

STAR WARS
RETURN OF THE
JEDI

TM®

STAR WARS
RETURN OF THE JEDI

ANNOUNCEMENT STORY

RETURN OF THE JEDI, the new film which continues George Lucas's epic adventure which began with STAR WARS and its cliffhanging sequel THE EMPIRE STRIKES BACK, opens

_____ at the _____
Theatre. This chapter of the STAR WARS Saga was directed by Richard Marquand.

RETURN OF THE JEDI is packed with thrilling action and surprises answering all of the Saga's previously unresolved questions which have provoked worldwide curiosity. It concludes the middle third of the nine-part STAR WARS series which Lucas has conceived as three trilogies set "a long time ago in a galaxy far, far away ..."

Returning in the heroic roles which they created in the first two earlier chapters are Mark Hamill as Luke Skywalker, Harrison Ford as Han Solo, and Carrie Fisher as Princess Leia Organa. Billy Dee Williams again portrays the charismatic Lando Calrissian, who first appeared in THE EMPIRE STRIKES BACK. Anthony Daniels returns as See-Threepio (C-3PO), the human-shaped golden protocol droid.

The combined efforts of David Prowse, stuntman Bob Anderson, and James Earl Jones reprise the role of Darth Vader, the towering, black-robed villain. The loyal, but

(More)

easily enraged Chewbacca, an eight-foot-tall Wookiee, is again played by Peter Mayhew. Artoo-Detoo (R2-D2), the barrel-shaped droid who beeps, whistles and chirps, is once again interpreted by Kenny Baker. The principal company is completed by two other actors resuming their earlier roles: Sir Alec Guinness will again portray Ben (Obi-Wan) Kenobi and Frank Oz will again bring to life Yoda, the nine hundred year old Jedi Master.

The action in RETURN OF THE JEDI ranges from the Emperor's Throne Room and the desert planet Tatooine to the misty forested moon Endor. An amazing array of new characters, many of exotic intergalactic origin, joins the struggle between the heroes of the Rebel Alliance and the evil forces of the Empire. This eagerly anticipated finale fills the screen with adventure, romance, and entertainment wizardry.

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucasfilm Ltd. Production and a Twentieth Century-Fox Release, rated PG.

* * *

STAR WARS
RETURN OF THE JEDI

"THE STAR WARS SAGA ON LOCATION"

RETURN OF THE JEDI is the first of George Lucas's STAR WARS films featuring key location sequences which were photographed in the United States. Yuma, Arizona, and Crescent City, California -- two strikingly different sites -- were chosen to represent the desert planet Tatooine and the forested moon Endor. Both locations are off the track customarily beaten by major studio productions and they both provided exactly what the filmmakers were looking for: unearthly natural scenery that was relatively accessible and relatively sparsely populated.

Following seventy-eight days of filming inside the EMI-Elstree Studios located in the London suburbs, the cast and crew of RETURN OF THE JEDI moved to the Buttercup Valley, near Yuma, Arizona. Located near the California border on the Colorado River, Yuma is a three-hundred year old town that boasts three hundred sunny days per year and is home for seventy-five thousand people. Although tourist brochures describe Yuma and the Buttercup Valley as "Arizona's Best Kept Secret," during the weekends and holidays it becomes the dune buggy capital of the world, sometimes drawing up to fifteen thousand enthusiasts. The dunes themselves are among the largest and most beautiful in the world.

(More)

British production designer Norman Reynolds, a double Oscar winner for STAR WARS and RAIDERS OF THE LOST ARK, 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 which is topped by a sixty foot, fully-rigged, anti-gravity Sail Barge. The true significance of this set will remain a closely kept secret until RETURN OF THE JEDI opens on May 25, 1983.

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. Associate to the Producer Louis Friedman was relieved to discover that, almost without exception, "I could find anything we needed locally. I just had to look a bit longer and harder." Assistant art director Chris Campbell concurs: "The merchants here really helped us a lot. They realized that with an operation of this size, when we ordered a product, we needed it all -- not just a gallon or two." Some of the things they needed were two million gallons of water (drawn from the All American Canal) to continually dampen down and grade the only possible access road and sixteen thousand pounds of nails to keep the massive Sail Barge structure steady.

(More)

The filming of the complex action and special effects sequence was completed in two weeks, exactly as planned despite daytime temperatures of 120° and two days of intermittent sandstorms with sixty mile per hour winds which sent the one hundred twenty-five member cast and crew running for cover.

The sandstorms subsided and the temperatures dropped a full 50° when the company moved north to the cool and misty stands of giant redwood trees near Crescent City, California. At the northernmost edge of the state, Crescent City is a small fishing and lumber town. California's coastal redwoods (*Sequoia Sempervirens*) naturally grow taller than ten story buildings and some are more than two thousand years old. Their growth rate is astounding and some trees top two hundred feet in a century. The lumber industry maintains 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 natural enemy. This fact raised a problem since 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. Laser bolts would fly in all

(More)

directions and they needed enough explosives 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 finally on foot, the producers found a private lumber company who 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 the bulldozers and dump trucks rearranged the terrain to make it suitable for the skirmishes between the Imperial Forces and the Rebel Alliance.

For five weeks the woods 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, 1983 -- "a good seven seconds ahead of schedule."

(More)

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space adventure is a Lucasfilm Ltd. Production and a Twentieth Century-Fox Release, rated PG.

* * *

STAR WARS
RETURN OF THE JEDITM

"MARK HAMILL: FROM SKYWALKER TO MOZART"

Mark Hamill, who portrays the young hero Luke Skywalker in RETURN OF THE JEDI and in the two earlier chapters of George Lucas's cinematic STAR WARS epic, has begun to establish his credibility as an actor apart from the STAR WARS films.

He recognizes that his Luke Skywalker role 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," says Hamill. "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."

Both Skywalker and Hamill have matured in the years since Hamill was originally cast: "During STAR WARS, I was in a white floppy rag doll outfit. Then for THE EMPIRE STRIKES BACK, I wore a militaristic-looking 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?"

(More)

"In EMPIRE," explains Hamill, "round two went to Darth Vader -- as it were. RETURN OF THE JEDI will still be very enjoyable from the recognition factor, if you understand that the first two films were an elaborate set-up for this one. I think people already sense that JEDI is the final chapter in the story, and not a cliffhanger. 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 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 is one of seven children and was born in Oakland, California. Since his father was a U.S. Navy Captain, his childhood was divided between California, Virginia, New York, and Japan. In fact, he spent his final two years of high school in Japan, before completing his formal education with two years of study as a theatre arts major at Los Angeles City College.

Until STAR WARS, Hamill was new to filmgoers, though he had been highly visible on television since making his acting debut in 1970 in an episode of "The Bill Cosby Show." For nine months, he was a regular on the daytime serial "General Hospital" on ABC and he subsequently appeared in numerous episodic television series. He starred in the

(More)

critically acclaimed MTM series "The Texas Wheelers," a situation comedy presenting an unusually gritty and funny attitude towards family life. His movies-for-television have included "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."

Hamill explains that most of his pre-STAR WARS roles did little to make him into a publicly recognized personality. "When I was in college and when I did community, amateur, and semi-professional theatre," says Hamill, "I never had the juvenile lead. I always had blacked-out teeth and wore funny wigs. I played lots of old, lecherous men in wheelchairs."

Since STAR WARS, he has appeared in the feature films CORVETTE SUMMER (produced by Hal Barwood and Matthew Robbins and filmed in Los Angeles and Las Vegas), THE BIG RED ONE (written and directed by Samuel Fuller and filmed in Israel and Ireland), and THE NIGHT THE LIGHTS WENT OUT IN GEORGIA.

He also took over the lead role in the Broadway play

(More)

"The Elephant Man" and has portrayed Mozart in the national touring company of Peter Shaffer's "Amadeus." Hamill recently portrayed Luke Skywalker in both the thirteen-part STAR WARS Radio Drama and the ten-part THE EMPIRE STRIKES BACK Radio Drama broadcast on National Public Radio.

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucasfilm Ltd. Production and a Twentieth Century-Fox Release, rated PG.

* * *

STAR WARS
RETURN OF THE JEDI

"HARRISON FORD AS HAN SOLO"

Harrison Ford returns to the screen for the fifth time for producer/director/writer George Lucas. After receiving his first major break in Lucas's AMERICAN GRAFFITI, Ford created the role of Han Solo in STAR WARS and THE EMPIRE STRIKES BACK and originated the role of Indiana Jones in RAIDERS OF THE LOST ARK. In RETURN OF THE JEDI, Ford resumes the role of the dashing space-smuggler and Rebel ally Han Solo -- last seen in EMPIRE in a cliffhanging, carbon-frozen condition. Ford is probably the most widely-known actor with a major role in the STAR WARS Saga.

Last summer, he portrayed the lead in the futuristic BLADE RUNNER, directed by Ridley Scott. During the last few years, he has also starred in HEROES, FORCE TEN FROM NAVARONE, HANOVER STREET, and THE FRISCO KID, with a cameo appearance in APOCALYPSE NOW.

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

(More)

He was originally uncertain about how STAR WARS would be received: "I really wasn't sure how that first film would do. I thought either it would reach a wide audience who would recognize it as a fun, space-age western, or it would be so silly that my two kids would be embarrassed for me to even leave the house."

Ford made his motion picture debut as a bellboy in DEAD HEAT ON A MERRY-GO-ROUND and was assigned small roles in LUV and GETTING STRAIGHT. After a year and a half, Ford was released from his contract with Columbia Pictures at his request and -- much to his own surprise -- almost immediately entered into a similar relationship with Universal Studios. While with Universal, he was used in feature and co-starring parts in a number of episodic television series, including "Ironside," "Gunsmoke," "The FBI," and "The Virginian," as well as the film THE LONG RIDE HOME.

During the late 1960's and early 1970's, Ford decided to slow down the pace of his acting career: "I didn't want to do episodic TV anymore, because I was afraid I'd burn myself out before I got the chance to do any decent feature films. Besides, I was too young -- I was twenty-four and looked nineteen." In the eight years following his decision, he played only four roles. "In those eight years I did only

(More)

four acting jobs, but three of them were good ones -- AMERICAN GRAFFITI, THE CONVERSATION, and THE COURT MARTIAL OF LIEUTENANT CALLEY. After eight years, nobody thought of me as a person who had been in anything but three good films."

Now the STAR WARS Saga has proven its potential and Ford has grown very comfortable with his part as Han Solo, the dashing space pilot. "For Han, I intentionally keep my interpretation simple. Han is no longer the only stamp in my passport, but somehow he has become part of me."

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucasfilm Ltd. Production and a Twentieth Century-Fox Release, rated PG.

* * *

STAR WARS
RETURN OF THE JEDI

"CARRIE FISHER RETURNS AS PRINCESS LEIA"

Carrie Fisher portrays the feisty heroine Princess Leia Organa in RETURN OF THE JEDI, a role which she created in the two earlier chapters of George Lucas's epic film adventure, STAR WARS and THE EMPIRE STRIKES BACK. While Fisher's career began several years before she was cast as Princess Leia, and includes a wide variety of other acting experience, her success in the STAR WARS Saga remains her most well-known professional accomplishment.

Carrie Fisher is the daughter of entertainers Debbie Reynolds and Eddie Fisher, and was practically raised on the MGM backlot. She remembers that as a child she thought, "That's the life for me!", as she watched her mother work. At the age of thirteen, she made her first appearance on stage during one of her mother's summer tours. Later, she left Beverly Hills High School to spend a year on Broadway in the chorus of the revival of "Irene," starring her mother. She then appeared with Warren Beatty in her first feature film, SHAMPOO, for which Photoplay magazine nominated her "Newcomer of the Year." Following this successful film debut, Fisher declined subsequent film offers in order to study acting for two years at London's Central School of Speech and Drama.

(More)

She recalls her two years training in London with pleasure: "I loved my life at Central. 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 original STAR WARS was the only film that I have tested for. I understand that George Lucas interviewed about four hundred other girls and tested about fifty. In the end, he cast it as an ensemble piece -- the three of us together. Apparently there were another three actors waiting in the wings in case we didn't work out, but at no time would it have been mix-and-match."

Although Carrie Fisher was only nineteen when she was first cast by Lucas 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." She also performed some of her own stunts, "You 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

(More)

would have been more fun, but we thought we might splat against the wall and they'd have to bring in our replacements!"

In addition to her work in the three chapters of the STAR WARS Saga, Fisher has been busy with other roles in films, in television, and on Broadway. On film, she has appeared in Michael Donoghue's MONDO VIDEO, played the female lead in THE BLUES BROTHERS starring Dan Aykroyd and John Belushi, and starred in UNDER THE RAINBOW with Chevy Chase. For television, she starred with Laurence Olivier and Joanne Woodward in an adaptation of William Inge's "Come Back, Little Sheba, " guest hosted NBC's "Saturday Night Live," and appeared in an adaptation of "Leave Yesterday Behind." On Broadway, she has starred in "Censored Scenes from King Kong" and the award-winning drama "Agnes of God."

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucasfilm Ltd. Production and a Twentieth Century-Fox Release, rated PG.

* * *

STAR WARS
RETURN OF THE JEDI

"BILLY DEE WILLIAMS BRINGS BACK LANDO CALRISSIAN"

In RETURN OF THE JEDI, Billy Dee Williams continues his portrayal of Lando Calrissian, the charismatic and unpredictable boss of a mining colony in space whom Han Solo described in THE EMPIRE STRIKES BACK as "a gambler, con-artist, and all-round scoundrel." Lando Calrissian represents a welcome opportunity for Williams to demonstrate his well-honed skills as an actor.

Williams demonstrated his acting talent at an early age. His mother was working as an elevator attendant at the Lyceum Theatre in New York and had an inside track on all casting calls for a Kurt Weill musical starring Lotte Lenya which was then being mounted on Broadway. Seven-year-old Billy Dee was given a walk-on part. In the years following this debut, he has appeared in such plays as Jean Genet's "The Blacks," the Tony-winning Broadway musical "Hallelujah Baby," and the Broadway production of "A Taste of Honey," directed by Tony Richardson and starring Joan Plowright and Angela Lansbury. He speculates that his decision to become an actor results in part from the similar dreams of several family members: "My mother always wanted to be an opera singer, my uncle was a professional musician -- though not very successful -- and my twin sister and I started painting

(More)

at an early age. I think part of my make-up came from the fact that I saw so much latent talent in my own family -- nice people, not nearly as ambitious as I was, who inspired more drive in me."

While he was still a student, his acting ambitions, particularly with regard to film, were strengthened by his contact with Sidney Poitier, who was then teaching at New York's Actors' Workshop. "The thing that most impressed me about Sidney," says Williams, "was that he was somebody like me -- part of me and my experiences -- who was getting through. I thought that if he could do it, there was a possibility that I could do it too. Even though I never said to myself, I want to be an actor. You see, I didn't choose my career, it chose me. Acting 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."

