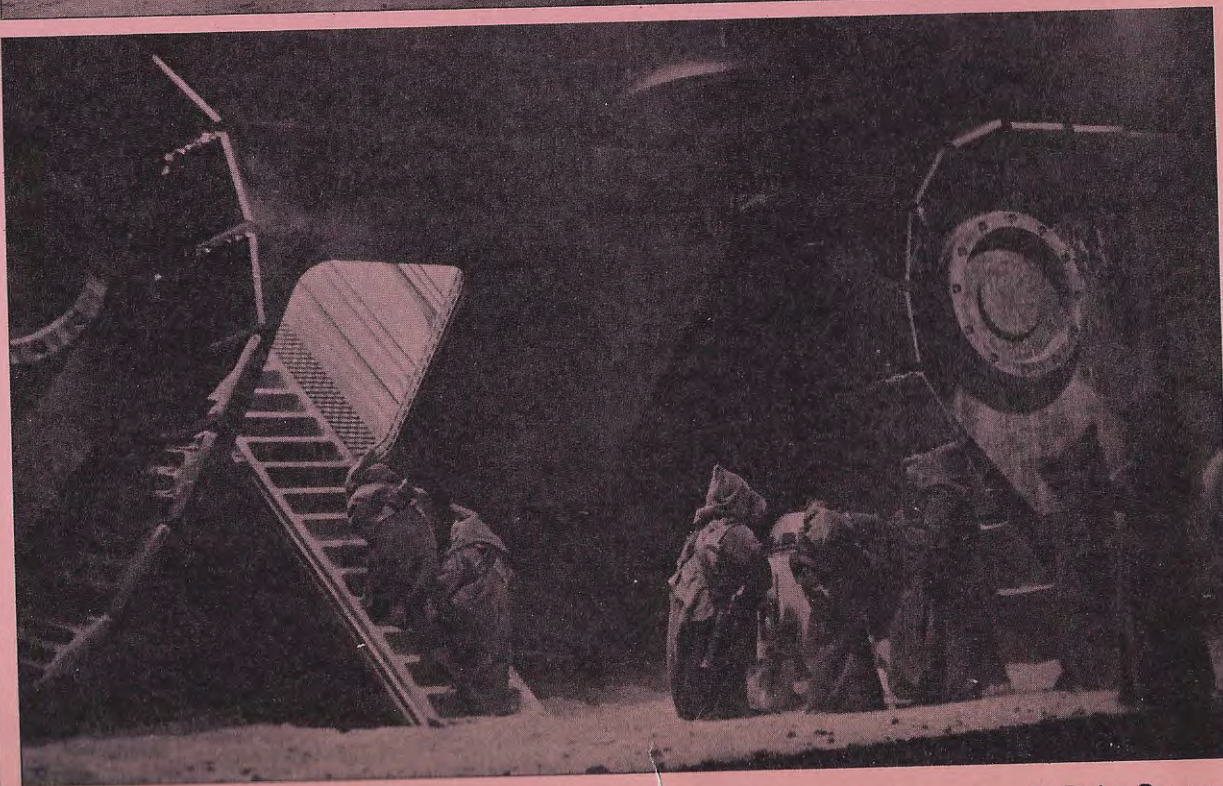
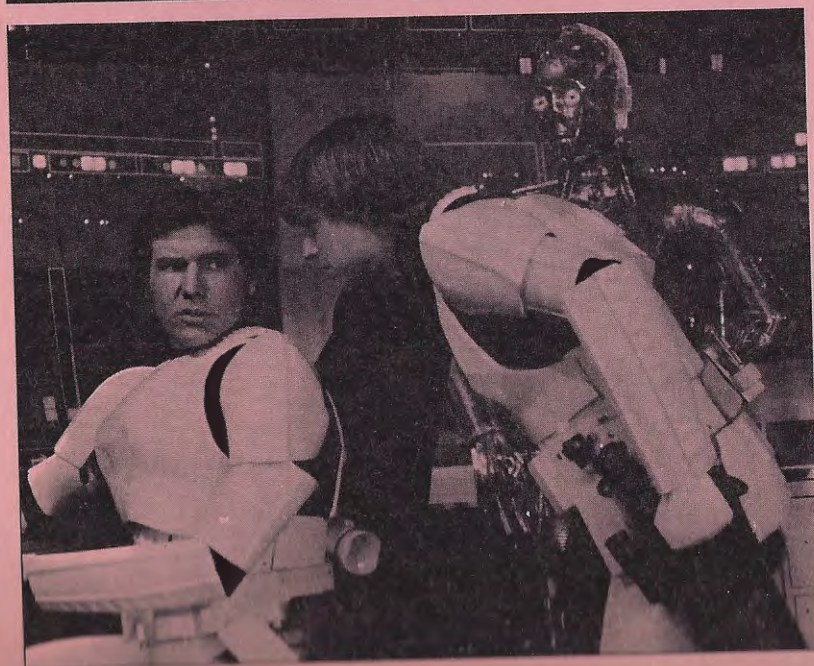
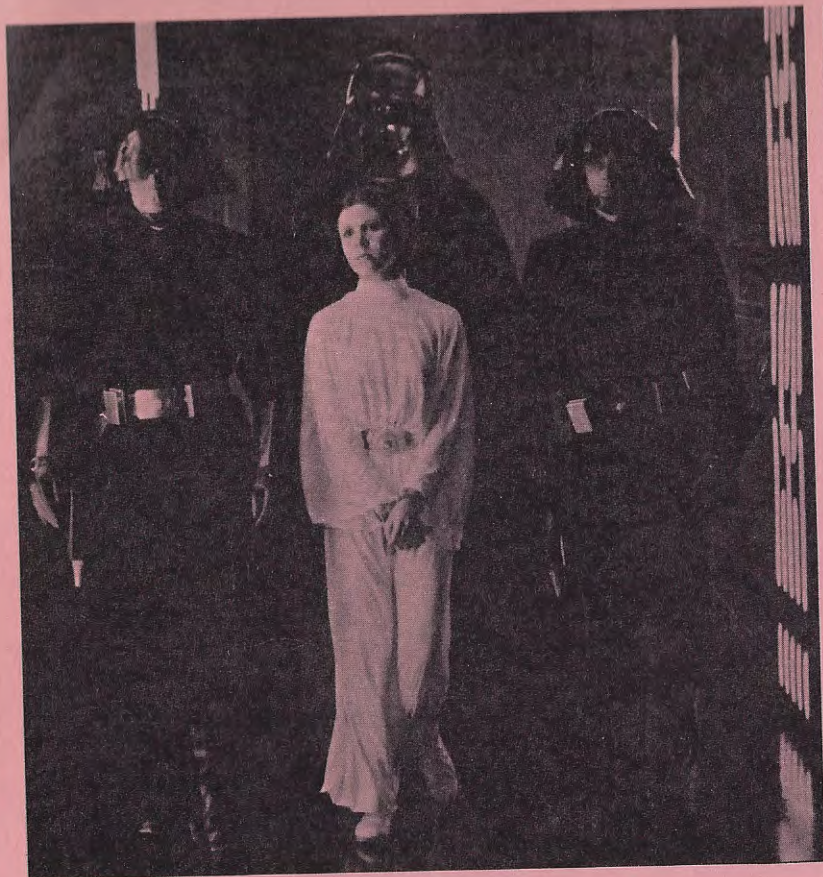
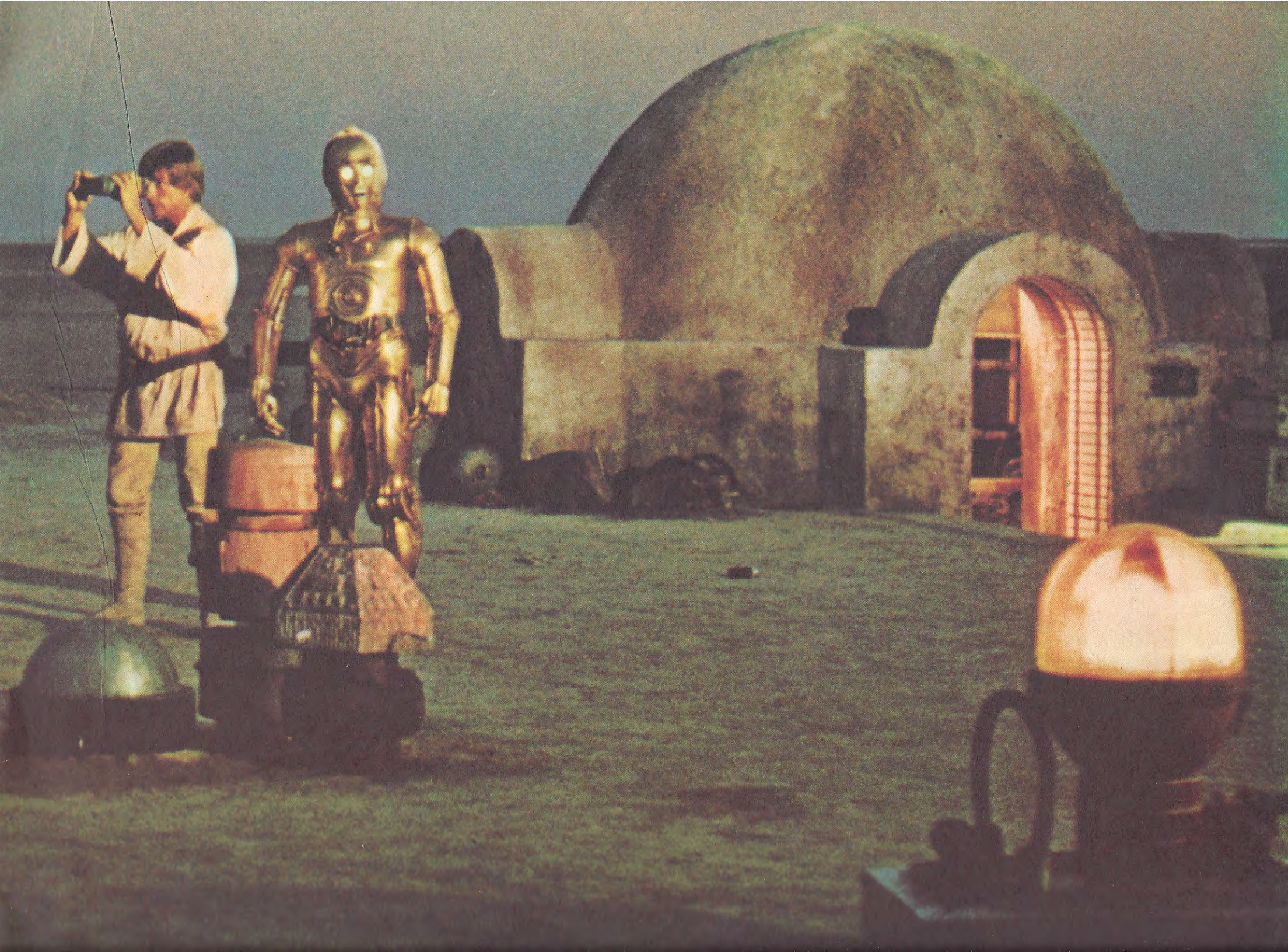
