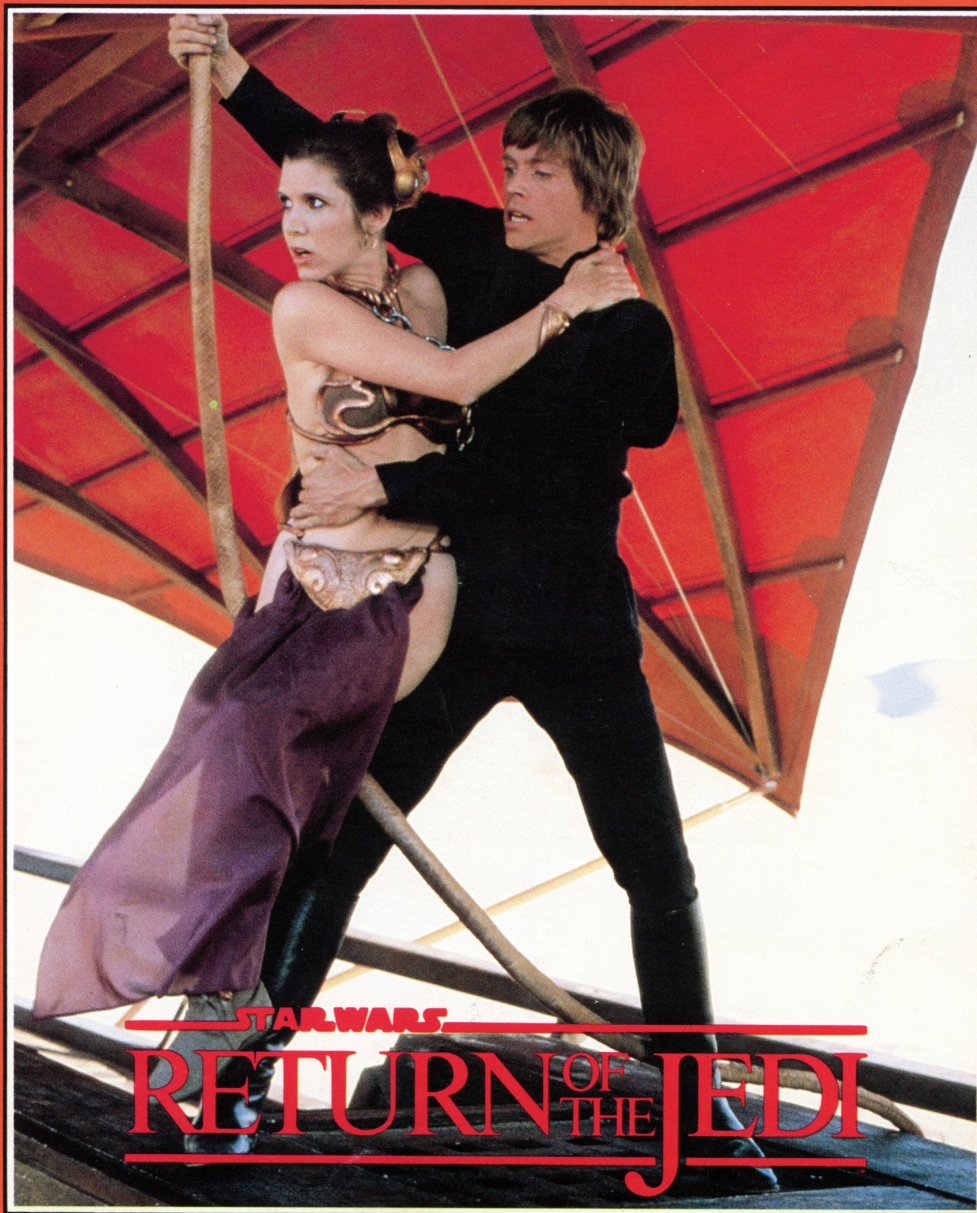


# TRIBUTE

M A G A Z I N E



STAR WARS  
RETURN OF THE JEDI

VOLUME V ISSUE 3

SPRING 1983



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VOLUME V ISSUE 3 SPRING 1983

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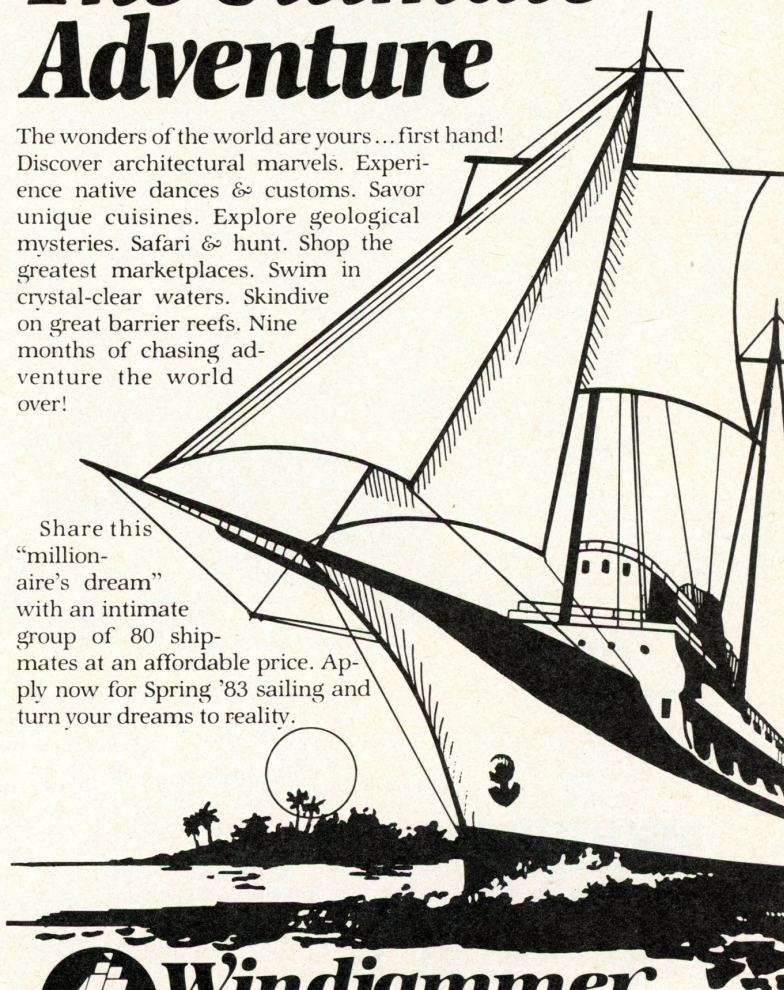
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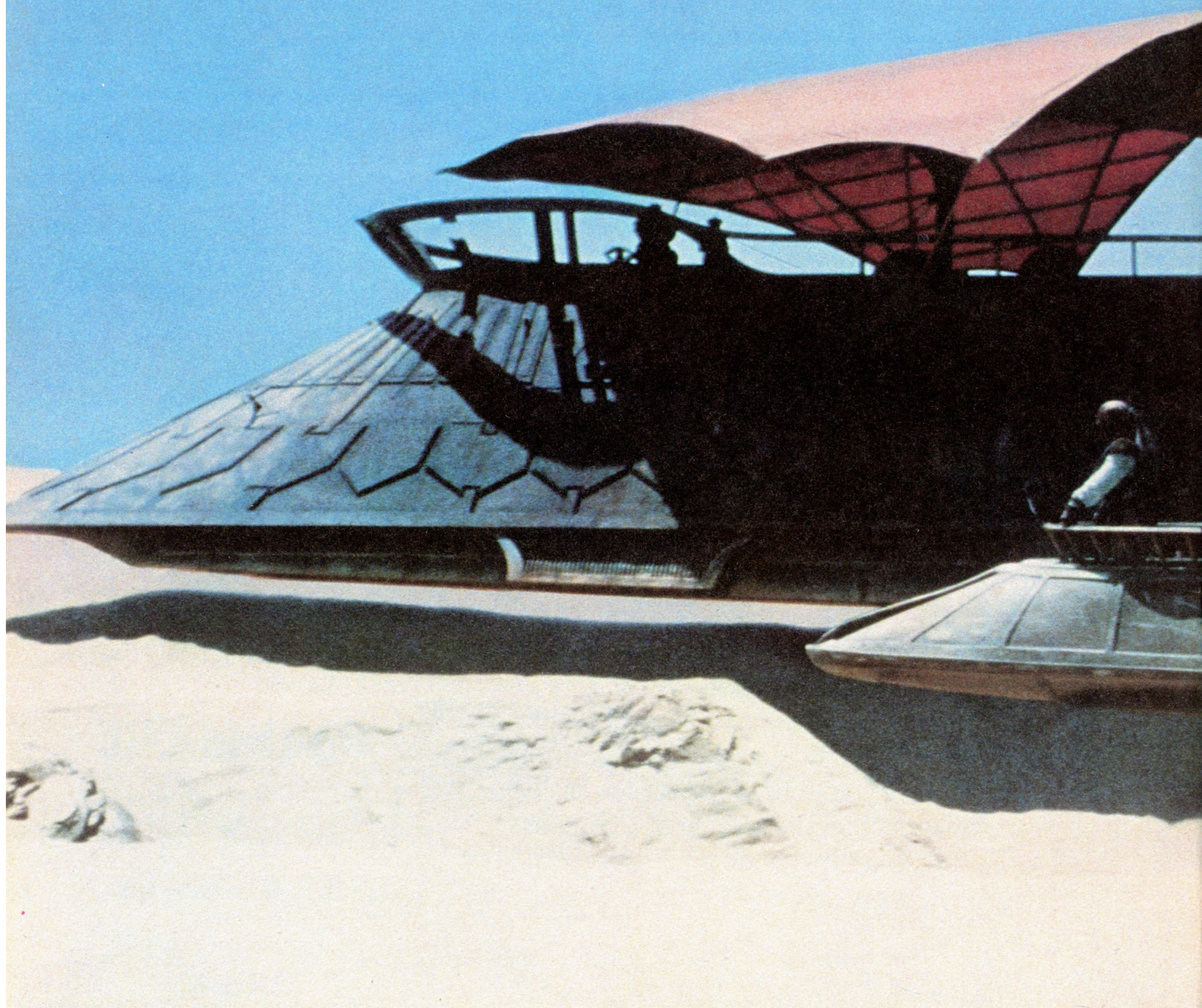


