's Naboo costumes allowed the character to express something more "authentic" about herself: "She's able to express how she would like to look when she's at home, or alone. Instead of being encased in her clothing."

Padmé's funeral costume in *Revenge of the Sith* was influenced by the painting *Ophelia* by the artist John Everett Millais (below). Millais was a member of the group of British artists known as The Pre-Raphaelites, and aspects of their visual style were influenced by medieval subjects.



and Anakin. It's an image that riffs on the romantic tone of theatrical one-sheets from the mid 20th century, which were also referenced for *Star Wars: The Empire Strikes Back's* (1980) original poster, which featured Han and Leia in a very cinematic embrace.

The Cambridge Guide to Medieval Romance says that medieval love stories would typically "focus on themes and problems of family, marriage, lineage, progeny..."—a turn of phrase that neatly summarizes the entire Skywalker saga too, and the stakes that were often uppermost in the minds of

05 Padmé at peace. Death due to a "broken heart" was the tragic fate of the former queen.

06 Anakin and Padmé's secret wedding ceremony on Naboo.

those battling in a galaxy far, far away. Such themes were bound together in the dialogue-free final scene of *Attack of the Clones* as Anakin and Padmé wed, a scene made even more striking because tonally it had the visual quality of medieval fine art, rich in both color and symbolism. Drenched in the golden light of a setting sun, a cloud in the sky hinted at trouble ahead; Padmé's wedding gown was delicate, intricate, and innocent, while Anakin's robes echoed the silhouette of his dark future persona; and his artificial hand held in Padmé's captured a note of tragedy that quietly intruded upon their idyllic courtly romance. 🌌



06

COMETH THE HOUR

Author George Mann reveals how his twin childhood obsessions with *Star Wars* and storytelling, and a love of horror movies, led to a career in writing and his arrival in *The High Republic*.

WORDS: MARK NEWBOLD

COMETH THE MANN

A

fan of the saga since childhood, George Mann has become increasingly ubiquitous within the *Star Wars* galaxy, writing for IDW Comics' *Star Wars Adventures*

as well as the trio of fan-favorite books—*Myths & Fables*, *Dark Legends* and *The Life Day Treasury*. We sat down with George to find out about his storytelling journey.

Star Wars Insider: Can you remember when *Star Wars* first entered your world?

George Mann: My first experience with *Star Wars* was when my grandad took me to the cinema to see *Star Wars: The Empire Strikes Back* (1980). I was about four years old, and it was one of the first films I saw at the cinema. From that point on I was completely obsessed with it. It fired my imagination as a little kid, but it was seeing R2-D2 that really did it.

After the movies had come and gone I moved onto other things, but for a long time I read the Marvel UK comic reprints, and then as a young adult I got a job in a bookshop and started reading *Star Wars* novels, so it never really went away.

When did you know that you wanted to be a writer?

I always knew. As a kid I made up stories all the time. I'd fold sheets of paper together to make little books and illustrate them myself. I rented a PC when I moved to Sutton Coldfield (a town near Birmingham in the U.K.) to work in a bookshop, but the only software it had on it was a word processor, so I thought to myself, "I might as well write a story." Once I'd started, it reminded me just how much I loved making stories. Working in the bookshop at the time, I was well connected to what was going on in publishing. I was reading a lot too, and after writing a few short stories and making some abortive attempts at writing a novel in order to learn the craft, I decided I wanted to be a professional writer.

My first book, *The Mammoth Encyclopedia of Science Fiction*, was published in 2000, and a couple of years later I had some fiction published



03

"As a kid I made up stories all the time. I'd fold sheets of paper together to make little books and illustrate them myself."

came back to me and said, "We've read this, we really like it. If you finish it, we'll publish it." Amazingly, that turned into a multi-book deal, and I had my break.

I moved into publishing and went to Games Workshop to run the Black Library. I wrote a lot of Doctor Who, including a *War Doctor* novel that was very successful, and I'd reached the point where I was turning away writing work



04

01 "The Dark Wraith." Illustration by Grant Griffin for *Myths & Fables*.

02 Grant Griffin's cover art for the Galaxy's Edge edition of *Myths & Fables*.

03 George Mann.

04 "The Golden One." Illustration by Grant Griffin for the Galaxy's Edge and Target editions of *Myths & Fables*.

05 *Star Wars: Myths and Fables* is a collection of stories “Luke and Leia would have been told at bedtime.”

06 *Star Wars: Dark Legends* came from ideas too spooky for *Myths & Fables*.

07 *Star Wars: Life Day Treasury* tells holiday stories from a galaxy far, far away, co-written by Mann and Cavan Scott.

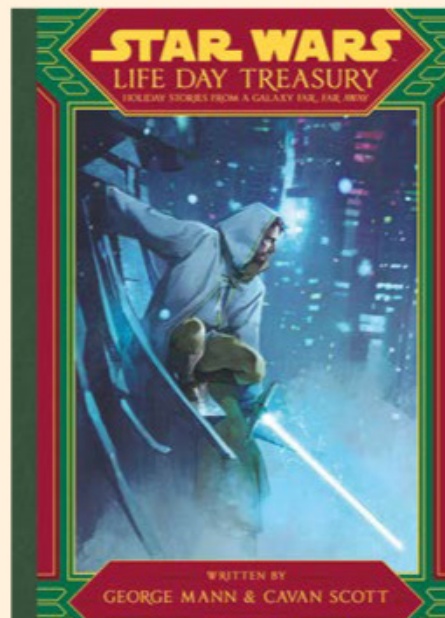
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07



▶ because I couldn't fit it in around my day job. I had a moment of revelation where I asked myself, “What am I doing?!” I took a big pay cut and became a full-time writer, and I've not looked back since.

How did you make the leap to hyperspace writing stories in the galaxy far, far away?

I'd met Michael Siglain of Lucasfilm Publishing at a San Diego Comic-Con with Cavan Scott, and we realized we shared a love of Universal and Hammer horror movies. A few months later I went to New York Comic Con. Cavan was doing *Star Wars* by that point, and he took me along to a party where I met Mike again. I'd written a book called *Wychwood*, which was a spooky, horror, crime novel, and Mike took me to one side and said he'd read it and really loved

it. The premise of the book was that a killer was committing murders based on an old Saxon myth, and Mike asked if the mythology in the book was real or made up. When I said, “No, it's all made up for the book,” he said, “Wow. Okay, do you want to do that for *Star Wars*?” I nearly fell over (*laughs*)! That's where *Myths & Fables* came from. Mike had this idea for a short story collection, so we started brainstorming ideas and it's gone from there.

How did the premise for *Myths & Fables* develop?

Mike thought it would be great if there were legends and oral stories within the *Star Wars* galaxy, the kind of stories Luke and Leia would have been told at bedtime, like Grimm's fairy tales. Our approach was that we didn't want to disabuse official lore, so while there would be a kernel of truth in each of the stories, the retelling of them over the years might have twisted them slightly. I came up with a slew of suggestions for stories, so I went to the Presidio and sat down with the editor and members of Story Group and we talked through the ideas.

Myths & Fables is evocative of square-bound illustrated children's books from the late 1970s and early 1980s.

Absolutely, the idea was for a storybook with a fantastic illustration for each story. I remember sitting with books like that as a kid, just staring at the pictures. We were so lucky that Lucasfilm Publishing brought in Grant Griffin to do the artwork. Grant was given detailed outlines, so while I was writing the stories his artwork drafts were coming in. It became a little feedback loop. Quite often I had illustrations on hand for the story I was writing, or was going to write next, on my screen, and it was inspiring. The books wouldn't be what they are without Grant's art, and I think that's a big part of why they have that feel.

08 “Buyer Beware.” Illustration by Grant Griffin for *Dark Legends*.

09 “The Dark Mirror.” Illustration by Grant Griffin for *Dark Legends*.

“We realized during our meetings that I'd come up with a lot of dark and spooky ideas.”



There are also expanded versions of *Myths & Fables*, including one available exclusively at Galaxy's Edge.

That version has six more stories than the standard edition. I'd had an idea for a story about a boy who was taken away and broken by the Emperor and the publishers said, "This is Darth Maul's story. Let's make this boy Darth Maul." I was like, "Whoa, I get to write the legend of Darth Maul's origin story!" As we treat these stories like folklore, there's always "plausible deniability" in terms of official continuity if we do something readers might not like, but so far that's not been the case. The stories have been embraced, but they're definitely to be viewed through that folklore lens.

We realized during our meetings that I'd come up with a lot of dark and spooky ideas, so Mike suggested we finish *Myths* then circle back around and rescue some of those darker ideas for a Halloween book. That's where *Dark Legends* came from.

Did you enjoy the collaborative process of developing ideas with the Lucasfilm team?

I loved it. Writing a book is quite a personal experience. It's just you and a keyboard.

Writing for comics is a collaborative exercise, as you're writing a script for an artist, and it's the same with audio. I've done both, but writing *Star*

"Star Wars and spooky stories work so well together. It's a very rounded fictional galaxy, so you can tell any kind of story in it."



Wars is more collaborative, and I like that about it. Story Group live and breathe *Star Wars*. The stories always get better when you get good input from creative people,

and they were very generous in terms of ideas but also in taking my ideas onboard and being happy to let me run with stuff.

I feel like I've been able to contribute something to a galaxy that's given me so much as a fan for years. That's the wonderful thing about it. I've created some characters and told some stories that have given other people joy, hopefully in the same way I get joy from reading other people's stories and watching *Star Wars* on the screen. That's a heart-warming feeling.

In recent years *Star Wars* has embraced Halloween. As a horror fan, that must have been huge fun to bring to fruition.

It was brilliant. *Star Wars* and spooky stories work so well together. It's a very rounded fictional galaxy, so you can tell any kind of story in it, be that romance, espionage, an action adventure, or a spooky story. It's built in—you've got Force spirits, you've got monstrous Sith with dark magic, Darth Vader as the bogeyman. It all fits so well. *Star Wars* has always had this tradition. It's right there in *Empire*, with Luke in the swamp on Dagobah and the Force-visions of his own face in Vader's mask. It's got that tone, the misty swamplands where monsters lurk. ▶

10 "An Unwilling Apprentice." Illustration by Grant Griffin for the *Star Wars Galaxy's Edge: Myths & Fables* edition.

11 "The Witch and the Wookiee." Illustration by Grant Griffin for *Myths & Fables*.



There's a big tonal gear change between *Dark Legends* and *The Life Day Treasury*, which you co-wrote with Cavan Scott. Where did that idea come from?

Cavan pitched the idea of a Life Day book to Mike Siglain, and he suggested that as I was already doing this series of books, we should work together on it. Cavan and I have written a lot of material together previously, including *Doctor Who*, *Sherlock Holmes*, and original stuff, so we've built up a good level of trust between us. We both love folklore, we both love Christmas ghost stories, and that was the approach we wanted to take with *Life Day Treasury*.

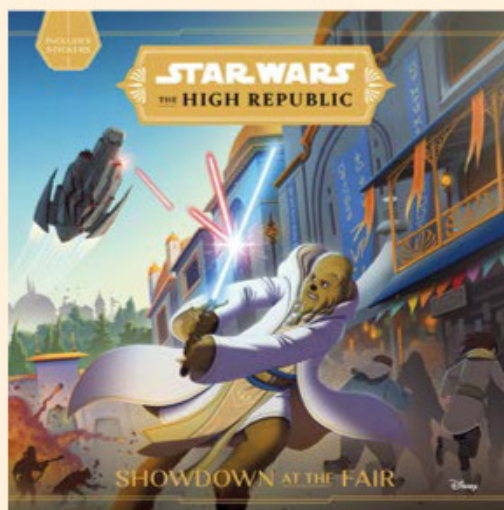
We started off by asking ourselves, "What kind of stories do we want to tell?" There was a Christmas ghost story, a winter truce story that riffed on the football match between the English and the Germans during World War One, a story about Ewoks and monsters, and we wanted a romance set around new year. Obviously, we had to have a Wookiee story.

We spent a couple of days talking through the stories, working out the ideas behind them, and divided them up, writing five stories each. We each wrote a first draft and then swapped and rewrote each other's work, polishing each story and making them better. It never felt like any of the stories were either mine or Cav's—we've looked at the book since and neither of us can remember who wrote which one. It was a very pure collaboration, and a great experience.

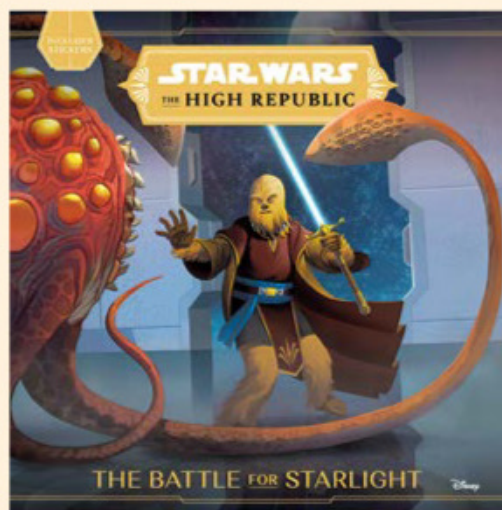
Your first stories for *The High Republic* were young readers books, and now you'll be playing a larger role in the writing of Phase Two. How did you join the ranks of the original team of five writers?

I'd read all *The High Republic* documents and background material for the Drengir story in *Dark Legends*, and I'd been reading the novels as a fan, so when Mike Siglain asked if I'd be interested in writing *Showdown at the Fair*, showing events from Burryaga's point

12 George Mann's first forays into *The High Republic* include *Showdown at the Fair* and *The Battle For Starlight*. Both illustrations by Petur Antonsson.



12



13



PLOTTING EASTER EGGS

Among the joys to be found in *Star Wars* literature, references to characters and places across multiple books and comics provide eagle-eyed readers with a great deal of fun. Working alongside other writers in the *Star Wars* stable has provided George Mann with numerous opportunities to scatter Easter eggs throughout his work.

"It's a lot of fun to do, planting seeds," says Mann. "Cavan Scott and I were both working on multiple *Star Wars* projects, so what we ended up doing was throwing in stuff that we'd each later reference. There's a story in *Life Day Treasury* called 'The Kindling,' about a Twi'lek colony and their winter traditions and folklore. We called the planet Aaloth, and when Cavan was writing *Tempest Runner*, he made that planet Louna Dee's homeworld.

"There are Easter eggs in there for things that are already out, and things that might come out in the future," Mann continues. "I wrote a Drengir story for the Target edition of *Dark Legends*, and that came out before *Light of the Jedi*. No one knew that the Drengir was in any way related to *The High Republic*. It's just a story about a plant-based monster on Batuu called the Drengir. Michael Siglain was teasing people before *The High Republic* even launched, saying, 'We've already put a story out there and no one's realized!' That was a lot of fun as well."

of view during *The Rising Storm*, I jumped at the chance. I've already dipped my toe into the era with short stories in *Dark Legends* and *Life Day Treasury*, as well as the two young readers picture books (including *The Battle for Starlight*), and I can't wait to immerse myself more fully in those stories. I'm a huge fan of what the team has created, and I'm really excited to be a part of it going forward. It's been a lot of fun to get involved. 🍕

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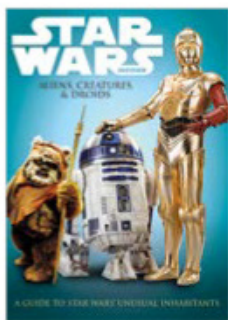
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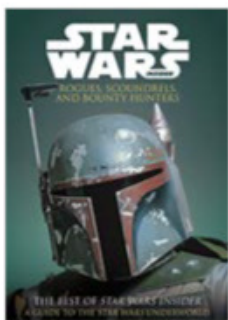
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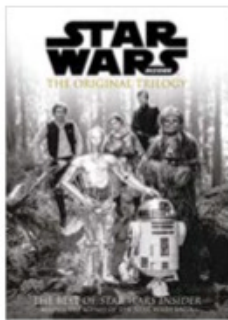
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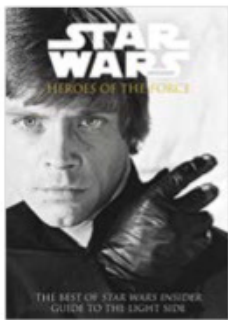
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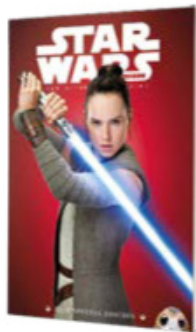
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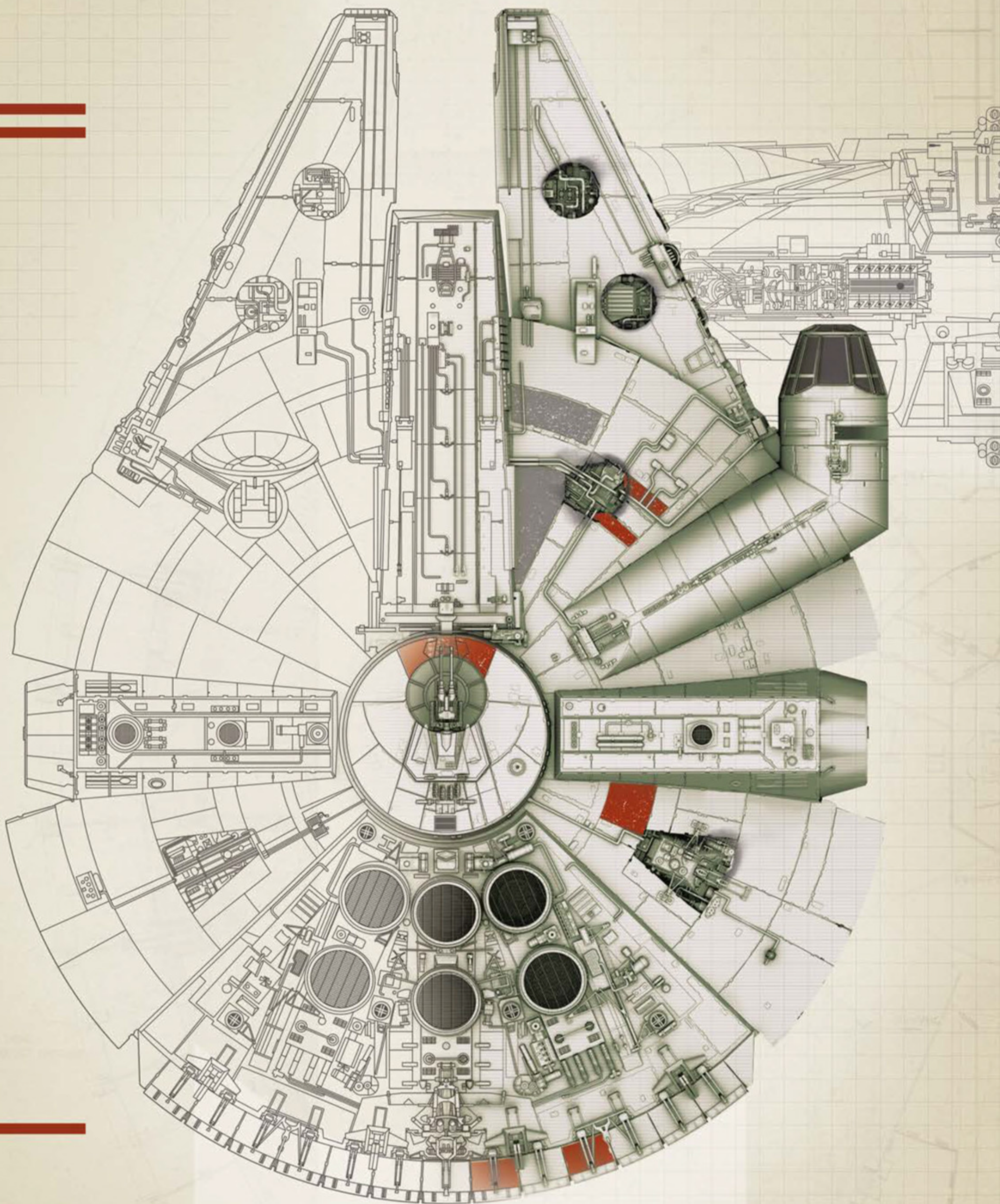
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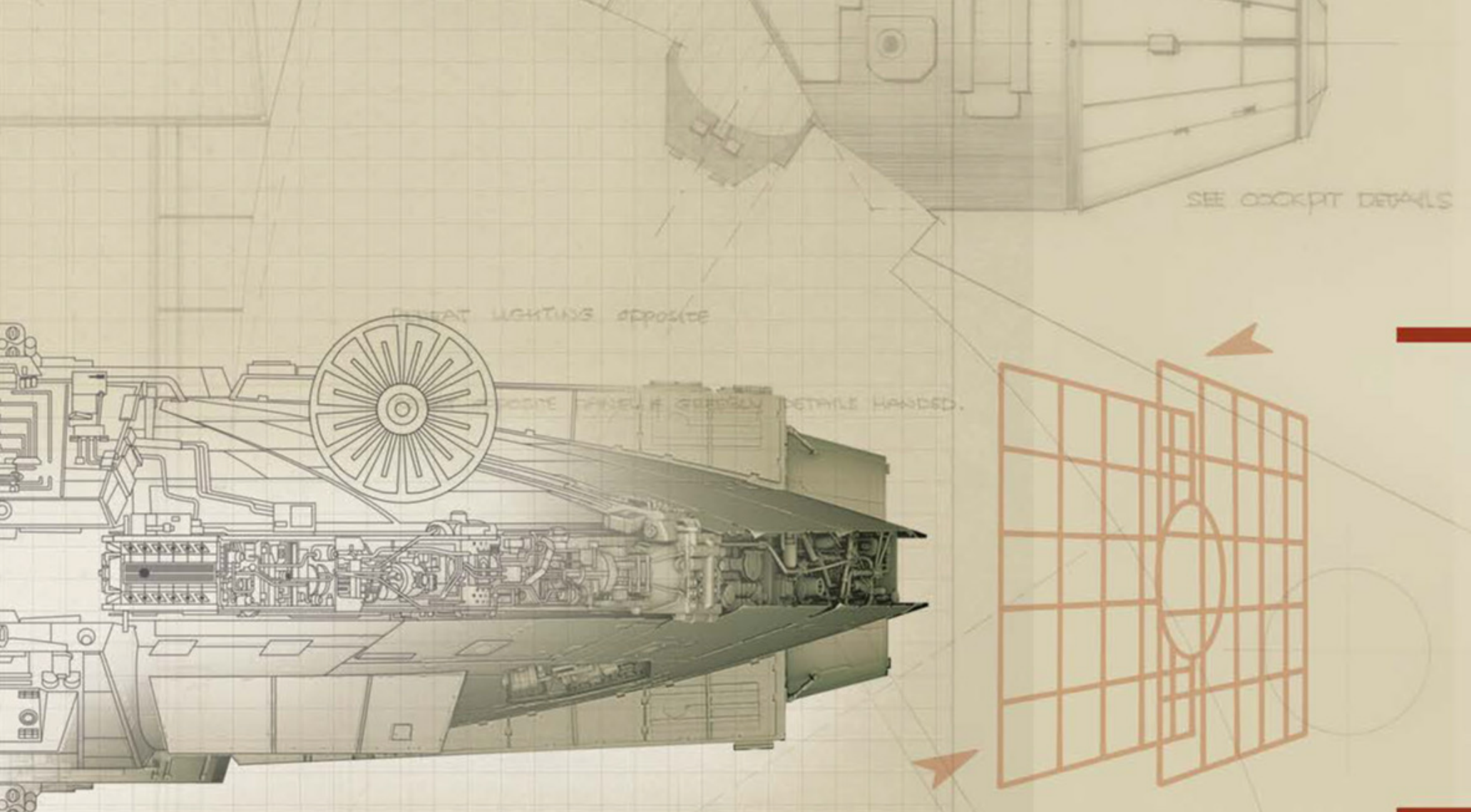
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MAKING THE MILLENNIUM FALCON