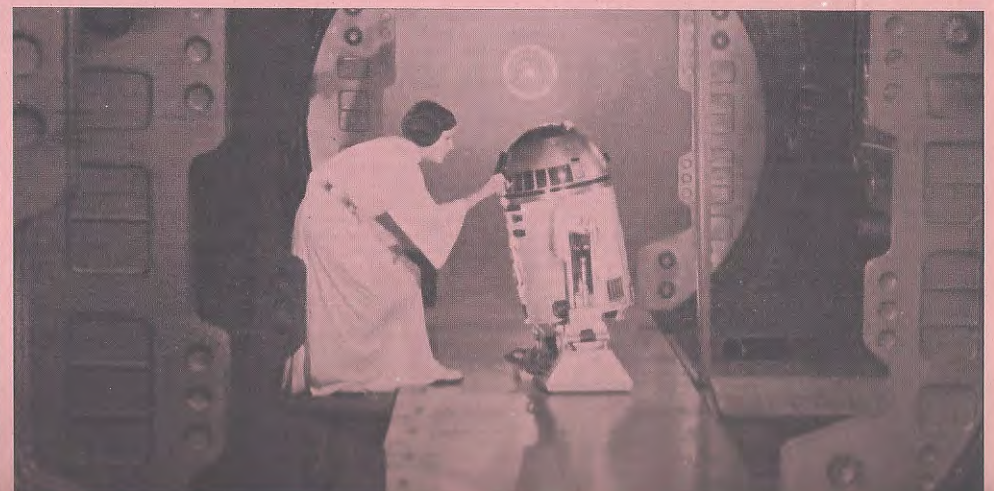
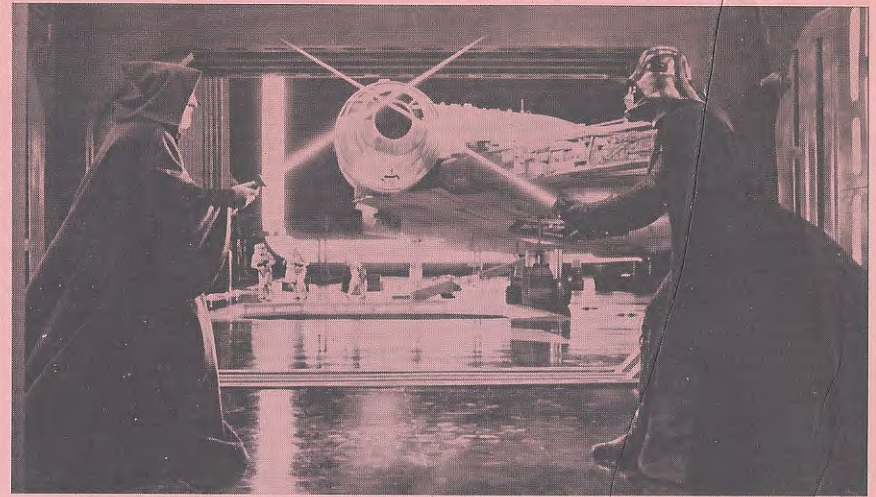
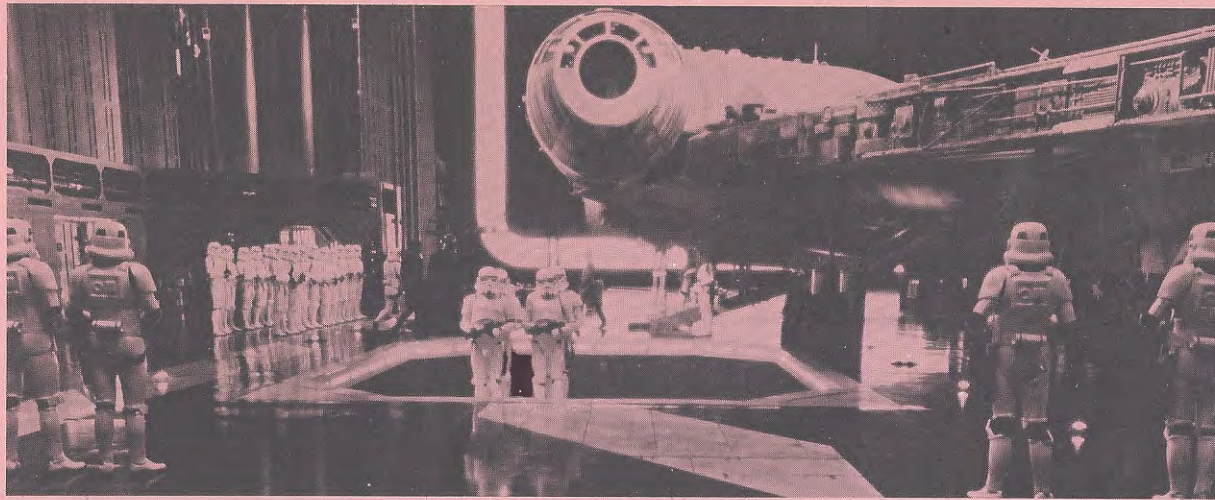