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**STAR WARS**  
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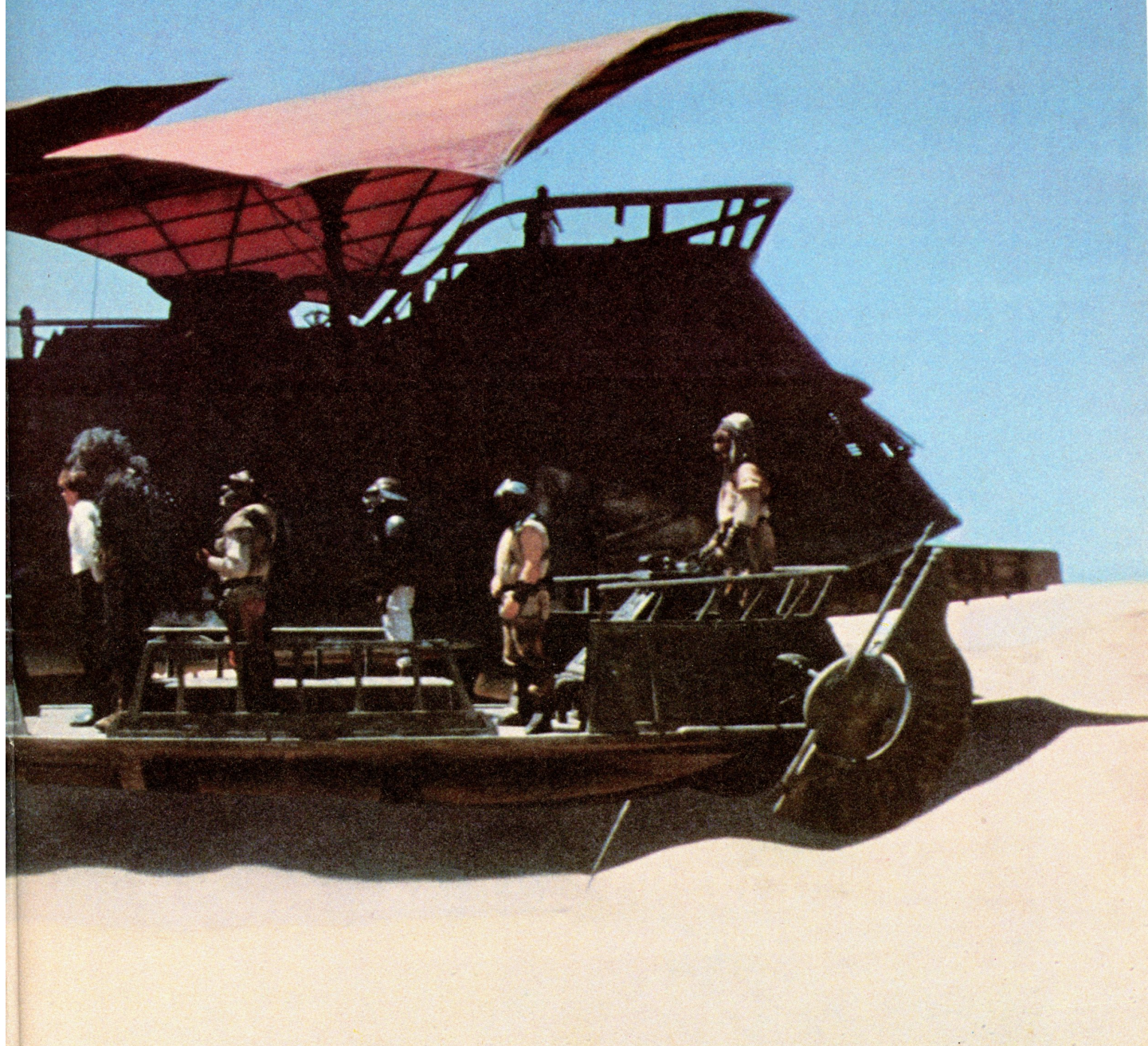
*Return of the Jedi* finds Commander Luke Skywalker (Mark Hamill) and Princess Leia Organa (Carrie Fisher) on the desert planet Tatooine attempting to rescue their carbon-frozen friend Han Solo (Harrison Ford) from the clutches of the vile gangster Jabba the Hutt.

In the meantime, the Rebel commanders are planning their next move against the evil Galactic Empire. For the first time, all warships in the Rebel fleet are being brought together to form a single giant Armada.

What they don't realize is that the Rebellion is doomed. The Galactic Emperor has ordered construction to begin on a new armored space station, many times more powerful than the dreaded Death Star.

*Return of the Jedi*, packed with surprises and thrilling action, concludes the middle third of the nine-part *Star Wars* series which executive producer George Lucas conceived as three trilogies set "a long time ago in a galaxy far, far away."

The middle trilogy began with *Star Wars* (Episode IV) and continued with *The Empire Strikes Back* (Episode V). *Return of the Jedi* (Episode VI) could be compared with the final act of a three-act play and, as such, wraps up all the loose ends in a long-awaited finale.







## MARK HAMILL... *Luke Skywalker*

Both Luke Skywalker and Mark Hamill have matured in the years since Hamill was cast in *Star Wars*. "During that film, I was in a white floppy rag doll outfit. Then for *The Empire Strikes Back*, I wore a militaristic khaki-colored costume. In *Jedi*, I wear the black uniform of a trained Jedi. But the question is: What kind of Jedi? Is he a wizard, a religious figure, or just a glutton for punishment?"

He explains that the first two films—*Star Wars* and *The Empire Strikes Back*—were an elaborate set-up for *Return of the Jedi*. "I think people already sense that *Jedi* is the final chapter in the story and not a cliff hanger. It's the big finish—all stops are out and all systems are go. I can't wait. I think it's going to be magnificent! It's going to be everything that George (Lucas) would have liked to have done in *Star Wars*. But we weren't ready for it. We had to build to finally arrive at *Return of the Jedi*."

Hamill recognized that the role of Luke Skywalker first brought him to the attention of audiences around the world. "It's been a great thrill being involved in a project that has had this kind of impact," he says. "The *Star Wars* saga will always be a major aspect of my acting career. The challenge now is to make *Star Wars* just one aspect and to grow and continue to work on other projects as an actor. I still have a lot to learn."

Before Hamill rocketed to fame in *Star Wars*, he had been well-known on televi-

sion as a regular for nine months on ABC's daytime serial *General Hospital* and on numerous television series. He also starred in the MTM situation comedy series *The Texas Wheelers*. He made *Sarah T: Portrait of a Teenage Alcoholic* opposite Linda Blair; *Mallory* with Raymond Burr; *Delancey Street*; the Hallmark Hall of Fame production, *Eric* with Patricia Neal; and *The City*.

Since making *Star Wars*, he has starred in the films *Corvette Summer*, *The Big Red One* and *The Night the Lights Went Out in Georgia*. He also played the lead role in the Broadway play *The Elephant Man* and portrayed Mozart in the national touring company production of Peter Shaffer's *Amadeus*. He also played the familiar role of Luke Skywalker in both the thirteen-part *Star Wars* radio drama and the ten-part *The Empire Strikes Back* radio drama broadcasts on National Public Radio.

In many ways, Mark Hamill is really Luke Skywalker and his enthusiasm for his role and the *Star Wars* saga is quite contagious. "It's Neverland. It's Oz. It's a galaxy far, far away—a great place to go and live out the fantasies you can't get in the nine-to-five world."

## DAVID PROWSE... *Darth Vader*

David Prowse returns as the evil Lord Darth Vader. The malevolent giant (Prowse is six feet, seven inches tall, weighs 265 lbs. and has a chest measurement of 50 inches) keeps the Emperor

enthroned with the use of his extra-sensory powers. He is clad in a flowing black robe and his face is forever hidden behind a grotesque breath screen.

Born in Bristol, the fitness-conscious Prowse is a former British heavy-weight weightlifting champion (from 1962 through to 1964) and retired undefeated. An expert on physical recreation and diet, he operates a gymnasium in London which is patronized by many show business personalities. He has also written a book on fitness.

His first appearance as an actor was in London in a play called *Don't Let Summer Come*. He has done television commercials and his feature film debut was *Casino Royale* followed by *Hammerhead*. He's appeared in a dozen motion pictures and forty television dramas. Perhaps his most notable performance was as the Monster in the 1970 film, *The Horror of Frankenstein*—a role he repeated in *Frankenstein and the Monster from Hell*—opposite Peter Cushing's demonic doctor.

*Return of the Jedi* marks Prowse's fourth time working with Carrie Fisher. In 1974, he appeared with Carrie and her mother, Debbie Reynolds, in the London Palladium show. Then came the first two highly successful episodes of the *Star Wars* saga.

# The Players

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## CARRIE FISHER... *Princess Leia Organa*

Although Carrie Fisher was only 19 when she was first cast by George Lucas to play Princess Leia Organa in *Star Wars*, he gave her a share in the responsibility for developing Leia's character. "The first day we met, he said that I could change any dialogue I felt uncomfortable with. He gave me a lot of responsibility and freedom. The only thing you couldn't tell from the script was the style—and he communicated that to us all very well."

Fisher also performed some of her own stunts. "Remember that chasm that Mark and I swung across on a rope? It was thirty feet across! We only did the scene once and Mark and I were really scared. If we'd done it again it would have been more fun, but we thought we might splat against the wall and they'd have to bring in our replacements!"