William's acting successes include his portrayal of Dr. Martin Luther King in the triumphant production "I Have a Dream" and a Los Angeles Drama Critics' Circle Award for "The Trial of A. Lincoln," in which he appeared with Henry Fonda and Moses Gunn. Williams received an Emmy nomination

(More)

for his portrayal of football great Gale Sayers in "Brian's Song." The success of Williams's moving performance seemed apparent even on the set. "There is one scene," Williams recalls, "where I tell my teammates that Brian Piccolo (played by James Caan) is dying of cancer. I realized how well that scene was working when the real football players used in the production started to cry during each take."

A lithe, athletic six-footer, Williams had his first film roles in THE LAST ANGRY MAN and THE OUT-OF-TOWNERS. Another of his films, THE BINGO LONG TRAVELING ALL-STARS AND MOTOR KINGS, was loosely based on the life of baseball hero Satchel Paige. Over the years, Williams has won three Image Awards as Best Actor. He has starred in the television movies, "Scott Joplin" and "Christmas Lilies of the Field." In films, he has attained star status as Diana Ross's leading man in both LADY SINGS THE BLUES and MAHOGANY.

In 1979, he accepted George Lucas's offer of a new role in THE EMPIRE STRIKES BACK, the sequel to the phenomenally popular STAR WARS. "I wasn't going to pass up the opportunity to play Lando Calrissian," remembers Williams. "I fell in love with the name. If you're an actor -- the kind of actor I am -- you like to have fun. I want to do everything I can conceivably do before I'm dead. I'm in these films, the comic books, and now the radio serial. It's Toy City! I'm living out all my fantasies. How do you

(More)

not do a STAR WARS?" In addition to recreating Lando Calrissian in RETURN OF THE JEDI, Williams portrays the character in National Public Radio's serialized dramatization of THE EMPIRE STRIKES BACK, broadcast in early 1983.

Williams has likened himself to the character he brings to life in JEDI. "I'm like Lando," says Williams, "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."

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucsfilm Ltd. Production and a Twentieth Century-Fox Release, rated PG.

* * *

STAR WARS
RETURN OF THE JEDI™

"ANTHONY DANIELS AS C-3PO"

Anthony Daniels has played See-Threepio (C-3PO), the loveable and talkative golden android, in all three chapters of the STAR WARS Saga -- STAR WARS, THE EMPIRE STRIKES BACK, and RETURN OF THE JEDI. He has also portrayed the persnickety droid in the National Public Radio adaptations of the first two parts of the Saga. While the unprecedented success of the STAR WARS films has brought Daniels a fair amount of fame and fortune, the fact that his success stems from his portrayal inside a full-body golden fiberglass costume of a slightly neurotic robot lends a whimsical twist to his star experience.

A packed house at London's Royal Albert Hall rose to its feet and cheered as Daniels, in his C-3PO costume, rattled onto the rostrum and took the baton in order to guest conduct the London Symphony Orchestra. His performance so impressed composer and conductor John Williams that he invited Daniels to perform an encore at the opening night of the Boston Pops season. On another occasion, thousands gathered in Hollywood to watch Daniels plant his metal footprints near Miss Betty Grable's in the courtyard pavement of Mann's (formerly Grauman's) Chinese Theatre. On the other hand, being the anonymous "insider" of a world-famous

(More)

figure can have its uncomfortable moments. Daniels has occasionally been asked to pay the price of admission to functions where he was the guest speaker and he was once nearly arrested as a gatecrasher only minutes after removing his fiberglass costume at the Academy Award ceremony.

During the filming of STAR WARS, it took more than two hours for Daniels to get into his costume. Although actors normally have dressers, a prop man was assigned to Tony Daniels. Daniels recalls that his first costume "was like one of those wooden puzzles that 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."

Perhaps worst of all for Daniels, during his first week on STAR WARS, was not being able to use the canvas-back chair bearing his name between shots. Daniels explains that: "C-3PO can't actually sit down because of the rigid framework of the suit, so I used to just stand proudly by the chair. Then one day it was gone."

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

(More)

Daniels willingly offers his insight into C-3PO's character and charisma: "See-Threepio is really a very loveable character, which is one reason why I stuck with him. He's very neurotic due to an accident of birth, I think, and also because of the sort of people he goes around with -- they do get into some bizarre situations. He was over-programmed in some way which made him susceptible to all sorts of nuances. He has the manners and qualities of a well-bred, well-paid, high class English butler. He is 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. As a protocol droid, he's not as practical as Artoo-Detoo (R2-D2), but he's prettier." Regarding the relationship between the two seemingly inseparable STAR WARS robots, See-Threepio (C-3PO) and Artoo-Detoo (R2-D2), Daniels adds that, "Even though they were designed to look after humans, they take care of each other all the way."

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucasfilm Ltd. Production and a Twentieth Century-Fox Release, rated PG.

STAR WARS
RETURN OF THE JEDI

"JOHN WILLIAMS AND A MUSICAL LANDMARK"

Composer and conductor John Williams has created a monumental musical score for RETURN OF THE JEDI, the newest chapter of George Lucas's cinematic STAR WARS Saga. This score completes his landmark trilogy of compositions begun with both of the earlier episodes of the Saga -- STAR WARS and THE EMPIRE STRIKES BACK. Williams began work on RETURN OF THE JEDI in late October 1982. The soundtrack was recorded at the Anvil-Abbey Road Studio in London, with Williams once again conducting the London Symphony Orchestra. The score sparkles with adaptations of the familiar themes from earlier chapters of the Saga, including the STAR WARS Theme, Yoda's Theme, the Love Theme, and the Imperial March. Williams has written a number of new themes, including a marvelous Emperor's Theme which features voices, a sinister tuba theme for Jabba the Hutt, new battle themes, and Cantina-style material for the bizarre musical trio of Max Rebo, Droopy McCool, and Sy Snootles.

John Williams's film music is at once lyrical and full of energy, with hints and even occasionally overtones of Holst, Bruckner, Debussy, Prokofiev, Stravinsky, and Korngold.

(More)

Williams points out that, "A lot of references to these older styles are deliberate. They're an attempt to evoke a response from the audience. STAR WARS and THE EMPIRE STRIKES BACK are heroic comic books and the music completes the overwhelming romantic dream and desire to be transported to another world, into another kind of atmosphere."

Composing on the scale required by the STAR WARS films is often an arduous ordeal, requiring both physical and creative stamina. Given the breadth and depth of Williams's career, he is an expert in meeting the challenge of composing for films. "Sometimes," says Williams, "I think that it isn't how good you are, as much as it is how strong you are. In films, there are an awful lot of seven day weeks made up of twenty-four hour days spent working round-the-clock." Williams's score for RETURN OF THE JEDI is over two hours long, making it one of the longest compositions for a motion picture that is not an opera or a musical.

RETURN OF THE JEDI Producer Howard Kazanjian speaks with admiration for Williams's ability to work on a large scale while devoting great care and attention to those details which make a good score into a great score. "John had to understand what the story is about," explains Kazanjian,

(More)

"know the way George thinks, know the way our technical and special effects people work, and create a unique musical universe. I don't know how he does it!" Kazanjian notes that films like RETURN OF THE JEDI, which incorporate a multitude of complex special visual effects, require Williams to compose music for scenes which no one has actually seen. "It's very difficult for John to do one of our pictures," says Kazanjian, "because the visual effects aren't finished when he begins work. Luckily, he is quick to know what George wants in the film, since much of the time all that he has to work with is what he has been told is going to appear. John started work on RETURN OF THE JEDI when only a handful of the more than nine hundred special effects composites were complete."

Ken Wannberg, who has worked as supervising music editor on many films with Williams and who is himself a film composer, describes the creative discipline and versatility which Williams demonstrates: "It's really tough when you start writing. You've got two hours of music to do and so many weeks in which to do it. You have to write two minutes a day. That's plain arithmetic. You can fool yourself and write one minute, but the next day you have to write three minutes. You have to produce. That's hard."

(More)

Williams has composed the score and acted as the musical director for nearly sixty films, including THE REIVERS, JANE EYRE, IMAGES, CINDERELLA LIBERTY, EARTHQUAKE, THE TOWERING INFERNO, JAWS, CLOSE ENCOUNTERS OF THE THIRD KIND, SUPERMAN, 1941, RAIDERS OF THE LOST ARK, MONSIGNOR, and E.T. THE EXTRA-TERRESTRIAL. For television, Williams has composed a large body of music, including scores for such programs as "Alcoa Theatre," "Kraft Theatre," and "Playhouse 90."

Williams has been nominated fifteen times for an Academy Award, receiving Oscars for FIDDLER ON THE ROOF, for JAWS, and STAR WARS. His current Academy Award nominations are for Best Original Score (E.T. THE EXTRA-TERRESTRIAL) and Best Original Song ("If We Were in Love" from YES, GIORGIO.) He has twice received the Television Academy's Emmy and has won fourteen Grammys, including two for SUPERMAN and three for E.T. THE EXTRA-TERRESTRIAL.

The composer's symphonic works have been performed by many major American orchestras, including those of Los Angeles, Pittsburgh, Houston, St. Louis, Boston, Seattle, and San Francisco. His first symphony was premiered in 1966 by the Houston Symphony Orchestra, conducted by Andre Previn, and was presented again in London by the London Symphony Orchestra in July of 1972. In 1980, Williams was

(More)

appointed conductor of the Boston Pops Orchestra, succeeding the late Arthur Fiedler.

Williams was born in New York. He studied at the University of California in Los Angeles with Mario Castelnuovo-Tedesco and at the Juilliard School of Music in New York with Rosina Lhevinne. His early years in Hollywood were spent playing the piano in studio orchestras for such revered composers as Alfred Newman, Dimitri Tiomkin, Franz Waxman, and Henry Mancini. His complete musicianship -- he is a versatile keyboard performer and jazz musician as well as arranger -- accounts for his appeal to musicians as well as to audiences throughout the world and into galaxies far, far away.

The original motion picture soundtrack of RETURN OF THE JEDI is available on RSO Records and Tapes.

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucasfilm Ltd. Production and Twentieth Century-Fox Release, rated PG.

* * *

STAR WARS
RETURN OF THE JEDI

"DESIGNERS CREATE CREATURES FOR STAR WARS SEQUEL"

RETURN OF THE JEDI, the third chapter of George Lucas's cinematic STAR WARS Saga, introduces an incredible array of intergalactic creatures to the tale of the adventurous struggle between the heroic Rebel Alliance and the evil forces of the Empire which began with Lucas's phenomenally successful STAR WARS and its cliffhanging sequel THE EMPIRE STRIKES BACK. RETURN OF THE JEDI has more monsters than the two earlier chapters of the STAR WARS Saga combined and the creation and filming of those monsters presented an immense challenge to Lucasfilm's special effects experts and the JEDI production team. As co-producer Robert Watts noted: "STAR WARS had a reasonable quota of monsters; EMPIRE less so. This film is the monster movie. They are terribly difficult because you are breaking new ground each time on each new creature. You never know when they are going to be ready -- and if they are ready, are they going to work?"

So many individually designed creatures were needed that two monster workshops were established. Producer Howard Kazanjian had asked Phil Tippett to set up a workshop and start creating monsters a year before the cameras were to roll. Phil Tippett supervised the construction of most of

(More)

"DESIGNERS CREATE CREATURES FOR STAR WARS SEQUEL"

... Feature -2-

the creatures in the "Monster Shop" at the Marin County, California headquarters of Lucasfilm's special effects division Industrial Light and Magic, while Stuart Freeborn supervised the make-up, design, and additional creature construction at England's EMI-Elstree Studios where the creature footage was actually filmed. Once Tippett's work in the U.S. was completed, he and his creatures joined the rest of the JEDI cast and crew in England.

Creature development begins with design. Executive producer and STAR WARS Saga creator George Lucas's limitless imagination provided some of the creature concepts and director Richard Marquand provided the designers with additional guidelines. Phil Tippett describes the design challenge: "We were in constant touch with Robert Watts and Richard Marquand about 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. We were essentially building these costume figures around our own bodies since we really didn't have any idea who the performers in England would be. To compensate for that, we made a number of generic-sized monsters from small to medium to large." Freeborn has described his personal design

(More)

"DESIGNERS CREATE CREATURES FOR STAR WARS SEQUEL"

... Feature -3-

process which enables him to meet such challenges. "I don't really come up with anything in the daytime," he confesses. "It's only at night, after I've had about an hour of sleep, I'll suddenly wake up and be absolutely full of ideas. It all becomes a very strong vision. I dash out of bed and write it down as fast as I can -- little notes on how to make things operate, the mechanics, and how they are going to work."

But designing the creatures is just the beginning, as Tippett explains: "In our production schedule there was a list of approximately ten different steps that you had to go through in order to create a creature -- steps like design, sculpture, moldmaking, rubber running, trimming, painting, and then all the final tweaking in order to get them earthy and looking right. When we began construction, first we made very rough mock-ups of the characters. We also did extensive video tests all the way along."

Making the creatures perform on film taxed both the creature designers' engineering skills as well as the cooperation of an imaginative and skillful production design team. The means of getting the monsters to move has been explained briefly by Tippett. "We have three basic ways of

(More)

"DESIGNERS CREATE CREATURES FOR STAR WARS SEQUEL"

... Feature -4-

operating a creature," says Tippett. "Sometimes an actual actor can fit inside a creature costume. That actor is often supplemented 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 in order to make the face move and the eyes blink. We also use air bladders and tubes that are attached to bellows so that, when an off-camera operator presses a bladder, the lips or the cheeks on a creature will pooch out a bit. We also use all kinds of puppet mechanisms."

Extensive use of off-camera operators and puppeteers in JEDI required production designer Norman Reynolds to construct sets which both hid and safely accommodated the actors and technicians. "The range of creatures in Jabba the Hutt's Throne Room did compound my problems," according to Reynolds, "because it meant that the entire set needed to be built up off the floor in order to accommodate the people who would be working the creatures from below. The entire area had to be removable with individual panels sort of like trap doors and that became very expensive. The other

(More)

"DESIGNERS CREATE CREATURES FOR STAR WARS SEQUEL"

... Feature -5-

problem was the sheer number of people involved -- make-up, puppeteers, wardrobe, video engineers. I remember once going in there when we were trying to finish the set and screaming at everyone, 'Get off. Get off.' It was like Piccadilly Circus."

Thus, Lucasfilm and the RETURN OF THE JEDI production team spent many months laboring to create the remarkable motley crew of new non-human villains, heroes, and hangers-on who join Luke Skywalker, Han Solo, Princess Leia, See-Threepio (C-3PO), Artoo-Detoo (R2-D2), Chewbacca, and the menacing Darth Vader in the third chapter of the STAR WARS Saga. As a result of this technical and creative collaboration, 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.