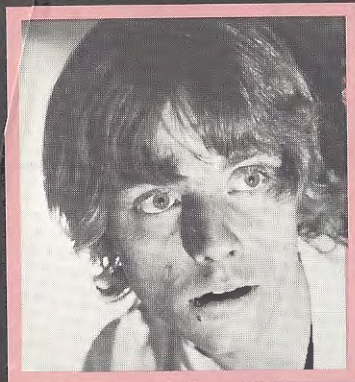


STAR WARS





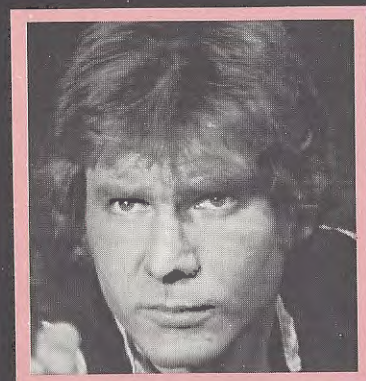




Luke Skywalker Mark Hamill

(Luke Skywalker, a twenty year old farm-boy on the remote planet of Tatooine, is compelled to break from his dull chores on his Uncle's moisture farm. The cryptic message of a kidnapped Princess catapults the brave, impetuous hero into a series of adventures on various worlds of a distant galaxy.)

is new to filmgoers but he has been highly visible on television since he made his acting debut on an episode of *The Bill Cosby Show* in 1970. For nine months, he was a regular on the *General Hospital* daytime serial and he starred on the critically acclaimed series *The Texas Wheelers*, a comedy. His television movies include *Sarah T: Portrait of a Teenage Alcoholic* opposite Linda Blair, *Mallory* with Raymond Burr, *Delancy Street* and *Eric* with Patricia Neal. He also did the voices for the cartoon series *Genie*. Among his other one hundred and forty television credits are *The FBI*, *Night Gallery*, *Owen Marshall*, *Room 222*, *The Partidge Family* and *Headmaster*. Mark Hamill was born on September 25th in Oakland, California. The middle son (of seven children) of a retired U. S. Navy Captain, Mark grew up in California, Virginia, New York City and Japan. Two years as a theatre arts major at Los Angeles City College completed his formal education. He lives in Malibu, California and is a water sports enthusiast.



Han Solo Harrison Ford

(Han Solo, is the overly confident captain of the Millennium Falcon, a Corellian pirate starship. Accompanied by his Wookiee companion, Chewbacca, he plies his mercenary trade outside the restrictive laws of the Empire. At times his insanely reckless manner pushes him into situations from which only his foolhardy courage can save him.)

was born on July 13, 1942 in Chicago and attended Ripon College in Wisconsin. He made his professional debut in 1963 in a variety of musicals and dramas in summer stock in Wisconsin. The summer after he left college he got married. Moving to Laguna Beach, California in 1964, Harrison appeared in a local stage production of *John Brown's Body*. Making his motion picture bow as a bell-boy in *Dead Heat on a Merry-Go-Round*, he subsequently appeared in *Luv*, *The Long Ride Home* and *Getting Straight*. He appeared in the film *Journey to Shiloh* and on such television series as *Ironsides*, *Gunsmoke* and *The Virginian*. Following the enthusiastic responses to his portrayal of Bob Falfa, in *American Graffiti*,

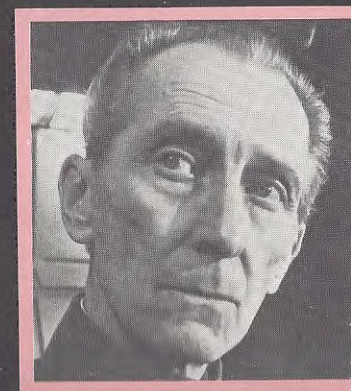
Harrison was cast as Martin Stett, the corporate hatchet man, in *The Conversation*. Harrison's recent television credits include *Dynasty*, *The Trial of Lt. Calley* and *The Possessed*. He performed in *Apocalypse Now* and starred in *Heros*. He and his wife, Mary, live in Hollywood Hills with their sons, Benjamin and Willard.



Princess Leia Organa Carrie Fisher

(Princess Leia the very young Senator from Alderaan, has been using her political position to secretly gather information against the Empire. The strong-willed, intelligent Princess has been a unifying force in bringing about the rebellion against the oppression of the powerful Galactic Empire.)

was only on screen for a few minutes in her motion picture debut, *Shampoo*, but made a strong impression on critics and audiences as the seductive teenager who blatantly propositions Warren Beatty. Carrie Fisher was born October 21, 1956, the daughter of Debbie Reynolds and Eddie Fisher. At 13, Carrie made her first unannounced appearance on stage with her mother during a summer tour. She continued appearing with her mother during summer vacations until she was 17. Deciding to work seriously at a career in show business, she joined the Broadway revival of *Irene* starring her mother and stayed for its year run. After *Irene* closed Carrie appeared in *Shampoo*, for which *Photoplay* nominated her "Newcomer of the Year." After making guest appearances in her mother's act at the London Palladium in 1974, she enrolled in London's Central School of Speech and Drama. Recently Carrie starred with Laurence Olivier and Joanne Woodward in the television adaptation of *Come Back, Little Sheba*.

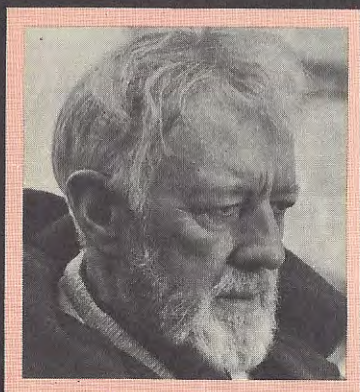


Grand Moff Tarkin Peter Cushing

(Grand Moff Tarkin is Governor of the Imperial Outland regions. His insatiable political ambitions to become Emperor have driven him to use ruthless means to quell the rapidly growing rebellion. To this end he has constructed a large and frighteningly powerful new battle station, the Death Star, capable of destroying an entire planet.)

is one of the great perpetrators of screen villainy. Although he has acted on the London stage and appeared in Laurence Olivier's film, *Hamlet*, Peter Cushing is best known to filmgoers for his sinister portrayals. In 1956, he starred as Dr. Frankenstein in *The Curse of Frankenstein*, with Christopher Lee as the mon-

ster. Cushing followed as Dracula's nemesis, van Helsing, in *Horror of Dracula*. Since then he has starred in over sixty movies, including *The Mummy*, *The Hound of the Baskervilles* (as Sherlock Holmes, a role he later repeated in two successful BBC-TV television series), *Brides of Dracula*, *Captain Clegg*, *Dr. Terror's House of Horrors*, *Frankenstein Must Be Destroyed*, *Tales from the Crypt* and *At the Earth's Core*. He made his stage debut in 1935 in *The Middle Watch*. More stage work followed with several repertory companies. In 1939 with his life's savings, he bought a one-way ticket to Hollywood. There he doubled for Louis Hayward in *The Man in the Iron Mask*. He made his actual screen debut in *Vigil in the Night* starring Carole Lombard. He made his New York stage bow in 1941 in *The Seventh Trumpet*. His West End debut in 1943 was in *War and Peace*. Other London stage appearances followed including several productions at the Old Vic Company. In 1953, he turned to television starring in adaptations of *Gaslight*, *The Browning Version* and *The Winslow Boy*. Peter Cushing was born on May 26, 1913 in Kenley, Surrey.