Her first film was *Shampoo* with Warren Beatty and Photoplay Magazine nominated her *Newcomer of the Year* for her performance. She turned down other film roles so that she could spend two years at London's Central School of Speech and Drama. And she loved it there. "For the first time, I was around people my own age. It wasn't my second

childhood. It was really my first. I was catching up with life, really enjoying what I needed to enjoy. I had a feeling of belonging to a family."

When she returned to Los Angeles, she was asked to do a screen test for *Star Wars*—the only film she has ever had to test for. "I understand George Lucas interviewed about four hundred other girls and tested about fifty. In the end, he cast it as an ensemble piece—three of us together," she says. "Apparently there was another group of three actors waiting in the wings in case we didn't work out, but at no time would it have been mix-and-match."

Besides working in the three chapters of the *Star Wars* saga, Fisher has been busy with other roles. On film, she has appeared in *Mondo Video*, played the lead in *The Blues Brothers* starring Dan Aykroyd and John Belushi, and co-starred with Chevy Chase in *Under the Rainbow*. In television, she has worked with Joanne Woodward and Laurence Olivier in *Come Back, Little Sheba*, guest-hosted *Saturday Night Live* and appeared in an adaptation of *Leave Yesterday Behind*. She has also worked on Broadway in *Censored Scenes from King Kong* and in

the award-winning drama *Agnes of God*.

But it is the role of Princess Leia that remains her best-known professional accomplishment.

## HARRISON FORD... *Han Solo*

In *Return of the Jedi*, Harrison Ford resumes the role of the dashing space-smuggler and Rebel ally Han Solo, the mercenary captain of the Millennium Falcon. The film *The Empire Strikes Back* ended in a cliff hanger with Ford in a carbon-frozen condition on the planet of Tatooine.

Harrison Ford's fame has grown to the point where the public and the critics have begun to compare him with classic Hollywood heroes such as Clark Gable and Humphrey Bogart. Ford's reaction to such comparisons: a wince, a raised eyebrow, a slow smile and an even slower incredulous shake of his head—in that order.

Ford was born and raised in Chicago and began his acting career in summer stock in Wisconsin. He moved to California in 1963 to pursue film work. His first part in a motion picture was that of a bellboy in *Dead Heat on a Merry-Go-Round* and he had small roles in *Luv* and *Getting Straight*. He was under a seven-year contract to Columbia Pictures at the time but asked to be released. Surprisingly—because he didn't like the idea of being contracted to one studio—he immediately entered into a similar contract with Universal Studios.

While with the studio, he was used a great deal in most of the television series including *Ironside*, *Gunsmoke*, *The FBI* and *The Virginian*. But he decided to slow down the pace of his acting career in the late 1960's. He was afraid he would burn himself out before he got the chance to do any decent feature films. "Besides, I was only 24 and looked about 19." During the following eight years he played only four roles.

Ford returns to the screen for the fifth time for producer/director/writer George Lucas. His first major break in film was with Lucas in *American Graffiti* and he went on to create the role of Han Solo in *Star Wars* and *The Empire Strikes Back* and the role of Indiana Jones in *Raiders of the Lost Ark*.

During the last few years, he has starred in *Heroes*, *Force Ten from Navarone*, *Hanover Street* and *The Frisco Kid* with a cameo appearance in *Apocalypse Now*. Since making *Return of the Jedi*, he has starred in the futuristic *Blade Runner*, directed by Ridley Scott and this spring has been working on the film *Indiana Jones and the Temple of Doom*, making a reappearance as the daring adventurer-archaeologist first seen in Lucasfilm's *Raiders of the Lost Ark*.





**BILLY DEE WILLIAMS . . .  
Lando Calrissian**

When George Lucas offered Billy Dee Williams the role of Lando Calrissian, a gambler, con-artist and all-round scoundrel in *The Empire Strikes Back*, there was no way that Williams was going to turn the role down.

"If you're an actor—the kind of an actor I am—you like to have fun," says Williams. "I want to do everything I can conceivably do before I'm dead. I'm living out all my fantasies. I'm in these films, the comic books and now the radio serial. It's Toy City! How can you not do a *Star Wars*?"

Williams says he is much like the character he brings to life in *Return of the Jedi*. "He's always in transition. He has to be. That's where the fun is. Lando is a rogue, a scoundrel and an adventurer. He has a business going in Cloud City and he's at that point in his life where he's calmed down a bit. He's not running around, being crazy like his friend Han Solo. Then, all of a sudden, Darth Vader shows up. Lando finally turns around and becomes a good guy

because he *always* was a good guy. He is also a bit of a chameleon—but that's all part of survival."

The decision to become an actor resulted in part not only from his own dreams but also from the dreams of several family members. "My mother always wanted to be an opera singer, my uncle was a professional musician, although not a very successful one, and my twin sister and I started painting at an early age," says Williams. "I think part of my makeup came from the fact that I saw so much latent talent in my own family. They were nice people, not nearly as ambitious as I was, who inspired more drive in me."

"I didn't choose my career—it chose me and it is a curious way of living. One's life is sporadic. You work, then you don't work. If you're a minority actor, it's even more difficult because often the roles are just not there. My acting career has slapped me around a bit, but it certainly has been good to me too."

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**PETER MAYHEW . . .  
Chewbacca**

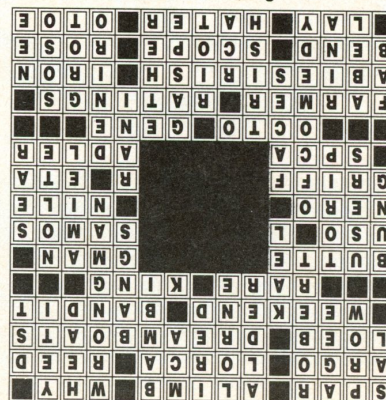
One of the tallest people in show business is Peter Mayhew who stands a towering seven feet, two inches. Mayhew plays Chewbacca, the furry two-hundred year-old Wookiee partner of the dashing space pilot Han Solo (Harrison Ford).

Mayhew was born and educated in Barnes, England and worked in engineering before finding that hospital service work fulfilled a need to feel useful in life.

He broke into films by accident when he was interviewed for a news feature on men with big feet. The published story brought him an offer to play the Minotaur (a beast that is half man, half bull) in Ray Harryhausen's *Sinbad and the Eye of the Tiger*.

After completing *Star Wars*, Mayhew returned to work at one of the best known of London's hospitals, King's College Hospital. He left when he was asked to continue the role of Chewbacca in *The Empire Strikes Back* and again in *Return of the Jedi*.

# The Players



Tribute Show-Stopper Crossword





## ANTHONY DANIELS... C-3PO

It is ironic that the *Star Wars* films have brought Anthony Daniels (C-3PO) a fair amount of fame and fortune—especially because he is never seen. He's always inside a golden fiberglass costume.

On one occasion, thousands gathered in Hollywood to watch Daniels plant his metal footprints near Betty Grable's in the courtyard pavement of Mann's (formerly Grauman's) Chinese Theatre.

Although actors usually have dressers, Daniels was assigned a prop man. It takes him more than two hours to get into his costume. "It was like working out one of those wooden puzzles the Japanese make. If you don't put the right piece in first, ten moves later you wish you had and you've got to go back to the beginning."

Three pictures and three hundred thousand dollars in research and development costs later, Daniels' average dressing time is down to ten minutes and he has learned to live with (and in) the gold fiberglass suit for considerable lengths of time. He even managed to tap dance in it on *The Muppet Show*.

Daniels says that C-3PO is a lovable character even though he's very neurotic because of an accident of birth. "He's over-programmed in some way that makes him susceptible to all sorts of nuances. He has the manners and qualities of a well-bred, well-paid, high-class English butler. He's very much at home in any social gathering where

cocktails are being served and people are behaving politely to one another. He doesn't like loudmouths although he loves the sound of his own voice and thinks he's really rather clever."

Daniels has played C-3PO in all three chapters of the *Star Wars* saga and he has also portrayed him in the National Public Radio adaptations of the first two parts of the saga.

## KENNY BAKER... R2-D2

Kenny Baker, the sophisticated computer repair and information-retrieval droid R2-D2, is one of the world's smallest entertainers—three feet, two inches tall.

Born in Birmingham, England, he has been a show business professional for thirty-three years. At the age of 16, he joined *Burton Lester's Midgets* and travelled with the vaudeville show for three years. Then he joined Britain's most famous touring show—*Billy Smart's Circus*.

In 1960, he began appearing in ice spectacles, including *Snow White and the Seven Dwarfs on Ice*, *Peter Pan on Ice* and *Chu Chin Chow on Ice*. These shows took him all over Britain, France and South Africa.

Baker made his film debut in *Circus of Horrors* and was featured in Lord Snowdon's television documentary about dwarfs and midgets—*Born to be Small*. His more recent film credits include *Flash Gordon*, *The Elephant Man* and the role of Fidget in *Time Bandits* directed by Monty Python member, Terry Gilliam.

C-3PO says that he's not as practical as R2-D2 but he's prettier.



## ALEC GUINNESS... Ben Obi-Wan Kenobi

Few stars in motion pictures are as incredibly versatile in their range of roles as Sir Alec Guinness. His range extends from Shakespeare's tragedies to Feydeau farce, from Dickens' Fagin to the delightfully-bemused heroes of the post-World War II comedies that made him one of the most popular actors in the world.

Guinness' career has been equally divided between stage and film, comedy and drama. He first came to the attention of American moviegoers in David Lean's *Great Expectations*, and *Oliver Twist*. Then came the remarkable series of English comedies, including *Kind Hearts And Coronets*, *The Lavender Hill Mob* (he received his first Academy Award nomination), *The Man In The White Suit*, *The Captain's Paradise*, *The Ladykillers*, and *The Horse's Mouth* for which he was nominated for an Academy Award for his screenplay adaptation of the Joyce Cary novel.