Over the decades, many craftspeople have been involved in bringing the fastest hunk of junk in the galaxy to movie screens. *Insider* talks to four artisans who've played their part in turning the design icon into one of the enduring stars of *Star Wars*.

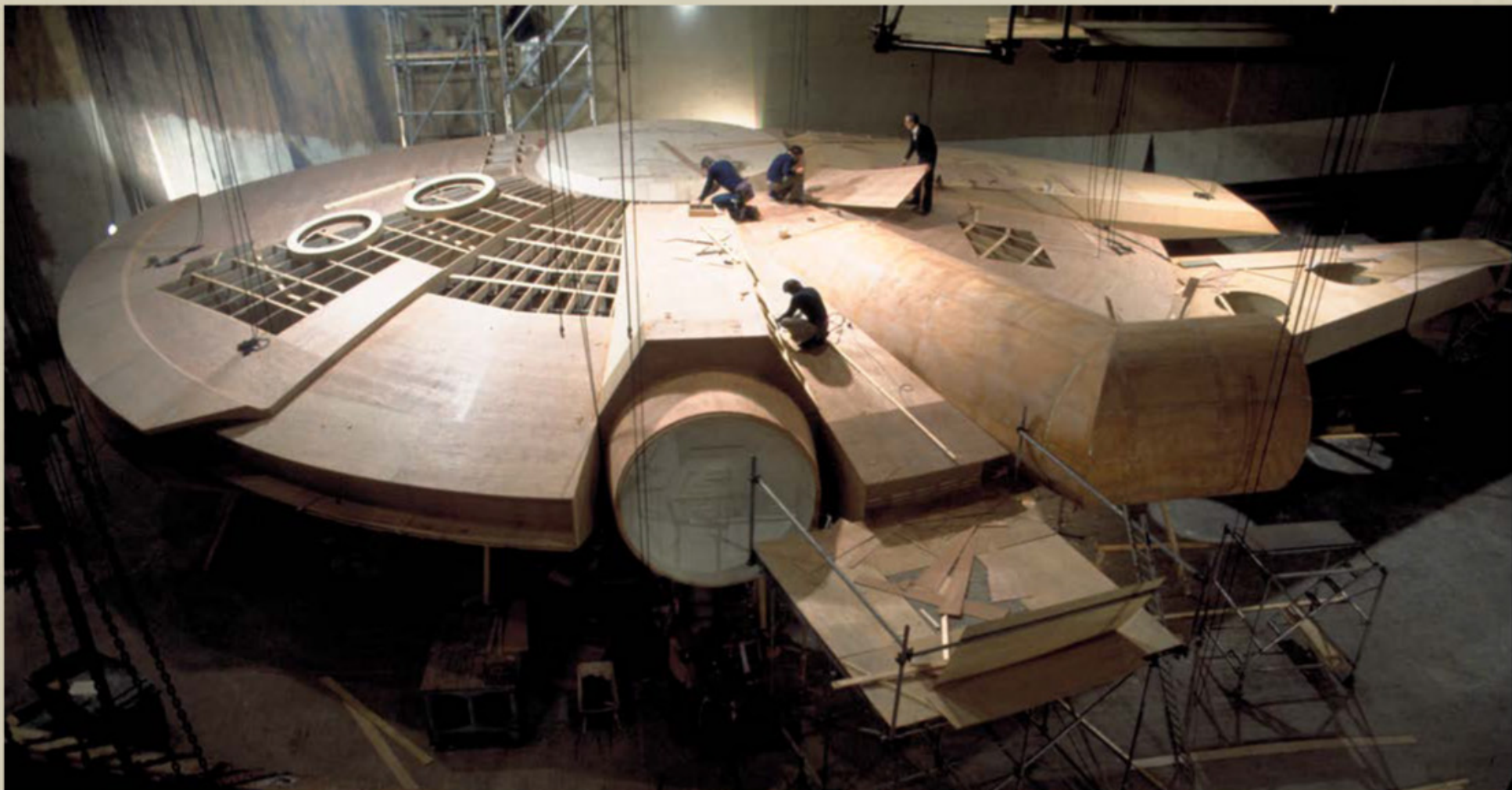
WORDS: JAMES FLOYD

The *Millennium Falcon* was a YT-1300 light freighter, heavily modified across its years of active service by numerous owners. Often derided as a piece of junk, a bucket of bolts, or just plain

garbage, against all odds the *Falcon* was never far from the center of galactic action.

Constructed by the Corellian Engineering Corporation within the lore of the *Star Wars* galaxy, the real-world *Falcon* as seen on screen is an amalgamation of kit-bashed miniatures, digital models, and life-

sized set pieces. *Insider* spoke to four people who have been involved in the realization of different iterations of the iconic starship, to uncover the intricate story of how the *Millennium Falcon* was put together for the original trilogy, *Star Wars: The Last Jedi* (2017), and *Solo: A Star Wars Story* (2018). ▶



01

► **LORNE PETERSON**
Industrial Light & Magic
model maker on the original
and prequel trilogies

"Jon Erland and I were hired for two weeks, to work on the Death Star," says Lorne Peterson of his arrival at the Industrial Light & Magic model shop. Peterson was one of the first people involved in

taking the *Millennium Falcon* from concept to physical form, in part thanks to his prior experience beyond the special effects industry.

"We quickly noticed the guys in the model shop were using five-minute epoxy resin," Peterson recounts. "They'd put each part on, then put tape

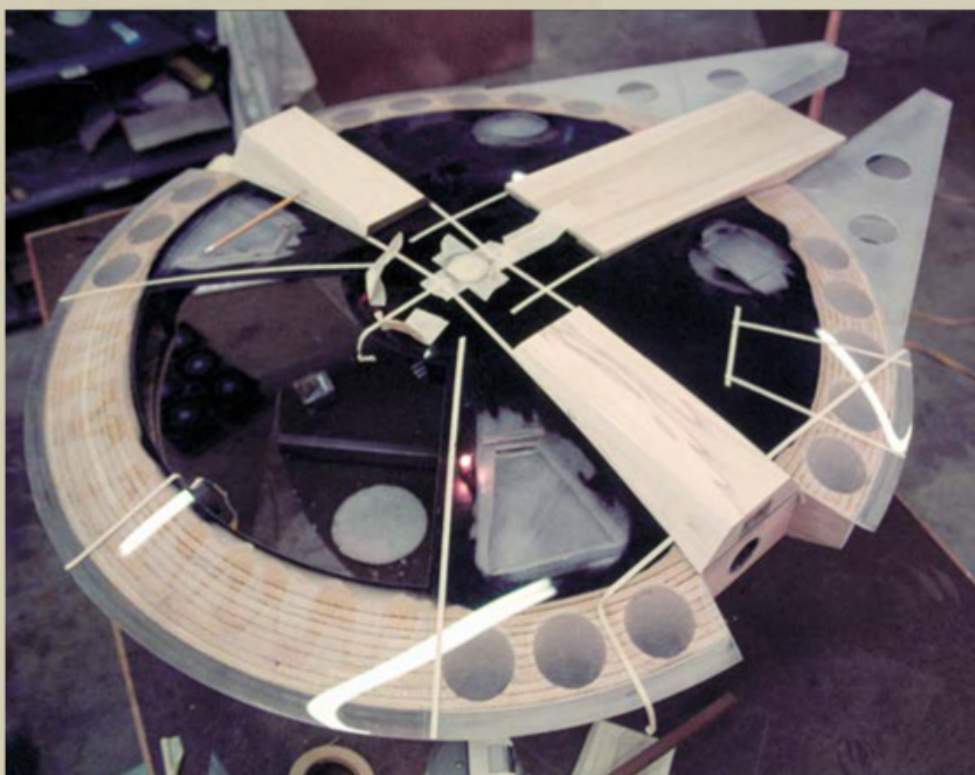
01 Construction of the original, "full-size" *Millennium Falcon* prop for *Star Wars: A New Hope* (1977) at Elstree Studios, London.

02 The four-foot miniature of *Millennium Falcon* built for *A New Hope* had a welded aluminum frame covered by a plastic skin.

over the part, add some epoxy, then tape another one down, then mix some more epoxy...! Jon and I had worked in industrial design prior to *Star Wars*, so we knew about Eastman 910, a superglue that was only available to people in the industry. On about the third or fourth day I brought a little bottle of it into the model shop, and said, 'I want you guys to watch this.' I took a yellow pencil and I placed it with two-thirds hanging over the edge of a table, put a little drop of the glue at the table end and moved my hand away. They all gasped 'How did you do that?' After that I never heard anyone say to us, 'You guys are only hired for two weeks' again!" Peterson would go on to work at ILM for more than 20 years.

The modelmaker suspects it was this revelation that impressed Grant McCune, the then head of the ILM model shop, into offering him the plum job of building the *Falcon*.

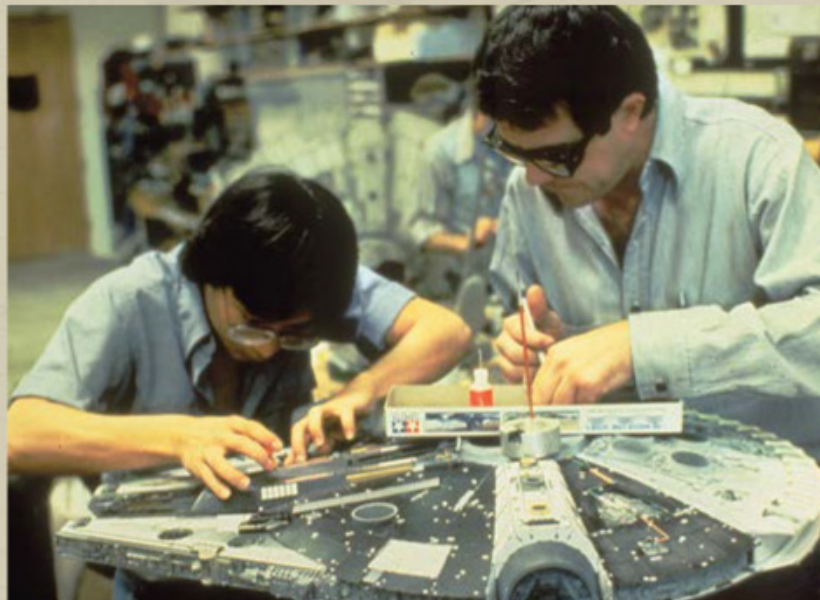
"Grant was interested in the schedule," says Peterson. "Aesthetics were important, but the fact that I'd showed the crew how we could cut the time to a tenth or



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"The bigger a model is, the better it looks on screen."

a twentieth must have been the reason that he asked me to do it."

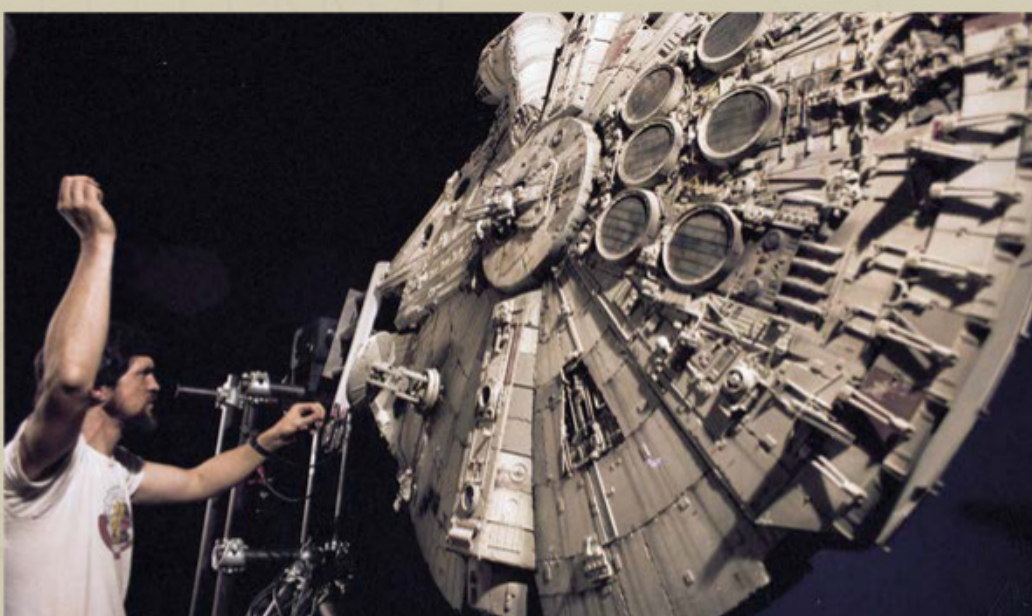
Peterson wasn't alone in the huge task of building the original four-foot wide *Falcon* for *A New Hope*, which was based around an aluminum frame and included mounting points that would enable the finished model to be filmed from different angles. "Mike Fulmer was an extremely talented model maker, but he was an extremely talented welder too," says Peterson. "He welded up the aluminum core. It had interior electrical systems

03 The *A New Hope* *Falcon* model had space inside for an electrical system, cooled by the six air vents at the rear of the ship.

04 Parts from model kits used to add detail to the two-foot wide *Falcon* made for *The Empire Strikes Back* matched those used on the original model, but at a smaller scale.

05 The four-foot wide *Falcon* model being set up for an effects shot.

06 Lorne Peterson at work on the four-foot wide *Falcon* model.



05

that had to be attached to plugs at each of the six mounting points." A plastic skin attached to the frame gave the *Falcon* its familiar "burger" silhouette.

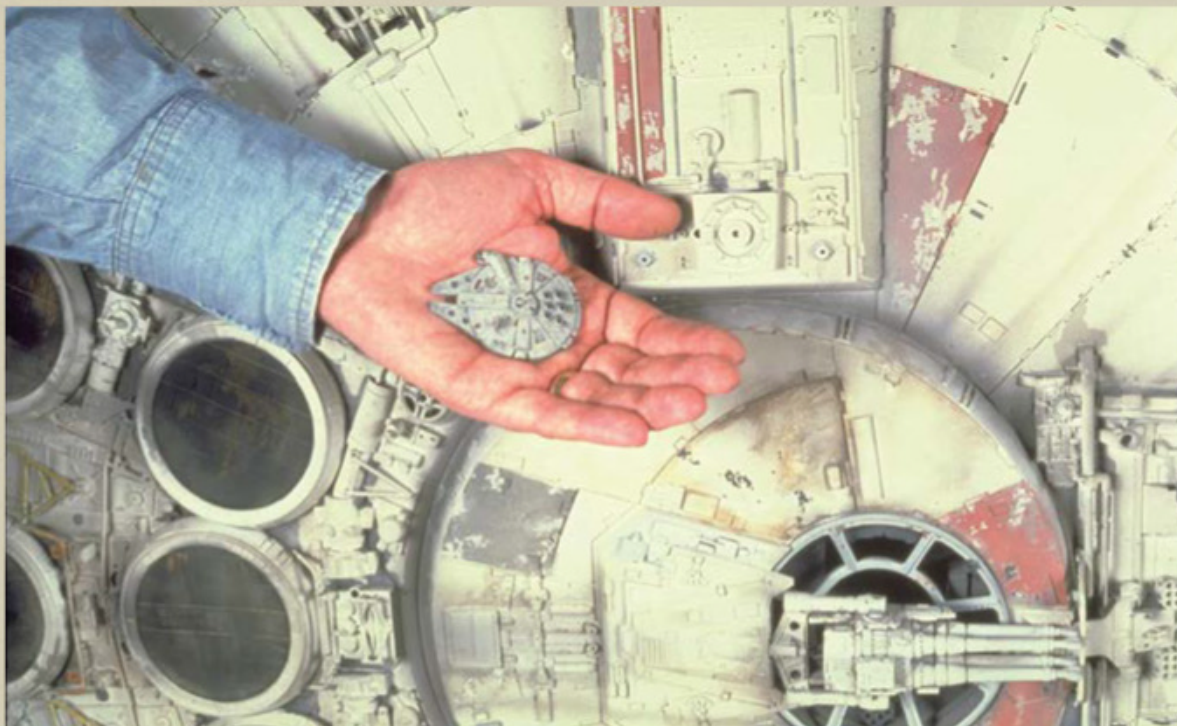
When it came to the sequel, it was decided that *The Empire Strikes Back* (1980) required

an all-new *Falcon* miniature to achieve the type of shots the script required. Two of them, in fact. "The bigger a model is, the better it looks on screen," Peterson explains. "But things can get unwieldy, and the *Millennium Falcon* had to move. We'd shot the four-foot wide model on a pylon on a track, but it was so heavy. When *Empire* came along, the desire was to do faster shots so we could do more of the movie in less time. So, we needed a lighter model, especially since it would need to travel in and amongst the asteroids. It had to do flips and turns. If we'd used the four-foot model to do those acrobatic shots it would have been a long shoot."

As a result, two new models—a two-foot-long miniature and a much smaller four-inch version—were built for *Empire*. However, the original *A New Hope* model still

06





07

“The attention to detail was unbelievable. I’d never seen anything quite like it.”

EDDIE GALLEN

**Extreme scaffolder,
Star Wars: The Last Jedi (2017)**

For *A New Hope*, a “full-size” prop of the *Falcon* exterior occupied the Docking Bay 94 and Death Star hangar sets (which were built around it), but only about a sixth of the ship was actually made (notice that in live-action shots, the ship is only seen from the cockpit side). The rest was filled in with a matte painting. For *The Empire Strikes Back* a complete *Falcon* exterior was constructed, but again it was only used on a soundstage at Elstree Studios, London. In *The Last Jedi*, the *Millennium Falcon* spent time on location, which meant the life-sized prop had to be rugged enough to survive the elements at Malin Head, the northernmost point on the island of Ireland.