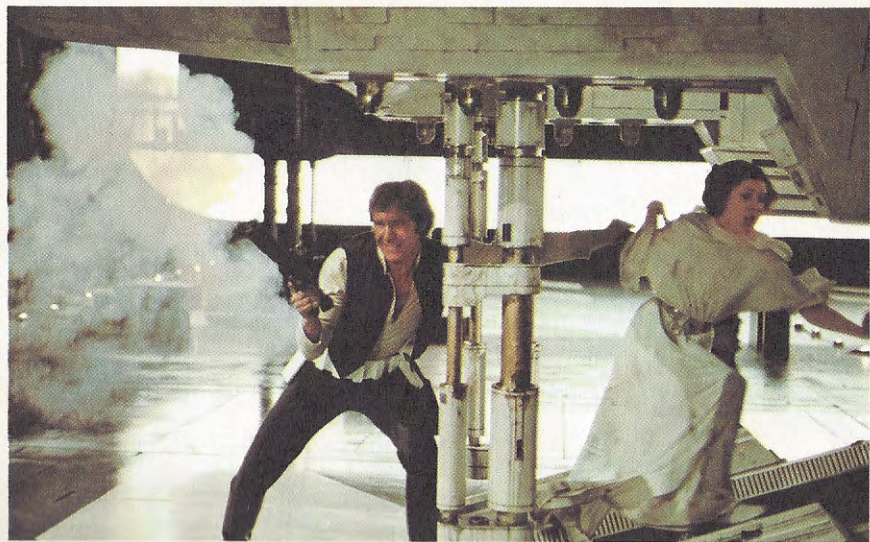


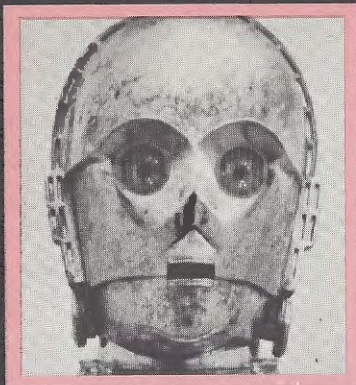
Ben (Obi-Wan) Kenobi Alec Guinness

(Ben Kenobi, a once respected name in the galaxy, is now an outlaw in the Tatooine mountains. The shabby old desertrat of a man was, before the rise of the sinister Galactic Empire, one of the greatest warriors in the Old Republic. Even now, in his old age he can still be a threat to the Empire because of his very special powers.)

was last seen in films as the blind butler in Neil Simon's comedy-mystery *Murder by Death*. American moviegoers first saw him in *Great Expectations* and *Oliver Twist*. Then came the remarkable series of English comedies including *Kind Hearts and Coronets*, *The Lavender Hill Mob*, *The Man in the White Suit*, *The Captain's Paradise*, and *The Horse's Mouth*. For his portrayal of the British Soldier in *Bridge Over the River Kwai*, Guinness won the Academy Award. Other American and British pictures are: *Our Man in Havana*, *Tunes of Glory*, *A Majority of One*, *Lawrence of Arabia*, *Doctor Zhivago*, *Hotel Paradiso*, *The Quiller Memorandum*, *The Comedians* and *Scrooge*. Alec Guinness was born on April 2, 1914 in London. From 1941-46, he served in the Royal Navy. He returned to the London stage in 1946 in his own adaptation of *The Brothers Karamozov*. He then adapted and appeared in *Great Expectations*. Alternating between theatre and movies, Guinness rejoined the Old Vic playing leads in several classics. After starring in the *Cocktail Party* at Edinburgh, Alec Guinness made his Broadway debut in 1950 in the T.S. Eliot comedy. He returned to the London stage in *Hamlet*, which he also directed. Other memorable stage appearances include *The Prisoner*, *Hotel Paradiso*, *Ross* (receiving the *Evening Standard* Best Actor Award), *Exit the King*, *Dylan*, (winning Broadway's Tony Award for his Dylan Thomas portrayal), *Incident at Vichy*, *Macbeth*, *Wise Child*, *Habeas Corpus* and *Yahoo*. Sir Alec Guinness married actress Merula Salaman in 1938.



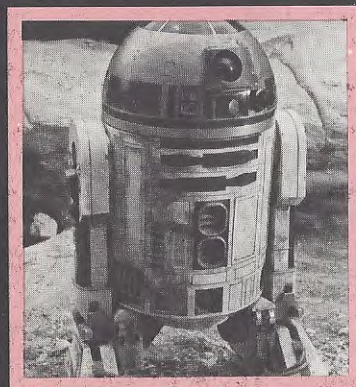




See-Threepio — (C-3PO) Anthony Daniels

(See-Threepio is a tall robot with a gleaming metallic surface. As a human-robot relations specialist he translates thousands of the Galactic languages, including the electronic tongues spoken by many robots. His human-like appearance is often matched with his human-like behavior as well.)

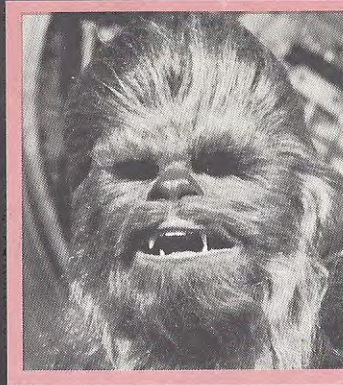
is dark and good-looking but, unfortunately, his face is never seen in *Star Wars*. Anthony Daniels was born on February 21, 1946, in Salisbury, England. He studied law for two years before deciding to become an actor. In 1974 he made his stage debut (as a 65-year-old) in *She Stoops to Conquer*. He joined the Young Vic Company in *Rosencrantz and Guildenstern Are Dead* and *Much Ado About Nothing*, both in London and on a European tour. After a leading singing and dancing role in *The Boy Friend*, he appeared in *City of the Dead* in Belgium. Returning to London, he played Malcolm in *Macbeth* for the Young Vic and the TV version. He also repeated his role as Alfred in *Rosencrantz and Guildenstern Are Dead* at the Young Vic and later played Guildenstern.



Artoo-Detoo — (R2-D2) Kenny Baker

(Artoo-Detoo is a meter-high, cylindrical robot whose face is a mass of computer lights surrounding a single radar eye. Artoo, a sophisticated computer repair and information retrieval robot, can only speak to another robot in a series of electronic sounds. The feisty, rebellious automaton moves on thick clawed legs.)