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucasfilm Ltd. Production and a Twentieth Century-Fox Release, rated PG.

* * *

STAR WARS
RETURN OF THE JEDI

"MONUMENTAL SPACE EPIC REACHES THE SCREEN THROUGH TEAMWORK"

Executive producer George Lucas, director Richard Marquand, and producer Howard Kazanjian provided the leadership, creativity, resourcefulness, and sheer strength of will necessary to bring RETURN OF THE JEDI, the eagerly anticipated third chapter of the cinematic STAR WARS Saga, from Lucas's limitless imagination to motion picture screens around the world.

In addition to serving as executive producer, Lucas wrote the first draft of the screenplay from his own story outline. RETURN OF THE JEDI concludes the middle third of Lucas's nine-part space epic, which he has conceived as three trilogies. Lucas began production on the Saga with the now-concluding middle trilogy because -- as he says -- "he felt closer to this part of the story" at the time he was ready to start filming. The phenomenal sequel of STAR WARS, the first chapter, and its cliffhanging sequel THE EMPIRE STRIKES BACK, have made viable Lucas's plans to complete the entire series.

Lucas chose British director Richard Marquand to work with him on RETURN OF THE JEDI. Marquand has said of the STAR WARS series, "It is pure, classic story telling."

(More)

"MONUMENTAL SPACE EPIC REACHES THE SCREEN THROUGH TEAMWORK"

... Feature -2-

His goal in directing RETURN OF THE JEDI has been to create "real relationships and real action that stem from real emotions," while simultaneously accomplishing challenging camera set-ups and complex special effects. His acting background has served him well in his role as a director. Because he was an actor, he considers himself to be "an actor's director, rather than a shots man," even though he has also earned impressive credentials in documentary filmmaking, a field which sometimes places more emphasis on technical virtuosity than acting. Marquand welcomes his elevation to the STAR WARS galaxy with a mixture of Celtic determination, humor and just plain awe -- confessing that "having George Lucas as an executive producer is like directing 'King Lear' with Shakespeare in the next room!"

Howard Kazanjian, the producer of RETURN OF THE JEDI, also served as the executive producer of Lucasfilm's RAIDERS OF THE LOST ARK. A graduate of the University of Southern California Film School, where he first met George Lucas, Kazanjian worked as an assistant director on many films prior to joining the Lucasfilm team. He is a creative detail-oriented strategist. In these days of rapidly rising production costs -- JEDI had a construction crew that peaked at five hundred workers -- Kazanjian and a total production force of over one thousand technicians were responsible for

(More)

"MONUMENTAL SPACE EPIC REACHES THE SCREEN THROUGH TEAMWORK"

... Feature -3-

making sure that every production detail was carefully planned, guided, and monitored. As a producer, however, Kazanjian's prime concern was to strike a balance between the business end of the operation and the often expensive creative urges of his colleagues. For a film as complex as RETURN OF THE JEDI, one hundred thousand dollars a day is merely "standing still" money.

During a production delay on location in Yuma, Arizona which was caused by a sandstorm packing sixty mile per hour winds, Kazanjian reflected with humorous irony: "We allow for almost no contingency at all -- maybe one percent. We figure that every day will be perfect! It's my responsibility that this wind is blowing today. It's been blowing for thousands of years. But today, it's my fault."

All difficulties were overcome. As a result of the intrepid technical and creative collaboration, the Millennium Falcon again soars through space, lightsabers once again flash and hum, and the screen is filled with adventure, romance, and entertainment wizardry.

RETURN OF THE JEDI was directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian was the producer and George Lucas was the executive producer. The music is by John Williams. The space epic is a Lucasfilm Ltd.

* * *

STAR WARS
RETURN OF THE JEDI™

Starring

MARK HAMILL HARRISON FORD CARRIE FISHER

BILLY DEE WILLIAMS ANTHONY DANIELS

Co-starring DAVID PROWSE - KENNY BAKER - PETER MAYHEW - FRANK OZ

Directed by
RICHARD MARQUAND

Produced by
HOWARD KAZANJIAN

Executive Producer
GEORGE LUCAS

Screenplay by LAWRENCE KASDAN and GEORGE LUCAS

Story by GEORGE LUCAS

Music by JOHN WILLIAMS

A Lucasfilm Ltd. Production - A Twentieth Century-Fox Release

M.P.A.A. Rating: PG

THE CAST

Luke Skywalker MARK HAMILL
Han Solo HARRISON FORD
Princess Leia CARRIE FISHER
Lando Calrissian BILLY DEE WILLIAMS
See Threepio (C-3PO) ANTHONY DANIELS

Chewbacca PETER MAYHEW
Anakin Skywalker SEBASTIAN SHAW
Emperor IAN McDIARMID
Yoda FRANK OZ
Darth Vader DAVID PROWSE
Voice of Darth Vader JAMES EARL JONES
Ben (Obi-Wan) Kenobi ALEC GUINNESS

Artoo Detoo (R2-D2) KENNY BAKER
Moff Jerjerrod MICHAEL PENNINGTON
Admiral Piett KENNETH COLLEY
Bib Fortuna MICHAEL CARTER
Wedge DENIS LAWSON
Admiral Ackbar TIM ROSE
General Madine DERMOT CROWLEY
Mon Mothma CAROLINE BLAKISTON

Wicket WARWICK DAVIS
Paploo KENNY BAKER
Boba Fett JEREMY BULLOCH
Oola FEMI TAYLOR
Sy Snootles MICHELE GRUSKA
Fat Dancer CLAIRE DAVENPORT
Teebo JACK PURVIS
Logray MIKE EDMONDS
Chief Chirpa JANE BUSBY
Nicki NICKI READE
Ewok Warriors MALCOM DIXON, MIKE COTTRELL
Stardestroyer Controllers ADAM BAREHAM, JONATHAN OLIVER
Stardestroyer Captains PIP MILLER, TOM MANNION
Jabba Puppeteers TOBY PHILPOTT, MIKE EDMONDS,
DAVID BARCLAY
Puppeteers MICHAEL McCORMICK, DEEP ROY,
SIMON WILLIAMSON, HUGH SPIRIT
SWIM LEE, MICHAEL QUINN,
RICHARD ROBINSON

THE CREDITS

Directed by RICHARD MARQUAND
Produced by HOWARD KAZANJIAN
Screenplay by LAWRENCE KASDAN and GEORGE LUCAS
Story by GEORGE LUCAS
Executive Producer GEORGE LUCAS
Co-Producers ROBERT WATTS, JIM BLOOM
Production Designer NORMAN REYNOLDS
Director of Photography ALAN HUME, B.S.C.
Edited by SEAN BARTON, MARCIA LUCAS, DUWAYNE DUNHAM
Visual Effects RICHARD EDLUND, A.S.C., DENNIS MUREN,
KEN RALSTON
Costume Designers AGGIE GUERARD RODGERS,
NILO RODIS-JAMERO
Mechanical Effects Supervision KIT WEST
Make-Up and Creature Design PHIL TIPPETT, STUART FREEBORN
Sound Design BEN BURTT
Music by JOHN WILLIAMS

First Assistant Director/
Second Unit Director DAVID TOMBLIN
Production Supervisor DOUGLAS TWIDDY
Production Executive ROBERT LATHAM BROWN
Unit Production Manager MIKI HERMAN
Assistant Production Manager PATRICIA CARR
Associate to Producer LOUIS G. FRIEDMAN
Second Assistant Directors ROY BUTTON, MICHAEL STEELE
Casting MARY SELWAY BUCKLEY
Script Supervisor PAMELA MANN FRANCIS
Location Director of Photography JIM GLENNON
Additional Photography JACK LOWIN
Operating Cameramen ALEC MILLS, TOM LAUGHRIDGE,
MIKE BENSON
Production Sound TONY DAWE, RANDY THOM
Re-Recording Mixers BEN BURTT, GARY SUMMERS, ROGER SAVAGE
Re-Recording Engineer TOMLINSON HOLMAN
Supervising Music Editor KENNETH WANNBERG
Music Recording ERIC TOMLINSON
Orchestrations HERBERT W. SPENCER
Conceptual Artist RALPH McQUARRIE
Art Directors FRED HOLE, JAMES SCHOPPE
Set Decorators MICHAEL FORD, HARRY LANGE
Special Effects Supervisor ROY ARBOGAST
Chief Articulation Engineer STUART ZIFF
Property Master PETER HANCOCK
Chief Hairdresser PATRICIA McDERMOTT
Construction Manager BILL WELCH
Stunt Coordinator GLENN RANDALL
Stunt Arranger PETER DIAMOND
Production Controller ARTHUR CARROLL
Production Accountant MARGARET MITCHELL

MINIATURE AND OPTICAL EFFECTS UNIT
INDUSTRIAL LIGHT AND MAGIC

Art Director - Visual Effects JOE JOHNSTON
Optical Photography Supervisor BRUCE NICHOLSON
General Manager, ILM TOM SMITH
Production Supervisor PATRICIA ROSE DUIGNAN
Matte Painting Supervisor MICHAEL PANGRAZIO
Matte Painting Artists CHRIS EVANS, FRANK ORDAZ
Modelshop Supervisors LORNE PETERSON, STEVE GAWLEY
Supervising Visual Effects Editor ARTHUR REPOLA
Animation Supervisor JAMES KEEFER
Head Effects Animators GARRY WALLER, KIMBERLY KNOWLTON
Stop Motion Animator TOM ST. AMAND
Production Illustrator GEORGE JENSON

Supervising Stage Technician TED MOEHNKE
Pyrotechnician THAINE MORRIS
Supervisor-Still Photography TERRY CHOSTNER
Computer Graphics WILLIAM REEVES, TOM DUFF
Steadicam(R)Plate Photography GARRETT BROWN

Photographed in Buttercup Valley, Death Valley,
and Smith River, California
and EMI-Elstree Studios, Borehamwood, England
Special Visual Effects Produced at
Industrial Light and Magic, Marin County, California
Music Performed by the London Symphony Orchestra
Music recording at Anvil-Abbey Road Studio, Denham, England
Re-recording at Sprocket Systems, Marin County, California
Color by Rank Film LaboratoriesR Recorded in DOLBY TM Prints by DeluxeR
A Lucasfilm Ltd. Production A Twentieth Century-Fox Release
TM & © Lucasfilm Ltd. 1983 All Rights Reserved.

STAR WARS
RETURN OF THE JEDI™

PRODUCTION NOTES

RETURN OF THE JEDI is the concluding chapter of the middle trilogy of George Lucas's plan to create a nine-part adventure saga set "a long time ago in a galaxy far, far away ...". The entire epic is divided into three separate trilogies. The middle trilogy began with STAR WARS (Episode IV) and continued with the cliffhanging THE EMPIRE STRIKES BACK (Episode V). RETURN OF THE JEDI (Episode VI) could be compared to the final act of a three act play and, as such, wraps up all loose ends in a long-awaited finale.

Principal photography on RETURN OF THE JEDI began on Monday, January 11, 1982 with twelve weeks of shooting at the STAR WARS studio base, EMI-Elstree Studios in Borehamwood on the outskirts of London. Producer Howard Kazanjian then rallied production forces for eight weeks of location filming and nearly a year of special effects work at Lucasfilm's Industrial Light and Magic facility in Marin County, California. JEDI is ready for release on Wednesday, May 25, 1983 -- a date which coincides exactly with the sixth anniversary of the release of the original STAR WARS.

(More)

Drawn from fairy tales, myths, and myriad popular culture influences, the enormous appeal of the STAR WARS Saga is due in part to George Lucas's philosophy of popular film: "One of the most important things is to create an emotion in the audience. The movie can be funny, sad, or scary, but there has to be an emotion. It has to make you feel good, or laugh, or jump out of your seat." STAR WARS and THE EMPIRE STRIKES BACK performed all these feats for movie audiences worldwide. Their universal appeal to children of all ages brought historic box office success and set both firmly among Variety's top five highest-grossing motion pictures of all time.

If STAR WARS was a prodigy and THE EMPIRE STRIKES BACK was a phenomenon, then RETURN OF THE JEDI establishes the Saga as a genuine and unique cinema culture. Its characters and events have entered our contemporary mythology. In JEDI, the leading cast members return to do battle once again for the Rebel Alliance and the Imperial Forces of Darkness -- Mark Hamill as Luke Skywalker, Harrison Ford as Han Solo, Carrie Fisher as Princess Leia Organa, Billy Dee Williams as Lando Calrissian, Anthony Daniels as C-3PO,

(More)

David Prowse and stuntman Bob Anderson as Darth Vader with James Earl Jones as the voice of Vader, Peter Mayhew as Chewbacca, Kenny Baker as R2-D2, Sir Alec Guinness as Ben (Obi-Wan) Kenobi, and Frank Oz as Yoda.

George Lucas served as the executive producer of JEDI, a role he also played in the production of THE EMPIRE STRIKES BACK. Lucas wrote the first draft of the JEDI screenplay from his own story outline and collaborated with Lawrence Kasdan, co-author of the EMPIRE screenplay and the screenwriter of Lucasfilm's exhilarating RAIDERS OF THE LOST ARK, to create the final JEDI script. In addition to his screenwriting success, Kasdan is gaining recognition as a director, having completed two films which he also wrote, BODY HEAT and THE BIG CHILL.

Richard Marquand is the director of RETURN OF THE JEDI. The British director's extensive career includes a variety of internationally acclaimed television documentaries and biographical and political dramas. His Emmy Award winning SEARCH FOR THE NILE was the first BBC series to be shown on American commercial television. Before accepting the invitation from George Lucas to direct RETURN OF THE JEDI,

(More)

Marquand had also directed three feature films: THE LEGACY, a venture into the supernatural; BIRTH OF THE BEATLES, which chronicles the early days and rise to fame of the Fab Four; and EYE OF THE NEEDLE, based on the novel by Ken Follett.

Marquand has said of the STAR WARS series, "It is pure, classic story telling." According to Marquand, it's remarkable that George Lucas is able to "keep the whole STAR WARS mythology in his head -- interrelationships, attitudes, a visual cascade." Marquand's goal in directing RETURN OF THE JEDI has been to create "real relationships and real 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," even though he has also earned impressive credentials in documentary filmmaking, a field which sometimes places more emphasis on technical virtuosity than acting. Marquand welcomes his elevation to the STAR WARS galaxy with a mixture of Celtic determination, humor, and just plain awe -- confessing that "having George Lucas as an executive producer is like directing 'King Lear' with Shakespeare in the next room!"

(More)

Howard Kazanjian, the producer of RETURN OF THE JEDI, also served as the executive producer of Lucasfilm's RAIDERS OF THE LOST ARK. A graduate of the University of Southern California Film School, where he first met George Lucas, Kazanjian worked as an assistant director on many films prior to joining the Lucasfilm team. He is a creative, detail-oriented strategist. On JEDI, he had the advantage of a production team which included many members who had also worked on the first two STAR WARS movies as well as on RAIDERS. In these days of rapidly rising production costs -- JEDI had a construction crew that peaked at five hundred workers -- Kazanjian and a total production force of over one thousand technicians were responsible for making sure that every production detail was carefully planned, guided, and monitored.