He won the Academy Award for his portrayal of the British colonel in *The Bridge On the River Kwai*. He went on to star in many other films.

London-born Guinness served in the Royal Navy for five years before again continuing his acting career in theatre and films. He starred on Broadway in *The Cocktail Party*, won a Tony for his portrayal of Dylan Thomas, was in Canada at the Stratford Festival in 1953 in *Richard III* and *All's Well that Ends Well*.

He married actress Merula Salaman in 1938 and they have one son, Matthew, born in 1940. He and his wife make their home in Hampshire and also maintain an apartment in London's Westminster.



# RETURN OF THE JEDI



Jabba The Hutt & Bib Fortuna



Ree-Yees



Tooth Face

Sy Snootles



A year before cameras started to roll on *Return of the Jedi*, Phil Tippett set up a workshop to create monsters. So many individually designed creatures were needed that two monster workshops were finally established.

Co-producer Robert Watts said that the creation was terribly difficult because the designers had to break new ground every time with each new creature. They never could tell when they were going to be ready, if they were ready or if they were going to work.

Creature development began with design. George Lucas' limitless imagination provided some of the creature concepts and director Richard Marquand provided the designers with additional guidelines.

Tippett said that they were in constant touch with Watts and Marquand to determine what they expected. "I talked to production designer Norman Reynolds quite a bit about set specifications and I talked to Richard about the characterizations he had planned for certain creatures," Tippett said. "We were essentially building these costume figures around our own bodies because we really didn't have any idea who the performers in England would be. To compensate, we



Bounty Hunter Boba Fett



Hermi Odle

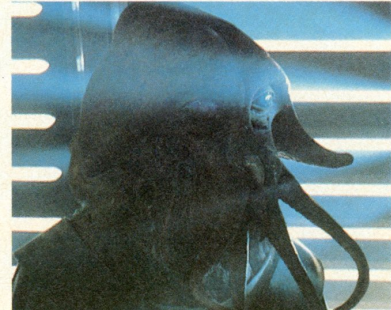


Boushh



Beebo and a Jawa

Squid Head



Gamorrean Guard

Salacious Crumb



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*Nien Nunb*

made a number of generic monsters—small, medium and large.”

The first construction was of very rough mock-ups of the characters. Then there were approximately ten different steps to create a creature—including design, sculpture, moldmaking, rubber-running, trimming, painting and all the final treatments to get them looking earthy and right. Extensive video tests were made all through the different processes.

Making the creatures perform on film taxed the creature-designers’ engineering skills and took the co-operation of an imaginative and skillful production design team.

Tippett said they had three basic ways of operating a creature. “Sometimes an actor can fit inside a creature costume and is often assisted by a cable running into the costume, winding its way up the actor’s back, then running via the mask to the face and eyes. The cable grips are operated by hand by someone else who is off-camera and the grips are synchronized to make the face move and the eyes blink,” Tippett said. “Air bladders and tubes were attached to bellows so that when an off-camera operator presses a bladder, the lips or the cheeks on a creature will puff out a bit. Many other kinds of puppet mechanisms were also used.”

When Tippett’s work was completed in the U.S., he and his creatures joined the rest of the *Jedi* cast and crew in England.

*Max Rebo*



Production designer Norman Reynolds had to construct sets that both hid and safely accommodated the actors and technicians. The range of creatures in Jabba the Hutt’s Throne Room compounded his problems because the entire set had to be built up off the floor to accommodate the people who would be working the creatures from below. The entire area had to be removable—with individual panels that were like trap doors—and that became very costly.

“The problem was the sheer number of people involved—makeup, puppeteers, wardrobe, video engineers. I remember once going in there when we were trying to finish the set and screaming at everyone to get off,” Reynolds said. “It was like Piccadilly Circus, it was so crowded.”

It is because of this technical and creative collaboration that such characters as the reptilian Admiral Ackbar, the semi-human Bib Fortuna, the pig-like Gamorrean Guards, Jabba the Hutt, the Rancor and the musical trio of Max Rebo, Droopy McCool and Sy Snootles will take their place in the *Star Wars* gallery of adventure, romance and entertainment wizardry.



*Ewok*

*Admiral Ackbar*



*Baby Ewok*



*The Emperor*



*Imperial Red Guard*

*Yoda*

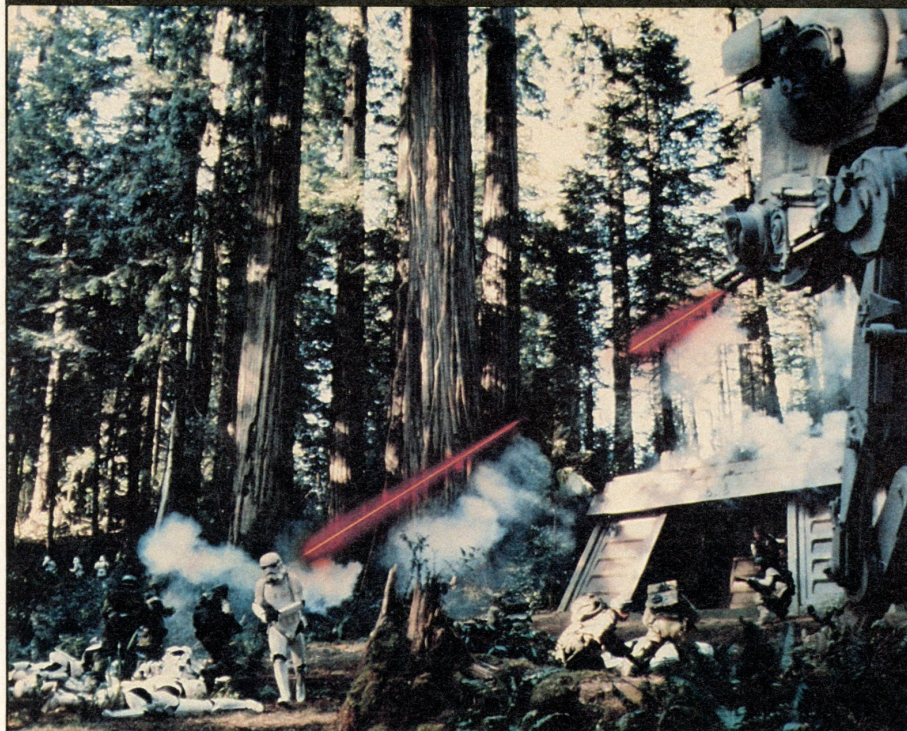


## The Characters

TRIBUTE



# RETURN OF THE JEDI



Battle on the planet Endor.

*Return of the Jedi* took over all nine sound stages on England's EMI-Elstree Studios lot—filling every available nook and cranny with special effects workshops, prop-making facilities, wardrobe departments and other ancillary services needed to keep a show of this magnitude in production.

As in *Star Wars* and *The Empire Strikes Back*, the movie was made on two levels: live action at the Elstree Studios and on location—and special effects at the Lucasfilm facility, ILM, in California. This is the first *Star Wars* film featuring key location sequences shot in the United States.

After seventy-eight days of filming at the Elstree Studios, the cast and crew were ready to move to the exterior locations. George Lucas, producer Howard Kazanjian and director Richard Marquand chose two strikingly different areas at opposite ends of California.

Buttercup Valley, near Yuma, Arizona, not far from the California border, was chosen to represent the desert planet of Tatooine, a planet in another galaxy. Tatooine had been filmed in the Tunisian desert for *Star Wars*.

Buttercup Valley is the dune-buggy capital of the world, drawing crowds of 15,000 on peak holiday weekends, but they didn't bother the filmmakers. The *Jedi* troupe was encamped far back from the buggy action in a four-acre stockade area. British production designer Norman Reynolds was given a million dollar budget to clear the valley of vegetation and construct a four-acre stockade to

house his 30,000 square foot platform topped by a sixty-foot, fully-rigged, anti-gravity desert Sail Barge.

Jabba the Hutt's desert Sail Barge is a fully-rigged anti-gravity vessel designed to skim across the desert floor with the help of special effects. Four thousand yards of deep red sails crowned the 30,000 square foot wooden barge structure.

The *Jedi* crew was in the area for six months—employing more than fifty local residents and pumping more than two million dollars into the local economy. It took two million gallons of water

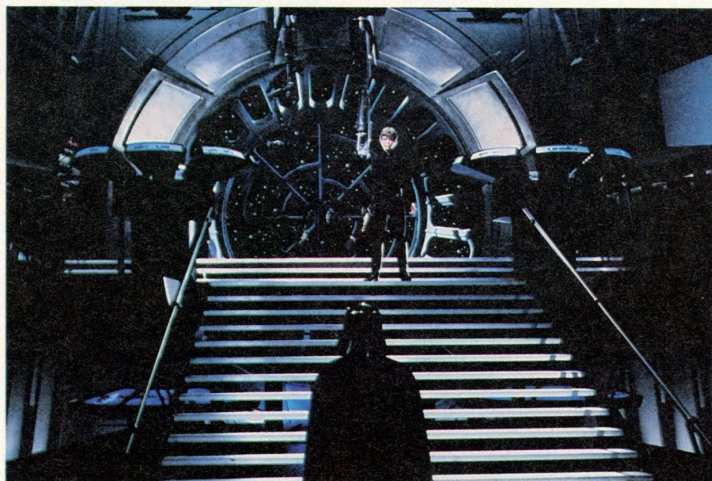
(drawn from the All American Canal) to dampen down and grade the only possible access road and it took sixteen thousand pounds of nails to keep the massive Sail Barge structure steady.