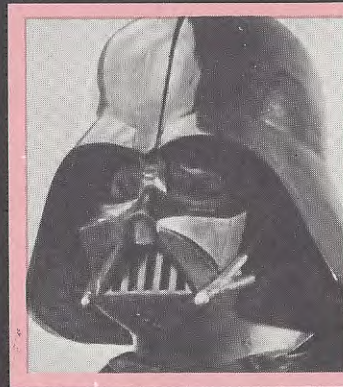
is a small person. Kenny Baker was born on August 24, 1934 in Birmingham, England, of normal-sized parents. At 16 he joined a touring stage show, Burton Lester's Midgits. After working as a disc-jockey in various Mecca dance-halls, he joined Billy Smart's Circus as a 'shadow' ringmaster and clown. In 1960 he played Dopey in a long-running production of *Snow White and the Seven Dwarfs on Ice*. After *Snow White*, Kenny teamed up with Jack Purvis, a dwarf who had played Bashful to form a comedy-musical double-act called *The Mini-Tones* which toured extensively for several years in England, Europe and North Africa. Kenny Baker is married to a charming dwarf-lady named Eileen. They live in England, with their normal-sized sons, Christopher, 5 and Kevin, 2.



Chewbacca Peter Mayhew

(Chewbacca, the hundred-year-old giant Wookiee, co-pilots the Millennium Falcon. The huge anthropoid has a quasi-monkey face with large blue eyes that soften his awesome appearance. His language includes little more than a series of grunts which can reach a deafening crescendo if his temper is aroused.)

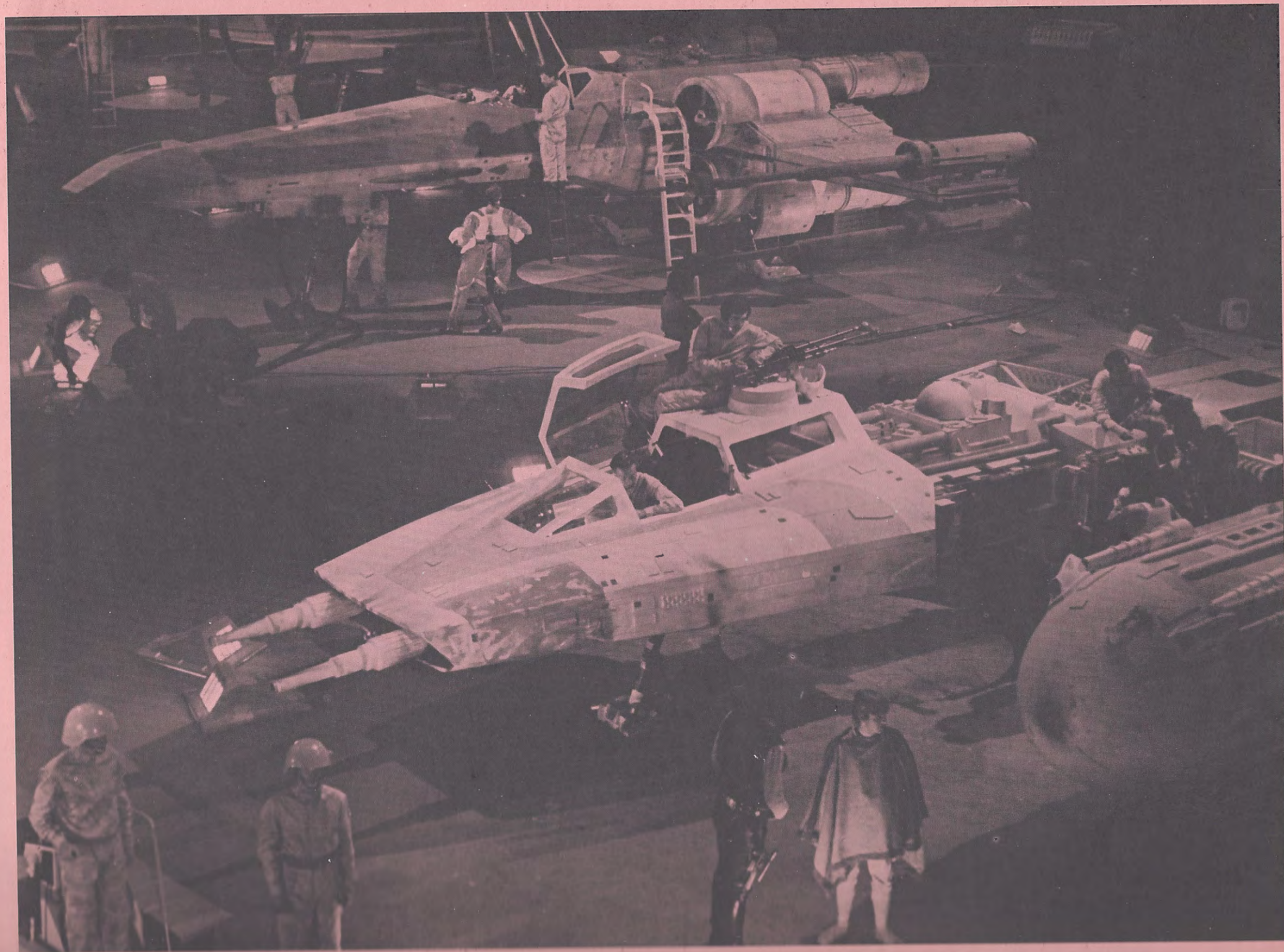
is not, strictly-speaking, an actor. Peter has appeared previously in one motion picture, *Sinbad and the Eye of the Golden Tiger*, playing a Minotaur. Peter Mayhew was born on May 19, 1944, in Barnes, London. After working in various capacities for a firm of electrical wholesalers and in light engineering, he became a porter at King's College Hospital, at Denmark Hill, London, eventually rising to Deputy Head Porter — a job he left in order to appear in *Star Wars*. Peter Mayhew is not a professional actor, but Equity, the British Actors' union, granted him special dispensation to play Chewbacca, since the role called for a very tall man. He doesn't know what he'll do when his role in *Star Wars* is finished. "I'd very much like to do more film or perhaps television work," he says.