Eddie Gallen, a scaffolder by trade, was hired to assemble the iconic ship—or as much as they needed for filming. Having realized this would be no ordinary task, the producers knew they needed someone with serious scaffolding experience to prepare platforms that would support the prop safely and protect the local landscape. Gallen had previously erected platforms for archeologists restoring walls and huts on Skellig Michael (another Ahch-To location used in the movie), so he was the natural choice.

“The art director and construction manager took me up to the head, where the cliffs are, and that’s when they told me I’d be building the *Millennium Falcon*!” recalls Gallen, who didn’t believe them at first. “I said, sarcastically, ‘Right...,’ but it was true!” It even said so on his contract.

08

► had its uses. “The slower beauty shots were the four-footer,” Lorne says, “and the more acrobatic shots were the two-footer. We also did a very large, detailed model of the rear end of a Star Destroyer, and we stuck a correspondingly scaled, four-inch model of the *Millennium Falcon* to the back of that for the shot where it’s attached.

“Fortunately for me, when I added the detailing on the four-foot miniature, I’d used model car parts of a mid-seventies vintage—Porsches, Formula 1 Williams and Ferrari racing cars, that sort of thing,” remembers Peterson. “All of those models were also available in a smaller scale, every single one

of them, so I was able to make a half-scale model without having to manufacture any parts.”

When asked about the most challenging aspects of making miniatures, Peterson says, “Everything was challenging, but the operant word was ‘fun.’ It’s like if someone tells you to make a handmade Ferrari and they say, ‘Can you work on the taillights?’ You’re in heaven. No mountain was too high. We approached everything with super enthusiasm and joy. If there was a problem, the answer was probably found within minutes, and then everyone proceeded to do their part.”

07 The smallest *Millennium Falcon* miniature beside the largest, during production of *The Empire Strikes Back* (1980).

08 The *Falcon* on the Ahch-To set at Longcross Studios. *The Last Jedi* (2017).



09

The *Millennium Falcon* prop that had already seen use at Longcross Studios was dismantled, and roughly a third of the underside, the landing gear, and the landing ramp were shipped to the Malin Head location for Gallen and his crew to reassemble on site.

"We built the support system, which was heavy duty because it was so exposed to all sorts of weather, the sea, and high winds," he explains. "We had to make sure it would basically hold the *Millennium Falcon* together throughout the filming."

It took two weeks to prepare the site before work began on erecting

09 Rey (Daisy Ridley) shelters from the Ahch-To rain beneath the *Falcon*, in a scene for *The Last Jedi* filmed at Malin Head, Ireland.

10 ILM digital compositor Charmaine Chan describes shots of the *Falcon* for *The Last Jedi* as "daunting" but "fun!"

the *Falcon* itself, which had to be securely fixed to the platform.

"The main hull was pretty straightforward, says Gallen. "The finer parts: the legs, the gadgets, and those types of things were slower and more complex."

This *Falcon* was fitted out with a few special modifications for its scenes on Ahch-To, which included waterproofing and large water sprayers attached to the top to simulate rain pouring off the ship's hull.

"The attention to detail was unbelievable," Gallen adds. "I'd never seen anything quite like it. It was a credit to the prop makers who built it."

CHARMAINE CHAN ILM digital compositor, *Star Wars: The Last Jedi*

Decades after ILM had used physical models of the *Millennium Falcon* to wow audiences, the ship was rendered digitally by the time of the sequel trilogy. The use of traveling-matte photography, whereby multiple film elements were composited together with models, paintings, or live-action footage to build a kinetic final shot, had also been replaced with digital technology. Charmaine Chan, virtual production technical director at ILM, and lead compositor for Season One of *The Mandalorian*, worked on shots involving the *Falcon* for *The Last Jedi*.

"It was always daunting to work on a *Falcon* shot," admits Chan, whose job was to make images from disparate sources work together seamlessly, as if filmed in-camera. "We wanted to keep it as true to the original as possible, so we were constantly referring back to the older films. I looked at a lot of things in terms of light, composition, how the ship interacted with its environment. The *Falcon* is not super reflective in any way, it's more matte, so we



10



11

11 The full-scale *Millennium Falcon* prop for *The Force Awakens* (2015) under construction at Pinewood Studios.

12 *Millennium Falcon* concept art for *The Force Awakens* by Ryan Church.

“We had to build this *Falcon* from the ground up.”

JAMES CLYNE
Lucasfilm Design Supervisor,
Solo: A Star Wars Story (2018)

Before the *Millennium Falcon* belonged to Han Solo it had been the property of the more sophisticated scoundrel Lando Calrissian. *Solo: A Star Wars Story* gave the filmmakers an opportunity to explore how the ship looked under the stewardship of this rather more careful owner.

ILM design supervisor James Clyne oversaw the retrofit of the classic starship. That process began with his team looking back at early concepts by Ralph McQuarrie and Joe Johnston before developing their own concepts, even building several physical models using Bandai kits to show the producers their thinking.

► had to consider how different light would react with it.”

The Battle of Crait offered other challenges to the compositor. “We had a few shots where the CG *Falcon* flew in, shot at a bunch of TIE fighters, flew through the crystal caves, things like that,” says Chan. “There were also interior shots in the *Falcon* cockpit with Chewbacca and the porg puppets playing around. That was fun because it involved the practical set.”

The scene entailed extending the *Falcon* hallway and adding CG porgs to supplement or enhance

the live-action puppets. “There were certain times we wanted the porgs to interact with the cockpit panels, and sometimes you can’t do that with a puppet,” says Chan.

The shot of the crystal foxes emerging from a cave as the *Millennium Falcon* swept by was another interesting challenge. “With that shot, we wanted to give a feeling of hope. A lot of what we create is determined by what we want audiences to feel in the storyline,” says Chan. “As a compositor, you have to balance things out so you can visually tell the story.”

12





13



14



15

"There wasn't exactly a 'eureka' moment. It was more of a back-and-forth conversation," Clyne explains. "It took weeks and months to understand the final look of our *Falcon*. The freighter has this unique band of greeblies running around the whole edge of the ship, and we wanted to keep that language intact, but we wanted to clean it up and make it nice and tidy."

Through concept modeling and concept art, they eventually found a shape that worked for Lando, including a new look for the front mandibles of the ship. "The front end of the *Falcon* has that open area, supposedly where cargo would be loaded, and we wanted to do away with that," says Clyne. "In the script there was an escape pod moment, so we extended that whole nose and inserted the escape pod there."

Clyne was also involved in the *Falcon's* snappy new interior design. "*Star Wars* was designed in the 70s and 80s and we wanted a retro feel, like it was from that era. I said, 'What if the inside padding was yellow when these ships were fresh off-the-shelf?' and that led to the yellow and white palette. We wanted it to look like it was vintage 70s."

Having given the *Falcon's* exterior a smart facelift, Clyne and his team also had the task of trashing the ship as Han flies it to Savareen on the Kessel Run, leaving it closer to the original by the end of the movie. "We had to build this *Falcon* from the ground up," Clyne reveals. "It was a reverse engineering task. It had to make sense, like taking a wall out of your house and seeing the electrics and the plumbing. We placed these little hallmark pieces throughout the ship, so that when audiences saw it all broken up they would understand it, and think, 'Oh, there's that pipe I saw in *The Empire Strikes Back!*' There was definitely a lot of connecting those dots." 🌌



10

13 Concept art by Vincent Jenkins of the *Falcon's* forward escape pod launching.

14 Lando Calrissian's sleeker *Falcon* as seen in *Solo: A Star Wars Story* (2018).

15 The ILM team working on *Solo* referred to Joe Johnston's early *Falcon* designs for *A New Hope*.

16 The trashed *Falcon* after its record-breaking Kessel run, in *Solo*.



16

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Star Wars: Visions, the Disney+ anime anthology series that launched in 2021, was a love letter to both George Lucas' effervescent space fantasy and the Japanese film genres that played a part in inspiring it. *Insider* takes a closer look at the nine, groundbreaking tales that explored the *Star Wars* galaxy from a different point of view.

WORDS: KRISTIN BAVER

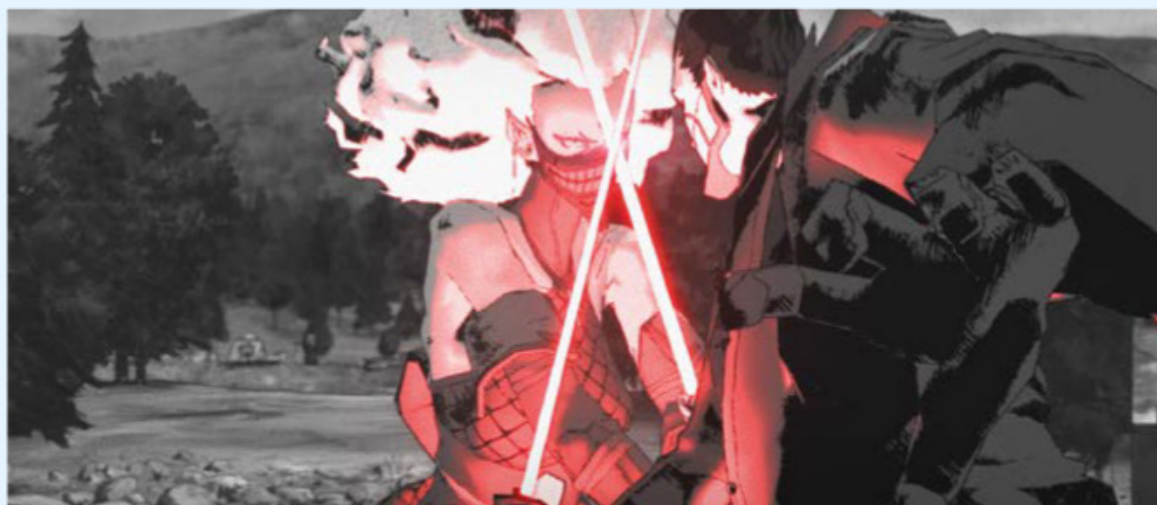
“I

nterpret
this in a
way that
you feel
means
something

to you, that speaks to you,” was the guiding principle behind *Star Wars: Visions*, briefed by Lucasfilm President Kathleen Kennedy to the seven renowned anime studios chosen to do things with *Star Wars* that had never been attempted before.

The results were nine exquisite anime films, written and executed by a generation of Japanese animators who’d grown up enthralled by *Star Wars* creator George Lucas’ western interpretation of director Akira Kurosawa’s samurai movies. The film shorts that comprised *Star Wars: Visions* repaid the favor with wholly unique takes on the galaxy far, far away, telling new *Star Wars* tales from fascinating and fresh perspectives.

With the freedom to use the mythological and stylistic elements of *Star Wars*—including the Force, the Jedi, and lightsabers—but lacking the constraints of continuity and lore, the shorts offer unexpected remixes of *Star Wars* tropes and themes, in a variety of forms that showcase anime’s dynamic and often colorful visual language. Mounted and executed almost entirely during the COVID-19 pandemic, which made in-person collaboration impossible across continents, the resulting short films show a respect and affinity not only for *Star Wars* as we know it, but also the cultural elements that inspired it, made by contemporary creators whose love of the saga had pushed them to seek careers in storytelling and animation.



KAMIKAZE DOUGA

"The Duel"

1

Writers: Mitsuyasu Sakai

Directors: Takanobu Mizuno

Voice Cast:

Japanese: Masaki Terasoma (Ronin), Akeno Watanabe (Bandit Leader), Yūko Sanpei (Child Village Chief)

English: Brian Tee (Ronin), Lucy Liu (Bandit Leader), Jaden Waldman (Child Village Chief)

A mysterious Ronin steps in to defend a village under attack by marauding bandits and their Sith leader. But he soon reveals that he's no Jedi.

The black-and-white, hand-drawn visuals of “The Duel,” directed by Takanobu Mizuno, are arguably the most quintessentially Kurosawa-inspired of the series. *Vision's* producer and Lucasfilm executive James Waugh has described Kurosawa’s films as being, “fundamental to the DNA of *Star Wars*,” adding, “Kurosawa’s work was such a massive influence on George, so getting to see Kurosawa played in an anime form that’s also riffing off *Star Wars* feels like it’s very much a coming home story of these ideas.”

Character designer Takashi Okazaki was influenced by Kurosawa classics *Yojimbo* (1961) and *Seven Samurai* (1954) in crafting the look of the film’s battle-worn armored bandits and the Ronin, its main protagonist, creating honest and complex *Star Wars* characters who would look equally at home in feudal Japan.

The carefully choreographed fight scenes paid homage to some of the *Star Wars* prequel trilogy’s greatest moments. As the Ronin and the elegant Sith battled on drifting logs floating in the river, their precarious backdrop echoed the duel between Anakin Skywalker and Obi-Wan Kenobi on Mustafar. The Sith leader’s confrontation at the waterfall was pure “Duel of the Fates,” down to the sound effect first used as an impatient Darth Maul tested the barrier blocking him from Qui-Gon Jinn.

“The [animators] would ask, ‘Is it okay if we sneak this in over here or that over there?’” recalled Lucasfilm executive and *Visions* producer Jacqui Lopez. “I love that they were paying these little homages and putting in these Easter eggs for the fans.”





STUDIO COLORIDO

"Tatooine Rhapsody"

2

Writer: Yasumi Atarashi

Director: Taku Kimura

Voice Cast:

Japanese: Hiroyuki Yoshino (Jay), Kousuke Goto (Geezer), Akio Kaneda (Boba Fett), Masayo Fujita (K-344), Anri Katsu (Lan)

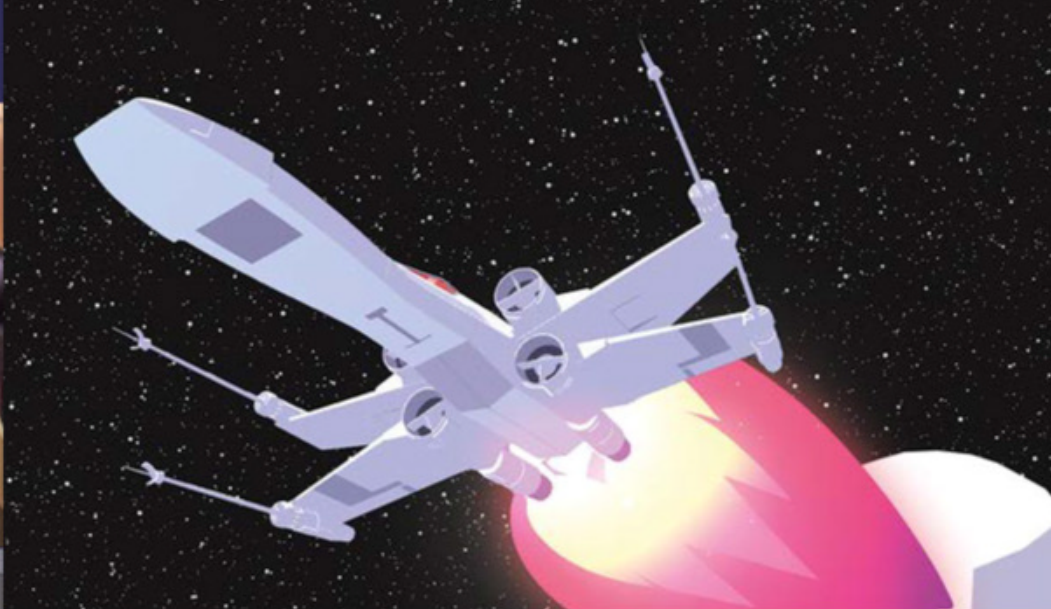
English: Joseph Gordon-Levitt (Jay), Bobby Moynihan (Geezer), Temuera Morrison (Boba Fett), Shelby Young (K-344/Child), Marc Thompson (Lan)

Star Waver, a band with big dreams led by a former Jedi Padawan, performs one last show before their bandmate is executed by order of Jabba the Hutt. It's a destiny-changing concert that might just save Geezer's life.

Music is as essential to *Star Wars* as the Force itself, with the compositions of John Williams having defined the saga for decades. But for "Tatooine Rhapsody," director Taku Kimura reimagined the space opera as a rock opera, with pop punk at its core.

"Jay [the film's central character] ran away from the war in the past. He struggles a lot between being a Jedi and enjoying his music," Kimura has said of the short's storyline. This conflict in Jay's personality was represented in the way he'd adapted his lightsaber hilt into a microphone. Alongside his friend and bandmate Geezer—a young Hutt with no desire to be a gangster—they escape their pasts to forge a brighter destiny with their band. "I wanted to express the power of music," Kimura explained.

The short is notably one of the only installments in the series to incorporate canonical characters—Boba Fett, Jabba the Hutt, and Bib Fortuna. For the original recording, Japanese voice actor Akio Kaneda reprised the role of Boba Fett after a long career of playing the bounty hunter, his father Jango Fett, and an array of clone troopers in the Japanese translations of *Star Wars* movies and animated series. Similarly, the English language version cast *The Book of Boba Fett* (2021-present) star Temuera Morrison in the part.



TRIGGER

"The Twins"

3

Writer: Hiromi Wakabayashi

Director: Hiroyuki Imaishi

Voice Cast:

Japanese: Junya Enoki (Karre), Ryoko Shiraishi (Am), Tokuyoshi Kawashima (B-2ON)

English: Neil Patrick Harris (Karre), Alison Brie (Am), Jonathan Lipow (B-2ON)

The twins Karre and Am battle for power aboard their massive dual Star Destroyer. Although born to the dark side, Karre's change of heart alters the siblings' deal leading to a stunning clash.

In a style Waugh has called "choreographed, bombastic, and over the top," director Hiroyuki Imaishi brought the world of the twins to life with frenetic fight scenes and a dark side power suit like no other. "I intentionally tried to use a typical Japanese animation approach to reinterpret the original," Imaishi said, essentially creating a remix of recognizable *Star Wars* elements that pay homage to the saga while turning its themes and rules sideways, like a lightsaber cutting through a Star Destroyer with relative ease.

To add to the remix elements, when Karre's armor sprouted numerous lightsaber-wielding mechanical arms, the motion was punctuated by a blended tone that Skywalker sound designer David W. Collins anointed as a "Grievous/Kylo cocktail," according to producer Kanako Shirasaki.



KINEMA CITRUS

"The Village Bride" 4**Writers:** Takahito Oonishi and Hitoshi Haga**Director:** Hitoshi Haga**Voice Cast:****Japanese:** Asami Seto (F), Megumi Han (Haru), Yuma Uchida (Asu), Takaya Kamikawa (Vaana), Yoshimitsu Shimoyama (Izuma), Mariya Ise (Saku)**English:** Karen Fukuhara (F), Nichole Sakura (Haru), Christopher Sean (Asu), Cary-Hiroyuki Tagawa (Vaana), Andrew Kishino (Izuma), Stephanie Sheh (Saku)

A Jedi on the run is brought to a remote, peaceful village to survey the local customs. After she discovers the denizens are being terrorized by a local warlord, F must make a choice about who she wants to be.



Directed by Hitoshi Haga, "The Village Bride" is a story that incorporated Japanese customs and instrumentation for a more meditative tone. "They value the quiet, the observant, the natural world," said executive producer Josh Rimes, a quality that's apparent in the picturesque panoramic scenes of a forest and the surrounding mountains, and "magina," a term which is a nod to the Japanese belief that all things have a soul. Layered with the Force, an energy binding all life, the village at the center of the story seems to be a harmonious

place where things are in balance. The caretakers, along with the newlywed couple at the center of the story—Haru and Asu—are clearly sensitive to the Force and respectful of magina.

Composer Kevin Penkin scored the short by assembling traditional Japanese instruments like the sho, shamisen, koto, and shakuhachi, in concert with a western orchestra for a contemplative soundtrack that illuminated the journey of bride and groom, and that of Jedi F who struggles with her own place in the galaxy.



PRODUCTION IG

"The Ninth Jedi" 5**Writer and Director:** Kenji Kamiyama**Voice Cast:****Japanese:** Chinatsu Akasaki (Lah Kara), Tetsuo Kanao (Margrave Juro), Shinichiro Miki (Lah Zhima), Hiromu Mineta (Ethan), Kazuya Nakai (Roden), Akio Otsuka (Narrator), Daisuke Hirakawa (Hen Jin)**English:** Kimiko Glenn (Lah Kara), Andrew Kishino (Margrave Juro), Simu Liu (Lah Zhima), Masi Oka (Ethan), Greg Chun (Roden), Neil Kaplan (Narrator), Michael Sinterniklaas (Hen Jin)

Lah Kara, the daughter of a saber-smith, takes on a dangerous mission to deliver weapons to a small group of warriors who claim to be Jedi. But as each blade ignites to show the user's true intent, she soon discovers there are dark forces at play.