Though the shooting schedule was tight, the complex action and special effects sequences were completed in two weeks. This was amazing because of the fact that daytime temperatures rose to 120 degrees and the production team faced two days of intermittent sandstorms with 60-mile-per-hour winds that sent the one hundred and twenty-five member cast and crew running for cover.

The company then moved north to the cool and misty forests of giant redwood trees near Crescent City, California. Crescent City is a small fishing and lumber town—but for two weeks the place was alive with laser gunfire and the voices of Mark Hamill, Harrison Ford and Carrie Fisher as the Rebel Alliance took on the Imperial Forces of the Emperor in one of the film's climactic battles.

California's coastal redwoods (*Sequoia Sempervirens*) grow taller than ten-storey buildings and some are more than two thousand years old. Their growth rate is astounding and some trees stretch two hundred feet in a century. The lumber industry says that seedlings become commercially harvestable in only forty years.

Redwood is lightweight, strong, straight-grained, knot-free, insect-resistant and impervious to molds and fungi. Fire is a redwood forest's only enemy. This became a problem because the script required a series of action-packed skirmishes between the Imperial Forces of Darth Vader and the forces of the Rebel Alliance spearheaded by Luke Skywalker and his roustabout friend, Han Solo.



Luke confronts Lord Vader... the battle of the Force continues.

TRIBUTE



# RETURN OF THE JEDI



*Luke, Han and Chewbacca prepare for execution.*



*The Rebels have been captured on the Green Moon of Endor.*

Laser bolts flew in all directions and enough explosives were used to create a fire hazard to every redwood tree between Crescent City and Lucasfilm's Marin County headquarters, two hundred and fifty miles away. The fire danger made it impossible to film in a state or national park.

After scouting hundreds of square miles of woodland by helicopter, four-wheel drive and on foot, the producers found a private lumber company that agreed to host the spectacular battle sequences.

Lucasfilm found itself temporarily in the road-building business and began widening and clearing new roads to the remote shooting spots. Twenty-three gardeners were employed to strip and replace the tangled undergrowth as bulldozers and dump trucks rearranged the terrain to make it suitable for the skirmishes between the Imperial Forces and the Rebel Alliance.

Nearly two hundred local citizens were hired as extras and a large number of landscapers and gardeners were used to keep the forest floor fresh. They worked among trees as tall as four hundred feet and as old as a thousand years. Shooting took place over four different forest locations within several square miles of redwood country.

For five weeks, the wopds buzzed with the sound of laser blasts and explosions before the final scenes were completed to everyone's satisfaction. Assistant director David Tomblin recalls that he called "cut" on the final *Jedi* location shot at 4 p.m. on the afternoon of May 28, 1982—"a good seven seconds ahead of schedule."

The main company then moved south to the Lucasfilm facility in Marin County for a week of intensive optical effects photography.

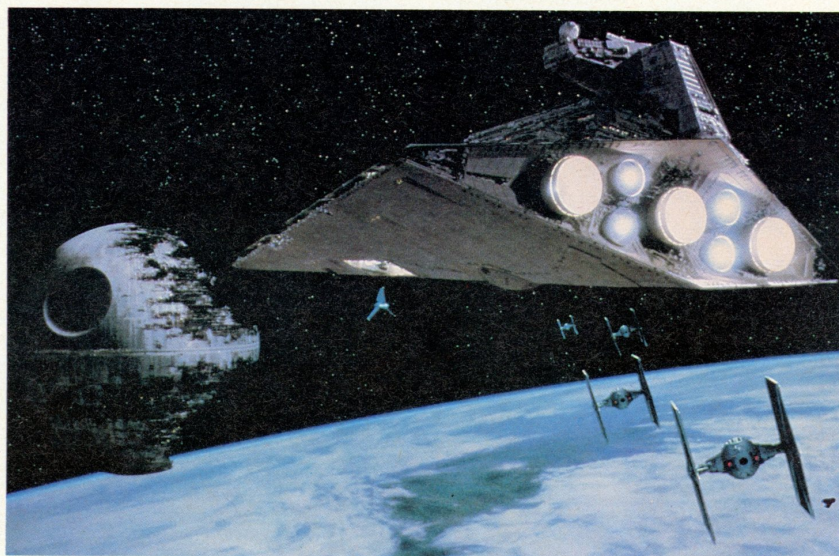
In the new sound stage, the main ac-

tors worked on the difficult blue screen scenes. The actors, working against a large blue-toned screen, performed their actions and reactions as if they were on location. The real backgrounds were filmed separately and later synchronized with the live-action.

When the blue-screen work was finished, principle photography was completed. But this was only the beginning of the work involved in making the film. Nearly the whole next year was spent in post-production on the detailed and complicated process of adding more than

nine hundred separate special effects and optical shots. Round-the-clock crews at ILM worked to add the opticals, the animation effects and the model and miniature effects that are meticulously integrated with the live-action footage.

This technical and creative wizardry made the Millennium Falcon soar again through space with new Rebel and Imperial ships. It made Jabba the Hutt's Sail Barge skim above the sea of desert sand, lightsabers flash and hum and the illusion of deep space and sparkling stars fill the screen.



*The Death Star must be destroyed.*

## The Special Effects

TRIBUTE



# RETURN OF THE JEDI



*Jabba The Hutt's Throne Room*

Immense sets typify the vast scale of the production. Stage Six was built especially for *Empire* and is one of the largest sound stages in Europe with nearly a million and a half cubic feet capacity. It was filled to the rafters three times in three months with sets ranging from the monumental exterior gate of Jabba the Hutt's desert palace on Tatooine to the gigantic Imperial Death Star Docking Bay.

The Imperial Shuttle, a new vehicle built to full-size (the undercarriage alone weighed five tons), was positioned for several key scenes on the immense Docking Bay set. Han Solo's Millennium Falcon, built to full-scale for use in *Empire*, was taken out of the warehouse and reassembled. Luke Skywalker's X-Wing Fighter, and other special items that had been mothballed after the filming of *The Empire Strikes Back*, were reactivated.

The styrofoam and plaster interior of Yoda's tiny hut and several of the gnarled trees were pulled from storage and used in the recreated swamp on the planet Dagobah. Director Marquand said that filming the scenes between the Jedi Master and his student Luke Skywalker inside Yoda's little house was like crouching under a desk for two days.

The Emperor's Throne Room filled Stage Four and consisted of an elevator at one end, a middle platform and the Emperor's throne at the other end—at the top of a flight of steps and surrounded by large windows.

Stage Five contained the Rebel Main Briefing Room, a circular auditorium-like chamber with a captain's bridge spanning one end.

Jabba the Hutt's Throne Room was completely enclosed within four finished walls, a ceiling and a floor built several feet off the stage floor. Here, the new monsters came to life, including Bib Fortuna, Jabba's huge-headed Majordomo who presides over the many equally curious creatures.

The floor was raised to accommodate the trap doors that concealed the human operators of the weird and wonderful beings who make up Jabba's entourage. The *Jedi* creatures were built by Phil Tippett and his crew in California and shipped to England.

Another stage was transformed into a tree-top village perched high above a redwood forest and included a 360° painted cyclorama. Redwoods that would normally take a thousand years to grow were cut from styrofoam and plaster and were artificially aged in a matter of hours. The main village square was built twenty feet off the ground, but when the studio floor was made to disappear under a shroud of mist, the village seemed to rest a hundred feet above the forest. Once the village was removed, the set became the backdrop for the Imperial Landing Platform.

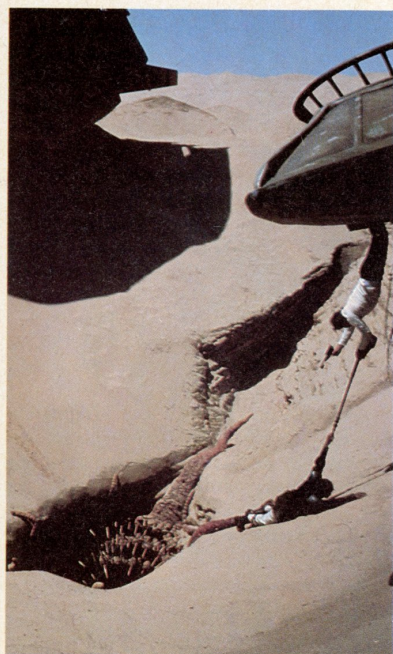


*Chewbacca at the controls of an Imperial Scout Walker in the Endor forest.*

## The Production

TRIBUTE





Action at the Pit of Carkoon.

## GEORGE LUCAS... Executive Producer

See TRIBUTE TRIVIA by Don Daynard on page 30.

## RICHARD MARQUAND... Director

Richard Marquand, born in Wales, is the son of the late Minister of Health, Hilary Marquand. When Richard was at King's College in Cambridge, he was among a host of entertainment talent the University was then nurturing; including satirists John Bird and Peter Cook; actors Ian McKellen, Derek Jacobi and Corin Redgrave; stage directors John Barton and Trevor Nunn; novelist Margaret Drabble; and television personality David Frost.

Marquand did well as an actor and he was invited to join several theatre companies when he left Cambridge. He declined all the offers and instead went to Hong Kong to learn Chinese with the Royal Air Force.

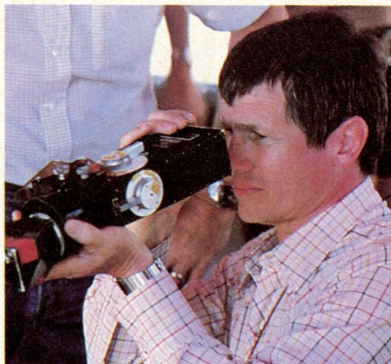
When he returned to England in the Sixties, he joined a BBC television training course that provided him the opportunity to participate in a string of documentaries. He also made several top notch television films with journalist James Cameron. But it wasn't until he started to direct on a freelance basis that he really started to get recognition.