RETURN OF THE JEDI, like EMPIRE, is an independently produced, self-financed Lucasfilm production. Lucas has commented that, "I decided I had the most faith in my own films. I'm using my profits to make more films."

(More)

RETURN OF THE JEDI is packed with surprises and thrilling action which provide the answers to the Saga's previously unresolved questions which have provoked worldwide curiosity. Lucasfilm veterans on both sides of the Atlantic labored for over eighteen months to create a suitably stunning final installment which meets the high standards set by STAR WARS and THE EMPIRE STRIKES BACK. Conceptual artist Ralph McQuarrie joined forces with storyboard visualizer Joe Johnston and the Academy Award winning art director of the original STAR WARS, production designer Norman Reynolds. Robert Watts and Jim Bloom are co-producers, with Watts coordinating the British side of the production and Bloom concentrating on the American side. David Tomblin served as first assistant director. Two newcomers to the Lucasfilm Saga are Sean Barton, editor, and Alan Hume, whose forty years of experience in the British television and film industry prepared him to serve as director of photography.

John Williams, conductor of the Boston Pops Orchestra, Academy Award winner for his score for STAR WARS, and the

(More)

composer of many motion picture scores including those for EMPIRE and RAIDERS, has composed over two hours of original music for RETURN OF THE JEDI. The soundtrack was recorded at the Anvil-Abbey Road Studio in London, with John Williams once again conducting the London Symphony Orchestra. Williams's monumental score includes a haunting new theme for the Emperor and a reprise of the main theme from STAR WARS.

The special effects, the miniatures, and the opticals were the responsibility of the Lucasfilm division Industrial Light and Magic (ILM). They were carried out under the direction of Academy Award winning visual effects supervisors Richard Edlund and Dennis Muren, as well as Ken Ralston. Make-up and special creature design were shared by Phil Tippett and Stuart Freeborn, who both worked on the first STAR WARS. Freeborn worked exclusively in England, while Tippett was in charge of what became known as the Monster Shop at Lucasfilm headquarters in California.

(More)

Five members of the JEDI team received Academy Awards in 1982 for their work on the Lucasfilm production, RAIDERS OF THE LOST ARK. They are: Norman Reynolds for production design, Michael Ford for set dressing, Richard Edlund and Kit West for visual effects, and Ben Burtt for sound effects editing.

The young heroes of STAR WARS resume the roles which they created in the first two parts of the Saga. Mark Hamill, who has since made CORVETTE SUMMER, THE BIG RED ONE, and THE NIGHT THE LIGHTS WENT OUT IN GEORGIA, as well as played the lead in the Broadway play "The Elephant Man" and has portrayed Mozart in the national touring company of Peter Shaffer's "Amadeus," will again portray Luke Skywalker. Harrison Ford, after originating the role of Indiana Jones in RAIDERS OF THE LOST ARK and portraying the lead in BLADE RUNNER, as well as performing in HANOVER STREET, FORCE TEN FROM NAVARONE, and APOCALYPSE NOW,

(More)

returns to play Han Solo. Carrie Fisher, who has followed her success in the STAR WARS films with roles in the television adaptations of "Come Back, Little Sheba" and "Leave Yesterday Behind", as well as the feature film UNDER THE RAINBOW and the award-winning Broadway drama "Agnes of God," will continue the role of Princess Leia Organa. Billy Dee Williams, who originated the role of the charismatic and unpredictable Lando Calrissian in THE EMPIRE STRIKES BACK and was Diana Ross's leading man in LADY SINGS THE BLUES and MAHOGANY, also returns to JEDI.

Also returning are Anthony Daniels as the persnickety C-3PO, David Prowse and stuntman Bob Anderson as Darth Vader with James Earl Jones as the voice of Vader, Peter Mayhew as the Wookiee, Chewbacca, and Kenny Baker as R2-D2. Two other actors complete the principal company: Sir Alec Guinness will again portray Ben (Obi-Wan) Kenobi and Frank Oz will again bring to life the nine hundred year old Jedi Master, Yoda.

(More)

Many of the new characters in RETURN OF THE JEDI are in the creature category. An amazing array of inconceivable intergalactic denizens populates JEDI, 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, Sy Snootles, and Droopy McCool.

As had been the case with THE EMPIRE STRIKES BACK three years earlier, 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 on the road.

As with the earlier chapters in the Saga, the movie was made on two levels -- live-action at the Elstree Studios and on locations, and special effects at ILM. Producer Howard Kazanjian had the ultimate responsibility for keeping these two dimensions accurately and efficiently linked together.

(More)

The scale of the production is typified by the vast size of the many immense sets. Stage Six, the massive new sound stage also known as the "STAR WARS Stage" because it 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), 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.

A new vehicle, the Imperial Shuttle, was built to full-size (the undercarriage alone weighed five tons) and 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 unique items which were mothballed after the filming of THE EMPIRE STRIKES BACK were also reactivated.

The styrofoam and plaster interior of Yoda's tiny hut and several of the gnarled trees from EMPIRE were pulled

(MORE)

from storage and used in the recreated swamp on the planet Dagobah. Director Marquand has compared the filming of the scenes inside Yoda's small house between the Jedi Master and his student Luke Skywalker to crouching under a desk for two days.

The Emperor's Throne Room completely filled Stage Four and consisted of an elevator at one end, a middle platform, and the Emperor's throne at the other end -- atop a set 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 which concealed the human operators of the weird and

(More)

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 beneath a shroud of mist, the village seemed to rest a hundred feet above the forest. Once the village was removed, this same set became the backdrop for the Imperial Landing Platform.

After seventy-eight days of filming at the Elstree Studios, the cast and crew were ready to move to exterior locations. RETURN OF THE JEDI is the first STAR WARS film featuring key location sequences which were shot in the United States. In keeping with Lucasfilm's traditionally

(More)

low profile approach, George Lucas, producer Howard Kazanjian, and director Richard Marquand chose two strikingly different areas at opposite ends of California which were both some distance away from the standard film location mainstream.

Buttercup Valley, near Yuma, Arizona, not far from the California border, was chosen to represent the desert planet of Tatooine, which for STAR WARS had been filmed on the desert in Tunisia. Since Lucas wanted sand dunes stretching as far as the eye could see, Buttercup Valley was ideal.

Buttercup Valley, with its proudest feature, the massive Competition Hill, is the dune buggy capital of the world, drawing crowds of 15,000 on peak holiday weekends. The JEDI troupe was encamped far back from the bike action in a four-acre stockade area. Here, designer Norman Reynolds and his crew constructed Jabba the Hutt's desert Sail Barge, a fully-rigged anti-gravity vessel designed to skim across the desert floor with the help of special effects. The 30,000

(More)

square foot wooden barge structure was crowned by 4,000 yards of deep red sails.

Neither crowds nor dune buggies interrupted the tight shooting schedule. The complex action and special effects sequence was completed in two weeks, exactly as planned despite daytime temperatures of 120° and two days of intermittent sandstorms with sixty mile per hour winds which sent the one hundred twenty-five member cast and crew running for cover.

The sandstorms subsided and the temperatures dropped a full 50° when the company moved north to the cool and misty stands of giant redwood trees near Crescent City, California. At the northernmost edge of the state, Crescent City is a small fishing and lumber town. For two weeks, the woods were 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.

(More)

Working among trees as tall as four hundred feet and as old as a thousand years, RETURN OF THE JEDI employed nearly two hundred local citizens as extras and required a large crew of landscapers and gardeners to keep the forest floor fresh. The shooting roamed over four different forest locations within several square miles of redwood country. British assistant director David Tomblin, along with a substantial second unit crew, remained on location to put the finishing touches on the forest action.

The main company moved south to the Lucasfilm facility in Marin County for a week of intensive optical effects photography. In the new sound stage, the main actors worked on the difficult blue screen scenes. The actors, working against a large blue-toned screen, modulated their actions and reactions as if they were really on location. The real backgrounds, which were filmed separately, were later blended with the live-action. Director Richard Marquand wrote out each desired action in order to coach Mark Hamill

(More)

and Carrie Fisher with instructions like: "Now you're coming near a tree ... and now you bank to the right ... and now you come around the tree ... and, oh, what a relief!"

With the completion of the blue screen work, principal photography was completed. For most films, that would be the end of the story, but not for those of the STAR WARS variety. Completion of principal photography was only a beginning. Months of work remained. Nearly the entire following year was spent in post-production on the detailed and complicated process of adding over nine hundred separate special effects and optical shots. Round-the-clock crews in the special effects labs at ILM worked to add the opticals, the animation effects, and the model and miniature effects which are meticulously integrated with the live-action footage.

As a result of this technical and creative wizardry, the Millennium Falcon again soars through space in the company of new Rebel and Imperial ships, Jabba the Hutt's Sail Barge

(More)

skims above the sea of desert sand, lightsabers once again flash and hum, and the illusion of deep space and sparkling stars fills the screen.

RETURN OF THE JEDI is a Lucasfilm Ltd. Production, directed by Richard Marquand from the screenplay by Lawrence Kasdan and George Lucas, based on the story by Lucas. Howard Kazanjian is the producer and George Lucas is the executive producer. The music is by John Williams.

RETURN OF THE JEDI is a Twentieth Century-Fox Release.

###

THE STORY

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.

Commander Luke Skywalker and Princess Leia Organa have made their way to the desert planet Tatooine in an attempt to rescue their carbon-frozen friend Han Solo from the clutches of the vile gangster Jabba the Hutt.

Little do they know 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 ...

* * *

About the Players ...

MARK HAMILL really is 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 a nine-to-five world." In RETURN OF THE JEDI, Hamill again portrays the character which he created in the first two chapters of the Saga. Luke Skywalker has matured as a result of his adventures and education and Hamill notes that Skywalker's changing appearance reflects his increasing maturity: "During STAR WARS, I was in a white floppy rag doll outfit. Then for THE EMPIRE STRIKES BACK, I wore a militaristic-looking 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?"

Hamill adds his assurance that RETURN OF THE JEDI provides a thrilling conclusion to the earlier chapters: "I think people already sense that JEDI is the final chapter in the story, and not a cliffhanger. It's the big finish -- all stops are out and all systems are go."

(More)

Hamill is one of seven children and was born in Oakland, California. Since his father was a U.S. Navy Captain, his childhood was divided between California, Virginia, New York, and Japan. In fact, he spent his final two years of high school in Japan before completing his formal education with two years of study as a theatre arts major at Los Angeles City College.

Until STAR WARS, Hamill was new to filmgoers, though he had been highly visible on television since making his acting debut in 1970 in an episode of "The Bill Cosby Show." For nine months, he was a regular on the daytime serial "General Hospital" on ABC and he subsequently appeared in numerous episodic television series. He starred in the critically acclaimed MTM series, "The Texas Wheelers," a situation comedy presenting an unusually gritty and funny attitude towards family life. His movies-for-television have included "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".

In addition to STAR WARS and THE EMPIRE STRIKES BACK, Hamill appeared in the feature films CORVETTE SUMMER

(More)

(produced by Hal Barwood and Matthew Robbins and filmed in Los Angeles and Las Vegas), THE BIG RED ONE (written and directed by Samuel Fuller and filmed in Israel and Ireland), and THE NIGHT THE LIGHTS WENT OUT IN GEORGIA.

He also took over the lead role in the Broadway play "The Elephant Man" and has portrayed Mozart in the national touring company of Peter Shaffer's "Amadeus." Hamill recently played Luke Skywalker in both the thirteen-part STAR WARS Radio Drama and the ten-part THE EMPIRE STRIKES BACK Radio Drama broadcast on National Public Radio.

* * *

HARRISON FORD returns to the screen for the fifth time for producer/director/writer George Lucas in RETURN OF THE JEDI. After receiving his first major break in Lucas's AMERICAN GRAFFITI, Ford created the role of Han Solo in STAR WARS and THE EMPIRE STRIKES BACK and originated the role of Indiana Jones in RAIDERS OF THE LOST ARK. In RETURN OF THE JEDI, Ford resumes the role of the dashing space-smuggler and Rebel ally Han Solo -- last seen in EMPIRE in a cliffhanging, carbon-frozen condition.

Born and raised in Chicago, Ford began his acting career in summer stock in Wisconsin, then moved to California in 1963 to pursue film work. After appearing in a Laguna Beach Playhouse production, he was offered a contract with Columbia Pictures as part of their talent program.

His motion picture debut came with DEAD HEAT ON A MERRY-GO-ROUND, followed by small roles in LUV and GETTING STRAIGHT. Ford was later under contract to Universal Pictures, where he was cast in guest starring parts in television series, including "Ironside," "Gunsmoke," "The FBI," and "The Virginian," as well as in the film THE LONG RIDE HOME.

(More)

In 1970, Ford was offered the role of drag-racing Bob Falfa in Lucas's AMERICAN GRAFFITI. Roles in THE CONVERSATION and in the television movies "Dynasty" and "The Trial of Lieutenant Calley" followed.

Last summer, Ford portrayed the lead in the futuristic BLADE RUNNER, directed by Ridley Scott. During the last few years, he has also starred in HEROES, FORCE TEN FROM NAVARONE, HANOVER STREET, and THE FRISCO KID, with a cameo appearance in APOCALYPSE NOW.

In the spring of this year, Ford began work on INDIANA JONES AND THE TEMPLE OF DEATH, another story in which he stars as the daring adventurer-archaeologist first seen in Lucasfilm's popular RAIDERS OF THE LOST ARK.

* * *

CARRIE FISHER resumes her role as the determined Princess Leia Organa in RETURN OF THE JEDI.

Fisher, daughter of Debbie Reynolds and Eddie Fisher, was raised in the show business community of Beverly Hills. At the age of thirteen, she made her first appearance on stage during one of her mother's summer tours. Later, she left Beverly Hills High School to spend a year on Broadway in the chorus of the revival of "Irene," starring her mother. She then appeared with Warren Beatty in her first film, SHAMPOO, for which Photoplay magazine nominated her "Newcomer of the Year." Following this successful film debut, Fisher declined subsequent film offers in order to study acting for two years at London's Central School of Speech and Drama. When she returned to Los Angeles, she was asked to test for the role of Princess Leia in STAR WARS and ultimately won the role over many other young actresses. She feels that her time in training in London helped enormously when during STAR WARS she had to deliver lines like: "I have placed information vital to the survival of the Rebellion in the memory systems of the R2 unit." In her experience, "that line is actually more difficult than all that iambic pentameter stuff."