In the longest of the *Visions* shorts, director Kenji Kamiyama fused two distinct tales on a collision course to a thrilling resolution that could easily serve as the starting point for a longer tale. "The Ninth Jedi" does such

amazing worldbuilding, it feels like that story has such a history that led into it," said Waugh. "You can tell a million stories that led into that moment, and it feels like it is also just the beginning, like *Star Wars: A New Hope* (1977). There's a huge tapestry of stories ahead."

The idea of a saber-smith may run counter to the canonical ceremony of each individual Jedi finding a kyber crystal and building their own lightsaber, but such departures were very much part and parcel of the freedom the *Visions* creators were given to explore beyond the boundaries of the established storytelling.



SCIENCE SARU

"T0-B1"

6

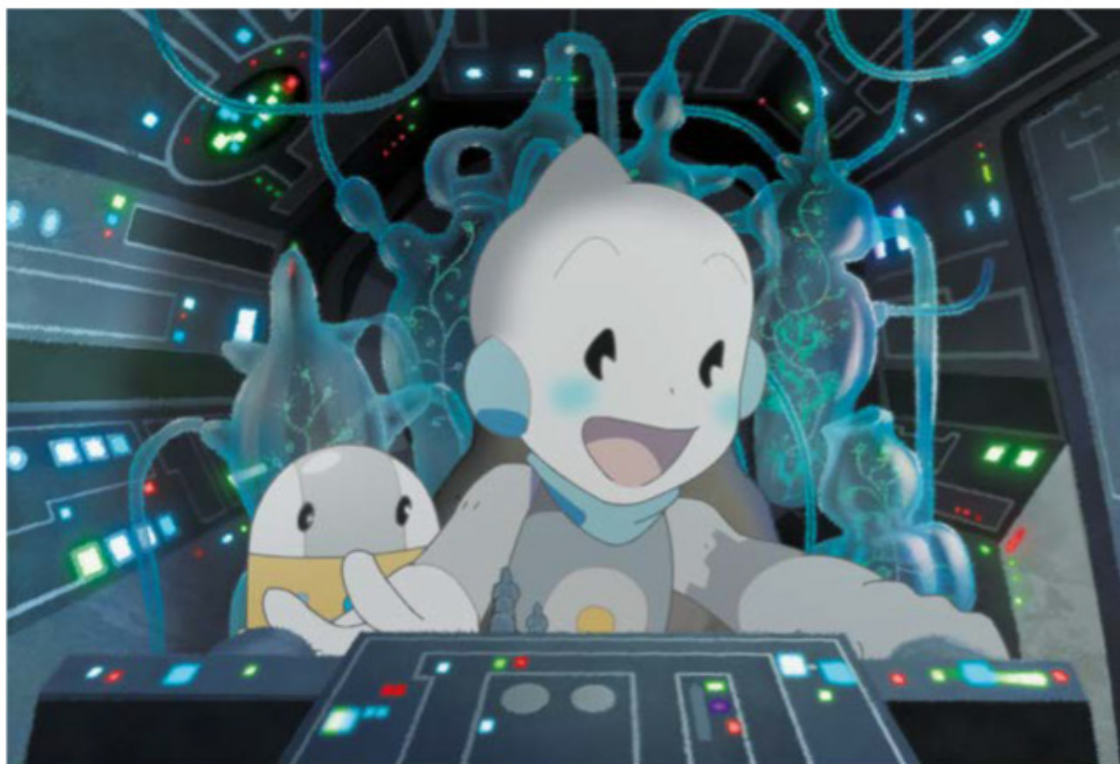
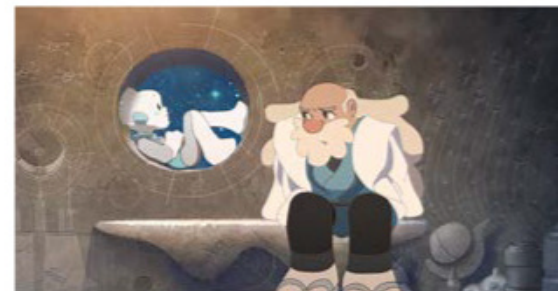
Writer: Yuichiro Kido**Director:** Abel Gongora**Voice Cast:****Japanese:** Masako Nozawa (T0-B1),

Tsutomu Isobe (Mitaka), Kentaro Ito (Inquisitor)

English: Jaden Waldman (T0-B1), Kyle Chandler (Mitaka), Neil Kaplan (Inquisitor)

T0-B1 is a cybernetic boy who enjoys a peaceful existence assisting his friend, Professor Mitaka, and dreaming of becoming a Jedi Knight. When Mitaka's past catches up to him, bringing an Inquisitor to their world, T0-B1 must find the courage to fight for those who cannot defend themselves.

The whimsical world envisioned by director Abel Gongora stands apart from the rest of the anthology as a hopeful story with retro flair. "At its heart it's a Pinocchio story," said Waugh, with a style that gives a nod to Disney's animated classic from 1940 and the manga character *Astro Boy*. The deceptively simple style of the characters, including the former Jedi Mitaka hiding in the post-Order 66 time of the Empire, is superimposed on richly illustrated backdrops inspired by French artist Jean "Moebius" Giraud. "It's an homage to this era of anime that we really love," Gongora said.



TRIGGER

"The Elder"

7

Writer and Director: Masahiko Otsuka**Voice Cast:****Japanese:** Takaya Hashi (Tajin Crosser), Yuichi Nakamura (Dan G'vash), Kenichi Ogata (Old Man)**English:** David Harbour (Tajin Crosser), Jordan Fisher (Dan G'vash), James Hong (Old Man)

The pacifistic Jedi Master Tajin and his restless Padawan Dan pursue a disturbance to an Outer Rim world where a ghastly stranger with a dark and powerful presence forces them into a confrontation.

In a case of art imitating life, "The Elder"—the story of a master passing on what he has learned and accepting his own mortality—was to be director Masahiko Otsuka's final film. "It's not a bad idea to conclude a career with *Star Wars*," he said. Especially one that owes itself to the saga.

Otsuka's desire to become an animator and filmmaker grew out of his love of *Star Wars*, beginning when he created a puppet Japanese period drama inspired by the space opera when he was still in high school. In the years since, Otsuka has mentored up-and-coming artists just as a Jedi Master would teach their students, and that personal life experience can be seen in the fundamental story of Tajin and Dan, no matter where the viewer is on their own journey. "I wanted to write a story that you can enjoy from both perspectives," Otsuka said.

The short featured character and ship designs by renowned manga artist Kamome Shirahama, and an English language voice cast that included 92-year-old character actor James Hong.



GENO STUDIO

"Lop & Ochō"

8

Writer: Sayawaka**Director:** Yuki Igarashi**Voice Cast:**

Japanese: Seiran Kobayashi (Lop), Risa Shimizu (Ochō), Tadahisa Fujimura (Yasaburo), Taisuke Nakano (Imperial Officer), Tomomichi Nishimura (Narrator)

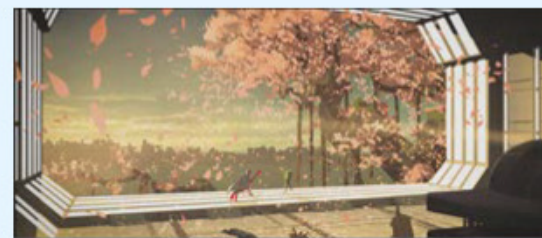
English:

Anna Cathcart (Lop), Hiromi Dames (Ochō), Paul Nakauchi (Yasaburo), Kyle McCarley (Imperial Officer), Eva Kaminsky (Narrator)

The Empire's takeover of the planet Tao leaves a family divided. When his eldest daughter, Ochō, sides with the proffered Imperial protection, Yasaburo entrusts his youngest, Lop, with a sacred heirloom.

For "Lop & Ochō," director Yuki Igarashi was inspired by the yakuza gangsters of Japanese cinema in creating the unique family dynamic of Yasaburo and his daughters. In the short, we see Yasaburo's biological daughter fall under the sway of the Empire, engulfed in her personal quest for power. In counterbalance, Lop (a rabbit-like Lepi) is looking to save her planet and her family.

"Studio Geno really wanted to tell a story about cultural impact," said Rimes, with characters spilling out over hand-painted backdrops to fully capture the authenticity of their natural world and the inherent connection



between all living things. Igarashi firmly believes Lop's sisterly bond with Ochō never waned, and that after the credits rolled the two were destined to meet again and reconcile someday, perhaps with Ochō's redemption.

SCIENCE SARU

"Akakiri"

9

Writer: Yuichiro Kido**Director:** Eunyoung Choi**Voice Cast:**

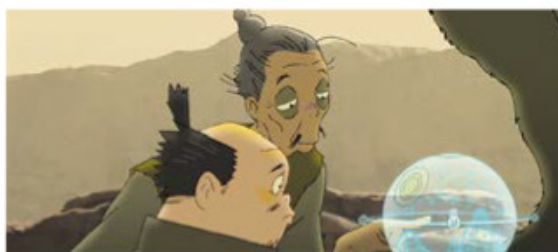
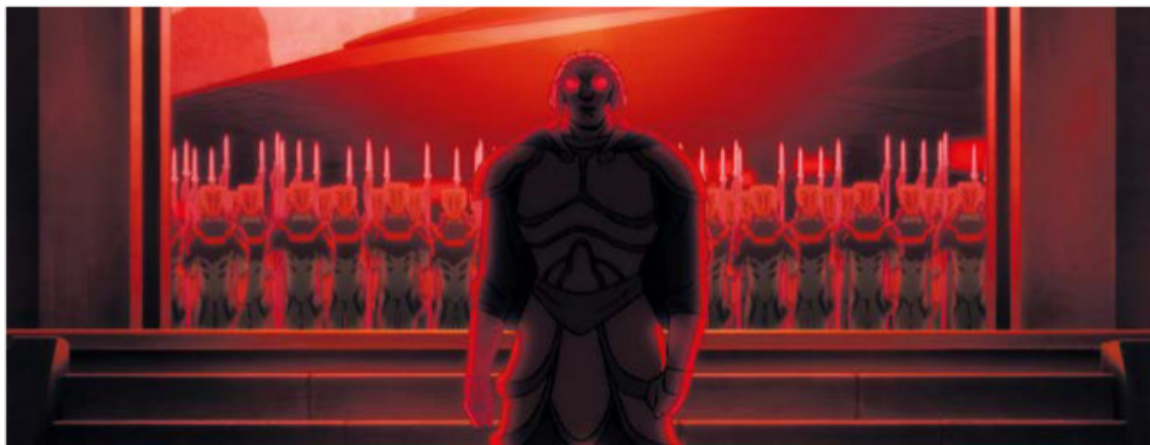
Japanese: Yu Miyazaki (Tsubaki), Lynn (Misa), Cho (Senshu), Wataru Takagi (Kamahachi), Yukari Nozawa (Masago)

English: Henry Golding

(Tsubaki), Jamie Chung (Misa), George Takei (Senshu), Keone Young (Kamahachi), Lorraine Toussaint (Masago)

The Jedi Tsubaki returns to his forbidden love, Princess Misa, to help reclaim her kingdom and defeat the Sith Lord Masago. But instead of trying to kill the Jedi, Masago seeks to turn him.

Directed by Eunyoung Choi, a Korean expat to Japan and co-founder of Science SARU, "Akakiri" literally translates as "red haze," evocative of the precarious position Tsubaki finds himself in, torn between two worlds and two opposing paths. "The red haze kind of represents not being able to see good and bad clearly when you have something fogging your judgment,"



said Justin Leach, co-executive producer for the anthology. In this case, Tsubaki was both aligned with the Jedi and emotionally pulled toward the princess, plagued by doubt and visions that bathed his entire world in red by the story's climactic end.

For Choi, "Star Wars intrinsically has an Asian spirit," and the short took the galaxy firmly back to its roots with a storyline that echoed Kurosawa's *The Hidden Fortress* (1958), and its comedic duo of human characters that inspired the bickering droids R2-D2 and C-3PO. 🍵



HALCYON DAYS

WORDS: CHRISTOPHER COOPER

ALL ABOARD STAR WARS: GALACTIC STARCruiser

With *Star Wars: Galactic Starcruiser* at Walt Disney World Resort in Florida now making scheduled flights across the galaxy far, far away, *Insider* asks Disney's Imagineers how the experience of a lifetime was brought to life.



01



arch 1, 2022, saw a new chapter in immersive *Star Wars* storytelling begin, as guests boarded the

Halcyon starcruiser for its inaugural two-night-long excursion into the heart of the *Star Wars* galaxy. Ahead of the launch, *Insider* spoke to creatives from Walt Disney Imagineering and Disney Live Entertainment to discover how the project came together: Scott Trowbridge (portfolio creative executive), Ann Morrow Johnson (executive producer and executive creative director), Sara Thacher (senior research and development Imagineer), and Wendy Anderson (executive creative director at Disney Live Entertainment). ▶

01 In the ship's Atrium, astromech droid SK-620 welcomes passengers arriving on the *Halcyon* starcruiser.

02 The jump to hyperspace is always a thrilling moment.

03 Guests can play holo-sabacc in the Sublight Lounge.

02



03



► **Star Wars Insider: How long ago did the idea for a *Star Wars*-themed experience first come to mind, and what was the spark?**

Scott Trowbridge: The idea to take Disney's immersive storytelling prowess and deliver it in new ways is something that Imagineering has long been interested in. The dream of creating an overnight experience in the *Star Wars* galaxy began around 2010, purely as a "blue sky" exercise and many different ideas, concepts, and approaches were dreamt up. That work was re-energized when Lucasfilm became part of the Walt Disney family, and we made the decision to create new large-scale destinations to immerse guests in *Star Wars*, which led to *Star Wars: Galaxy's Edge*. Simultaneously, we began to work on integrating a long-form, overnight experience as part of that plan.

At that time, we didn't know exactly what the concept would be,

but as we developed Galaxy's Edge and focused on the idea of giving guests the opportunity to shape their own *Star Wars* stories, we quickly realized we could really ramp that up in

04 Defending the *Halcyon* starcruiser from external attack is just one of the missions guests might become involved with.

a bespoke long-form immersive destination. The core inspiration for *Star Wars: Galactic Starcruiser* was, as it is with many of our projects, the suggestion: "Wouldn't it be cool if...?"

How do you take such an ambitious concept and start turning it into a reality?

Scott Trowbridge: The first step to undertaking a project like this was to assemble a talented team of like-minded rebels. This was especially critical for a project that is so reliant on inventing new techniques, technologies, and even new models of experience delivery and storytelling. *Star Wars: Galactic Starcruiser* required all of that and more. But it was really through a conversation with George Kalogridis, then president of Walt Disney World, that we had a breakthrough. We had been circling around the idea of creating our simulated "space cruise," but it was really George who encouraged us to lean into that idea fully and actually program, operate, and market it in that fashion.

Ann Morrow Johnson: We started from a concept that we ourselves wanted to see brought to life: stepping into an authentic *Star Wars* story in which every participant has a role to play. From there, we sought out experts from every field—hospitality,



INSIDE THE STARCruiser

"In many ways, building a spaceship was a unique experience," explains Ann Morrow Johnson of crafting the convincing decks, rooms, and corridors of the *Halcyon* starcruiser. "Every detail of the cabin's interior is meant to reinforce the sense that you are aboard a starcruiser. We were careful to ensure that even things as mundane as cabin corridors had curved corners like a ship, ready to flex with the motion of travel. The cabins you sleep in have sliding doors because that is your story expectation, but this meant we also had to navigate all the logistics of making a sliding door function in a lodging space." While looking out at the vast expanse of space through each cabin's viewport is the most obvious cue that you are in a galaxy far, far away, Johnson maintains that the subtle visual details built into the structure of the ship help seal the deal. "The table pulls out from under your viewport like an airplane tray table; all the furniture and fixtures are affixed to the wall and ready for turbulence; even your sleeping pod and toiletries have a *Star Wars* twist. All of these cues together combine to create an otherworldly experience that you can truly inhabit over multiple days."

05



theatre, game design, production design, story—and sought to find common ground. It's in the tiny overlaps of our shared experiences and goals that we were able to thread the needle of something both unprecedented and actionable.

How involved were the discussions and meetings between storytellers, Imagineers, and architects before you began to really hone-in on what Galactic Starcruiser could be?

Scott Trowbridge: The concept required an incredible amount of integration amongst areas that might not traditionally be integrated. The storytelling, the ship design, the underlying interactive story technology, the live performers, the passenger services cast members, and the servers in the dining room are all synchronized like a fine watch. The entire experience runs on a synchronized and integrated “galaxy clock.” In order to make that work, we had to engage with all of those areas of expertise right from the start and integrate that thinking into the design from day one. Many of us spent hours around a table mapping out designs, guest flows, play-acting characters and scenes, and imagining the ship design and

05 Species such as Rodians come to life aboard the *Halcyon* starcruiser.

06 Guests may have to choose whether they side with the Resistance or the First Order.

07 Fine dining featuring dishes from far away worlds is all part of the galactic experience.



07

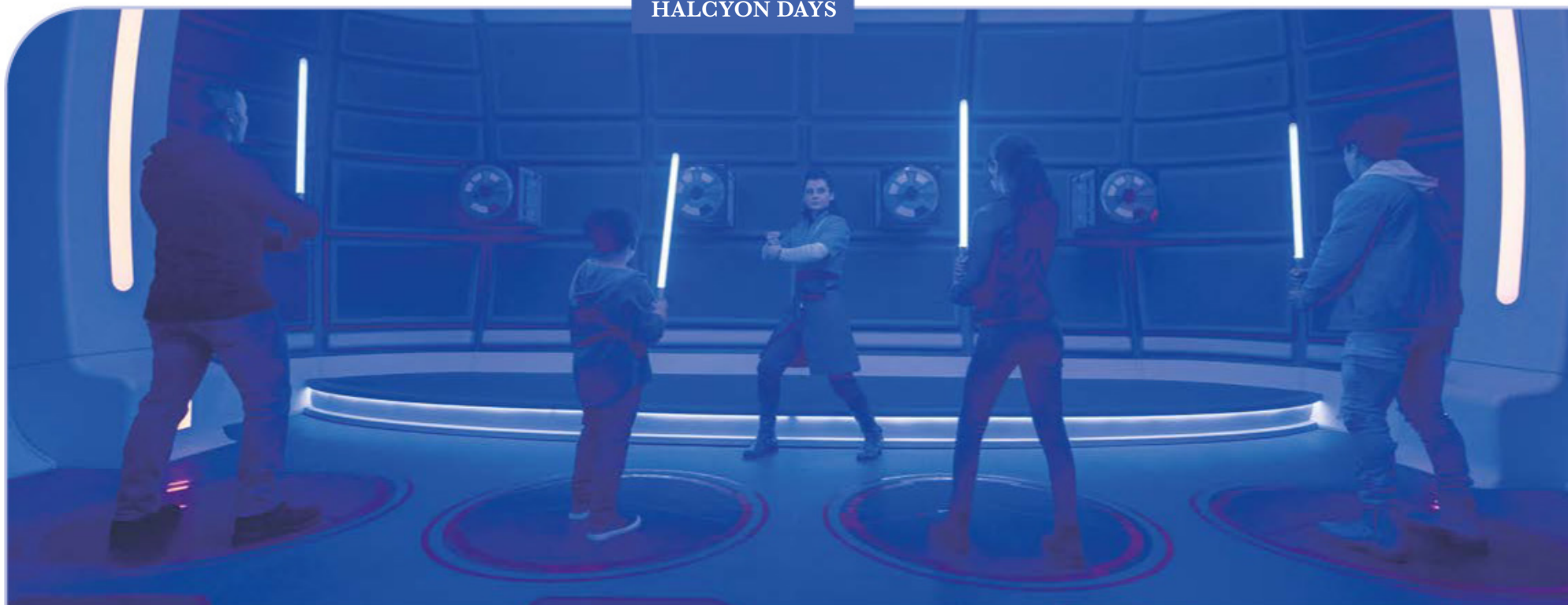
technology foundation that would allow it to come to life.

Galactic Starcruiser is described as a totally immersive *Star Wars* experience. How much was the story defined by the technology available to realize it, or did those two sides of the project feed into each other?

Ann Morrow Johnson: The technology we used (and willed into being!) is a critical component of our storytelling, but it is really just one tool in a wide array used to bring the story to life. In some instances that meant finding ways to incorporate existing technology in entirely new ways, and in others it meant extending the bleeding edge of what is currently possible. But in the end, just as our music or interactions or food bring you into the story, our technology is just one more way we bring a galaxy far, far away to life.

Sara Thacher: Throughout development, we asked ourselves the question “What needs to exist in order to make 45 hours of immersive, connected, *Star Wars* experience possible?” Sometimes that meant extending upon and pushing existing technology in new ways—like enhancing the work we did in real-time game engines for *Millennium Falcon: Smugglers Run* and using that to build a galaxy.