He received his first Emmy Award in 1972 for *Search For The Nile*—the first BBC series to be aired on American commercial television. He was honored with a second Emmy in 1976 for *Big Henry And The Polka Dot Kid*. He also

directed other television series: *The Prizewinners*, *One Pair Of Eyes*, *Pilger: Mr. Nixon's Secret Legacy* and the drama *Luke Was Here*. Both the *Pilger* segment and *Luke Was Here* received Emmy Award nominations.

He had directed three feature films, *The Legacy*, *Birth Of The Beatles* and *Eye Of The Needle* before George Lucas called on him to direct *Return Of The Jedi*. He says his goal in directing *Return Of The Jedi* was to create real relationships and action that stem from real emotions, while simultaneously accomplishing challenging camera set-ups and complex special effects.

Because he was once an actor, he considers himself to be an actor's director, rather than a shots man. He confesses that having George Lucas as an executive producer is like directing *King Lear* with Shakespeare in the next room.



Richard Marquand

## BEN BURTT

Born and raised in Syracuse, New York, sound designer and supervising sound effects editor, Ben Burtt, started out in his profession at the age of six when he began to record movie soundtracks off television sets. He then listened repeatedly to the tapes to analyze how the sounds were made.

Burtt was finishing his Master's thesis at the University of Southern California when Gary Kurtz arrived looking for people to work on developing *Star Wars*. He was hired immediately and spent an entire year collecting and cataloguing sounds for the space adventure that won him an Academy Award for Special Achievement in Sound Effects for developing the robot and creature voices.

He supplied special sound effects for *Invasion of the Body Snatchers* and *Alien* and was supervising sound effects editor on *More American Graffiti*. His recent credits include *The Empire Strikes Back* and *Raiders of the Lost Ark*. He

won another Academy Award for sound effects editing this year for *E.T. The Extra-Terrestrial*.

His sound work is featured on National Public Radio's adaptations of both *Star Wars* and *The Empire Strikes Back* as well as on the Grammy Award-winning *Raiders of the Lost Ark: The Movie on Record*.

## RICHARD EDLUND

The more-than-nine-hundred separate special effects and optical shots were carried out under the direction of Academy Award-winning visual effects supervisors Richard Edlund and Dennis Muren with Ken Ralston, at the Lucasfilm division, Industrial Light and Magic (ILM).

The Fargo, North Dakota-born Edlund has worked on the opticals for such television series as *The Outer Limits*, *The Twilight Zone* and *Star Trek*.

His experience also includes photography and graphic design for the rock music industry, experimental filmmaking, animated graphics for the ABC network and photographing television commercials. This introduced him to motion-control and electronic camera work.

His film credits include *The China Syndrome* and *Poltergeist* and he won Academy Awards for his work in *Star Wars*, *The Empire Strikes Back* and *Raiders of the Lost Ark*. Edlund and his *Poltergeist* team were nominated for an Academy Award this year.

Edlund's talents are technical as well as creative and the *Star Wars* films have required new tools as well as creative designs. To eliminate the telltale matte lines in effects photography, Edlund has overseen ILM's creation of a special composite printer—optics and all. He also supervised the modifications and development of specialized VistaVision equipment and a motion-control camera system.

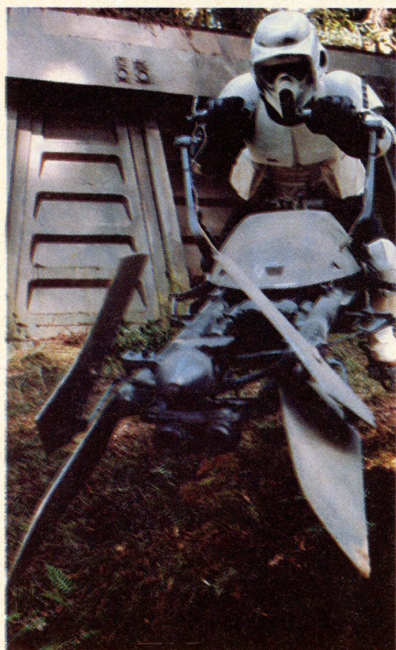


Han Solo struggles with Storm Troopers in the Endor forest.

# The Makers

TRIBUTE





Imperial biker scout.

## DENNIS MUREN

Co-supervisor of special visual effects, Dennis Muren, had his own movie equipment when he was still going to school. He was encouraged by his parents who bought him the equipment. He shot home movies and during a summer vacation made a 16mm film about witchcraft called *The Equinox*. It featured stop-motion and special effects in the tradition of his heroes Ray Harryhausen and Willis O'Brien. The movie obtained a regular theatre circuit release and was the beginning of Muren's work in independent cinema. He has also worked on many television commercials.

His feature credits are *Flash Gordon*, *Star Wars* and *Close Encounters of the Third Kind*. He was also effects director of photography on *The Empire Strikes Back* and *Dragonslayer* and won this year's Academy Award for his work as supervisor of special visual effects on *E.T. The Extra-Terrestrial*.

## STUART FREEBORN

One of the leading makeup supervisors in Britain, Stuart Freeborn was in charge of makeup and special creature design for *The Empire Strikes Back* and the now-famous Cantina sequence in *Star Wars*.

Freeborn became interested in theatrical makeup while still in school and began his career in the 1930's. His first jobs were for Alexander Korda on the films *Rembrandt* and *The Thief of Baghdad*. He began freelancing in 1947 and worked his way up to makeup supervisor on David Lean's films *The Bridge on the River Kwai*, *Oliver Twist*

and *Superman I and II*.

He had special makeup assignments for *Dr. Strangelove*, *2001: A Space Odyssey*, *Murder on the Orient Express* and *The Omen*. He also contributed to the creation of Yoda, the Jedi Master in *The Empire Strikes Back*.

Freeborn worked in England while Phil Tippett was in charge of the Monster Shop at Lucasfilm headquarters in Marin County, California.

## PHIL TIPPETT

Creature-designer and stop-motion animator Phil Tippett supervised the creation of the wonderful creatures at the Lucasfilm Industrial Light and Magic facility.

After graduating from university, he became a partner in a commercial production business with fellow stop-motion animator and *Star Wars*-saga veteran, Jon Berg.

Tippett's work on *Star Wars* included the stop-motion animation for Chewbacca's monster-filled gameboard in the cabin of the Millennium Falcon. He created striking stop-motion animation effects for *The Empire Strikes Back*—including the remarkable running Tauntaun. At the same time, he was supervising the state-of-the-art stop-motion animation in *Dragonslayer*. He was also beginning to assemble the team to design and build the *Jedi* creatures; including the reptilian Admiral Ackbar, the semi-human Bib Fortuna, the pig-like Gamorrean Guards, Jabba the Hutt, the Rancor, and the musical trio of Max Rebo, Droopy McCool and Sy Snootles.

## JOE JOHNSTON

Special-effects art director Joe Johnston wanted to be an oceanographer before he enrolled in art classes at Pasadena City College. But he went on to study industrial and graphic design and illustration before working on two science-fiction television movies—a remake of H. G. Wells' *War of the Worlds* and *Star Watch*.

He was the effects illustrator and designer for *Star Wars* and the art director of visual effects for *Raiders of the Lost Ark*. As special effects director on *Return of the Jedi*, Johnston was responsible for breaking down all of the sequences involving special effects into storyboards to show the other artists and technicians what the finished sequences were designed to achieve and how that result could best be accomplished. Johnston also created vehicle and weapons concepts.

## RALPH MCQUARRIE

Design-consultant and conceptual artist Ralph McQuarrie came to his artistic career naturally. His mother and grandfather were both painters and he majored in art in high school.

His work as an illustrator for the Boeing company, Litton Industries, Kaiser Graphics and CBS News (where his interpretation of the Apollo lunar missions gave millions of television viewers an accurate idea of what was happening in space) brought him to the attention of the entertainment industry. He was soon doing background paintings for animation and artwork for movie posters.

George Lucas heard about McQuarrie late in 1975 and soon after engaged him to work on production paintings for *Star Wars*. The earliest of these paintings, done while *Star Wars* was still in the development stage, helped to convince Twentieth Century-Fox to proceed with the project. His paintings were also of great importance in working out the film's production design and costuming.

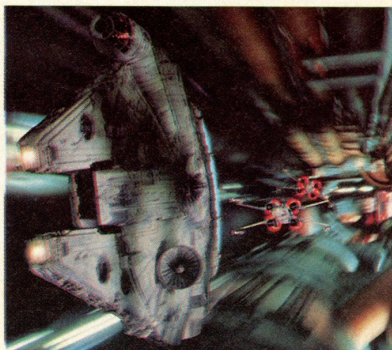
McQuarrie was also conceptual artist and matte and background painter on *The Empire Strikes Back*. His film work has allowed him to pursue his personal goal of studying the fine arts while experimenting with new visual art forms.

He created twenty-four production paintings for *Star Wars* and forty-nine for *The Empire Strikes Back*. Ballentine Books has published a portfolio of twenty of his production paintings for *Return of the Jedi*.

His other credits include *Close Encounters of the Third Kind* and *Battlestar Galactica*. He also did conceptual paintings for *E.T. The Extra-Terrestrial*, including the spaceship design.

## JOHN WILLIAMS... Composer and Conductor

See TRIBUTE FEATURE by Gerald Pratley on page 26.



Until we meet again... May the Force be with you!



## JOHN WILLIAMS *The Man Behind The Music*

Among the various elements which have made the majority of the new science-fiction films so popular, one of the most important is the music. Today's young moviegoers have little idea of how beautiful and well-written film music used to be, compared to what is written for the contemporary screen.

The years beginning with the introduction of sound and continuing up until the late fifties, were the golden years of film composition. Composers from Europe flocked to the United States to work in the concert halls, the theatre and motion pictures. Those who were successful became well-known to millions of moviegoers.

