



MAKING LEGO *STAR WARS*: THE SKYWALKER SAGA!

THE OFFICIAL MAGAZINE | ISSUE 213

STAR WARS

INSIDER



WIN!

LEGO® STAR WARS
XBOX GIVEAWAY!

The High Republic Phase II

Star Wars authors
on the next wave of
books and comics

PLUS:

Exclusive new
Phase II Fiction!

The New Boss in Town

The Book of Boba Fett: Revisit the
major events of the hit Disney+ series!

INTERVIEWS:

Garrick Hagon

A New Hope's
Biggs Darklighter!

Warren Fu

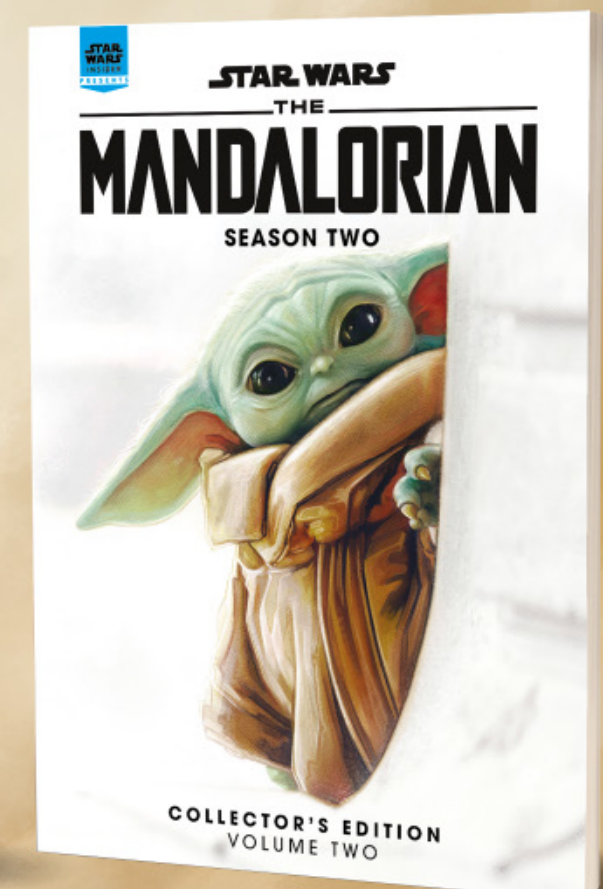
The prequel
concept artist
on designing
General Grievous



THE KOWAKIAN CACKLE!

HOW SALACIOUS B. CRUMB LEARNED TO LAUGH

COMPLETE YOUR *STAR WARS*: *THE MANDALORIAN* COLLECTION



Go behind the scenes of the hit live-action series, streaming now on Disney+, with episode guides, character profiles, rare photographs, and art from fan favorite artists including Nick Gindraux, Ryan Church, John Park, Doug Chiang, Christian Alzmann and more!

AVAILABLE IN ALL GOOD STORES AND ONLINE
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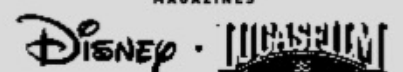
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WELCOME...



Boba Fett always looked cool. He looked cool as an animated character in the *Star Wars Holiday Special* that we don't talk about; he looked cool as a mysterious new Kenner action figure available via mail order (free with proof of purchase) at the tail end of the 1970s; and he even looks cool in LEGO® minifigure form (just see this issue's feature on the LEGO *Star Wars: The Skywalker Saga* videogame for undeniable proof). But I'd argue he looks coolest of all in *The Book of Boba Fett* (2021), with his repainted armor and—crucially—the natty black threads that replaced the blue-gray fatigues he'd been wearing ever since *The Empire Strikes Back* (1980). Seriously, that old gear must have smelt as bad as a tauntaun's pelt even before Fett wound up in the belly of the almighty Sarlaac, so the sartorial reshuffle was both on trend and long overdue!

In this month's *Insider*, we look back at Boba Fett's recent revival on Disney+ to get a sense of how the character grew over the course of his very own series, and we also learn how another associate of Jabba the Hutt—Salacious B. Crumb—was developed from overnight concept sketch into a cackling court jester. Interviews include prequel concept artist Warren Fu on designing General Grievous, and Garrick Hagon, who played Luke Skywalker's childhood pal and doomed rebel pilot Biggs Darklighter in *A New Hope* (1977). And to top it all, we debut brand new fiction from author George Mann, as *The High Republic* Phase II begins. That's what I call a bounty! May the Force be with you.

Christopher Cooper
 Editor

MEET THE CONTRIBUTORS...



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 James is a writer for *StarWars.com* and assorted online geek sites, and enjoys trips around the world to visit *Star Wars* filming spots.



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 A *Sunday Times* bestselling novelist and scriptwriter, George has written several *Star Wars* books and comics, including *The High Republic*.



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 Author of *Star Wars: Women of the Galaxy*, Amy is obsessed with the saga and loves to visit Disney theme parks as often as she can.



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[@ActuallyBrandon](#)
 Brandon is a writer, digital strategist, and podcaster, with a talent for crossword puzzles and a love of the *Star Wars* galaxy.

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STAR WARS[™]

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The Book of Boba Fett

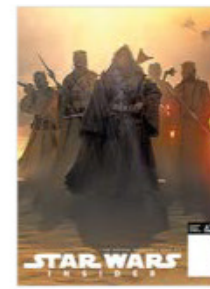
Insider looks back at the hit Disney+ series to understand how the galaxy's greatest bounty hunter became a new man after surviving certain death in the Sarlaac pit!