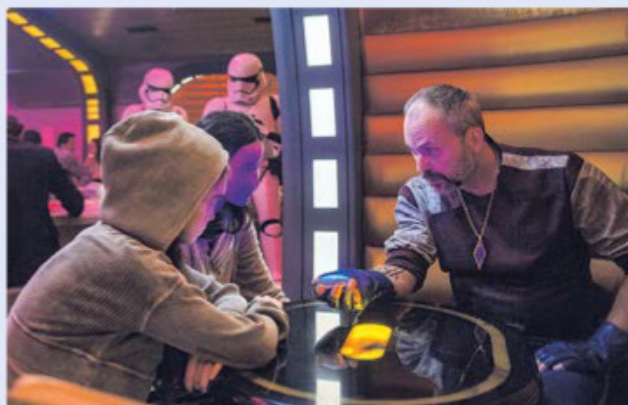
What's possible through the technology absolutely created new opportunities. Part of the fun of building this was the invention—the “A-ha!” moments. Our lightsaber training experience was absolutely a case of this. When we started development, we all looked at each other and said: “How are we going to make lightsabers and the Force real for our guests? Not just something they can watch, but something



08 Lightsaber training is just one of the immersive experiences offered on board.

09 Captain Keevan is one of the all-new *Star Wars* characters that guests meet aboard the *Halcyon* starcruiser.

09



10

► they can do?" That was a tall order, as fans have decades of emotional investment in that. We felt passionately that it shouldn't be VR (virtual reality). We wanted something you could do together with your family or friends where the technology blends away. And after a lot of innovation by an incredibly skilled team, we developed something truly unique that speaks to those moments when we first saw our favorite characters train with a lightsaber.

Were there any synergies with technologies developed for *Galaxy's Edge*?

Scott Trowbridge: One benefit of the design approach we took in *Star Wars: Galaxy's Edge* was that we built a sensing and communication technology foundation and that has been extended even more so on the *Halcyon* starcruiser. This allows us to understand your intent and choices

more accurately and to leverage your personal technology to extend the experience. That ranges from a behind-the-scenes story engine that tracks your choices, your affinities, your encounters, and serves up the appropriate next story step for you, to AI-driven characters to interact with, to new state of the art near-cinematic real-time imagery generation that renders our space environments in a high-frame rate, high-resolution ship-wide environment. Creating these

10 Your Galactic Starcruiser experience could take you on any number of unexpected adventures.

required advances in everything from distributed computing systems, graphic processing hardware, and real-time software.

Sara Thacher: Working alongside the *Galaxy's Edge* team to develop the two projects hand-in-hand was such a rare opportunity. It meant that we could build into and enhance a lot of the connectivity already present in the land. For example, on Batuu, guests can use the datapad—part of the Play Disney Parks smartphone app—to interact with the land and even activate effects or connect with the attractions. We extended the datapad into *Halcyon* starcruiser mode and it's become a core companion to the experience. This means that all of that connectivity can now be used for brand new experiences that connect to what passengers are doing back onboard the ship.

Galactic Starcruiser performers need to remain in character throughout, which must be quite a challenge. How did you approach writing and crafting such characters, and working with performers to realize them?

Wendy Anderson: We worked step-by-step with Lucasfilm to create characters to tell our story, invite our guests in, and be part of the adventure of *Star Wars* storytelling. The process has taken us from a writers' room to a rehearsal room and continues on now that we are adding the

08

critical final scene partner—the passengers. This is unlike anything we’ve done in the parks, and it’s a tremendous challenge to an actor, as the performers are with you for the duration of the voyage. But the reality is, so much of the experience unfolds through characters’ developing relationships with passengers, building alliances and allegiances, that we could never know what we were creating until we had passengers join us on a voyage! Whether it’s a passenger participating in deep cosplay or someone who came on board to support the *Star Wars* fan in their family, we’re continually discovering ways to reinforce the passengers’ stories through the live performances.

Do you think guests will need to work hard to suspend their natural disbelief? How do the cast and the environment help and encourage them to do so?

Wendy Anderson: I don’t actually think they’ll have to work hard at all. It’s a 360-degree environment with aliens and droids. Every detail of the journey has a story reason for existing, and every choice you make can reveal a different part of the story. Everything we do on board the *Halcyon* starcruiser is an invitation. We meet you at whatever level you want to interact. If you come dressed as a Jedi, we’re going to treat you as such. Even if you come bearing a healthy amount of skepticism, we’re going to invite you into the world in such a

“*Star Wars: Galactic Starcruiser* allows fans to be a part of the story in a way they’ve never before experienced. It has the power to change what people believe entertainment should deliver.”

Wendy Anderson, Executive Creative Director, Disney Live Entertainment



11

11 Familiar faces like Chewbacca interact with passengers and the starcruiser’s new characters.

12 Resistance hero Rey is also on hand to help passengers further her cause.

12

way that you will have the choice to dive in or not. And then, once you do dive in, your choices matter.

Scott Trowbridge: One of the things we try to do in our immersive *Star Wars* story experiences is to give our guests not only reasons to believe that what they are experiencing is “real,” but also the tools to pretend that they have entered a new reality. Our cast is a prime way of bringing this philosophy to life. They will invite you into the story, help maintain that suspension of disbelief and play along with you, all while keeping our high standard of excellent guest service.

Evolution of storytelling is something *Galaxy’s Edge* has always promised. Does this extend to the storylines aboard the starcruiser?

Scott Trowbridge: *Star Wars* storytelling has grown a great deal over the more than four decades since it first hit the silver screen. From the High Republic to the Clone Wars to the Galactic Civil

War and beyond, *Star Wars* stories have continued to expand. Both *Star Wars: Galaxy’s Edge* and *Galactic Starcruiser* are designed to evolve and expand with those stories. Over the more than 1,000 years that Black Spire Outpost has been around, and the 275 years since the *Halcyon* starcruiser set out on its maiden voyage, we know some of the history of these destinations, and we know that there is more to tell about their futures.

One of the great things about our *Star Wars* storytelling is the way we are able to tie it all together in a seamless integrated story. So, the characters, situations, crew and even the *Halcyon* starcruiser itself may become part of other stories and experiences. In fact, this has already happened—you can read about some of the ship’s history and its connection to other characters and stories in novels and the new comic-book series. I’m sure you’ll hear about further opportunities to discover even more in the near future. 🗿



YΔΔ7 ΓΕΜΝΙΔΩΝ ΚΑΝΟΜ7Μ7

A CERTAIN POINT OF VIEW

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



“Why do starships in the *Star Wars* galaxy always have entrance or exit ramps? Would steps or an elevator not sometimes be more appropriate?”

Jeff Cotton

From Qui-Gon Jinn’s leap onto Queen Amidala’s Royal Starship to Emperor Palpatine’s arrival via shuttle on the second Death Star, or the First Order stormtroopers’ invasion of Jakku to Han Solo’s now legendary, “Chewie, we’re home” moment, the appearance of ramps often coincided with memorable entrances and exits in the *Star Wars* saga. So, other than for dramatic purposes, why did starship builders

regularly include them in their designs?

To truly understand the in-story reasoning behind the prominence of ramps, one must examine the purposes of the vessels in which they were installed.

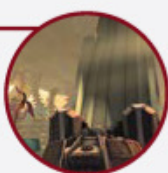
Take the *Millennium Falcon*, for example—a modified Corellian light freighter that primarily served as a smuggler’s ship. Regardless of whether its cache was legal or not, it would have been much easier to carry the freighter’s cargo up and down a ramp rather than traverse a set of stairs. A good example is when the *Falcon* was brought aboard the Death Star, and we saw Imperial technicians lugging heavy scanning

■ Ramped Up ?

Stepping Into Crime

Hondo Ohnaka liked to do things differently to everyone else.

The pirate’s fleet of saucer ships featured ramp-like stairways for his crew to board their vessels or offload illicit cargo. The sheer distance of each stairway from first to last step ensured his crew kept themselves fit.



Out of the Airlock

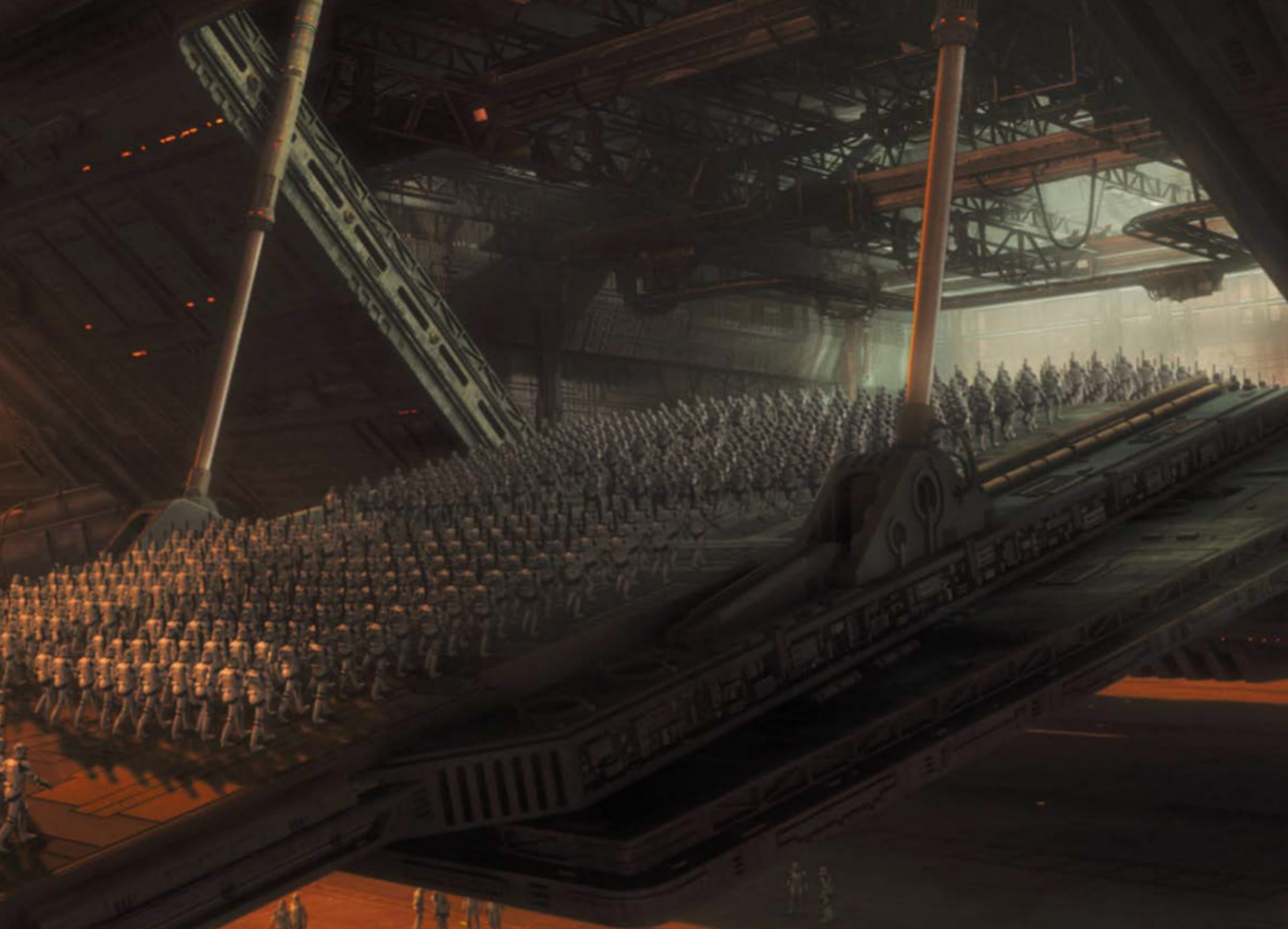
Given the interstellar environment that starships operated in, not every entry took place within a planet’s atmosphere. Docking tubes, such as those on the GX1 short hauler that Sabine Wren commandeered on Garel, extended between two ships to link them in the vacuum of space and permitted the transfer of personnel on the go.



Docking Procedures

As the *Profundity* fought to repel Imperial fighters above Scarif, rebel troopers within the vessel struggled to protect the stolen Death Star plans. While it seemed as if they were simply traversing the *Profundity*’s hallways, the ship’s interior bulkheads led them to board the *Tantive IV*, which was actually berthed inside the larger Alliance starship.





equipment up the ramp. Jumping back even further, Chewbacca and his fellow Wookiees needed quick access to the *Falcon* as they ran to store unrefined coaxium on the ship during the escape from Kessel. On a darker note, Boba Fett transferred Han Solo's carbonite form into his vessel's hold via its entrance ramp, as did fellow bounty hunter Din Djarin with his quarry. The *Falcon*, *Razor Crest*, and Fett's *Firespray* attack craft were all "working" vehicles: utilitarian craft designed to accomplish specific tasks.

But what about the various ships we saw the Empire, the First Order, the Rebel Alliance, and the Resistance put to use?



"Escape" Hatch

When Din Djarin helped a gang infiltrate a New Republic prison ship, the *Razor Crest* attached itself directly to its target via a coupling system. Rather than employing an extended docking tube, the hatches on both vessels sealed against one another so that Djarin and his passengers could directly access the deck below.



Fast Getaways

Some escape vehicles, such as those aboard the *Raddus*, were equipped with hyperdrives that enabled fleeing crew members to plot a course to safety. Finn and Rose Tico utilized one such craft to evade the First Order and travel to Canto Bight in search of a master codebreaker who could help their cause.



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► Mind The Step

Smaller ships such as the Imperial *Lambda*-class shuttles, Orson Krennic's *Delta*-class transport, and Kylo Ren's *Upsilon*-class command vessel each had ramps which allowed their VIP passengers to depart quickly, along with their retinues and guards. It would have been quite embarrassing had a death trooper tripped down a set of stairs as Krennic attempted to make an imposing entrance! The same can be said of the First Order assault landers that quickly had to deploy their stormtroopers on Jakku.

These military ships and shuttles also fall into the same barebones, utilitarian category of vessels as the aforementioned freighters. However, starfighters and capital ships required an entirely different set of entrances. Luke Skywalker and Poe Dameron utilized simple ladders to climb into their X-wing fighters, whereas Separatist Droid Control Ships, Star Destroyers, and the mighty Death Stars

ferried passengers into their massive docking bays aboard diplomatic craft and shuttles (which, yes, mainly had their own ramps!). Even the fledgling Resistance used small transports when it evacuated personnel from D'Qar to the *Raddus*.

With regards to other options for accessing a vessel, via stairs or lifts, the ships owned and operated by the galaxy's wealthiest citizens had the luxury of being designed with opulence rather than practicality in mind. The *Libertine*—owned by an arms dealer before being stolen by DJ—featured a fashionable spiral stair and lift combination that permitted egress into the expensive star yacht. Similarly, Dryden Vos' *First Light* required guests to cross a small drawbridge, endure a security check, and then take a lift up to its lush interior. Thus, while ramps dominated the sketchbooks of most starship designers, the more lavish a starship was, the more opportunities arose for unique entrances to be installed. 🗡️

Emergency Exits

Sometimes crews needed to evacuate their vessels in a hurry, so many ships were equipped with escape pods and secret hatches. C-3PO and R2-D2 famously escaped the Empire's clutches when they left the *Tantive IV* in one of the craft's escape pods, plummeting to relative safety on Tatooine where they would eventually meet Luke Skywalker.



The *Millennium Falcon* had all sorts of tricks up its sleeve, ranging from the large mandible escape pod that was added to the freighter when Lando Calrissian owned it (pictured above), and launched as a decoy during the famed Kessel Run, to more run-of-the-mill escape pods when Han Solo owned the vehicle, including one that Chewbacca deployed to send Rey to rendezvous with Kylo Ren aboard the *Supremacy*. The *Falcon* also had an exterior dorsal hatch, seen during the escape from Cloud City and the Battle of Exegol.

MAKING AN ENTRANCE

- As the Battle of Scarif drew to a close and the rebel flagship *Profundity* sat dead in space, Darth Vader boarded the enemy vessel to secure the stolen Death Star plans.
- Rebel troopers stationed themselves in an airlock corridor to protect their fleeing comrades as they hurried to board a blockade runner berthed inside *Profundity*.
- The Death Star plans were handed to a trooper on the other side of an airlock door, just before it slammed shut. Meanwhile, Darth Vader brutally slaughtered all the troops that stood in his way.
- Despite Vader's ferocious demonstration of power, the Sith Lord was too late and could only watch from the broken edge of a docking ramp as the *Tantive IV* escaped with the vital plans that could spell the end for the Empire's superweapon.
- The Star Destroyer *Devastator* pursued the *Tantive IV*, and then used a tractor beam to "pull" the much smaller rebel ship into one of its massive hangar bays.
- Stormtroopers blew through the rebel ship's outer hatch and drove back the defending rebel soldiers. Darth Vader followed them through the smoke-filled doorway.



WHAT DO YOU NEED TO KNOW?

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

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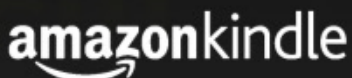
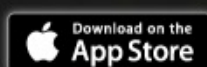
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STAR WARS INSIDER WORLDWIDE

CELEBRATING THE SAGA

A MISSION FOR MANDALORE

Cosplaying as the loyal Koska Reeves



Despite growing up as a fan of the *Star Wars* films, Lianne never opted to create a cosplay until inspired to do so by *The Mandalorian* (2019-present).

"I was hooked instantly, as not only were Din Djarin and Grogu such likeable characters, but I was excited to see so many powerful and diverse female characters," explains Lianne. "At first I looked at Fennec Shand, because I am also Asian, but there was something so special to me about Bo-Katan's sidekick, Koska Reeves."

When comparing the paths of Fennec and Koska, Lianne saw a significant difference between their careers. "I think if I were living in the *Star Wars* galaxy, rather than being a solo bounty hunter, I'd be following a leader I believed in, having earned the status of being her right-hand woman on certain missions." Lianne also found the actor who brought Koska to life to be particularly well-suited for the role. "Mercedes



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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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Varnado, being a professional wrestler, made Koska such a legit badass, which made for some of the best scenes in the show.”

Lianne set out to craft Koska’s suit, but did not need to utilize valuable beskar in the process. “I made this costume out of EVA foam, and it only took about a week and a half,” says Lianne. “And I was able to work on it 8+ hours a day due to the Covid-19 quarantine!” While conventions and events were postponed at the time, Lianne benefitted from other outlets through which she share her hard work. “After posting TikToks and photos of my cosplay, I’ve been able to connect with other Mandalorian cosplayers virtually,” she says.

ARTISTS’ ALLEY

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

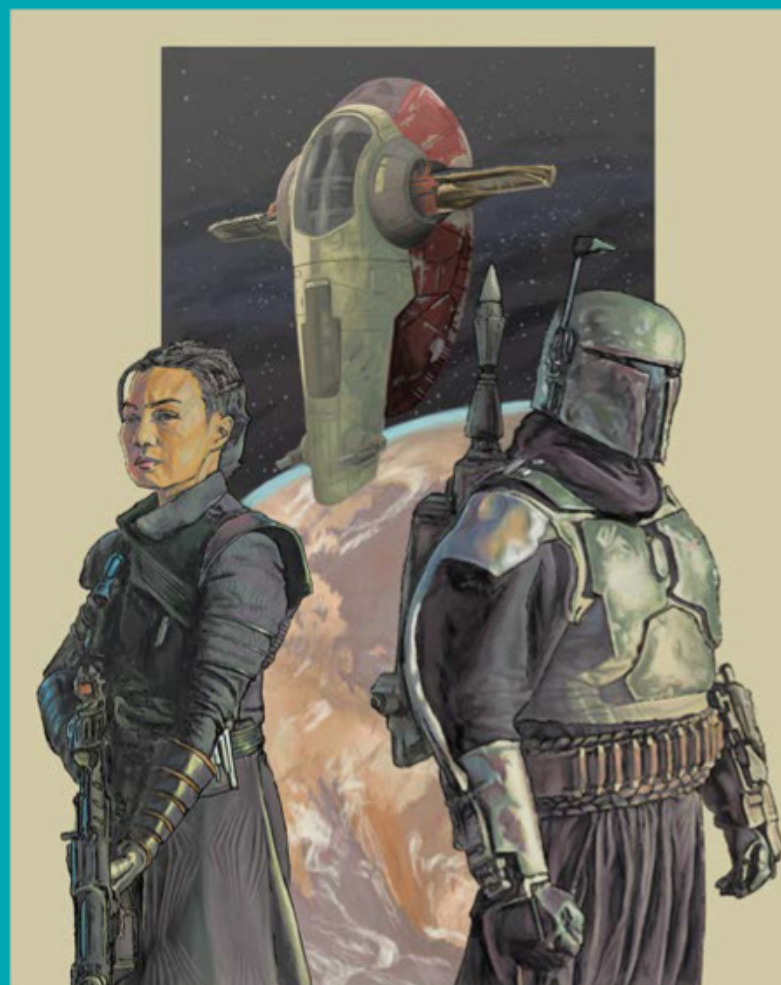


01 “CAD BANE” BY MOLOTIC

From a holocron heist in *The Clone Wars* (2008-2014, 2020) to a deadly face off in *The Book of Boba Fett* (2021-present), bounty hunter Cad Bane has captivated the imaginations of many *Star Wars* enthusiasts. Fan artist Molotic is no exception, as the intrepid creator expertly conveyed the outlaw’s lone, blaster-slinging mentality in a drawing. “The character is so iconic to the animated shows, it was a lot of fun to draw him,” says Molotic.