(More)

In addition to work in the three chapters of the STAR WARS Saga, Fisher has been busy with other roles in films, in television, and on Broadway. On film, she has appeared in Michael Donoghue's MONDO VIDEO, played the female lead in THE BLUES BROTHERS starring Dan Aykroyd and John Belushi, and starred in UNDER THE RAINBOW with Chevy Chase. For television, she starred with Laurence Olivier and Joanne Woodward in an adaptation of William Inge's "Come Back, Little Sheba," guest hosted NBC's "Saturday Night Live," and appeared in an adaptation of "Leave Yesterday Behind." On Broadway, she has starred in "Censored Scenes from King Kong," and the award-winning drama of "Agnes of God."

* * *

BILLY DEE WILLIAMS continues his portrayal of Lando Calrissian, the charismatic and unpredictable boss of a mining colony in space whom Han Solo described in THE EMPIRE STRIKES BACK as "a gambler, con-artist, and all-round scoundrel."

Williams is one of the most talented and versatile actors in America today. A lithe, athletic six-footer, he had his first film roles in THE LAST ANGRY MAN and THE OUT-OF-TOWNERS. Another of his films, THE BINGO LONG TRAVELING ALL-STARS AND MOTOR KINGS, was loosely based on the life of baseball hero Satchel Paige. Over the years, Williams has won three Image Awards as Best Actor.

He has had success as Dr. Martin Luther King in the artistically triumphant production of "I Have A Dream." He also played a young sailor opposite Angela Lansbury in the Broadway production of "A Taste of Honey," directed by Tony Richardson, and was nominated for the Los Angeles Drama Critics' Circle Award for "The Trial of A. Lincoln," in which he appeared with Henry Fonda and Moses Gunn. Williams

(More)

received an Emmy nomination for his portrayal of football great Gale Sayers in the highly acclaimed television film "Brian's Song." Williams has also starred in the two television movies "Scott Joplin" and "Christmas Lilies of the Field." In films, he has attained star status as Diana Ross's leading man in both LADY SINGS THE BLUES and MAHOGANY.

Born and raised in New York City, Williams was on Broadway at age seven in a Kurt Weill musical starring Lotte Lenya. He later studied at the Actor's Workshop under Paul Mann and Sidney Poitier, before receiving a scholarship to the National Academy of Fine Arts and Design, where he won many awards including the Hallgarten Award for painting.

Still actively nurturing a second career in the fine arts while enjoying his diverse and successful acting career, Williams is a fine example of his own philosophy "that being eclectic is the only way to true artistic achievement."

In addition to recreating Lando Calrissian in RETURN OF THE JEDI, Williams portrays the character in National Public Radio's serialized dramatization of THE EMPIRE STRIKES BACK broadcast in early 1983.

* * *

For two years before the STAR WARS Saga burst into his life, ANTHONY DANIELS had gained a reputation as a skilled and talented actor playing strictly human beings on radio, television, and the stage. Thus, he is amused that the widest acclaim he has received so far in his career is for playing a machine -- the loveable and talkative scene-stealer C-3PO. The overwhelming popularity of the "golden neurotic" took Daniels and the filmmakers by surprise, but both were delighted to discover that disclosing that there was indeed a very human actor inside C-3PO's golden suit does not detract from the charm of the character. Daniels has portrayed C-3PO in all three chapters of the STAR WARS Saga and in National Public Radio's adaptations of STAR WARS and THE EMPIRE STRIKES BACK and -- again as the talented droid -- he has conducted the Boston Symphony Orchestra and the London Symphony Orchestra.

Born in Salisbury, England, Daniels first studied law and then management in order to satisfy his totally non-theatrical family. Such studies, however, did not satisfy him and upon admitting that acting was his only true vocation, Daniels spent three years in drama school.

(More)

During that time, he won the 1974 BBC Radio Drama Award which gave him his first contract and much of the experience which he needed to create C-3PO's voice.

After several out-of-town theatre appearances, Daniels joined the touring Young Vic Company in their productions of "Macbeth," "Much Ado About Nothing," and "Rosencrantz and Guildenstern Are Dead" which played London, Europe, and Mexico. In fact, he was playing Guildenstern at the Criterion Theatre in London's West End just one week before finding himself in STAR WARS as C-3PO, standing stiff and cold in the Tunisian desert, chattering away like Hollywood's idea of an English butler.

Following his success as an android, Daniels has -- in his human form -- returned to the theatre, appearing in Diane Cilento's production of "The Streets of London" at Stratford East in London and playing Vito in James Kirkwood's "P.S. Your Cat Is Dead." Just prior to beginning work on JEDI, Daniels appeared in the record-breaking run of J.B. Priestley's mystery play "Dangerous Corner" at London's

(More)

Ambassador Theatre. He has also provided the voice of Legolas in Ralph Bakshi's animated adaptation of J.R.R. Tolkien's THE LORD OF THE RINGS.

Much of Daniels's spare time, both on and off the set, is spent writing children's plays and musicals for BBC Radio.

* * *

KENNY BAKER, who plays the sophisticated computer repair and information retrieval droid R2-D2, is one of the world's smallest entertainers -- he's 3 feet, 2 inches tall.

Born in Birmingham, England, Baker has been a show business professional for thirty-three years. At age sixteen, he joined the vaudeville show Burton Lester's Midgets and travelled with it for three years before joining Billy Smart's Circus, Britain's most famous touring show.

In 1960 he began appearing in ice spectaculars, including "Snow White and the Seven Dwarfs on Ice," "Peter Pan on Ice," and "Chu Chin Chow on Ice," which took him to points all over Britain, France, and South Africa.

In 1965, Baker teamed with Jack Purvis, another small person entertainer to launch a cabaret act called the Mini-Tones, which combined stand-up comedy with vibraphone/harmonica/trumpet performances.

Baker made his film debut in CIRCUS OF HORRORS and was featured in "Born To Be Small," a television documentary about dwarfs and midgets made by Lord Snowdon. 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.

* * *

PETER MAYHEW, one of the tallest people in show business, stands a towering 7 feet, 2 inches. In the STAR WARS Saga, Mayhew plays Chewbacca, the furry two hundred year old Wookiee partner of the dashing space pilot Han Solo.

Born and educated in Barnes, England, he worked in engineering before finding that hospital service work fulfilled a need to feel useful in life. Mayhew's cinema career came to him 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 STAR WARS, Mayhew returned to work at King's College Hospital, one of the best known of London's hospitals, and left only when he was asked to reprise his role in THE EMPIRE STRIKES BACK. Now, the warm and generous Mayhew returns as the fierce yet loyal Chewie in RETURN OF THE JEDI.

* * *

In RETURN OF THE JEDI, FRANK OZ once again brings to life Yoda, the nine hundred year old Jedi Master, who made his astonishing debut in THE EMPIRE STRIKES BACK.

Oz was born in Britain and spent his early childhood in Belgium. When he was five years old, he and his family emigrated to the United States. Oz has entertained and educated audiences throughout the world as the unforgettable Miss Piggy, Fozzie Bear, Animal, Sam the Eagle, Grover, Bert, and the Cookie Monster. Tall, balding, and bespectacled, Oz is -- according to his partner Jim Henson -- "probably the person most responsible for the Muppets being funny."

Since the production schedule of RETURN OF THE JEDI coincided with that of THE DARK CRYSTAL, the feature film which is the latest product of the Oz and Henson creative partnership, Oz was compelled to accomplish his entire performance as Yoda in only two days in front of the JEDI cameras.

* * *

About the Filmmakers ...

RICHARD MARQUAND is the director of RETURN OF THE JEDI. While his extensive career includes internationally acclaimed television documentaries and directorial responsibility on three feature films, the preceding STAR WARS films, directed by George Lucas and Irvin Kershner respectively, provide Marquand with tough acts to follow.

Born in Wales, Marquand is the son of the late Minister of Health, Hilary Marquand. His college days were spent as a modern language student at the Université d'Aix-Marseille in France and at King's College, Cambridge. At Cambridge, he was among the host of entertainment talent that 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's own acting success led to invitations to join the theatre as an actor when he left Cambridge. He declined the offers and went instead to Hong Kong to learn Chinese with the Royal Air Force!

Returning to England in the sixties, Marquand joined a BBC television training course, which provided the opportunity

(More)

for him to participate in a string of distinguished documentaries. He made several first-rate television films with journalist James Cameron under the title CAMERON'S COUNTRY, but real recognition came when he began to direct on a freelance basis. He received his first Emmy Award in 1972 for SEARCH FOR THE NILE, the first BBC series to be shown on American commercial television, and his second Emmy in 1976 for BIG HENRY AND THE POLKA DOT KID.

Other notable television projects include THE PRIZEWINNERS, a series about Nobel Laureates; the documentary series ONE PAIR OF EYES; a dramatized documentary on Brendan Behan; PILGER: MR. NIXON'S SECRET LEGACY; and the drama LUKE WAS HERE. Both the PILGER segment and LUKE WAS HERE received Emmy Award nominations.

Before accepting the invitation from George Lucas to direct RETURN OF THE JEDI, Marquand had also directed three feature films: THE LEGACY, a venture into the supernatural with Katharine Ross; BIRTH OF THE BEATLES, which chronicles the early days and rise to fame of the Fab Four; and EYE OF THE NEEDLE, starring Donald Sutherland and based on the suspenseful novel by Ken Follett.

* * *

What has made GEORGE LUCAS one of the most significant figures in the movement away from old-style Hollywood filmmaking is a unique combination of technical expertise and creative originality. He is the creator of the phenomenally successful STAR WARS Saga, an epic adventure conceived in three trilogies of which RETURN OF THE JEDI is the concluding part of the second trilogy. Lucas wrote the first draft of the RETURN OF THE JEDI screenplay from his own story outline. He also served as executive producer, overseeing the editing and special effects, a role which he also played in the production of THE EMPIRE STRIKES BACK.

Lucas lives in Northern California, where he is establishing an independent center where writers, producers, and directors can accomplish pre-production preparation and complete post-production work on their films. His own Lucasfilm Ltd. companies are engaged in film production, licensing, publishing, communications, and research and development of film and video technology.

Raised on a walnut ranch in Modesto, California, Lucas wanted to become a racing car driver and, as a teenager,

(More)

often found his way into racetrack pits. However, his hopes of becoming a champion driver faded following a serious car crash. Later, while majoring in social sciences at Modesto Junior College, he met cinematographer Haskell Wexler, who encouraged him to enroll in the University of Southern California Film School.

While at USC, Lucas made several short films. One of them -- a science-fiction study -- took first prize at the 1967-68 National Student Film Festival. Lucas was one of four students chosen to make a film about the making of Carl Foreman's MACKENNA'S GOLD. He subsequently won a scholarship to observe the filming of FINIAN'S RAINBOW, directed by Francis Ford Coppola. He also worked as Coppola's assistant on THE RAIN PEOPLE and made a forty minute documentary about the making of that film.

After graduating from college, Lucas moved to Marin County where he filmed his first feature THX-1138, an expanded version of his prize-winning student film. This feature is now regarded as a cult classic. In 1973, Lucas directed and co-wrote AMERICAN GRAFFITI with Gloria Katz

(More)

and Willard Huyck. This warm and sensitive film about the rituals and trauma of teenage life in 1962 was shot in twenty-eight nights near his home in Marin County, California on a \$700,000 budget. It won Golden Globe, New York Film Critics' and National Society of Film Critics' awards and was also nominated for five Academy Awards. Following the success of AMERICAN GRAFFITI, Lucas wrote and directed STAR WARS, which was shot in London, North Africa, and completed in Marin County. It won seven Academy Awards. The rest is history.

In recent years, Lucas wrote the story on which the screenplay was based and executive produced the STAR WARS sequel THE EMPIRE STRIKES BACK and was also the executive producer and the co-writer of the story of the exhilarating RAIDERS OF THE LOST ARK, which was directed by Steven Spielberg.

* * *

Producer HOWARD KAZANJIAN was born and raised in Pasadena, California. His lifelong fascination with the movies began in early boyhood and his filmmaking career began at age twelve when his parents' gift of a movie camera enabled him to create his own neighborhood epics. Although his family -- especially his father -- wanted him to go into the family business, when it was time for college Kazanjian decided that he wanted to major in film. He enrolled in the University of Southern California Film School, where his fellow students included George Lucas, Randal Kleiser, John Milius, and Gary Kurtz.

After graduation, Kazanjian entered the Directors' Guild Training Program in 1965. Upon completing this program, he worked as assistant director on CAMELOT with director Joshua Logan, FINIAN'S RAINBOW with Francis Ford Coppola, THE WILD BUNCH with Sam Peckinpah, THE ARRANGEMENT with Elia Kazan, THE FRONT PAGE with Billy Wilder, THE HINDENBURG with Robert Wise, and FAMILY PLOT with Alfred Hitchcock.

After completing ROLLERCOASTER as associate producer, Kazanjian was asked by USC classmate George Lucas to produce MORE AMERICAN GRAFFITI. In 1980 and 1981, Lucas shared the

(More)

responsibilities of executive producer with Kazanjian on the tremendously successful RAIDERS OF THE LOST ARK, directed by Steven Spielberg and starring Harrison Ford.

As with the earlier chapters in the STAR WARS Saga, RETURN OF THE JEDI was made on two levels -- live-action at England's EMI-Elstree Studios and on locations, and special effects at Lucasfilm's Industrial Light and Magic facility in Marin County, California. Producer Howard Kazanjian had the ultimate responsibility for keeping these two dimensions accurately and efficiently linked together. He is a creative, detail-oriented strategist and, on JEDI, he had the advantage of a production team which included many members who had also worked on the first two STAR WARS movies as well as on RAIDERS. In these days of rapidly rising production costs -- JEDI had a construction crew that peaked at five hundred workers -- Kazanjian and his staff were responsible for making sure that every production detail was carefully planned, guided, and monitored. Kazanjian began work on RETURN OF THE JEDI in the fall of 1981 and he will stay with the film throughout 1983 as it progresses through its domestic and international release.

* * *

A relative newcomer to the motion picture field, screenwriter LAWRENCE KASDAN has quickly established himself as one of Hollywood's most talented writers and directors. After George Lucas wrote the first draft of the RETURN OF THE JEDI screenplay from his own story outline, Kasdan joined Lucas and collaborated with him to create subsequent drafts and the final script. Kasdan is also the co-author of THE EMPIRE STRIKES BACK screenplay and the versatile screenwriter of Universal's CONTINENTAL DIVIDE and Lucasfilm's phenomenal RAIDERS OF THE LOST ARK. His ability to write strong, convincing dialogue and to clearly capture a character's personality have made his talents highly sought after. Though he was something of a science-fiction innocent before his association with EMPIRE, he notes that "the first STAR WARS is great art and George Lucas is a great popular artist. Basically, George is for good against evil. If you imagine all these stories as an elaborately illustrated map with dragons and castles, EMPIRE took you out over the horizon of STAR WARS and revealed a whole new land. I expect JEDI to do precisely the same."