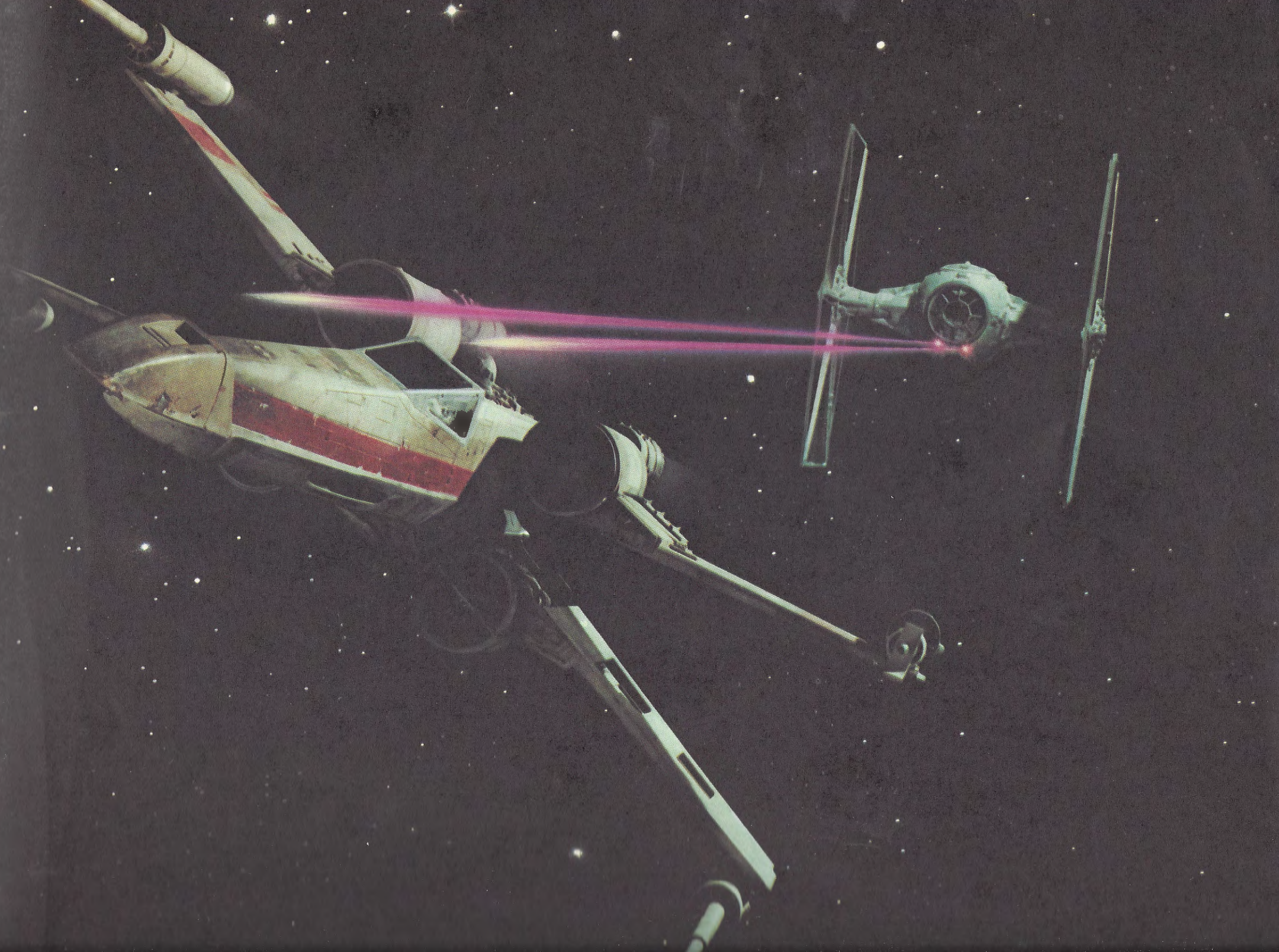
Lord Darth Vader Dave Prowse

(Darth Vader personifies the evil of the Galactic Empire. The awesome malevolent figure dressed in flowing black robes keeps his face forever masked by a grotesque breath screen. He employs his extrasensory powers to keep the Emperor enthroned and to aid Governor Tarkin in the destruction of the rebellion.)

is probably the best-known 'heavy' in modern British show business, having appeared in over a dozen motion pictures and around forty TV productions. Dave Prowse retired as undefeated British weightlifting champion in 1964 after winning the title for three consecutive years. His first appearance as an actor was in London, in a play called *Don't Let Summer Come*. Then came TV commercials and his feature film debut in *Casino Royale* and then *Hammerhead*. His most famous role as the Monster in *The Horror of Frankenstein* was filmed in 1970 and repeated in *Frankenstein and the Monster from Hell*. Prowse has run his own fully-equipped gymnasiums and swimming pool in London. He is 6 feet 7 inches tall and weighs about 265 pounds.

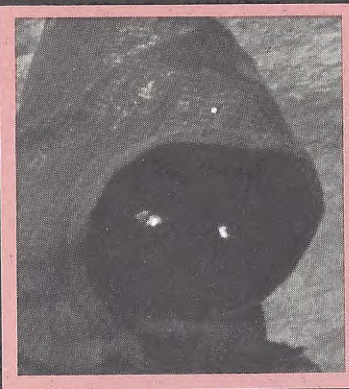








Jawas



(Jawas are meter-high creatures who travel the wastes of Tatooine collecting and selling scrap. They scurry about in a rodent-like manner in rough-hewn cloaks. These overly cautious creatures jabber in low guttural croaks and hisses. They smell horrible, attracting small insects into the dark recesses where their mouths and nostrils should be.)

Stormtroopers



(Stormtroopers are the drones of the Galactic Empire who carry out a reign of terror among the disheartened worlds of the galaxy. Hidden underneath white armored space-suits, these fearsome troops enforce restrictive laws disregarding human rights. Quite often they are tools of the Imperial governors and bureaucrats.)

Tusken Raiders



(Tusken Raiders or Sandpeople, wear abundant clothing to protect themselves from Tatooine's twin suns. These large, strong creatures pursue a nomadic existence in some of Tatooine's most desolate regions. Vicious desert bandits, they fear little and make sudden raids on local settlers. They are marginally human creatures.)

Rebels



(An alliance of underground freedom fighters are challenging the tyranny and oppression of the awesome Galactic Empire. Idealists and adventurers from a small number of systems joined together to stop the growing outrages, their spaceships strike from a fortress hidden among the billion stars of the galaxy.)





Behind the Scenes

As early as 1971, writer-director George Lucas had wanted to film a space fantasy. "Originally, I wanted to make a 'Flash Gordon' movie, with all the trimmings, but I couldn't obtain the rights to the characters. So I began researching and went right back and found where Alex Raymond (who had done the original Flash Gordon comic strips in newspapers) had gotten his idea. I discovered that he'd got his inspiration from the works of Edgar Rice Burroughs (author of *Tarzan*) and especially from his *John Carter of Mars* series of books. I read through that series; then found that what had sparked Burroughs off was a science-fantasy called *Gulliver on Mars*, written by Edwin Arnold and published in 1905. That was the first story in this genre that I have been able to trace. Jules Verne came pretty close, I suppose, but he never had a hero battling against space creatures or having adventures on another planet. A whole new genre developed from that idea.

"I had the *Star Wars* project in mind even before I started my last picture, *American Graffiti*, and as soon as I finished I began writing *Star Wars* in January 1973 — eight hours a day, five days a week, from then until March, 1976, when we began shooting. Even then I was busy doing various rewrites in the evenings after the day's work. In fact, I wrote four entirely different screenplays for *Star Wars*, searching for just the right ingredients, characters and storyline. It's always been what you might call a good idea in search of a story.

"I wanted to make an action movie — a movie in outer space like *Flash Gordon* used to be. Ray

guns, running around in space ships, shooting at each other — I knew I wanted to have a big battle in outer space, a sort of dogfight thing. I wanted to make a movie about an old man and a kid. And I knew I wanted the old man to be a real old man and have a sort of teacher-student relationship with the kid. I also wanted the old man to be like a warrior. I wanted a princess, too, but I didn't want her to be a passive damsel in distress.

"What finally emerged through the many drafts of the script has obviously been influenced by science fiction and action adventure I've read and seen. And I've seen a lot of it. I'm trying to make a classic sort of genre picture, a classic space fantasy in which all the influences are working together. There are certain traditional aspects of the genre I wanted to keep and help perpetuate in *Star Wars*."

The first step after completing the basic script concept was to visualize the new world. George contacted Colin Cantwell who had worked on *2001* to design the initial spacecraft models. In the meantime, George and production illustrator Ralph McQuarrie began to visualize the basic ideas for characters, costumes, props and scenery. Over a period of time Ralph went from simple sketches and line drawings to a handsome series of production paintings which set a visual tone for the production.

The complex job of filming three separate worlds in an unknown galaxy presented major production problems. The first planet, Tatooine, was a dry, arid desert landscape with limitless horizons filled with bizarre but real architecture. All the deserts of America, North Africa and the Middle East were researched and explored. In Tunisia, locations were found that approximated the topography George envisioned.

The next problem was to find large production

facilities near North Africa that could supply the sets and props needed and be a base for the several months of studio production. George and producer Gary Kurtz chose EMI Elstree Studios in Borehamwood, England. It was large enough to offer the stage space that was needed. The facility, on its 50th anniversary, had just shifted to a four-wall rental policy which enabled the production to handpick its own personnel.