02 “HUNTER” AND “FENNEC SHAND AND BOBA FETT” BY BENNY MILLER

“I’m such a huge fan of the whole *Star Wars* galaxy, especially *The Mandalorian* and *The Bad Batch* (2021-present),” shares fan artist Benny Miller. “For both of these pieces I drew out the initial line art on paper and then scanned them in and colored them in Photoshop. I’m fairly new to digital painting and the Fennec and Boba piece was really the beginning of me understanding how to work digitally.”



BOUNTY HUNTERS

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

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01 Angelo C. and Nina G. pose with (left to right) Carl Weathers, Ming-Na Wen, Katee Sackhoff, and Giancarlo Esposito.

Angelo C. and Nina G. secured an enviable bounty at a recent convention, having the rare opportunity to meet *The Mandalorian* cast members Carl Weathers (Greef Karga), Ming-Na Wen (Fennec Shand), Katee Sackhoff (Bo-Katan Kryze), and Giancarlo Esposito (Moff Gideon). Angelo came to the event prepared, cosplaying as Din Djarin and bringing both Grogu and the Darksaber along for good measure.



02 Wearing full Mandalorian armor, Angelo C. enjoys the day with Nina G. and Grogu.

"I didn't know who to hand my Darksaber replica to, so Ming-Na Wen took it at first," recalls Angelo, "she gave it to Katie Sackhoff and Giancarlo Esposito, who shared it in the picture. Carl Weathers was tapping on my shoulder armor, wondering what it was made out of." The experience left Angelo beaming. "They were all so friendly. You could tell how much seeing the fans meant to them!"

WORLDWIDE



THE BOOK OF BAKING FETTS

Creating treats infused with the spirit of *Star Wars*

Although Jedi Master Yoda regularly emphasized patience, that trait can often elude Padawans and young *Star Wars* fans alike.

"My earliest memory of *Star Wars* is sitting next to my brother on the floor while my dad put on a VHS of *A New Hope* (1977)," recalls Adrian Rodriguez. "We were devastated when my parents made us wait a month before watching the next one, but looking back it was the right decision."

Thus began Rodriguez's lifelong love for all things *Star Wars*, ranging from literature and videogames to RPGs and even culinary exploits. "To me, *Star Wars* will always be my dad saving quarters so that we could play the *Star Wars* arcade game for hours, my mom putting a Death Star on our Christmas tree, and all the times my brother and I fought each other with toy lightsabers," he explains. "I've always been amazed

with makers who can bring *Star Wars* into our world. The people who can bring the joy of *Star Wars* out in their own way. My way of expressing that love is through baking."

Adrian has a unique outlook on his edible creations. "I like to create things that people can enjoy twice. I want someone to recognize something from *Star Wars* that holds meaning for them, then I want them to be pleasantly surprised when it's also delicious!"

When planning a new bake, Rodriguez seeks out exciting projects that he can learn from. "Whether it's me figuring out how to get a cookie TIE fighter to stand up or how to make a full R2-D2 cake, I'm always trying to push my knowledge while delivering sweet treats." However, Adrian has bigger picture in mind. "Most importantly, I'm trying to bake and build things that inspire fun."





NO ONE'S EVER REALLY GONE

Finding solace in a galaxy of local landscapes and a pocketful of action-figures

Adam Cunningham's first *Star Wars* memory is actually not related to adventures on the big screen, but rather the multitude of action figures of the saga's characters.

"Luckily, I had a lot of older cousins who passed down all their *Star Wars* toys," reveals the fan. Unfamiliar with the original trilogy's plot, the young fan let his mind run free and created his own stories with the fascinating figures in his collection. "I could get myself lost in a galaxy of aliens and spaceships," he remembers.

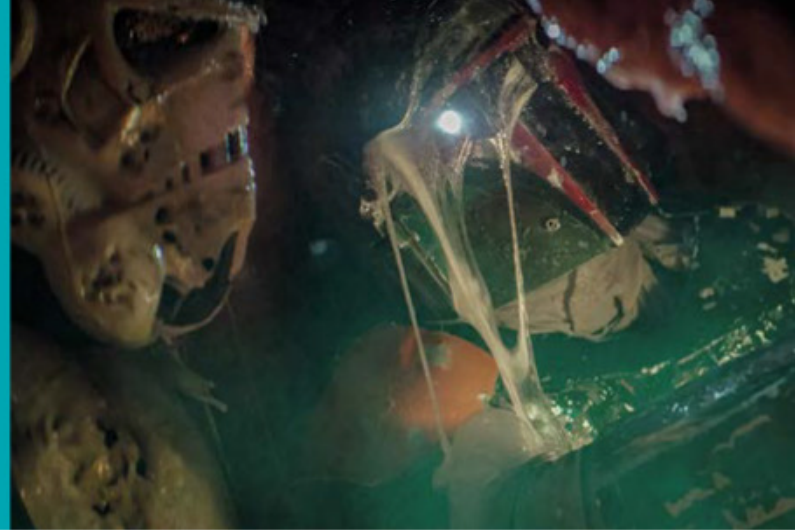
Cunningham finally saw the films when the Special Editions were released in 1997, and his fandom fully established with *The Phantom Menace*'s debut in 1999. "I can still remember seeing Darth Maul open that second lightsaber blade, as I nearly choked to death on my popcorn," he laughs.

Cunningham is also a keen photographer and was fond of taking pictures of his beloved dog during their evening walks. However, after the courageous canine passed away, Cunningham endured a period of grief. "I decided I would still head off

for walks in the evening and bring my camera along, but I literally couldn't take a single shot, of anything at all," he reflects. Fortunately, his passion for *Star Wars* and access to social media came to the rescue. "It wasn't until I came across all the amazing toy photography on Instagram that I had the idea of filling my pockets with *Star Wars* figures and heading off for a walk to find a quiet spot to give it a go myself," he says. "I was hooked instantly." The activity could never replace a loyal friend, but it certainly granted the photographer a new hope. 🌌

TK-101

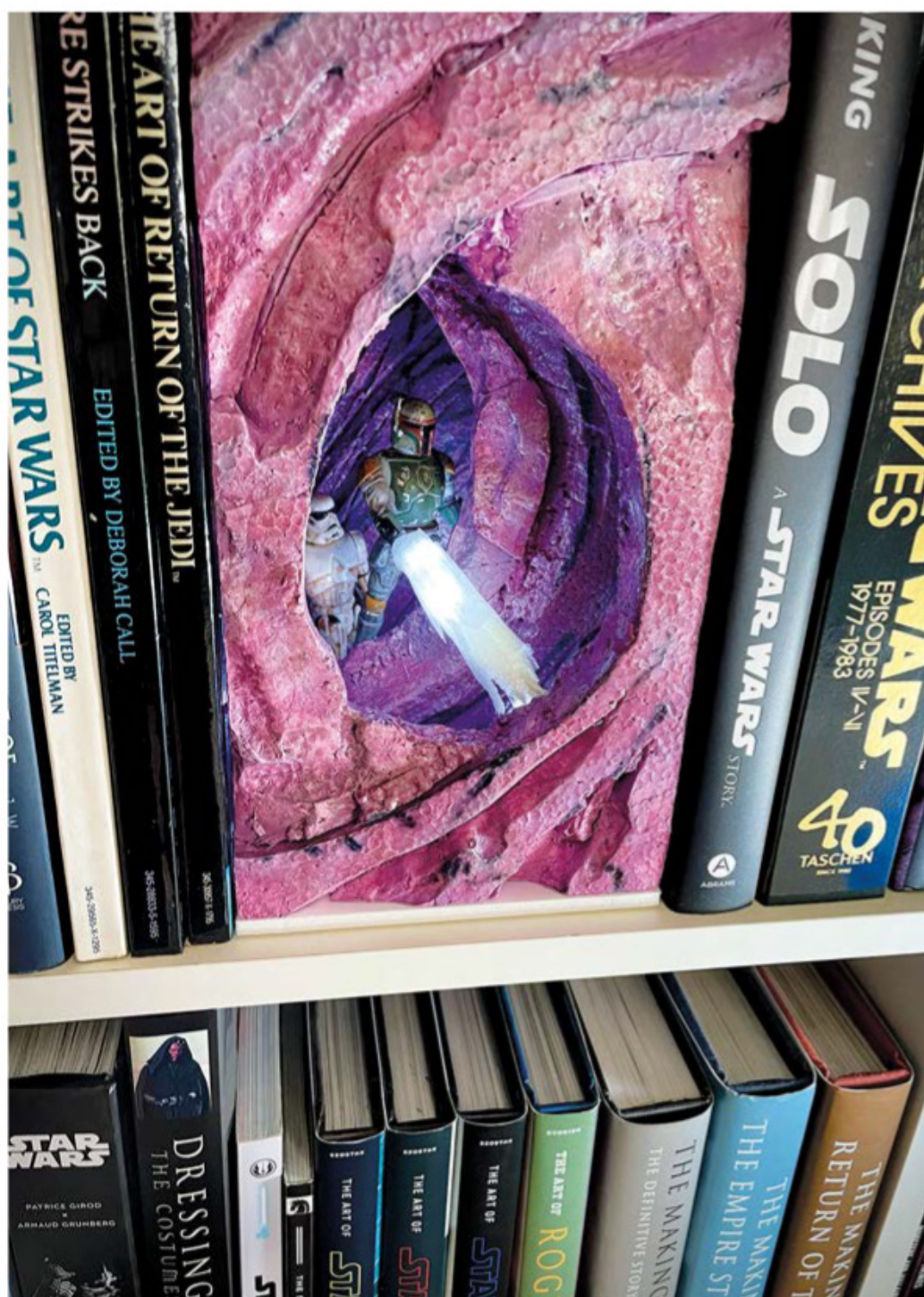
HINTS, TIPS, AND IDEAS FOR CRAFTING
YOUR OWN *STAR WARS* GALAXY



THE BOOK NOOK OF BOBA FETT

In this edition of TK-101, we find a space in our *Star Wars* library for a Boba Fett-themed book nook.

WORDS: CHRISTOPHER COOPER



TK-101 maintains a well-stocked bookshelf, packed with weighty tomes covering all aspects of the *Star Wars* saga, from the *Art of* series and visual dictionaries to making-of books and comic-book compendiums. But there is something missing amid the regimented lines of book spines, and that's ACTION! What the shelf really needs is a *Star Wars* book nook.

If you're unfamiliar with the term, book nook used to mean a favorite reading area, some corner of a room or a comfy couch in which you could snuggle down and lose yourself in a good book. More recently, however, it has been used to describe a crafted fantasy diorama that sits in the space between two books, adding a dash of drama to your shelves that might transport you to a galaxy far, far away. Now, TK-101 can't resist a pun, and as soon as we decided we were going to make a book nook, we knew ours had to have a look based on *The Book of Boba Fett* (2021-present)—a Nook of Boba Fett, if you will—and one scene in particular sprang to mind!

Into the Pit

It's said that victims of the mighty Sarlaac took more than a thousand years to be digested in the beast's stomach. Quite how long Boba Fett spent inside its gloopy guts remains uncertain, but if you're in the market for an effective paint stripper then it's clear—judging by the state of Fett's armor when he eventually torched his way to freedom—that the digestive juices of the monster are second to none. And that's the scene we decided to depict in our tall, thin diorama: the moment Fett came to his senses and did what any of us would do in

the same situation—engage our wrist-mounted flamethrower to give the tentacled terror a bad case of indigestion.

Boxing Clever

Building the nook was both straightforward and tricky at the same time. A nook is essentially a box constructed from sturdy cardboard or sheets of acrylic or MDF (if you have access to such resources). TK-101 went with our old favorite, foam core and a craft knife, but building the box first turned out to be a path to the dark side.

The key to an interesting book nook lies in the detail contained within—the scene that you are recreating—and it's much easier to make and paint that if you're not trying to do so within the confines of a tall, thin box! Claiming our first attempt was a prototype, it at least helped us figure out the dimensions that would work best between the books that it was destined to sit alongside. The stomach lining was carved from polystyrene sheets using a hot craft knife, painted with a yucky purple base coat of matt emulsion, followed by a dry brush using acrylic paint and a wash of blood-red. Finally, layers of PVA glue and clear varnish gave the nook a mucus-like sheen.



Another fun aspect of many book nooks is the use of hidden lighting to bring them to life. We used a string of battery-operated fairy lights, some obscured behind sheets of tissue paper, to give the stomach's slimy recesses some creepy hues of blue, and to provide Fett's fiery flame.

We can't help but think our Boba Fett action figure actually looks quite comfy in there. The perfect book nook, then! 🍷



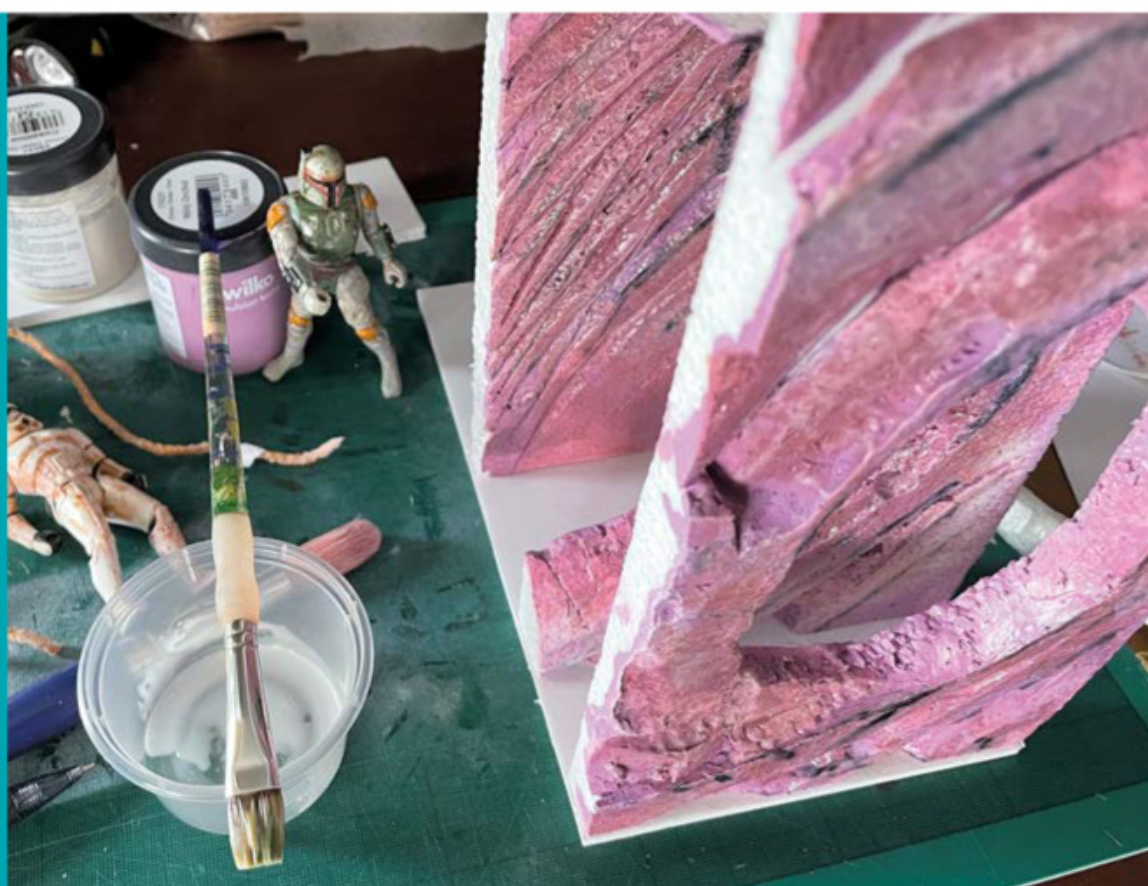
HOW TO...

DRY BRUSH

Load your brush with a small amount of paint, then wipe most of it off on a spare sheet of paper. Lightly brush raised areas and edges on your model to bring out texture and add highlights.

ADD A WASH

TK-101 uses an oil paint wash, made using pigment thinned with mineral spirits. Brush liberally over your model and then dab away the excess with a cloth. This fills deeper areas of your model, adding extra depth and interest.



The *Star Wars* Archive

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

THE CORRIDORS OF KAMINO

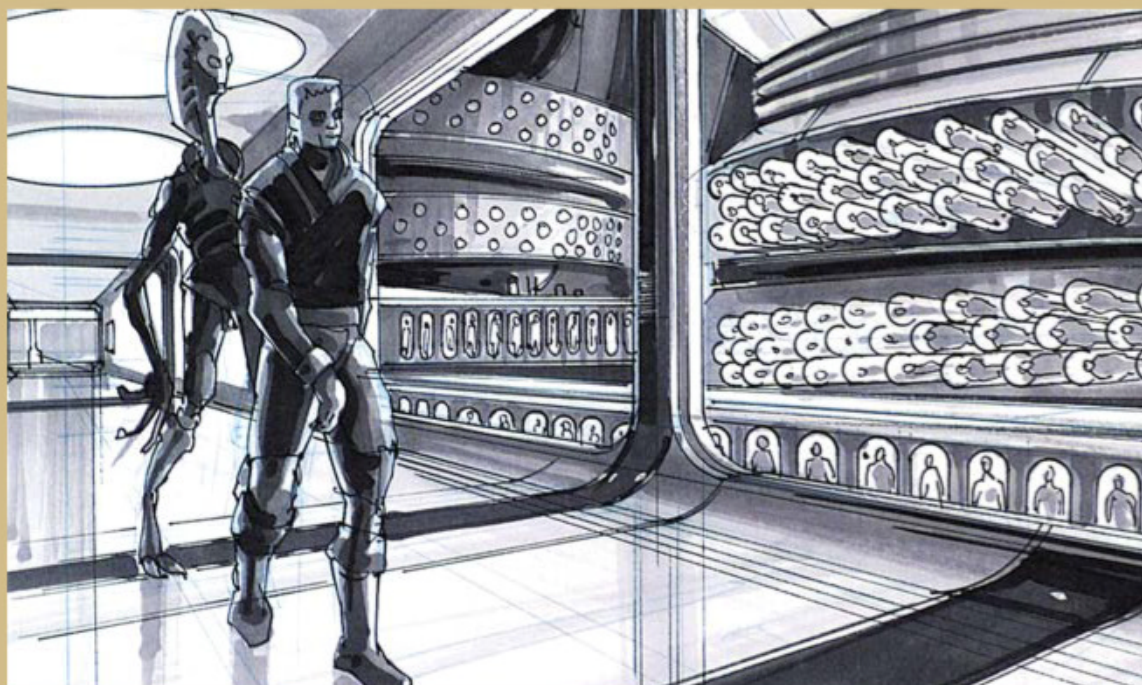
From the streets of Coruscant to the Geonosis arena, *Star Wars: Attack of the Clones* (2002) made extensive use of miniature sets instead of full-scale versions that could never fit in a soundstage.

Given the grand vision for the prequel era envisaged by George Lucas, traditional sets would have tested even the most generous of budgetary limitations, so many galactic locations—including the cloning facility on Kamino—were realized using incredibly detailed miniatures, courtesy of Industrial Light & Magic's model shop.