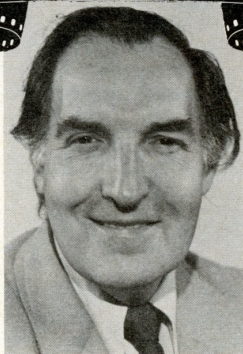
The names of these composers included Max Steiner, Erich Wolfgang Korngold, Miklos Rosza, Bernard Herrman, Frank Waxman, Hugo Friedhofer, and American film composers such as Alfred Newman, Alex North and George Dunning.

While the public appreciated the music of these remarkable composers, who understood the requirements of the cinema deeply and passionately, the music critics paid little attention to their work and when they did, it was mostly to scoff at it. The fact that millions of ordinary people around the world, who never went to a concert hall to listen to symphonic music, were now hearing serious music for the first time in their lives was of little importance to these critics, who considered anything written for film beneath contempt. Their feelings of scorn extended to great concert hall composers, such as; William Walton, Aaron Copland, Virgil Thompson and Serge Prokofiev, when they wrote for the screen. They were considered to be doing it only for the money.

Today, the world of film may lay claim to only a handful of composers who carry on the great tradition of screen music; and among them, the most important who work steadily are John Williams and Jerry Goldsmith. And it is John Williams who has scored the *Star Wars* series, including the latest, *Return of the Jedi*.

A quiet, pleasant, and modest artist, Mr. Williams, who is now 51, grew up in Los Angeles, graduated as a solo pianist from the Juilliard Conservatory of Music in New York and arrived in Hollywood as a studio orchestra pianist for Alfred Newman and Frank Waxman. He received his first film assignment in 1958 at Columbia Pictures; the movie being *Because They're Young*, with Tuesday Weld in her first starring role. From then on he grew up in film scoring, determined to do better things, as

## TRIBUTE FEATURE



by Gerald Pratley

the saying goes.

"I learned how to do it," he said, "when some other composers didn't have the time to finish a section of their score and they asked me to step in. My first break came when I was asked to orchestrate the music for Billy Wilder's *The Apartment*. In this way, I learned very quickly the complicated technical aspects of writing screen music. But much of what you read and hear about the use of the click-track and writing to cues is over-estimated. Like any music, it requires inspiration and skill to write well."

Among the many films which came his way in the years that followed were *None But the Brave*, *How To Steal A Million*, *Valley of the Dolls*, *Goodbye Mr. Chips* and *The Reversers*. As the standard of film composition declined around him, John Williams found himself one of a shrinking group carrying on the classic traditions of Korngold and Newman. Ten years later, he found himself paying tribute to the old masters of the screen by writing a stirring overture for *Superman*. "You see," Williams remarked, "film music in the 30's and 40's attracted serious composers. But as filmmaking changed, and agents and lawyers became producers, writing for the screen ceased to be fulfilling for the composer. Pop musicians and arrangers were all that was required to provide films with hit tunes to make them known on the hit parade."

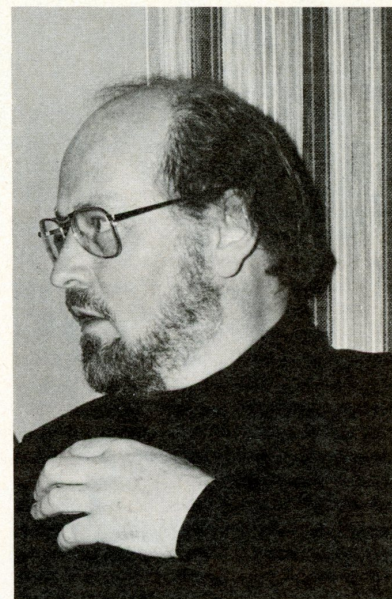
But Williams never wavered from his belief that music for films is a matter of serious composing, even if the film itself is a light-hearted affair. With the support of those few remaining producers

and directors who are knowledgeable about the form and requirements of film music, he has gone through the years giving his particular sound and style to such films as *Jane Eyre*, *Earthquake*, *The Towering Inferno*, *Jaws*, *The Missouri Breaks*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman I & II*, *Dracula*, 1941, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. The Extra-Terrestrial* and *Yes, Giorgio*. What, we may ask, would Steven Spielberg and George Lucas do without him?

And finally, moviegoers who watch the Boston Pops Orchestra on PBS may take extra satisfaction in John Williams' scholarly achievements for the cinema by noting that he is also the conductor of this famous orchestra—a position he took over in 1979 after the death of Arthur Fiedler.

"I am happy to be with the Boston Orchestra," he said. "My work with the 'Pops' is a pleasant counterpoint to my work in Hollywood. The Boston engagement is a source of refreshment for my studio work for the cinema, which is quiet and carried out in solitude."

And from this solitude comes another vivid and descriptive score for a future world and another age in *Return of the Jedi*.



Composer, conductor, John Williams.

*Gerald Pratley*

Gerald Pratley was film critic and commentator for the CBC from 1948 until 1975. He is now the Director of the Ontario Film Institute at the Science Centre, Toronto, writes a regular column on the cinema for the *Toronto Sun* and teaches Canadian Cinema at York University.

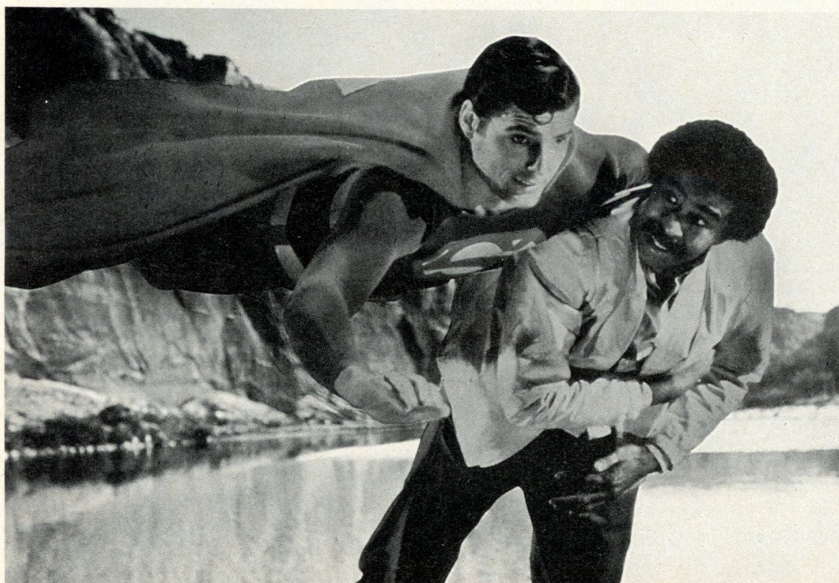
TRIBUTE



Lois Lane flies up, up and away with *Superman* but actress Margot Kidder sure hopes the good earth doesn't end up that way. Kidder has supported the anti-nuclear movement for three years and took part in the April Peace Movement meetings in Toronto. When she isn't busy making movies like the upcoming *Pygmalion* with Peter O'Toole or *Louise* (an updated version of *Gone With The Wind*), she's out at rallies supporting the nuclear freeze. As Lois Lane, she searches for a piece of news... as Margot Kidder, she just searches for peace!

...While we are on the topic of Margot Kidder, let's talk about Richard Pryor, who apparently was Kidder's love interest during the shooting of *Superman III*. It's said that he was paid \$4 million to portray the bad guy. One might say that Richard has brought villainy to a new height of larceny or to put it another way—crime does pay... well!

...And for all you *Superman* lovers—General Foods Post Cereal division has a treat for you! Alphabits, Honey Comb, Pebbles and Sugar Crisp now feature a *Superman* adventure sweepstakes where kids have an opportunity to win an adventure including an appearance in a comic book, a Concorde flight to England and a tour of the studios where *Superman* was filmed. As well as the exciting sweepstakes, inside each box are brand new cling vinyl stickers featuring a series of *Superman* characters and scenes from the film. This new promotion will be sure to please all the sticker collectors out there!



Harrison Ford (star of *Raiders of the Lost Ark*, *Blade Runner* and the *Star Wars* series of films) and Melissa Matheson (nominated for Best Screenplay for *E.T.*) recently tied the knot in a very private, hush-hush ceremony. As previously mentioned in this column, Harrison has been pursuing Ms. Matheson for some time. It looks like she finally succumbed. Our best to the bride and groom!

Rumour has it that Lucasfilm might consider producing the next trilogy of the *Star Wars* films simultaneously—episodes one through three. This would allow each film to be released one after the other during the summer of '86. Personally, we think it is a great idea!

The Bank of Montreal hosted a benefit premiere and reception for the Astral Films/Twentieth Century-Fox release, *The Terry Fox Story*, May 25 in Toronto. The tickets were sold for \$100.00 with all proceeds going to the Canadian Cancer Society and the Canadian Track and Field Association. Congratulations!



Recently Steven Spielberg (*E.T.* fame) was seen holding hands with his ex-fiancé Amy Irving (she's co-starring with Omar Sharif and Ben Cross in *Far Pavillions*) while they discussed the possibility of getting back together again. When Irving was confronted with such a remark, she responded, "Yes, Steven is over being mad at me". She broke the engagement off years ago and they met while he was scouting locations for the next *Raiders* film—*Indiana Jones and the Temple of Doom*.

## THE WINNER'S CORNER

There was a tremendous response (over 7,000 entries) to the "Win A High Adventure" contest which ran in the *High Road To China* issue of Tribute Magazine.

Sponsored by The Keg Restaurants in Ontario and open to all Tribute readers and Keg patrons, the contest offered a grand prize of a trip for two on an island-hopping Barefoot Windjammer Cruise in the Caribbean for two weeks.

The lucky winner of the grand prize is Sam Copeland of Hamilton, Ontario. Other draws were made at selected restaurants for secondary prizes.