The script called for a large number of miniature and optical effects. It was felt it would be quite a bit cheaper to put together their own situation with their own equipment and personnel than it would be to make a commercial situation work. In June of 1975, George and Gary contacted John Dykstra with regard to his supervising the photographic special effects. They set up the appropriately name Industrial Light & Magic Corporation in a warehouse in the San Fernando Valley.

John stated, "In order to produce the quantity and quality of special photographic effects shots called for in *Star Wars*, a complete in-house system had to be developed."

Employing as many as seventy-five people and in post-production working on two full shifts, ILM executed the three hundred and sixty separate special effects shots in the film. Altogether film enhancement and special effects are visible for half of the running time of *Star Wars*.

The various departments at ILM included a carpentry shop and a machine shop, which had to build or modify the special camera, editing, animating and projecting equipment required by the special effects. A horizontal 35mm double frame format was utilized on all the special effects filming in order to get a larger negative that could sustain the quality of the images filmed in live action. A model shop was built to execute the prototype models of

the various space and land vehicles.

Other departments were optical printing for putting layers of film together, a rotoscope department, which provided matte work and also generated original images to be used in explosion enhancement. The electronics shop devised special cameras for a self-contained camera and motion control system. There was also a film control department for filing and overseeing other special effects elements.

During the summer of 1975, work began on designing, building and perfecting the machinery to achieve the special effects called for in Lucas' script. When the formation of ILM was announced, there was an inundation of requests to work on the project from science fiction buffs and film students from all over the country. One medical student quit med school to build models in this giant adult-kid world.

Meanwhile, at Elstree, production designer John Barry and his crew began designing the myriad number of props and sets. Instead of the shiny new looking architecture and rockets one usually associates with space fantasy motion pictures, the sets and props for *Star Wars* were designed to look inhabited and used. John Barry commented, "George wants to make it look like it's shot on location."

The film features more than a dozen robots, in fact, but the two major ones are C-3PO, known as Threepio, and R2-D2, called Artoo. Threepio was the one robot designed by production illustrator Ralph McQuarrie, art director Norman Reynolds and sculptress Liz Moore. The job of making the other robots work fell to John Stears who devised the production and mechanical special effects. Besides the dozen robots he built for *Star Wars*, he also came up with the light sabers, land vehicles and a myriad of explosions.

George began a three month period of casting the

unusual roles in November 1975. He, casting with the same approach he used on *American Graffiti*, chose new, fresh talent for three of the five major roles. In the other two roles, he cast British veterans, Alec Guinness and Peter Cushing.

When asked what drew him to the actors he chose to portray the characters in *Star Wars*, George said, "They're good actors and they're more or less by nature like the characters in the story. The important thing about a movie like *Star Wars* is that it be believable to an audience and that they identify with the characters. And these actors, because of who they are, bring believability to the situations."

In March 1976, a film production unit and cast descended on Tozeur, a sleepy little oasis town in Southern Tunisia, where North Africa and Arabia meet and the Sahara Desert begins. The construction crew worked for eight weeks to turn the desert and towns into another planet. Filming began on the salt lake of the Chotte el Djerid not too far from Tozeur. Other locations included the Tunisian desert a few miles outside Nefta and the rocky grandeur of a great volcanic canyon outside Tozeur.

During the first week, a sand storm blew up in the desert, on the edge of the great Sahara, and the entire crew had to wear specially supplied goggles. Cameras had to be rigorously cleaned out every evening.

The cast and crew moved to Matmata, one of the most unusual towns in the world. Matmata is largely inhabited by troglodytes, people who make their homes in caves cut from the sides of the crater-like holes in the ground. These underground homes evolved as a means of protection from the weather, which is scorching hot in summer and bitterly cold in winter. Interior sequences of the young hero Luke Skywalker's homestead were filmed in the

depths of the Hotel Sidi Driss, which is larger, but typical of a local Matmata dwelling consisting of an open central hole surrounded by various cave-like rooms gouged out of the earth.

Following two and a half weeks filming in Tunisia, the *Star Wars* cast and crew moved to EMI Elstree Studios, just outside London. It took all nine sound stages to house production designer John Barry's thirty sets of other planets, starships, caves, control rooms, cantinas, and the vast network of sinister corridors on the evil, man-made Death Star. For the enormous rebel hangar sequence filled with a squadron of X-wing and Y-wing fighters, the set was so huge that it had to be filmed on the largest sound stage in Europe, located at Shepperton Studios, in Middlesex, some twenty miles away. The scenes with the actors took 14½ weeks to film in England.

For post-production work, George Lucas and Gary Kurtz worked out of Industrial Light & Magic in Los Angeles where the special effects were completed. The editing was done in Marin County outside of San Francisco.

Additional second unit Tatooine desert material was photographed in Death Valley and Yavin Jungle material was photographed in the Mayan ruins of Tikal National Park, Guatemala.

Noted composer John Williams spent a year preparing his ideas for the score. During March 1977 he conducted the 87 piece London Symphony Orchestra in a series of 14 sessions in order to record the 90 minutes of original music.

Original sound effects for the galactic languages, vehicles, robots and weapons were collected and created by Ben Burtt. The final elaborate stereo soundtrack was mixed at the Samuel Goldwyn studios in the Dolby System of noise reduction for the ultimate motion picture high fidelity in the theatre.