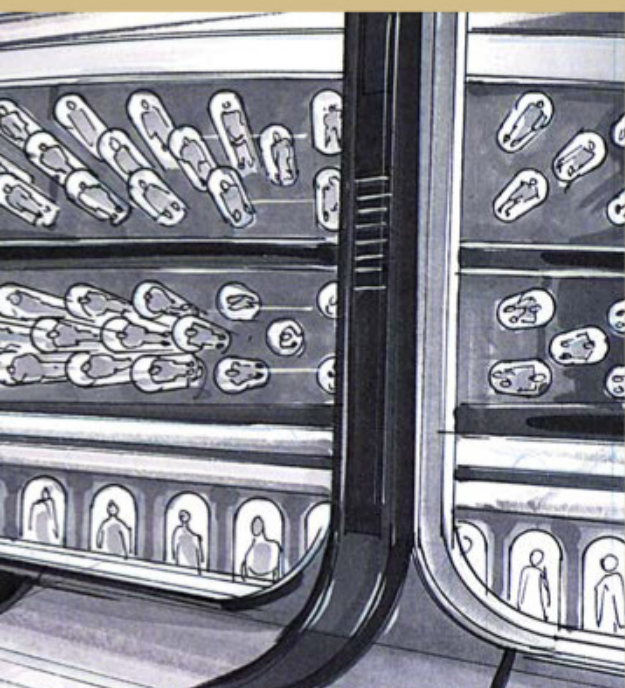
Shots of actors filmed against blue (and green) screens were composited into these miniatures along with digitally rendered set extensions to create amazing alien locales that gave every impression of being life-sized on the big screen. ▶



01



02

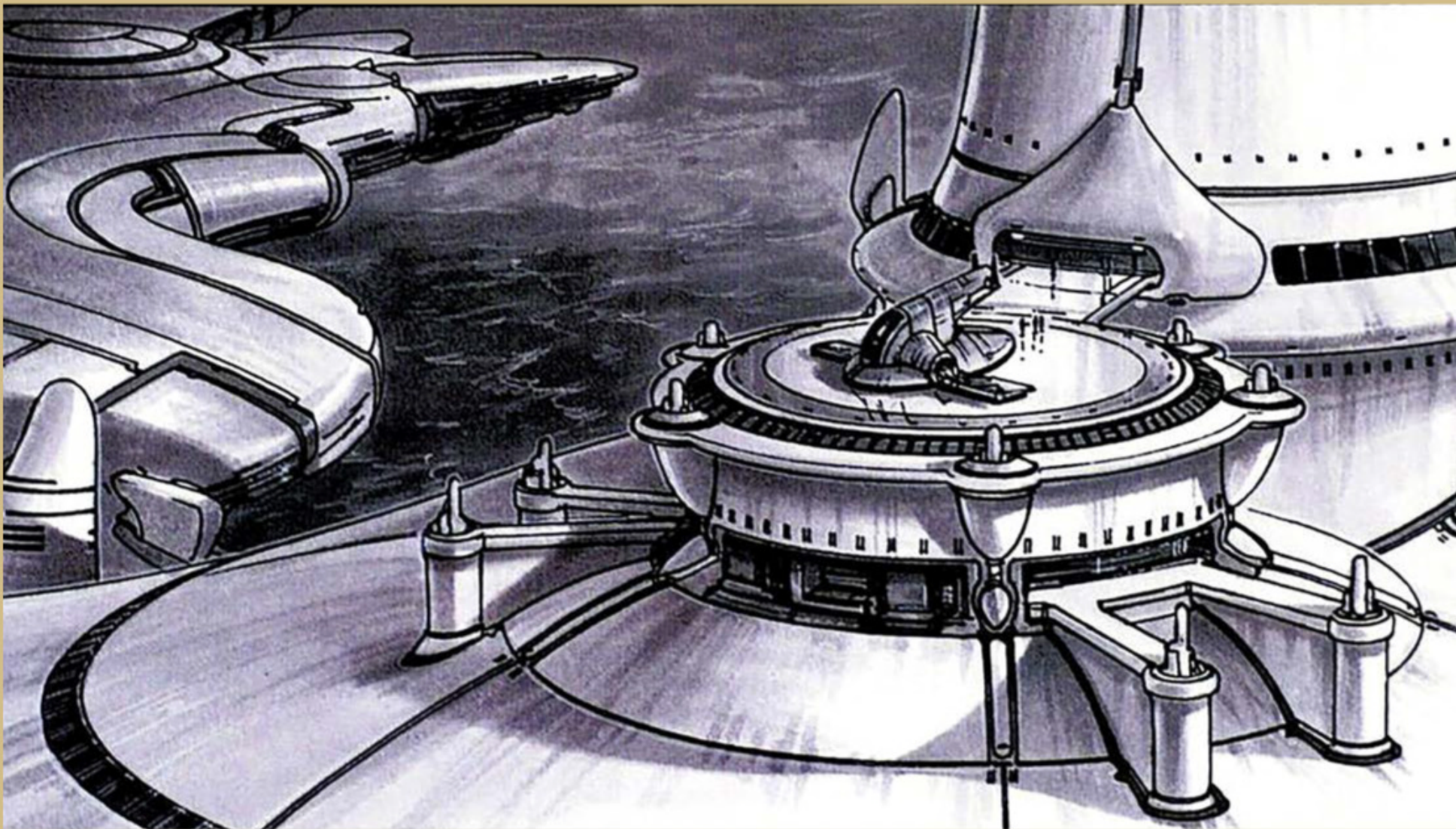
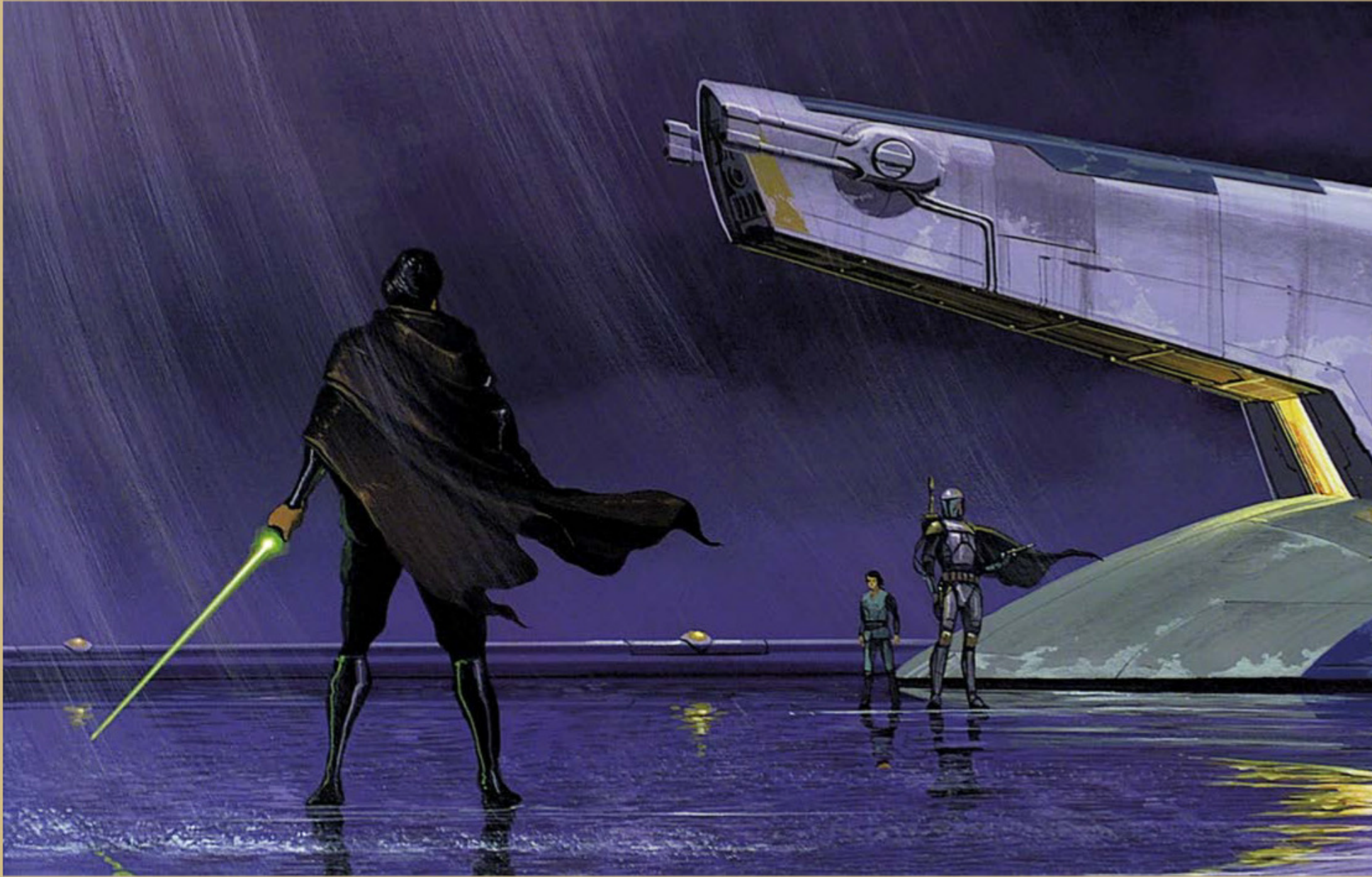


01 The miniature for the corridor set that was the main backdrop for Obi-Wan Kenobi's tour of the Kaminoan cloning facility.

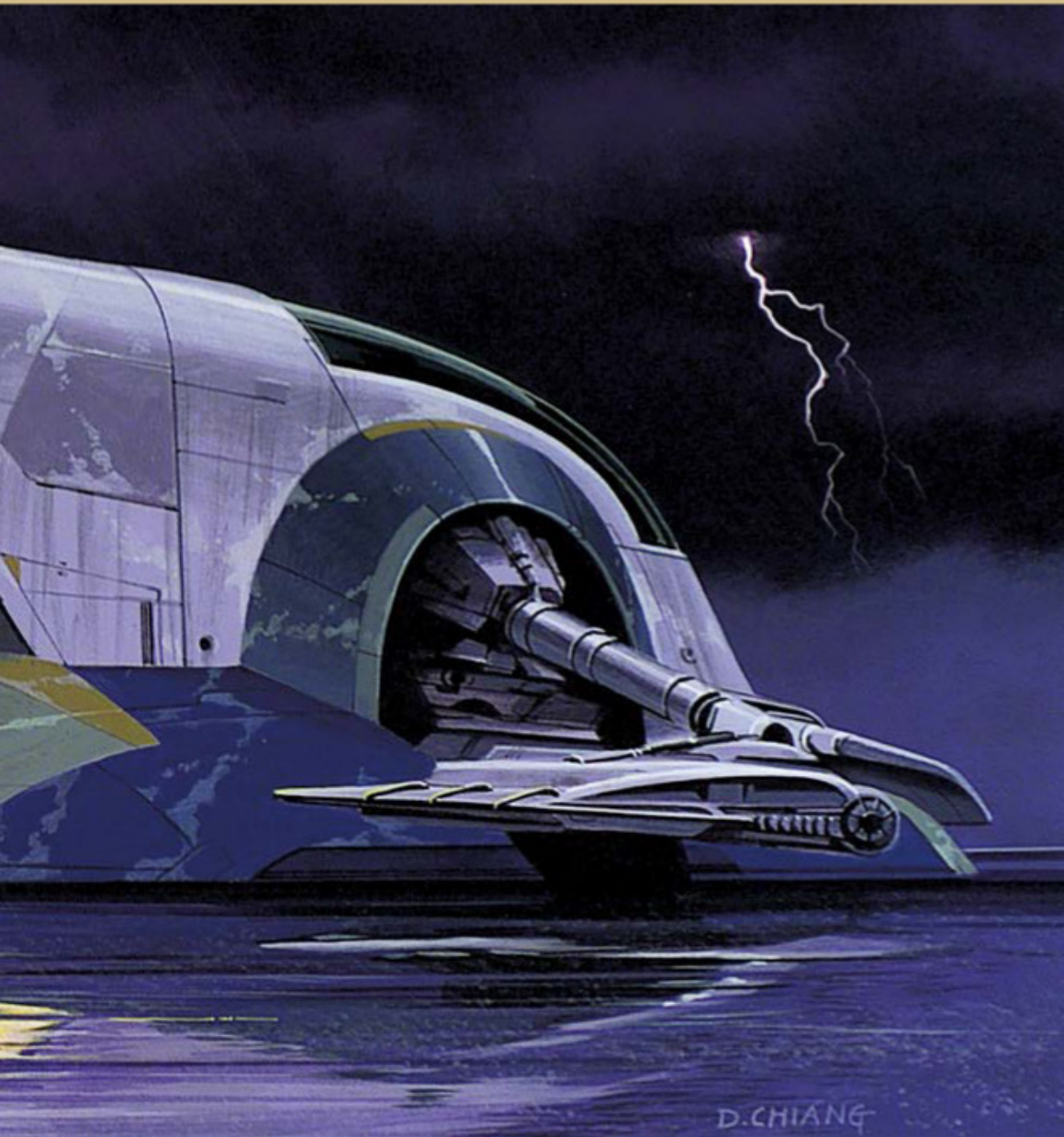
02 "Clone Hatchery" concept sketch by Kurt Kaufman, showing an early visualization of the corridor environment.

03 Ewan McGregor as Obi-Wan Kenobi, on the blue screen set where live-action footage for the tour sequence was filmed.

04



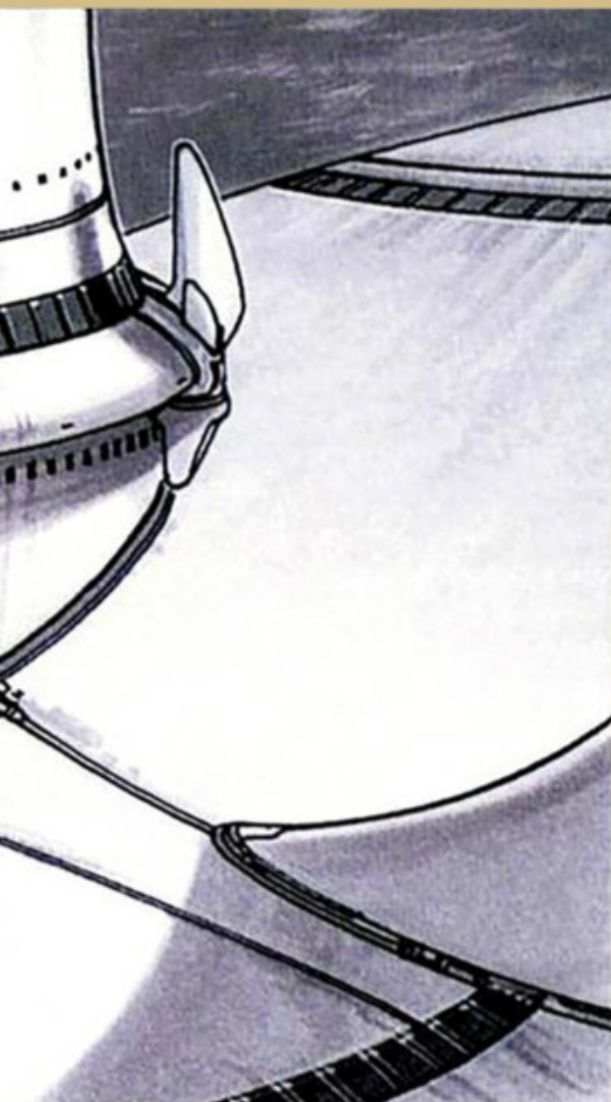
05



Platform Planning

Essentially a flat space big enough to accommodate Jango Fett's ship and a fight sequence, detailed planning was still required to visualize the Kamino landing platform, including production paintings by Doug Chiang, concept sketches and scale models.

The platform set was surrounded by a green screen (pictured above), and in terms of area—with its raised border, pylons, and doorway—it was among the larger physical sets built for *Attack of the Clones*. 🙄



04 Concept art by Doug Chiang of Obi-Wan Kenobi's face-off with Jango and Boba Fett in *Star Wars: Attack of the Clones* (2002).

05 The landing platform on Tipoca City. Concept sketch by Marc Gabbana.

06 A 1:200 scale model of the Kamino landing platform, used to help plan camera angles prior to filming.





STAR WARS

GALACTIC TALES

Saber Truth

By Richard Dinnick

I

n the smallest hold of the Republic light cruiser *Stellar Rise*, a single clone trooper was listing inventory. His nickname was “Checkbox,” and he had a meticulous mind, more suited to admin than actual combat. In the shadowy chamber, he paused in front of the latest addition to their manifest—five crates taken aboard on a stopover near the Kazlin system. Their dimensions matched. ▶

► Each of them was about the size of a large wardrobe and sealed from the outside with magna-locks. Checkbox was in no way Force-sensitive, but he felt sure there was something strange about these boxes. Before he could investigate his suspicions further, though, he heard a scraping noise coming from the nearest crate. A stone mite, he wondered?

He moved closer, cocking his head to listen, his helmet resting against the dull grey surface. It was the last thing he ever did.

The blade of a blue lightsaber sliced through the crate's exterior, cleaving Checkbox in two from head to toe. The two halves of his body fell to the floor as the blade quickly cut a roughly humanoid silhouette out of the crate. The cutaway metal hit the deck with a sound like an out-of-tune bell, and a figure emerged from within.

He was tall and looked like the hunched form of a mechanical skeleton,

warning lights in the semi-darkness of the hold.

"Search the ship," Grievous barked. "Tear it apart if you must. And remember your training."

As they began ransacking the nearby containers, one of the guards paused and turned to Grievous.

"Why did we not simply attack the ship?" The MagnaGuard's guttural droid language echoed in the confined hold.

Grievous laughed but it became a cough. His mind went back to his own training with Dooku, one military expert instructing another.

He'd spent hours on end studying holovids of Jedi in battle. He'd read all the training manuals that Count Dooku could supply him with. He was a voracious learner when it came to dealing out death. To him, the differing saber styles were just additional military techniques to learn. And yet, his mentor in the art had showed displeasure at the

of clone troopers entered, investigating why Checkbox had not returned to his post. The two closest MagnaGuards dispatched the troopers before they even managed to prime their blasters.

"Very good. We must move on and maintain secrecy of our presence for as long as we can. Evidently, what we seek is not here."

"Move on where?" Another droid asked in its unpleasant electronic tones.

"The bridge!" Grievous' eyes squinted in pleasure. If he'd had a mouth anymore, he would have smiled.

The "battle" for the bridge was so brief that Grievous found the term did not really apply. Granted, nothing could have prepared the ship's captain for what had just happened. Grievous and his four MagnaGuards had taken his bridge and killed the deck crew in less than a

HE WAS TALL AND LOOKED LIKE THE HUNCHED FORM OF A MECHANICAL SKELETON, COMPLETE WITH A SKULL-LIKE HEAD. AT FIRST GLANCE THE ONLY THING THAT BELIED HIS CYBORG NATURE WERE THE BEADY YELLOW EYES.

complete with a skull-like head. At first glance the only thing that belied the being's cyborg nature were his beady yellow eyes and the dark, tortured skin surrounding them. Several limbs lurked beneath his Kaleesh cloak, and his movements were accompanied by a rasping sporadic cough.

This was General Grievous, associate of the Sith Lord Count Dooku and commander of the Separatist military.

He moved swiftly to each of the other four crates, wasting no time in slicing through the magna-locks that sealed them using two lightsabers simultaneously. As each opened with a hydraulic hiss their occupants, too, stepped from within, each wielding an electrostaff that glowed with an unnatural light purple hue. Soon, four IG-100 MagnaGuards stood before their master, their red eyes glaring like

level of expertise Grievous displayed. Indeed, Dooku was able to easily defend himself from each and every one of the general's strikes.

"Stop using standard attacks," growled his mentor. "Utilize the unorthodox."

Grievous nodded to himself. "This is an *Arquitens*-class light cruiser," he considered. "It may not be the largest, but it is well armed with a thick hull. Its crew is certainly well trained and prepared for a space battle."

The other three MagnaGuards had gathered around him now, having found nothing from their search.

"Externally it is defended," Grievous continued. "But they are not expecting an assault from within, as has proven to be the case."

Before he could continue his lesson the door behind them opened and a pair

minute. Now the general towered over the unfortunate commanding officer.

"Your name, Captain?"

"Lozz Beraf," the man hissed in defiance. His face was etched with shock. And something else, too. Terror.

Grievous stared coldly at the man. His defiance was contemptable, and he was clearly at a loss as to how his cruiser had been boarded.

"I am pleased to see the surprise on your face, Captain," Grievous drawled. He briefly turned to his nearest MagnaGuard. "He is incapable of action as he cannot believe what is happening."

Again, the general reflected on another duel with his master.

"Surprise is one of the key elements to undermining an enemy's abilities," Dooku said between gritted teeth as they glared at one another over the glowing blades of their lightsabers.

"It diminishes their confidence."

"Break them before you engage them," Grievous told his four troops. He then turned his attention back to the unfortunate captain.

"It is a shame that there are no Jedi aboard to protect you." The human's eyes flickered. What was that? Regret that this was the case? No. It was something more. A tell. An indication of something the captain was hiding, or at least didn't want to admit. A secret that Grievous could easily guess.

"So..." he rasped. "There *is* a Jedi aboard. Where is he, then? Let him come forward and defend you!"

A clear voice rang across the bridge. "I'm right here. And I don't go by 'he' or 'him'."

Grievous spun round, to find the slightest Jedi he had ever seen. She was slender to the point of appearing almost insect-like. Her robes were light beige and her head completely shaved. Or perhaps her species had no hair. Grievous didn't care. What she did have that interested him were piercing green eyes and a crystal-clear gaze. Grievous laughed in disdain.

"You are young and idealistic, naïve and inexperienced. Barely more than a Padawan!"