(More)

Kasdan graduated from the University of Michigan in 1970 with a Master's degree in education. Writing for motion pictures was his sole ambition and he focused single-mindedly upon that goal. He sold his first original screenplay, "The Bodyguard," soon after graduation. He met Steven Spielberg after the young director approached Universal Studios with Kasdan's script for CONTINENTAL DIVIDE, which Spielberg was then interested in directing. Impressed by the talented new writer, Spielberg introduced him to George Lucas.

In addition to his screenwriting success, Kasdan is gaining recognition as a director, having completed two films which he also wrote, BODY HEAT (released in 1982 and nominated for a Writers' Guild of America screenwriting award as "Best Drama") and THE BIG CHILL (scheduled for a Christmas 1983 release).

* * *

Production designer NORMAN REYNOLDS has worked on four Lucasfilm productions to date. He is responsible for the "look" of a film and over the years he has helped to make some remarkable-looking movies. Receiving Academy Awards for his art direction on STAR WARS and his production design on RAIDERS OF THE LOST ARK, Reynolds has also served as production designer on both THE EMPIRE STRIKES BACK and RETURN OF THE JEDI. For this concluding chapter in the middle trilogy of the STAR WARS Saga, he oversaw considerable logistical preparations, location scouting, and construction of the immense interior sets on all nine sound stages at England's EMI-Elstree Studios, including Jabba the Hutt's Throne Room on the desert planet Tatooine, the Imperial Death Star Docking Bay, and the Galactic Emperor's Throne Room.

Born in London, Reynolds entered the film and television business in 1962 after working as a commercial artist in advertising. His first television work included designs for the series "The Saint." Reynolds progressed from draftsman

(More)

to assistant art director (as a right-hand-man to the late John Barry) to full-fledged art director through a succession of movies, including THUNDERBALL, KELLY'S HEROES, PHASE IV, THE LITTLE PRINCE, THE INCREDIBLE SARAH, and LUCKY LADY.

British cinematographer ALAN HUME has spent forty years behind the camera, starting with wartime features such as Leslie Howard's THE FIRST OF THE FEW -- the first of many motion pictures employing Hume's talents.

A stalwart of the Ealing, Denham, and Beaconsfield studios, a single sentence appraisal of Alan Hume's work might be: "Keep it quick and make it simple." Years of shooting in tight corners on even tighter budgets have developed Hume's versatile and resourceful style. Hume has worked on a variety of films and his many credits include early work as camera assistant on David Lean's films of GREAT EXPECTATIONS and OLIVER TWIST and cinematographer status on sixteen of the successful series of British CARRY ON farces, twelve months on "The Avengers" television series (filming one episode every nine days), and recent credits as diverse as WARLORDS OF ATLANTIS, CAPTAIN NEMO AND THE UNDERWATER CITY, BEAR ISLAND, BIRTH OF THE BEATLES, THE LEGACY, EYE OF THE NEEDLE, CAVEMAN, FOR YOUR EYES ONLY, and the television adaptation of "The Hunchback of Notre Dame."

REVENGE OF THE JEDI is Alan Hume's third outing as director Richard Marquand's "viewfinder" and Hume is wryly

(More)

amused to find that his own career is suddenly accelerating into the superleague. With one James Bond movie already under his belt, Hume had only two weeks after completing work on RETURN OF THE JEDI before beginning photography on OCTOPUSSY, the next 007 extravaganza. He is currently at work on SUPERGIRL, another fantasy feature from the producers of the trio of SUPERMAN films.

* * *

Oscar-winning composer and conductor JOHN WILLIAMS divides his time between serving as conductor of the Boston Pops Orchestra, composing music for the screen, and composing new symphonic works. His score for RETURN OF THE JEDI completes his landmark trilogy of compositions begun with STAR WARS and continued in THE EMPIRE STRIKES BACK. The STAR WARS soundtrack, with the London Symphony Orchestra, is the best selling non-pop album ever released.

Williams has composed the scores and acted as the musical director for nearly sixty films, including THE REIVERS, JANE EYRE, IMAGES, CINDERELLA LIBERTY, EARTHQUAKE, THE TOWERING INFERNO, JAWS, CLOSE ENCOUNTERS OF THE THIRD KIND, SUPERMAN, 1941, RAIDERS OF THE LOST ARK, MONSIGNOR, and E.T. THE EXTRA-TERRESTRIAL. For television, Williams has composed a large body of music, including scores for such programs as "Alcoa Theatre," "Kraft Theatre," and "Playhouse 90."

Williams has been nominated fifteen times for an Academy Award, receiving Oscars for FIDDLER ON THE ROOF, JAWS, and

(More)

STAR WARS. His current Academy Award nominations are for Best Original Score (E.T. THE EXTRA-TERRESTRIAL) and Best Original Song ("If We Were in Love" from YES, GIORGIO). He has twice received the Television Academy's Emmy and has won fourteen Grammys, including two for SUPERMAN and three for E.T.

The composer's symphonic works have been performed by many major American orchestras, including those of Los Angeles, Pittsburgh, Houston, St. Louis, Boston, Seattle, and San Francisco. His first symphony was premiered in 1966 by the Houston Symphony Orchestra, conducted by André Previn, and was presented again in London by the London Symphony Orchestra in July of 1972. In 1980, Williams was appointed conductor of the Boston Pops Orchestra, succeeding the late Arthur Fiedler. He recently renewed this contract, extending his directorship through 1987.

Williams was born in New York. He studied at the University of California in Los Angeles with Mario Castelnuovo-Tedesco and at the Juilliard School of Music in New York with Rosina Lhevinne. His early years in Hollywood were spent playing the piano in studio orchestras for such revered movie composers as Henry Mancini, Alfred Newman, Dimitri Tiomkin, and Franz Waxman.

Born and raised in Syracuse, New York, sound designer and supervising sound effects editor BEN BURTT took an early interest in films and sound effects. At the age of six, he began recording movie soundtracks off television sets. He would then listen repeatedly to the tapes in order to analyze how the sounds were made.

He graduated from Allegheny College with a degree in physics. One of the short films he had made in college, GENESIS, won him a McGraw-Hill scholarship to the University of Southern California Film School, where he earned a Master's degree in film production. While at USC, he worked part-time doing special effects and sound editing on many projects, including the television movie "Killdozer."

Burttt was finishing his Master's thesis at USC when Gary Kurtz arrived looking for people to work on developing STAR WARS. Burttt was hired immediately and spent an entire year collecting and cataloging sounds for the space adventure. Additional months were spent combining and altering those sounds into the unique combinations which give the STAR WARS soundtrack the special quality which helped win Burttt an Academy Award for Special Achievement in Sound Effects for developing the robot and creature voices.

(More)

He has supplied special sound effects for INVASION OF THE BODY SNATCHERS and ALIEN and he was supervising sound effects editor on MORE AMERICAN GRAFFITI. Burt's recent credits include THE EMPIRE STRIKES BACK and RAIDERS OF THE LOST ARK; he received another Special Achievement Award from the Academy of Motion Picture Arts & Sciences for his work on the latter. Burt is currently nominated for a Sound Effects Editing Academy Award for E.T. THE EXTRA-TERRESTRIAL. He also created some of the sound effects for THE DARK CRYSTAL.

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."

* * *

The over nine hundred separate special effects, and optical shots required to bring RETURN OF THE JEDI to the screen were the responsibility of the Lucasfilm division, Industrial Light and Magic (ILM). These special effects were carried out under the direction of Academy Award winning visual effects supervisors RICHARD EDLUND and DENNIS MUREN, as well as KEN RALSTON.

Co-supervisor of special visual effects RICHARD EDLUND was born in Fargo, North Dakota. He attended the U.S. Naval Photographic School and the University of Southern California Film School. Apprenticed to the Westheimer Company in Hollywood for four years, Edlund worked on the opticals for such memorable television series as "The Outer Limits," "The Twilight Zone," and "Star Trek." In 1968 he made a documentary film of the AMERICAN SCULPTURES OF THE 1960's exhibition at the Los Angeles County Museum. 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 -- which introduced him to motion control and electronic camera work. His film credits include THE CHINA SYNDROME, POLTERGEIST, STAR WARS, THE EMPIRE STRIKES BACK, and RAIDERS OF THE LOST ARK. His work on the latter three

(More)

brought him Academy Awards. Edlund and his POLTERGEIST team are current Academy Award nominees for Best Visual Effects.

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

Born in Glendale, California, co-supervisor of special visual effects DENNIS MUREN attended Pasadena City College and California State University in Los Angeles. Encouraged by his parents who bought him movie equipment, he shot home movies and -- during a summer vacation -- made a 16mm film about witchcraft called THE EQUINOX, which 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.

Muren's feature credits range from work on the fairly primitive satire FLESH GORDON to the technically superb STAR WARS and CLOSE ENCOUNTERS OF THE THIRD KIND, as well as the

(More)

positions of effects director of photography on THE EMPIRE STRIKES BACK and DRAGONSLAYER and supervisor of special visual effects on Steven Spielberg's magical E.T. THE EXTRA-TERRESTRIAL for which he headed the team of ILM artists and technicians creating the miniatures, models, and opticals currently nominated for an Academy Award for Best Visual Effects.

Co-supervisor of special visual effects KEN RALSTON brought to RETURN OF THE JEDI his diverse experience as an effects cameraman on THE EMPIRE STRIKES BACK, a model dragon designer on DRAGONSLAYER, a stop-motion expert on POLTERGEIST, and supervisor of visual effects on STAR TREK II: THE WRATH OF KHAN.

* * *

Many of the new characters in RETURN OF THE JEDI are creatures -- an amazing array of intergalactic denizens populates the worlds of the desert planet Tatooine and the forested moon Endor. Make-up and special creature design were shared by STUART FREEBORN and PHIL TIPPETT both veterans of STAR WARS. Freeborn worked exclusively in England, while Tippett was in charge of what became known as the Monster Shop at Lucasfilm headquarters in Marin County, California.

STUART FREEBORN, who was in charge of make-up and special creature design for THE EMPIRE STRIKES BACK and the now famous Cantina sequence in STAR WARS, is one of the leading make-up supervisors in Britain. His other credits include SUPERMAN I and SUPERMAN II. He became interested in theatrical make-up while still in school. His career began in the 1930's when he entered the British film industry. His first jobs were for Alexander Korda on the films REMBRANDT and THE THIEF OF BAGDAD, where he learned his craft with such distinguished actors as Charles Laughton and Conrad Veidt. Freeborn began freelancing in 1947, working his way up to make-up supervisor on David Lean's films of THE BRIDGE ON THE RIVER KWAI and OLIVER TWIST. He had

(More)

special make-up assignments for DR. STRANGELOVE (Peter Sellers in three characterizations), 2001: A SPACE ODYSSEY (make-up and costumes for the apes), MURDER ON THE ORIENT EXPRESS (Albert Finney as Hercule Poirot), and THE OMEN (the ferocious dogs). He also contributed to the creation of Yoda, the Jedi Master, for THE EMPIRE STRIKES BACK.

Creature designer and stop-motion animator PHIL TIPPETT supervised the creation of many weird and wonderful creatures at the Lucasfilm Industrial Light and Magic facility which became known as the Monster Shop. Tippett graduated from U.C. Irvine with a degree in fine arts. He then 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 that he was supervising the state-of-the-art stop-motion animation in DRAGONSLAYER, he was also beginning to assemble the team who would 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.

Born in Texas in 1950, special effects art director JOE JOHNSTON wanted to be an oceanographer before he enrolled in art classes at Pasadena City College. He later studied industrial design, graphic design, and illustration at California State University at Long Beach before working on two science-fiction television movies, a remake of H.G. Wells's "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 both THE EMPIRE STRIKES BACK and RAIDERS OF THE LOST ARK. As the special effects art director on RETURN OF THE JEDI, Johnston was responsible for breaking down all of the sequences involving special effects into storyboards in order to show the other artists and technicians just what the finished sequences were designed to achieve and how that result could best be accomplished. Johnston also created vehicle and weapons concepts.

* * *

Born in Gary, Indiana, design consultant and conceptual artist RALPH McQUARRIE was predisposed to an artistic career. Influenced by his mother and grandfather, both of whom painted, he majored in art in high school and studied illustration at Vancouver Technical School in Canada. He later enrolled as an illustration student at the Art Center College of Design in Los Angeles.

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. Soon he was doing background paintings for animation and artwork for movie posters.

George Lucas learned of McQuarrie in late 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. McQuarrie's paintings were also of great importance in working out the film's production design and costuming.

(More)

He also served as 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.

For STAR WARS, McQuarrie created twenty-four production paintings, and for THE EMPIRE STRIKES BACK, he created forty-nine paintings. In June, Ballantine Books will publish a portfolio of twenty of his production paintings for RETURN OF THE JEDI. His other credits include CLOSE ENCOUNTERS OF THE THIRD KIND, BATTLESTAR GALACTICA, and conceptual paintings for Steven Spielberg's E.T. THE EXTRA-TERRESTRIAL, including the spaceship design.