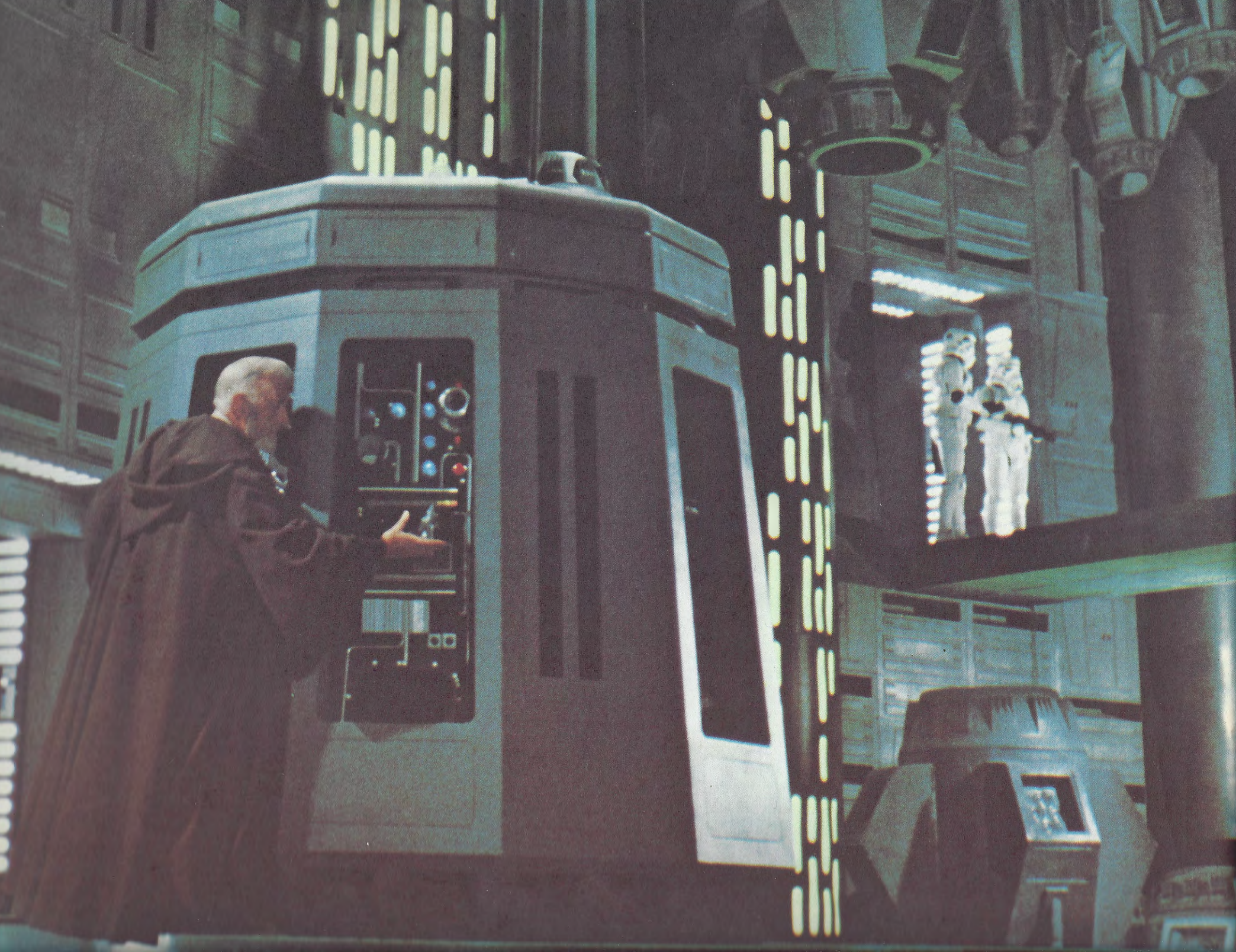
Writer-Director George Lucas

directed and co-wrote the enormously successful and critically acclaimed *American Graffiti* hailed as the quintessential movie about American teenage life and rituals. George Lucas attended the University of Southern California Film School, where he quickly turned out eight films. He subsequently became a teaching assistant at U.S.C. and made a science fiction short, *THX 1138:4EB* which won several awards. In 1967, Lucas was one of four students selected to make short films about the making of Carl Foreman's *McKenna's Gold*. His short was Foreman's favorite. While working as Francis Coppola's assistant on *The Rain People*, he made a documentary about making the movie, *Filmmaker*, recognized as one of the best films on moviemaking. George Lucas's first professional feature picture was *THX-1138*, an expanded version of his prize-winning student film, starring Robert Duvall and Donald Pleasence. In 1973, Lucas co-wrote and directed *American Graffiti*. The movie was nominated for five academy awards, won the Golden Globe Award for Best Motion Picture – Comedy and both the New York Film Critics and the National Society of Film Critics Awards for Best Screenplay. George Lucas was born on May 14, 1944. The son of a retail merchant, he was raised on a walnut ranch in Modesto, California. His two passions as a teenager were cars and art. Although determined to become a champion race car driver, a serious automobile accident ended his racing career. George Lucas met his wife, Marcia, when she was hired to assist him on editing a documentary. Marcia Lucas was one of the editors of *Star Wars* and was nominated for the Academy Award for best editing with Verna Fields for *American Graffiti*. She also edited *Alice Doesn't Live Here Anymore* and *Taxi Driver*.

Producer Gary Kurtz

is the kind of producer who loves movies and worked his way up through the industry to learn every facet of filmmaking. Having worked as a lab technician, electrician, writer, cameraman, director, editor, sound-mixer, assistant director, still photographer, production manager and producer, Gary Kurtz had the knowledge to co-ordinate the massive technical, logistical and artistic needs to make this epic romantic intergalactic adventure. Previously, Kurtz had co-produced with Francis Coppola, George Lucas' award winning *American Graffiti*. Gary Kurtz was born in 1940 in Los Angeles and grew up in the San Francisco and Los Angeles areas. Interested in film as a child, he shot and edited his own 8mm movies. He also acted in school productions, played in local bands and was an avid still photographer. Kurtz studied at the University of Southern California Film School. During and after leaving U.S.C., he wrote, directed, photographed and edited many industrial and educational films. He also worked on many of producer-director Roger Corman's low-budget horror and action movies including *Planet of Blood*, *Beach Ball*, *The Shooting* and *Ride in the Whirlwind*. Following two years in the Marines as a cameraman, editor and still photographer, Kurtz edited several low budget features. He was associate producer on *Two Lane Blacktop* and *Chandler* before working on *American Graffiti*.





STAR WARS

CAST

Luke Skywalker MARK HAMILL
Han Solo HARRISON FORD
Princess Leia Organa CARRIE FISHER
Grand Moff Tarkin PETER CUSHING
Ben (Obi-Wan) Kenobi ALEC GUINNESS
See-Threepio (C-3PO) ANTHONY DANIELS
Artoo-Detoo (R2-D2) KENNY BAKER
Chewbacca PETER MAYHEW
Lord Darth Vader DAVID PROWSE
Uncle Owen Lars PHIL BROWN
Aunt Beru Lars SHELAGH FRASER
Chief Jawa JACK PURVIS
Rebel Forces
General Dodonna ALEX McCRINDLE
General Willard EDDIE BYRNE
Red Leader DREWE HENLEY
Red Two (Wedge) DENNIS LAWSON
Red Three (Biggs) GARRICK HAGON
Red Four (John "D") JACK KLAFF
Red Six (Porkins) WILLIAM HOOTKINS
Gold Leader ANGUS McINNIS
Gold Two JEREMY SINDEN
Gold Five GRAHAM ASHLEY
Imperial Forces
General Taggi DON HENDERSON
General Motti RICHARD LE PARMENTIER
Commander #1 LESLIE SCHOFIELD

TECHNICAL CREW


Written and Directed by GEORGE LUCAS
 Produced by GARY KURTZ
 Production Designer JOHN BARRY
 Director of Photography GILBERT TAYLOR, B.S.C.
 Music by JOHN WILLIAMS
 Performed by the London Symphony Orchestra
 Special Photographic Effects Supervisor JOHN DYKSTRA
 Special Production and
 Mechanical Effects Supervisor JOHN STEARS
 Film Editors PAUL HIRSCH, MARCIA LUCAS, RICHARD CHEW
 Production Supervisor ROBERT WATTS
 Production Illustration RALPH McQUARRIE
 Costume Designer JOHN MOLLO
 Art Directors NORMAN REYNOLDS, LESLIE DILLEY
 Make Up Supervisor STUART FREEBORN
 Production Sound DEREK BALL
 Casting IRENE LAMB, DIANE CRITTENDEN, VIC RAMOS
 Supervising Sound Editor SAM SHAW
 Special Dialogue and Sound Effects BEN BURTT
 Supervising Music Editor KENNETH WANNBERG
 Rerecording Mixers DON MacDOUGALL, BOB MINKLER,
 RAY WEST, MIKE MINKLER, LESTER FRESHOLTZ,
 RICHARD PORTMAN

MINIATURE AND OPTICAL EFFECTS UNIT

1st Cameraman RICHARD EDLUND
 2nd Cameraman DENNIS MUREN
 Composite Optical Photography ROBERT BLALACK (PRAXIS)
 Production Supervisor GEORGE E. MATHER
 Matte Artist P.S. ELLENSHAW
 Effects Illustration and Design JOSEPH JOHNSTON
 Chief Model Maker GRANT McCUNE
 Animation and Rotoscope Design ADAM BECKETT
 Computer Animation and Graphic Displays DAN O'BANNON,
 LARRY CUBA, JOHN WASH, JAY TEITZELL, IMAGE WEST
 Film Control Coordinator MARY M. LIND

Photographed in Tunisia, Tikal National Park, Guatemala, Death Valley National Monument, California and EMI Estree Studios, Borehamwood, England.

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