"I am Anap Ree-Di. Jedi Knight. Release Captain Lozz and leave. This will be your only warning."

Grievous nodded. She was certainly confident, and he was impressed. But then, he hadn't even shown her what he was capable of yet. Slowly, he produced four lightsabers from beneath his cloak and activated them one by one in a slow, menacing manner. He'd practiced.

She stood stock still, that gaze fully focused on him. That was an error.

"Attack!" Grievous hissed. All four MagnaGuards jumped forward, their electrostaffs swinging at the Jedi. Anap managed to ignite her green lightsaber, deflect two of the blows and somersault backwards to avoid the others. She landed like a Loth-cat and smiled lopsidedly.

"I know what you're after, Grievous," she said.

Grievous halted the attack of his droids with the flick of his two right hands.

"And if you want to know where it is, you'll have to catch me first!" With that, she darted out of the bridge.



"Follow her," Grievous commanded, plucking his cape from the deck and stomping after his troops.

They tracked the fleeing Jedi to a small area of the ship that Grievous identified as the barracks. He halted his troops' advance outside the main door. A wailing alarm sounded around them. Captain Lozz must have activated it.

Grievous ignored the howling sound. "I am going to tell you what Count Dooku told me about strategy," he told his MagnaGuards. "Three key elements."

He held up three fingers on his upper right hand then lowered them one by one as he intoned the three words:

"Fear. Surprise. Intimidation."

Grievous paused to let this sink in. "My mentor always said that if any of these were lacking it would be better to retreat and establish them once more."

"I do not estimate we have more than one of those elements," one of MagnaGuards said, its voice box cracking in dull tones as it turned to look at its leader.

Before Grievous could reply, a small, calm voice cut across him. "I make it zero!"

► Again, the Jedi had appeared from nowhere, striking suddenly from behind and slicing off the arm of one of the MagnaGuards. Its electrostaff, along with its arm, clattered to the deck as the remaining three droids went on the attack, landing blow after blow on the Jedi's green blade, forcing her away from the barracks. Grievous now ignited two of his own sabers—both blue—and closed in for the kill.

At that moment, the main bulkhead shield to the barracks raised, and four clone troopers emerged armed with heavy DC-15 blaster rifles and electrostaffs of their own. As they, too, attacked from the rear,

the MagnaGuards were taken by surprise and one of them was almost completely disintegrated.

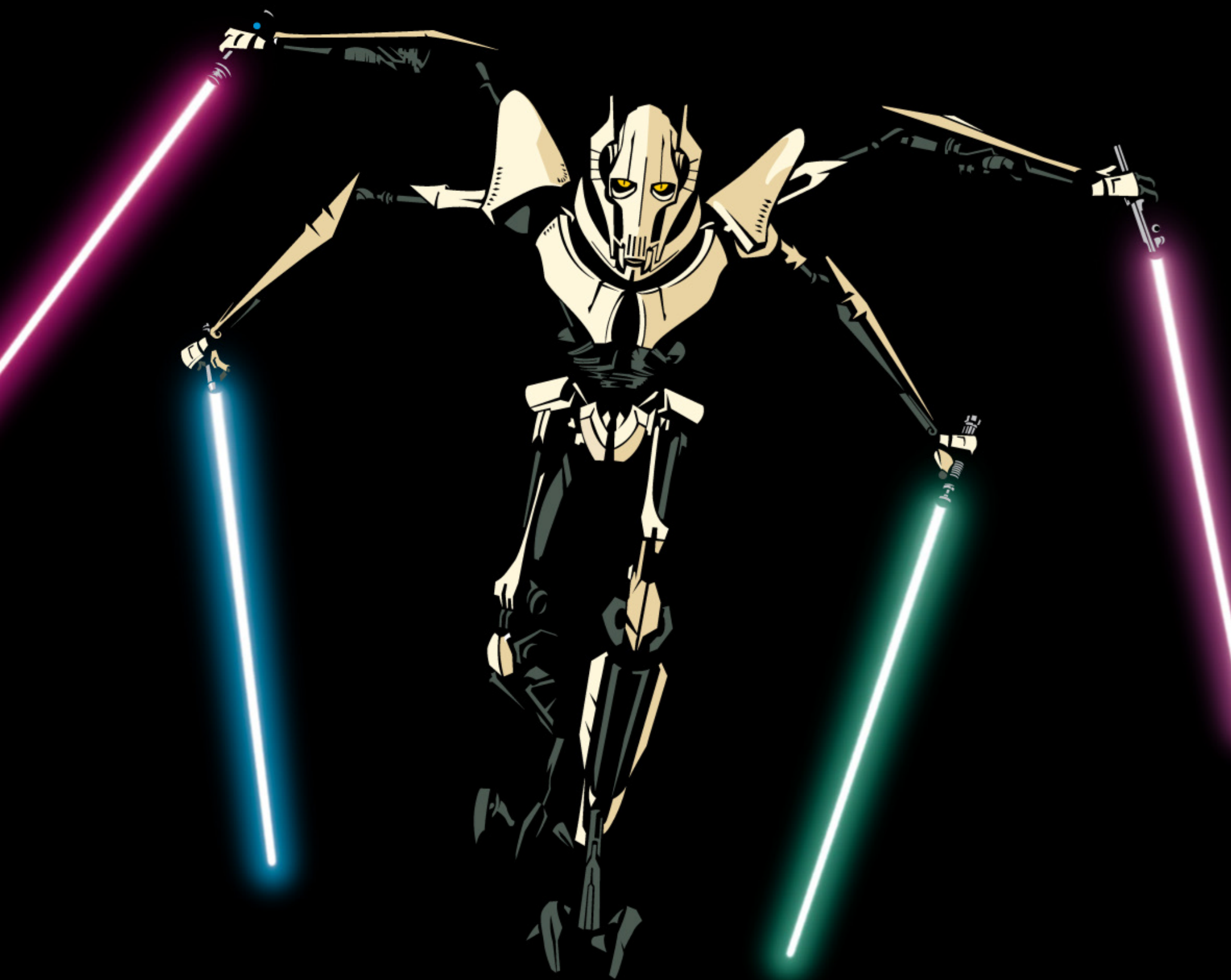
Grievous snarled in anger and threw one of his lightsabers in a low arc that cut into the legs of two of the troopers, making the fight an equal one. He retrieved the blade and then turned his attention to the troublesome Jedi, igniting another three sabers that he had retrieved from his cloak, and began advancing on her at speed.

To his great delight he could see a sudden hint of—not fear—was it uncertainty? Whatever it was she was feeling, the Jedi was retreating. He would soon have her cornered.

Using the Force, his adversary opened a blast shield behind her with a movement of her hand. She stepped through it, backwards, almost losing her footing, and Grievous struck.

He bore down on her with two of his blades, which she parried, but the other two he swept low meaning to take out her legs as he had done with the clone troopers. But Anap seemed prepared and simply vaulted over the lightsabers and kicked at Grievous' chest as the movement of his two lower arms unbalanced him.

Once more, he pressed his attack, almost succeeding in disarming the Jedi with a move meant to catch her



off guard. "You're holding your weapon too tightly," he goaded.

She smiled at him. "You'll have to do better than that if you want me to loosen my grip."

Grievous stood back for a moment and the Jedi did something curious. She waved her hand once more and the shield lowered, cutting them off from the battle between the troopers and IG-100 droids. Perhaps she thought that without the MagnaGuards Grievous was vulnerable? Again, the idea amused him greatly.

bulkhead shield. "Through my connection to the Force I have a special relationship to historical objects and the ripples they have caused in history. Master Jocasta Nu says I have an 'old soul.'"

"And that is soon *all* you will have."

Grievous moved forward, spinning his lightsabers at a near impossible speed, intent on delivering a killing blow. Most Jedi he encountered had reactions fast enough to deflect this tactic. Sure enough, she hurled her ignited saber towards him in a pitiful

round viewport allowed him a glimpse of the smug expression of the Jedi on the opposite side. He would soon cut through the door and wipe that expression away! He stood and ignited a single saber.

"I wouldn't do that if I were you, General," Anap said smiling. "You are in an escape pod. If you cut through the door, and I eject you there wouldn't be much oxygen for you to breathe, would there?"

Grievous narrowed his eyes and deactivated his lightsaber.

"I would never let you get your grubby protuberances on my lightsaber for your collection— nor this one!"

Through the small viewport, Grievous watched as she produced a second hilt from her robes. He could see that this one was older, finer somehow— from a different age.

"A Jedi is more than a lightsaber, Grievous," Anap said. "Your obsession tells me you don't understand that. And never will..."

She reached forward and punched the escape pod release mechanism with the palm of her fist.

As the vehicle fell away into space, Grievous watched as the Republic ship jumped to lightspeed, leaving him alone and adrift. He reflected for a moment on Dooku's admonishment of him for his fascination with Jedi weaponry.

"Don't let your pursuit of trinkets cloud your reality."

It was a truth that Grievous was determined not to forget again.

THE END

GRIEVOUS STARED AT THE HILT FOR A SECOND AND THEN BACK AT THE JEDI. SHE LOOKED DEFLATED, AND HE COULD SEE A STRANGE WETNESS IN HER EYES. TEARS? SHE WAS DEFEATED, THE SITUATION WAS HOPELESS. AND SHE KNEW THAT. DRAWN BY THE PROMISE OF ANOTHER ADDITION TO HIS COLLECTION OF LIGHTSABERS, GRIEVOUS STALKED FORWARD.

"Tell me about the hilt you have found," he said. "I have been monitoring your mission here in the Outer Rim to collect rare Jedi artifacts from the High Republic era."

Anap let her face show she was surprised by this. It was her first true error and one that Grievous was keen to exploit.

"Oh, yes," he rasped, leaning closer, almost to an intimate distance. "I know all about it. You are escorting them all safely back to the Jedi Temple on Coruscant. For the Archivist to examine and file away in some dusty room."

Anap gritted her teeth. "How could you possibly understand the importance of museums and heritage?"

"And you do?"

"I will tell you something before you leave this ship," the Jedi said. She was still maneuvering away, and now her back was up against another

attempt at defense, and he watched as it passed harmlessly by, landing in an ancillary walkway.

Grievous stared at the hilt for a second and then back at the Jedi. She looked deflated, and he could see a strange wetness in her eyes. Tears? She was defeated, the situation was hopeless. And she knew that. Drawn by the promise of another addition to his collection of lightsabers, Grievous stalked forward to pluck the weapon from the ground.

Before he could reach it though, the hilt flew into the air, sailing past him back towards its owner. Wide-eyed and enraged, Grievous started to turn back to the Jedi but felt another powerful kick send him partway down the ancillary corridor.

He landed in an undignified pile against the bulkhead and looked up to see the door slam down, cutting him off from his opponent. A small,

NEXT ISSUE:
Dexter Jettster in
an all-new short
story by George
Mann, exclusive to
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JEDI MASTER'S QUIZ

The Confederacy of Independent Systems' quest to separate from the Republic resulted in a galaxy-spanning conflict. What do you know about this doomed campaign?
Compiled by Jay Stobie

"THE DARK SIDE OF THE FORCE HAS CLOUDED THEIR VISION."

Consult with Republic Intelligence to answer these questions about the Separatist threat.

PRELUDE TO WAR

1: Who did Count Dooku claim had covertly asserted influence over the Republic Senate?

- A/ The Hutts
- B/ A bounty hunter
- C/ The Jedi Council
- D/ A Sith Lord



2: To which species did Senator Amidala's would-be assassin Zam Wesell belong?

- A/ Clawdite
- B/ Neimoidian
- C/ Zygerrian
- D/ Aqualish



3: Who secretly recruited Jango Fett to become the genetic donor for the Republic's clone army?

- A/ Darth Maul
- B/ Darth Tyrannus
- C/ Darth Sidious
- D/ Darth Plagueis

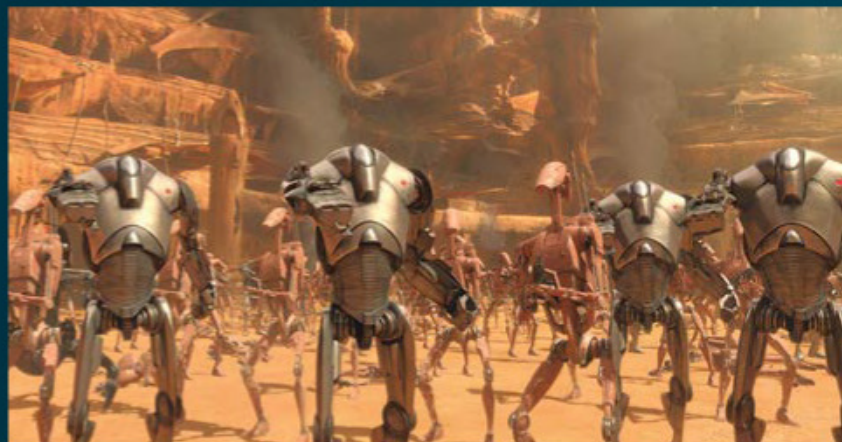
4: Where did Anakin Skywalker initially take Senator Amidala to protect her from another attack?

- A/ Dagobah
- B/ Tatooine
- C/ Naboo
- D/ Mon Cala

5: Which Jedi did Count Dooku believe would have joined the Separatist cause?

- A/ Yoda
- B/ Qui-Gon Jinn
- C/ Mace Windu
- D/ Sifo-Dyas

THE SEPARATISTS

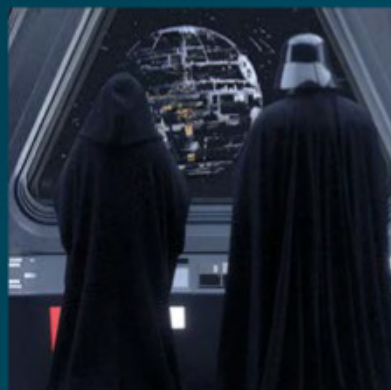


6: The Separatist army was primarily composed of what?

- A/ Clones
- B/ Volunteers
- C/ Droids
- D/ Force-users

7: Which Separatist faction originally held the plans for the Death Star?

- A/ The InterGalactic Banking Clan
- B/ The Geonosians
- C/ The Corporate Alliance
- D/ The Commerce Guild



8: Who among the Separatist leaders sought to have Senator Amidala killed?

- A/ Passel Argente
- B/ Nute Gunray
- C/ Captain Vane
- D/ Poggle the Wiser

9: Where did the Separatist Council meet following the Battle of Coruscant?

- A/ Mygeeto
- B/ Raxus
- C/ Serenno
- D/ Utapau



10: Why was Geonosis strategically important to the Separatists?

- A/ For its farmlands
- B/ For its historical significance
- C/ For its manufacturing capabilities
- D/ For its hyperspace routes



BEYOND GEONOSIS

11: On which starship was Chancellor Palpatine imprisoned during the Battle of Coruscant?

- A/ Malevolence
- B/ Soulless One
- C/ Resolute
- D/ Invisible Hand



12: Why did Chancellor Palpatine encourage Anakin Skywalker to kill Count Dooku?

- A/ To weaken the Separatists
- B/ To gain Anakin as an apprentice
- C/ To escape captivity
- D/ To showcase his power

13: What type of droids did R2-D2 encounter in the Separatist flagship's hangar?

- A/ Super battle droids
- B/ Commando droids
- C/ Tactical droids
- D/ Assassin droids

14: Who assumed control of all Separatist forces following Count Dooku's death?

- A/ General Grievous
- B/ Rune Haako
- C/ Captain Tarkin
- D/ Admiral Trench

15: Why did Darth Vader travel to Mustafar after Palpatine initiated Order 66?

- A/ To negotiate with the Separatist Council
- B/ To ask the Separatist Council to surrender
- C/ To execute the Separatist Council
- D/ To ally with the Separatist Council



“TEN THOUSAND MORE SYSTEMS WILL RALLY TO OUR CAUSE.”

Determine which Separatists spoke these legendary lines:

1. “I WAS EXPECTING SOMEONE WITH YOUR REPUTATION TO BE A LITTLE... OLDER.”

2. “WELCOME HOME, LORD TYRANUS. YOU HAVE DONE WELL.”

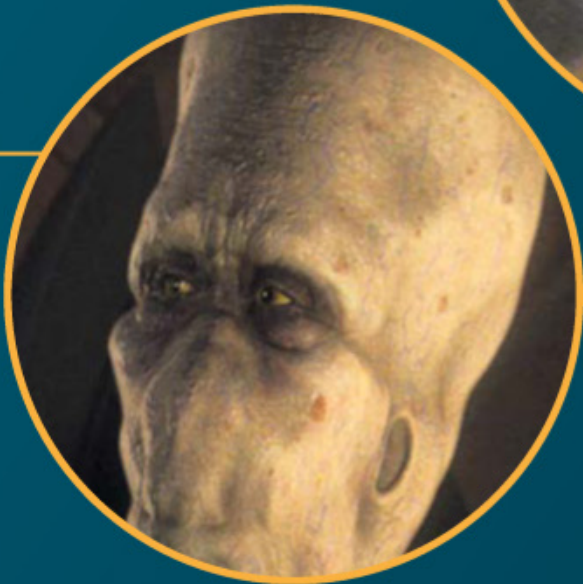
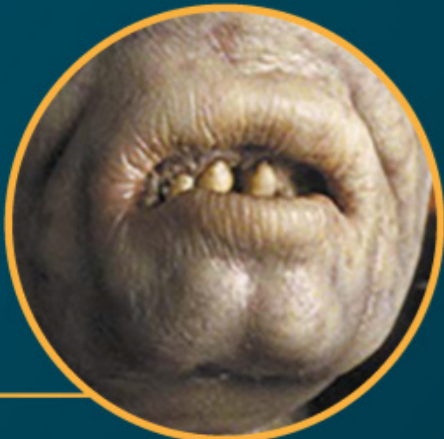
3. “I will take the designs with me to Coruscant. They will be much safer there, with my Master.”

4. “WHAT YOU ARE PROPOSING COULD BE CONSTRUED AS TREASON.”

5. “I’M SENDING MY WARRIORS TO HIDE IN THE CATACOMBS.”

“WE SHALL HAVE AN ARMY GREATER THAN ANY IN THE GALAXY.”

Identify the Separatist leaders who conspired to leave the Republic.



ANSWERS QUIZ: 1. D, 2. A, 3. B, 4. C, 5. B, 6. C, 7. B, 8. B, 9. D, 10. C, 11. C, 12. B, 13. A, 14. A, 15. C.
“TEN THOUSAND MORE SYSTEMS WILL RALLY TO OUR CAUSE.” 1. General Grievous, 2. Darth Sidious, 3. Count Dooku, 4. Shu Mai, 5. Poggle the Lesser.
“WE SHALL HAVE AN ARMY GREATER THAN ANY IN THE GALAXY.” 1. San Hill, 2. Wat Tambor, 3. Po Nudo, 4. Nute Gunray.

HOW DID YOU DO?

Have you deciphered the data files pertaining to the Separatist forces?

0-9: Dig deeper. The fate of the Republic is at stake!

10-19: Stay focused and we may actually be able to defeat Count Dooku.

20-24: Well done! We’re sending you to lead a clone intelligence unit.

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STAR WARS

I N S I D E R

211

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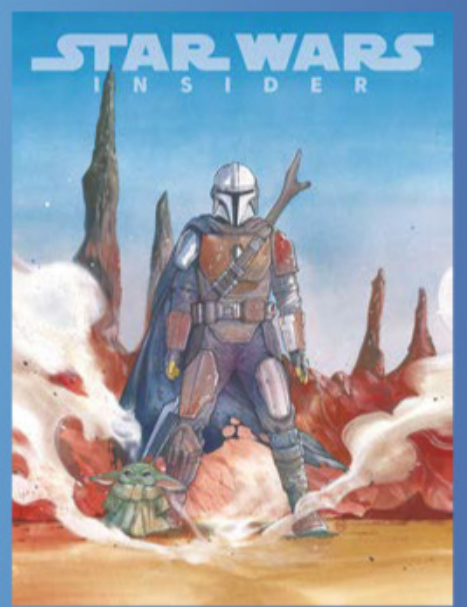
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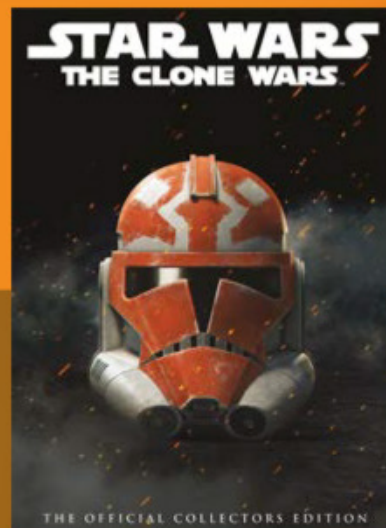
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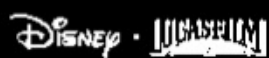


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