We are very pleased to announce the winner of *The Outsiders* promotion featured in our *High Road To China* issue of Tribute Magazine.

Mr. M.R. Gardner of Oshawa, Ontario correctly provided us with the name of the last film (prior to *The Outsiders*) which Matt Dillon starred in—namely *Tex*.

For his efforts, Mr. Gardner will receive a Panasonic RX-C50 three piece FM/AM/FM Stereo Radio.

Congratulations, and watch for our next Tribute contest!



## GEORGE LUCAS

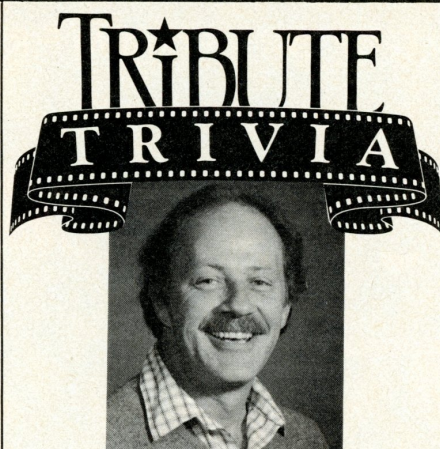
*The Man Behind The Film*

If one were to take a vote these days among filmgoers as to which filmmaker is the most popular—George Lucas or Stephen Spielberg—I have a feeling Lucas might win, despite *E.T.*'s fame.

Thanks to Lucas we now have three films which will no doubt be playing in theatres long after we're all gone and forgotten; *Star Wars*, *The Empire Strikes Back* and the last of the middle-trilogy, *Return of the Jedi*. Born in 1945, the 38-year-old Lucas has created his own filmic vision of an adventure-packed era gleaned from Saturday morning space-operas and replays of old theatrical serials from the thirties and forties.

*Return of the Jedi* is the last film in Lucas's nine-part space epic which he has conceived as three trilogies. Whether we will ever see parts one, two and three and parts seven, eight and nine, only time will tell. He is young enough to go ahead with his concept, but I somehow feel they may never get done. What he has accomplished with the three already completed films are record enough to give him considerable space in any future works on filmmakers of the 70's and 80's. I believe, that like his contemporary Stephen Spielberg, it will be time to move on to other dreams.

Lucas originally planned on being a racing car driver; but after an injury, and after meeting famed



cinematographer Haskell Wexler, he enrolled in the University of Southern California's Film School. An omen of things to come was indicated when one of his first short film productions won first prize at the 1967/68 National Student Film Festival. Lucas then worked on a production short on the making of a disastrously received western entitled *MacKenna's Gold* and also assisted Francis Ford Coppola on the making of one of his first major films *The Rain People*. Lucas also filmed a two-reel documentary on the making of that film.

The first theatrical feature to reach the screen was an expansion of a student film entitled *THX-1138*. Little seen, it is highly regarded as a cult film today.

Released in 1971, *THX-1138* stars Robert Duvall and Sir Donald Pleasence and tells the story of a futuristic society in which sex is forbidden and everyone looks identical. The film showed what lay ahead for Lucas and from it, he went on to direct and co-write *American Graffiti* in 1973, a story of California in the hey-day of rock 'n roll, Wolfman Jack and the upcoming American involvement in Viet Nam.

Then came *Star Wars*, a film which was predicted by some studio executives to be doomed as totally uncommercial. But *Star Wars* shot out of the gate and became an all-time moneymaker and unlike so many other "classic" films, still is worth watching today, whether on videotape or theatrically.

In 1979 Stuart Byron (quoting Ernest Hemingway) wrote in a New York magazine that "all modern American literature comes from one book by Mark Twain called 'Huckleberry Finn'" and Byron states that he thinks that in the same broad sense it can be said that all recent American cinema derives from John Ford's *The Searchers*. And although George Lucas denies he did it deliberately, anyone who has studied both *The Searchers* and *Star Wars* agrees with Roger Copeland, who wrote in the Times, that the scene in *Star Wars* in which Luke Skywalker discovers the charred skeletons of his aunt and uncle outside the smoking remnants of their galactic abode is "strongly evocative" of the scene in *The Searchers* where Jeffrey Hunter returns home to find that his parents have been massacred by Indians. Perhaps Lucas did copy Ford's scene unconsciously; he was influenced by what he saw as a youth and piled all his ideas and concepts into an amazingly fertile but controlled mind to create his vision of the past.

During the production of *The Empire Strikes Back*, writer Alan Arnold asked George Lucas if he wished he had let it stop with *Star Wars*. In reply, Lucas said, "At first I was contemplating selling the whole thing to Fox to do whatever they wanted with it. I'd just take my percentage and go home and never think about *Star Wars* again. But the truth of it is I got captivated by the whole thing. It's in me now. And I can't help but get upset or excited when something isn't the way it's supposed to be. I can see that world. I know the way characters live and breathe. In a way, they have taken over."

May the Force Be With You.

*Don Daynard*

Don Daynard is morning announcer on CKFM Radio, Toronto and co-host of "Rough Cuts" on TVOntario.



Executive producer, George Lucas (left) and director, Richard Marquand (right) flank *Return of the Jedi* stars.

TRIBUTE

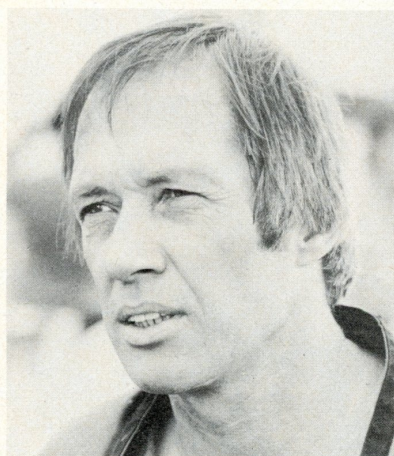




Whenever Elizabeth Taylor and Richard Burton appear on their own—they make news. But when they appear together, as they do in *Private Lives* on Broadway, their lives become a three-ring circus. People can't seem to get enough of their goings on. And there always seems to be something to titillate them.

They're making quite a to-do about the fact that Liz has given up the ground-floor star dressing room to Richard, and has to run up and down stairs to hers for her changes in the show. Actually it's a kindness because Burton is suffering from a back problem. The gesture shows that Liz is a very kind person, or she is trying to win him back with ever-loving care. We'll see.

• • •



The first day David Carradine went on the set of *Dark Planet* in Argentina—to play the role of a swash-buckling hero—he broke his hand. Ouch! The filmmakers weren't too pleased to hear that their star's hand was to be in a cast for most of the film. But the costume department came up with a great solution. They built him a lethal-looking black leather glove with spikes to hide the cast.

## TRIBUTE PEOPLE

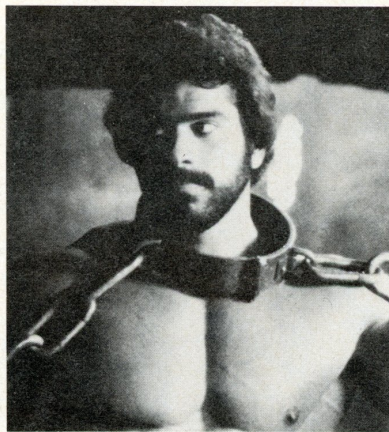


by Sylvia Train

The star of television's *Falcon Crest*, Lorenzo Lamas, had a painful duty to perform before he married his former publicist, Michele Smith, on May 22.

His body has quite a number of tattoos, including a snake on his left shoulder blade, a Harley-Davidson on his right bicep, and former wife Victoria Hilbert's first name displayed across his back. The latter naturally comes off; and you know whose name goes on. If he wants to stop being "needled", he had better keep his marriage on strong ground.

• • •



Lou Ferrigno, starring in *The Return of Hercules*, in Rome, has really strong muscles. He threw one stuntman past the safety mattress and now the stuntman won't work with him. I'm told he goes through a lot of stuntmen that way. He's already slated to do the feature *Sinbad*, but it would have to wait if the TV film, *Trauma Centre*, is spun off to a series. It would mean that *Sinbad* would have to wait for the hiatus in the spring.

TRIBUTE

Paul Anka is going to look his very best when he goes on a June tour. He made his way into the West 57th Street showroom of designers Pinky & Dianne in New York and ordered a lavish new wardrobe—all silk natch—not only for himself but also for the band. He ordered three silk, black and white, wing-collared tuxedo shirts, plus trousers for each of his 20 band members.

He certainly didn't stint on himself—he ordered 10 tuxedo shirts in different colors. The cost of the whole shebang for the musicians and himself came to between \$5,000 and \$10,000—and that was wholesale.

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Joan Rivers is going to have to do something difficult—shut up. She has been told by her doctors not to speak in order to give her voice a rest. The comedienne has been going non-stop, hosting *The Tonight Show*, doing a 20/20 taping and working on her album. She cancelled her dates at Vegas in May... Lee Purcell, who has a percentage of *Valley Girl*, is expecting a baby any minute. She's going to put away all the money she received from the film for her child's education. She says it takes \$150,000 to raise and educate a child through university... Paul Newman has completed his film *Harry & Son* under schedule and under budget which is just as well—the auto racing season has just got underway. And everyone knows that racing is his first love. Newman moves up to GTX racing class this year and will be behind the wheel.

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*Star Wars* fans are going to get another bonus with the opening of the film, *Return of the Jedi*. In a variety of Big "G" cereals, fans will find collectible story booklets describing the adventures of the Rebel Alliance in its battle with the Imperial Forces! Through these colour booklets, we are introduced to new characters, including *Jabba the Hutt*; the *Ewoks*; *Admiral Ackbar*; *Sy Snootles*; and many others. In addition, fans can mail away for exclusive *Jedi* posters; all of this under the arm of *General Mills Canada Inc.*—May *The Force Be With You!*

Sylvia Train