* * *

STAR WARS
**RETURN OF THE
JEDI**

PRODUCTION STAFF

Directed by RICHARD MARQUAND
Produced by HOWARD KAZANJIAN
Screenplay by LAWRENCE KASDAN and GEORGE LUCAS
Story by GEORGE LUCAS
Executive Producer GEORGE LUCAS
Co-Producers ROBERT WATTS, JIM BLOOM
Production Designer NORMAN REYNOLDS
Director of Photography ALAN HUME, B.S.C.
Edited by SEAN BARTON, MARCIA LUCAS, DUWAYNE DUNHAM
Visual Effects RICHARD EDLUND, A.S.C., DENNIS MUREN,
KEN RALSTON
Costume Designers AGGIE GUERARD RODGERS, NILO RODIS-JAMERO
Mechanical Effects Supervision KIT WEST
Make-Up and Creature Design PHIL TIPPETT, STUART FREEBORN
Sound Design BEN BURTT
Music by JOHN WILLIAMS

CAST

Luke Skywalker MARK HAMILL
Han Solo HARRISON FORD
Princess Leia CARRIE FISHER
Lando Calrissian BILLY DEE WILLIAMS
See-Threepio (C-3PO) ANTHONY DANIELS
Chewbacca PETER MAYHEW
Anakin Skywalker SEBASTIAN SHAW
Emperor IAN McDIARMID
Yoda FRANK OZ
Darth Vader DAVID PROWSE
Voice of Darth Vader JAMES EARL JONES
Ben (Obi-Wan) Kenobi ALEC GUINNESS

SUPPORTING CAST

Artoo-Detoo (R2-D2) KENNY BAKER
Moff Jerjerrod MICHAEL PENNINGTON
Admiral Piett KENNETH COLLEY
Bib Fortuna MICHAEL CARTER
Wedge DENIS LAWSON
Admiral Ackbar TIM ROSE
General Madine DERMOT CROWLEY
Mon Mothma CAROLINE BLAKISTON
Wicket WARWICK DAVIS
Paploo KENNY BAKER
Boba Fett JEREMY BULLOCH
Oola FEMI TAYLOR
Sy Snootles ANNIE ARBOGAST
Fat Dancer CLAIRE DAVENPORT
Teebo JACK PURVIS
Logray MIKE EDMONDS
Chief Chirpa JANE BUSBY
Ewok Warrior MALCOM DIXON
Ewok Warrior MIKE COTTRELL
Nicki NICKI READE
Stardestroyer Controller No. 1 ADAM BAREHAM
Stardestroyer Controller No. 2 JONATHAN OLIVER
Stardestroyer Captain No. 1 PIP MILLER
Stardestroyer Captain No. 2 TOM MANNION
Jabba Puppeteers TOBY PHILPOTT, MIKE EDMONDS,
DAVID BARCLAY
Puppeteers MICHAEL McCORMICK, DEEP ROY,
SIMON WILLIAMSON, HUGH SPIRIT,
SWIM LEE, MICHAEL QUINN, RICHARD ROBINSON

Set Decorators	MICHAEL FORD, HARRY LANGE
Conceptual Artist	RALPH McQUARRIE
Art Directors	FRED HOLE, JAMES SCHOPPE
Assistant Art Directors	MICHAEL LAMONT, JOHN FENNER, RICHARD DAWKING
Assistant Set Decorator	SHARON CARTWRIGHT
Set Dresser	DOUG VON KOSS
Assistant Set Dresser	CHUCK RAY
Construction Manager	BILL WELCH
Assistant Construction Manager	ALAN BOOTH
Construction Supervisor	ROGER IRVIN
General Foreman	BILL IIAMS
Construction Foremen	GREG CALLAS, GUY CLAUSE, DOUG ELLIOTT, STAN WAKASHIGE
Laborer Foremen	GENE FUKUZAWA, DON JOHNSON
Paint Foreman	GARY CLARK
Standby Painter	GIOVANNI FERRARA
Sketch Artist	ROY CARNON
Scenic Artist	TED MICHELL
Assistant Scenic Artist	STEVEN SALLYBANKS
Decor and Lettering Artists	BOB WALKER, BRIAN SMITH
Electronic Graphics Consultant	ROB DICKINSON
Set Draftsmen	REG BREAM, MARK BILLERMAN, CHRIS CAMPBELL, GEORGE DJURKOVIC, GAVIN BOCOUE, KEVIN PHIPPS
Production Buyers	DAVID LUSBY, IAN GILADJIAN
Construction Storeman	DAVID MIDDLETON
Art Department Secretary	CAROL REGAN
Location Director of Photography	JIM GLENNON
Additional Photography	JACK LOWIN
Operating Cameramen	ALEC MILLS, TOM LAUGHRIDGE, MIKE BENSON
Focus Puller	MICHAEL FRIFT, CHRIS TANNER
Assistant Cameramen	LEO NAPOLITANO, BOB LA BONGE
Second Assistant Cameramen	SIMON HUME, STEVE TATE, MARTIN KENZIE, MICHAEL GLENNON
Gaffers	MIKE PANTAGES, BOB BREMNER
Aerial Photography	RON GOODMAN, MARGARET HERRON
Helicopter Pilot	MARK WOLFE
Key Grip	DICK DOVA SPAH
Best Boy	JOE CROWLEY
Dolly Grip	CHUNKY HUSE, REG HALL
Matte Photography Consultant	STANLEY SAYER, B.S.C.
Rigging Gaffers	CLARK GARLAND, TOMMY BROWN
Electrician	BILL DREYFUSS
Craft Service	GEORGE MAURICIO
Chief Make-Up Artists	TOM SMITH, GRAHAM FREEBORN
Make-Up Artists	PETER ROBB KING, DICKIE MILLS, KAY FREEBORN, NICK DUDMAN, ALAN BROWNIE
Make-Up Assistants	BOB KEEN, SUE OAKS, CHRISTINE ALLSOPP, DANIEL PARKER, JEREMY HARRIS, TERRI ANDERSON
Make-Up Effects Engineer	BOB BROMLEY
Modellers	MICHAEL OSBORN, JAN STEVENS, CHRISTINE OVERS, RICHARD PADBURY
Chief Hairdresser	PATRICIA McDERMOTT
Hairdressers	MIKE LOCKEY, PAUL LE BLANC
Chief Articulation Engineer	STUART ZIFF
Assistant Articulation Engineer	EBEN STROMQUIST
Armature Designer	PETER RONZANI
Plastic Designer	RICHARD DAVIS
Sculptural Designers	CHUCK WILEY, JAMES HOWARD
Key Sculptors	DAVE CARSON, TONY McVEY, DAVE SOSALLA, JUDY ELKINS, DEREK HOWARTH
Chief Moldmaker	WESLEY SEEDS
Moldmaker	RON YOUNG
Creature Technicians	RANDY DUTRA, KIRK THATCHER, DAN HOWARD, JAMES ISAAC, BRIAN TURNER, JEANNE LAUREN, RICHARD SPAH JR., ETHAN WILEY
Creature Consultants	RAY HANSON, RODGER SHAW
Production/Creature Co-Ordinator	JON BERG, CHRIS WALAS
Latex Foam Lab Supervisor	PATTY BLAU
Animatronics Engineer	TOM McLAUGHLIN JOHN COPPINGER
Wardrobe Supervisor	RON BECK
Costume Supervisor	MARY ELIZABETH STILL
Wardrobe Mistress	JANET TEBROOKE
Shop Manager	JENNY GREEN
Jeweler	RICHARD MILLER
Wardrobe Assistants	PATRICK WHEATLEY, COLIN WILSON, JANET LUCAS, DIANE MURPHY, MICHAEL JEFFREY, KEITH MORTON, JOHN BIRKINSHAW

Creature Costumers BARBARA KASSAL, EDWINA PELLIKKA, ANNE POLLAND,
 ELVIRA ANGELINETTA, MICK BECKER, CLAUDIA EVERETT,
 LAURIE RUDD, NANCY SERVIN, KARRIN KAIN, DEREK HYDE, MAGGIE JOY,
 PATTE MOON, JANICE GARTIN, JULIE WOODBRIDGE,
 BARBARA GILLETT, RITA WAKELY, EILEEN SULLIVAN

Property Master PETER HANCOCK
 Assistant Property Master CHARLES TORBETT
 Property Supervisors DAN COANGELO, BRIAN LOFTHOUSE
 Property HOLLY WALKER, IVAN VAN PERRE
 Propmakers BILL HARGREAVES, RICHARD PETERS
 Master Carpenter BERT LONG
 Master Plasterer KENNY CLARKE
 Master Painter ERIC SHIRTCLIFFE
 Supervising Rigger RED LAWRENCE
 Supervising Stagehand EDDIE BURKE
 Sail Co-Ordinators BILL KREYSLER, WARWICK TOMPKINS
 Sails Engineering DERRICK BAYLIS, PEGGY KASHUBA

Production Sound TONY DAWE, RANDY THOM
 Boom Operators DAVID BATCHELOR, DAVID PARKER
 Sound Assistants SHEP DAWE, JIM MANSON
 Audio Engineers T. M. CHRISTOPHER, KRIS HANDWERK, HOWIE,
 TOM JOHNSON, BRIAN KELLY, ROBERT MARTY,
 SCOTT ROBINSON, DENNIE THORPE, JOHN WATSON

Post-Production Assistants CATHERINE COOMBS, K.C. HODENFIELD,
 JAMES KESSLER, SUSAN LEAHY

English Lyrics JOSEPH WILLIAMS
 Huttese Lyrics ANNIE ARBOGAST
 Ewokese Lyrics BEN BURTT
 Re-Recording Mixers GARY SUMMERS, ROGER SAVAGE, BEN BURTT, RANDY THOM
 Music Recording ERIC TOMLINSON
 Orchestrations HERBERT W. SPENCER
 Supervising Music Editor KENNETH WANNBERG
 Re-Recording Engineer TOMLINSON HOLMAN
 Assistant Film Editors STEVE STARKEY, CONRAD BUFF, PHIL SANDERSON,
 NICK HOSKER, DEBRA McDERMOTT, CLIVE HARTLEY

Sound Effects Editors RICHARD BURROW, TERESA ECKTON, KEN FISCHER
 Dialogue Editors LAUREL LADEVICH, CURT SCHULKEY,
 BONNIE KOEHLER, VICKIE ROSE SAMPSON

Assistant Sound Editors CHRIS WEIR, BILL MANN, GLORIA BORDERS, SUZANNE FOX,
 KATHY RYAN, NANCY JENCKS, MARY HELEN LEASMAN

Production Supervisor DOUGLAS TWIDDY
 Production Executive ROBERT LATHAM BROWN
 Unit Production Manager MIKI HERMAN
 Assistant Production Manager PATRICIA CARR
 Associate to Producer LOUIS G. FRIEDMAN

First Assistant Director/Second Unit Director DAVID TOMBLIN
 Second Assistant Directors ROY BUTTON, MICHAEL STEELE,
 CHRIS NEWMAN, RUSSELL LODGE

Production Assistant IAN BRYCE
 Production Co-Ordinator LATA RYAN
 Co-Ordination Assistants SUNNI KERWIN, GAIL SAMUELSON
 Script Supervisor PAMELA MANN FRANCIS
 Location Script Supervisor BOB FOREST
 Stunt Co-Ordinator GLENN RANDALL
 Stunt Arranger PETER DIAMOND
 Casting MARY SELWAY BUCKLEY
 Location Casting DAVE EMAN, BILL LYTLE
 Assistants to Mr. Kazanjian KATHLEEN HARTNEY ROSS, BETTY SHARP
 Assistant to Mr. Bloom JOHN SYRJAMAKI
 Assistant to Mr. Lucas JANE BAY
 Assistant to Mr. Marquand LEILA KIRKPATRICK
 Choreographer GILLIAN GREGORY
 Location Choreographer WENDY ROGERS

Production Controller ARTHUR CARROLL
 Production Accountant MARGARET MITCHELL
 Production Accountant COLIN HURREN
 Assistant Accountants SHEALA DANIELL, BARBARA HARLEY,
 SIAN WILLIAMS, ALEX MATCHAM

Location Accountants DIANE DANKWARDT, PINKI RAGAN
 DICK WRIGHT, SUSAN ROYAL

Transportation Co-Ordinator GENE SCHWARTZ
 Transportation Captains JOHN FEINBLATT, H. LEE NOBLITT
 Studio Transportation Managers VIC MINAY, MARK LA BONGE

Location Contact LENNIE FIKE
 Still Photographers ALBERT CLARKE, RALPH NELSON JR.
 Unit Publicist GORDON ARNELL
 Assistant Publicist JUNE BROOM
 Marketing SIDNEY GANIS, SUSAN TREMBLY
 Photographic Co-Ordinators BARB LAKIN, KATHY WIPPERT
 Research DEBORAH FINE

Special Effects Supervisor ROY ARBOGAST
 Special Effects Foreman WILLIAM DAVID LEE
 Special Effects Floor Controller IAN WINGROVE
 Senior Effects Technicians PETER DAWSON, RODNEY FULLER, NEIL SWAN,
 TREVOR NEIGHBOUR, DAVID WATSON

Chief Electronics Technician RON HONE
 Special Effects Technicians KEN GITTENS, BARRY WHITROD, JOHN HATT,
 TERRY GLASS, YVES DE BONO, STEVE LLOYD,
 ROGER NICHOLS, PAUL KNOWLES

Wire Specialists BOB HARMAN, STEVE CRAWLEY
 Location Special Effects KEVIN PIKE, MIKE WOOD, DAVID SIMMONS,
 GARY ZINK, EDDIE SURKIN, JOHN STIRBER,
 BRUNO VON ZEEBROECK, JOHN CHAPOT,
 WILLIAM KLINGER JR., DONALD CHANDLER

Electrical Engineer TERRY COX
 Effects Co-Ordinator JOHN BAKER
 Effects Secretary REBECCA WEST

**MINIATURE AND OPTICAL EFFECTS UNIT
 INDUSTRIAL LIGHT AND MAGIC**

Optical Photography Supervisor BRUCE NICHOLSON
 Effects Cameramen DON DOW, MICHEAL J. McALISTER, BILL NEIL,
 SCOTT FARRAR, SELWYN EDDY III, MICHAEL OWENS,
 ROBERT ELSWIT, RICK FICHTER, STEWART BARBEE,
 MARK GREDELL, DAVID HARDBURGER

Assistant Cameramen PAT SWEENEY, KIM MARKS, ROBERT HILL,
 RAY GILBERTI, RANDY JOHNSON, PATRICK McARDLE,
 PETER DAULTON, BESSIE WILEY, MARYAN EVANS,
 TOBY HEINDEL, DAVID FINCHER, PETER ROMANO

Optical Printer Operators JOHN ELLIS, DAVID BERRY, KENNETH SMITH,
 DONALD CLARK, MARK VARGO, JAMES LIM

Optical Line-Up TOM ROSSETER, ED L. JONES, RALPH GORDON,
 PHILIP BARBERIO, PEG HUNTER, MARY WALTER, MICHAEL SHANNON

Lab Technicians TIM GEIDEMAN, DUNCAN MYERS, MICHAEL S. MOORE

Art Director-Visual Effects JOE JOHNSTON
 Production Illustrator GEORGE JENSON
 Stop Motion Animator TOM ST. AMAND
 Matte Painting Supervisor MICHAEL PANGRAZIO
 Matte Painting Artists CHRIS EVANS, FRANK ORDAZ
 Matte Photography NEIL KREPALA, CRAIG BARRON
 Chief Model Makers PAUL HUSTON, CHARLES BAILEY,
 MICHAEL GLENN FULMER, EASE OWYEUNG

Model Makers WILLIAM GEORGE, MARC THORPE, SCOTT MARSHALL,
 SEAN CASEY, LARRY TAN, BARBARA GALLUCCI,
 JEFF MANN, IRA KEELER, BILL BECK,
 MIKE COCHRANE, BARBARA AFFONSO, BILL BUTTFIELD,
 MARGHI McMAHON, RANDY OTTENBERG, ROBERT BOVILL

Modelshop Supervisors LORNE PETERSON, STEVE GAWLEY
 Animation Supervisor JAMES KEEFER
 Head Effects Animators GARRY WALLER, KIMBERLY KNOWLTON
 Effects Animators TERRY WINDELL, RENEE HOLT, MIKE LESSA,
 SAMUEL COMSTOCK, ROB LA DUCA, ANNICK THERRIEN,
 SUKI STERN, MARGOT PIPKIN, JOHN ARMSTRONG,
 REBECCA PETRULLI, DARRYL STUDEBAKER, PHILIP NORWOOD

Supervising Visual Effects Editor ARTHUR REPOLA
 Visual Effects Editors HOWARD STEIN, PETER AMUNDSON, BILL KIMBERLIN
 Assistant Visual Effects Editors ROBERT CHRISOULIS, MICHAEL GLEASON, JAY IGNASZEWSKI,
 JOE CLASS, TERRY PECK, DANIEL CANDIB

General Manager, ILM TOM SMITH
 Production Supervisor PATRICIA ROSE DUGNAN
 Production Co-Ordinators WARREN FRANKLIN, LAURIE VERMONT
 Administrative Staff CHRISSIE ENGLAND, LAURA KAYSEN, PAULA KARSH,
 KAREN AYERS, SONJA PAULSON, KAREN DUBE
 ED BREED, LES THALER, MIKE COOPER,
 NED GORMAN, RON FODE

Production Assistants SUSAN FRITZ-MONAHAN, KATHY SHINE, GEOFFREY DeVALOIS
 Supervisor-Still Photography TERRY CHOSTNER

Still Photographers ROBERTO McGRATH, KERRY NORDQUIST
 Electronic System Designers JERRY JEFFRESS, KRIS BROWN
 Electronic Engineers MIKE MacKENZIE, MARTY BRENNEIS
 Computer Graphics WILLIAM REEVES, TOM DUFF
 Equipment Engineering Supervisor GENE WHITEMAN
 Machinists UDO PAMPEL, CONRAD BONDERSON
 Apprentice Machinists DAVID HANKS, CHRIS RAND
 Design Engineer MIKE BOLLES
 Equipment Support Staff WADE CHILDRESS, MICHAEL J. SMITH,
 CRISTI McCARTHY, ED TENNLER
 Supervising Stage Technician TED MOEHNKE
 Stage Foreman PATRICK FITZSIMMONS
 Stage Technicians BOB FINLEY III, ED HIRSH, JOHN McLEOD,
 PETER STOLZ, DAVE CHILDERS, HAROLD COLE,
 MERLIN OHM, JOE FULMER, LANCE BRACKETT
 Pyrotechnicians THAINE MORRIS, DAVE PIER
 Steadicam® Plate Photography GARRETT BROWN
 Ultra High Speed Photography BRUCE HILL PRODUCTIONS
 Color Timers JIM SCHURMANN, BOB HAGANS
 Negative Cutter SUNRISE FILM INC.
 Additional Optical Effects LOOKOUT MOUNTAIN FILMS,
 PACIFIC TITLE, MONACO FILM LABS,
 CALIFORNIA FILM, VISUAL CONCEPTS ENGINEERING,
 MOVIE MAGIC, VAN der VEER PHOTO EFFECTS


Ewoks

MARGO APOSTOCOS	WILLIAM COPPEN	PAUL GRANT	STACY NICHOLS	DEAN SHACKENFORD
RAY ARMSTRONG	SADIE CORRIE	LYDIA GREEN	CHRIS NUNN	KIRAN SHAH
EILEEN BAKER	TONY COX	LARS GREEN	BARBARA O'LAUGHLIN	FELIX SILLA
MICHAEL H. BALHAM	JOHN CUMMING	PAM GRIZZ	BRIAN ORENSTEIN	LINDA SPRIGGS
BOBBIE BELL	JEAN D'AGOSTINO	ANDREW HERD	HARRELL PARKER JR.	GERARLD STADDON
PATTY BELL	LUIS DE JESUS	J. J. JACKSON	JOHN PEDRICK	JOSEPHINE STADDON
ALAN BENNETT	DEBBIE DIXON	RICHARD JONES	APRIL PERKINS	KEVIN THOMPSON
SARAH BENNETT	MARGARITA FERNANDEZ	TREVOR JONES	RONNIE PHILLIPS	KENDRA WALL
PAMELA BETTS	PHIL FONDACARO	GLYNN JONES	KATIE PURVIS	BRIAN WHEELER
DAN BLACKNER	SAL FONDACARO	KAREN LAY	CAROL READ	BUTCH WILHELM
LINDA BOWLEY	TONY FRIEL	JOHN LUMMISS	NICHOLAS READ	
PETER BURROUGHS	DAN FRISHMAN	NANCY MACLEAN	DIANA REYNOLDS	
DEBBIE CARRINGTON	JOHN GAVAM	PETER MANDELL	DANIEL RODGERS	
MAUREEN CHARLTON	MICHAEL GILDEN	CAROLE MORRIS	CHRIS ROMANO	

Mime Artists FRANKI ANDERSON, AILSA BERK, SEAN CRAWFORD,
 ANDY CUNNINGHAM, TIM DRY, GRAEME HATTRICK,
 PHIL HERBERT, GERALD HOME, PAUL SPRINGER

Stunt Performers BOB ANDERSON, DIRK YOHAN BEER, MARC BOYLE,
 MIKE CASSIDY, TRACY EDDON, SANDRA GROSS,
 TED GROSSMAN, FRANK HENSON, LARRY HOLT,
 BILL HERRIGAN, ALF JOINT, JULIUS LEFLORE,
 COLIN SKEAPING, MALCOLM WEAVER, PAUL WESTON,
 BOB YERKES, DAN ZORMEIER

Thanks to the U.S. Department of Interior Bureau of Land Management and National Park Service
 Photographed in Buttercup Valley, Death Valley and Smith River, California
 and EMI-Elstree Studios, Borehamwood, England
 Cameras and Lenses by Joe Dunton Cameras Ltd.
 Aerial Camera Systems by Wesscam Camera Systems (Europe)
 Lighting Equipment and Crew from Lee Electric Ltd.
 Production Vehicles Courtesy of GMC Truck and Oldsmobile
 Location Service by Cinemobile Air Transportation by PAN AM
 Re-Recording at Sprocket Systems Music Recording at Anvil-Abbey Road Studio
 Special Visual Effects Produced at Industrial Light and Magic, Marin County, CA.
 Color by Rank Film Laboratories® Prints by Deluxe®

Recorded in  DOLBY STEREO

A Lucasfilm Ltd. Production A Twentieth Century-Fox Release



Music Performed by the London Symphony Orchestra

Original Soundtrack on RSO Records and Tapes Novelization from Ballantine Books
 TM & © Lucasfilm Ltd. (LFL) 1983 All Rights Reserved.
 MPAA CODE NO. 26991 MPAA RATING: PG Running Time: 2 hours 13 minutes



TM & © LUCASFILM LTD. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-1

Luke (MARK HAMILL) and Leia (CARRIE FISHER) prepare to swing to safety from the top deck of Jabba's desert Sail Barge.
Photo Credit: RALPH NELSON, JR.



TM & © LUCASFILM LTD. 1980
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-2

Luke (MARK HAMILL) finds Leia's discarded helmet after she becomes separated from the strike team on Endor.
Photo Credit: RALPH NELSON, JR.



TM & © LUCASFILM LTD. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals
to reproduce this photograph for publicity or advertising except for
the endorsement of products. This must not be sold, leased or given
away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-3

HARRISON FORD as Han Solo.
Photo Credit: RALPH NELSON, JR.



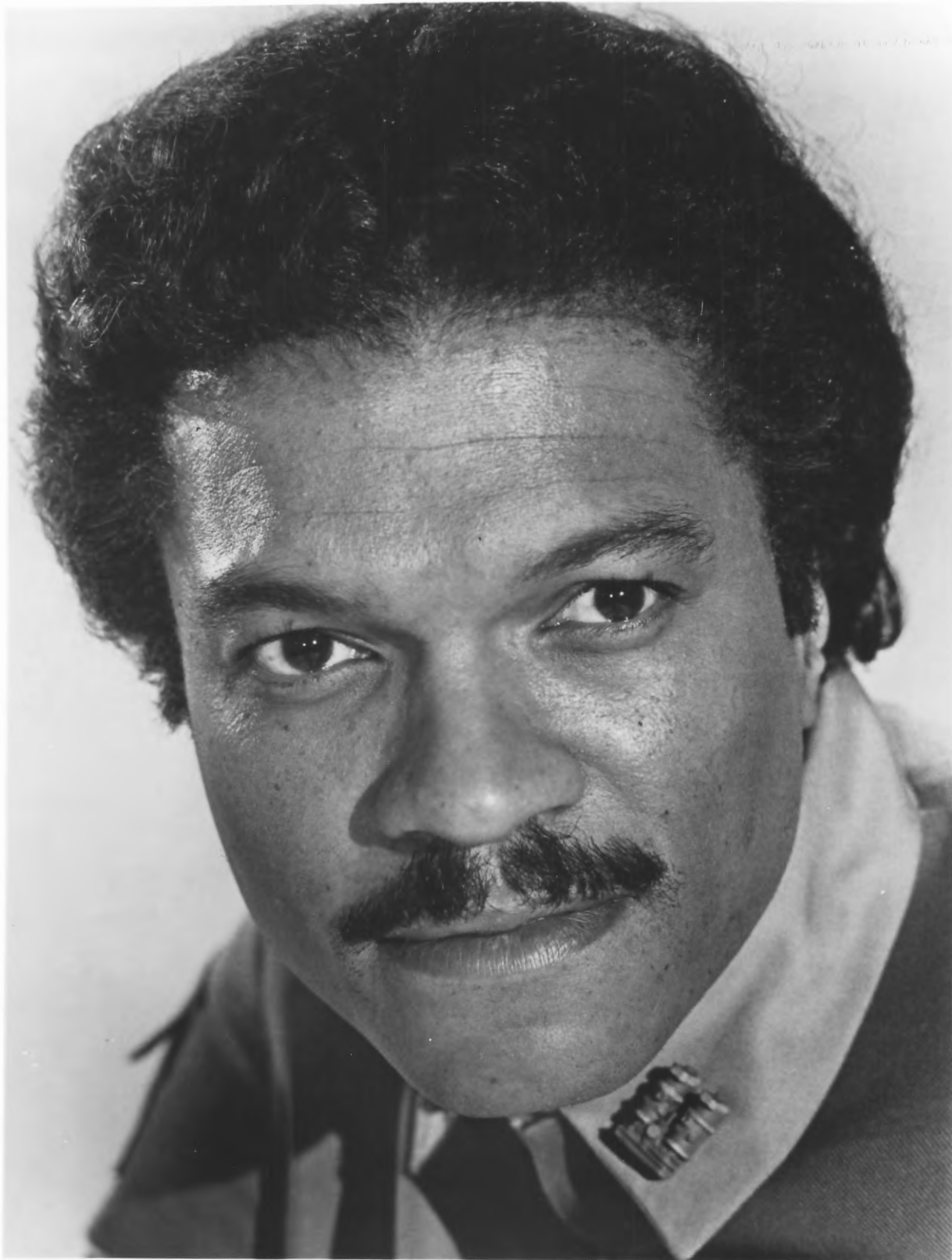
TM & © LUCASFILM LTD. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-4

Princess Leia (CARRIE FISHER) in the costume of a dancing girl.
Photo Credit: FRANK CONNOR



TM & © LUCASFILM LTD. 1983

All rights reserved.
Permission is hereby granted to newspapers and other periodicals
to reproduce this photograph for publicity or advertising except for
the endorsement of products. This must not be sold, leased or given
away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-5

BILLY DEE WILLIAMS as Lando Calrissian.
Photo Credit: BOB PENN



TM & © LUCASFILM Ltd. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-6

Luke Skywalker (MARK HAMILL), in the robe of a Jedi Knight, surrounded by the creatures in Jabba's court.
Photo Credit: ALBERT CLARKE



TM & © LUCASFILM Ltd. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-7

Han Solo (HARRISON FORD), Luke Skywalker (MARK HAMILL), and Chewbacca (PETER MAYHEW), their hands tied behind them, are brought before Jabba the Hutt.
Photo Credit: FRANK CONNOR



TM & © LUCASFILM Ltd. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-8 Luke Skywalker (MARK HAMILL) and Darth Vader (DAVID PROWSE) in a lightsaber duel.
Photo Credit: ALBERT CLARKE



TM & © LUCASFILM LTD. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-9

On the top deck of Jabba the Hutt's Sail Barge, Luke Skywalker (MARK HAMILL) brandishes his lightsaber.
Photo Credit: RALPH NELSON, JR.



TM & © LUCASFILM Ltd. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-10 Han (HARRISON FORD) and Leia (CARRIE FISHER) in the doorway of the Imperial bunker on the Moon of Endor.
Photo Credit: RALPH NELSON, JR.



TM & © LUCASFILM LTD. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-11

Leia (CARRIE FISHER) and Chewbacca (PETER MAYHEW) warn C-3PO (ANTHONY DANIELS) to be quiet during the raid on the Imperial bunker on Endor.

Photo Credit: RALPH NELSON, JR.



TM & © LUCASFILM LTD. 1983

All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the advertisement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-12

R2-D2 (KENNY BAKER) has been turned into a waiter aboard Jabba's Sail Barge.
Photo Credit: ALBERT CLARKE



TM & © LUCASFILM Ltd. 1983

All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.

Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-13 Luke Skywalker (MARK HAMILL) and Chewbacca (PETER MAYHEW), captured on the Moon of Endor, are bound to poles in the village square. Photo Credit: ALBERT CLARKE



TM & © LUCASFILM Ltd. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-14 Lando Calrissian (BILLY DEE WILLIAMS) and Nien Nunb, his Rebel co-pilot, at the controls of the Millennium Falcon.
Photo Credit: ALBERT CLARKE



TM & © LUCASFILM LTD. 1983

All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.

Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-15

Captured during the raid on the Imperial bunker, the Rebel strike team is surrounded by stormtroopers. A giant AT-ST walker looms among the trees.

Photo Credit: RALPH NELSON, JR.



TM & © LUCASFILM LTD. 1983

All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.

Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

ROJ-16

Executive producer **GEORGE LUCAS** (far left), director **RICHARD MARQUAND** (far right) and the cast: Back row (l-r) **HARRISON FORD**, **CARRIE FISHER**, **MARK HAMILL**. Front row (l-r) **ANTHONY DANIELS** (C-3PO), **KENNY BAKER** (R2-D2) and **PETER MAYHEW** (Chewbacca).
Photo Credit: RALPH NELSON, JR.













TM & © LUCASFILM Ltd. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

E-2

PAPLOO, AN EWOK WARRIOR
Photo Credit: RALPH NELSON, JR.



TM & © LUCASFILM Ltd. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.
Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

E-3

WICKET THE EWOK, deep in conversation with R2-D2.
Photo Credit: ALBERT CLARKE



TM & © LUCASFILM Ltd. 1983
All rights reserved.

Permission is hereby granted to newspapers and other periodicals to reproduce this photograph for publicity or advertising except for the endorsement of products. This must not be sold, leased or given away.

Printed in U.S.A.

A Lucasfilm Ltd. Production
RETURN OF THE JEDI™
A Twentieth Century-Fox Release

E-1

WICKET THE EWOK
Photo Credit: RALPH NELSON, JR.