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STAR WARS
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LAUNCHPAD

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Behind the Magic

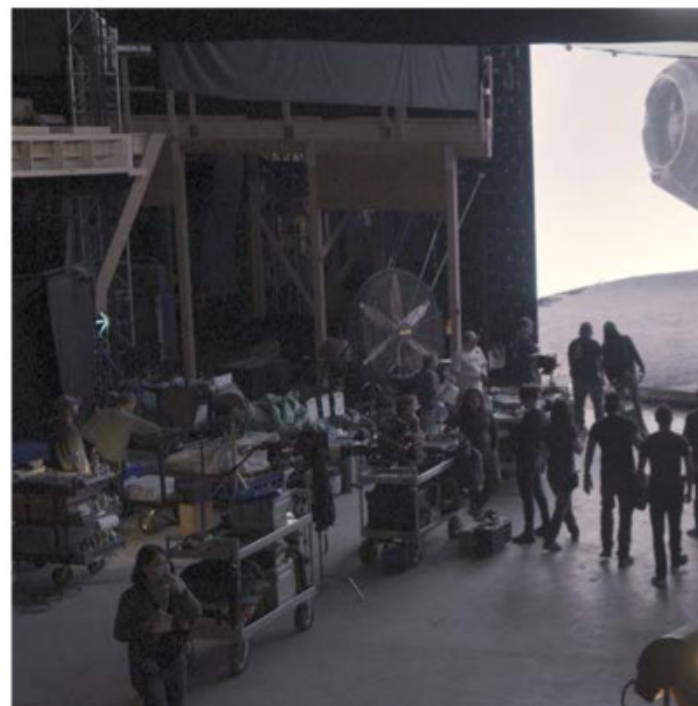
Inside Industrial Light & Magic with Disney+

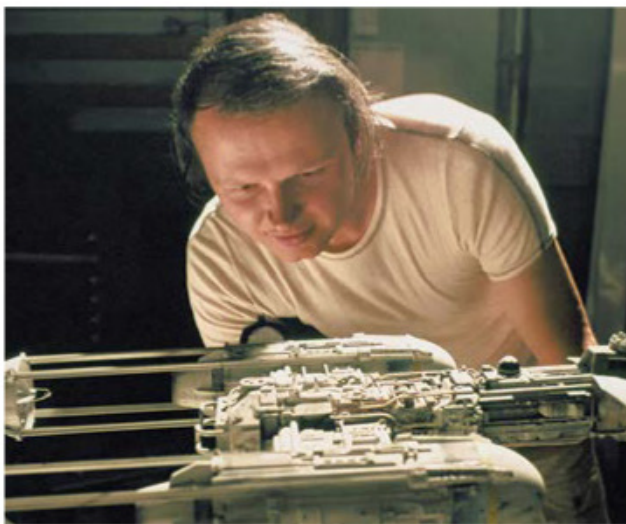
Streaming on Disney+ since July 27, the not-to-be-missed documentary series *Light & Magic* tells the complete story of the legendary visual effects studio, founded by George Lucas in 1975 to create the groundbreaking effects for *Star Wars: A New Hope* (1977).

The six-episode series offers an unparalleled look into the history of ILM, packed with behind-the-scenes footage from the earliest days of the company to the present day, including rare archival footage from the making of the *Star Wars* saga, the *Indiana Jones* movies, *Willow*, and other much-loved franchises.

ILM legends including Dennis Muren, Joe Johnston, Rose Duignan, Phil Tippett, Richard Edlund, Jean Bolte, and Doug Chiang talk about the creative challenges and technical innovations behind the iconic movie sequences the company has created. The series also features exclusive interviews with George Lucas, Kathleen Kennedy, Steven Spielberg, Ron Howard, James Cameron, and Lynwen Brennan, among others.

Light & Magic, available to stream now on Disney+, is directed by Lawrence Kasdan and executive produced by Ron Howard, Brian Grazer, Justin Wilkes, Lawrence Kasdan, Kathleen Kennedy, and Michelle Rejwan.





Bounty Hunting

Emmy Award Nominations for *Star Wars* shows

Disney+ series' *Star Wars: The Book of Boba Fett* (2021) and *Star Wars: Visions* (2021-present) were both in the running for prestigious Emmy Awards at this year's annual celebration of the best in television.

The Book of Boba Fett received four nominations, including: Outstanding Special Visual Effects in a Season for visual effects supervisor Richard Bluff and visual effects producer Abbigail Keller; Outstanding Fantasy/Sci-Fi Costumes for Chapter 1: "Stranger In a Strange Land" costume designer Shawna Trpcic, costume supervisor Julie Robar, and assistant costume designer Areayl Cooper; Outstanding Sound Editing for a Comedy or Drama Series (One Hour) for Chapter 6: "From the Desert Comes a Stranger," to co-supervising sound

editors Matthew Wood and Bonnie Wild, sound editors David Acord, Angela Ang, Ryan Cota, Benjamin A. Burt, David Collins, and Alyssa Nevarez, music editor Stephanie McNally, and foley artists Margie O'Malley, Andrea Gard, and Sean England; and Outstanding Stunt Coordination for a Drama Series, Limited or Anthology Series or Movie for series stunt coordinator JJ Dashnaw.

The *Star Wars: Visions* episode "The Duel," produced by Kamikaze Douga and Lucasfilm Ltd. was nominated for Outstanding Short Form Animation Program.

The ceremony took place on September 12, and we would like to extend our congratulations to all of the nominees and winners.



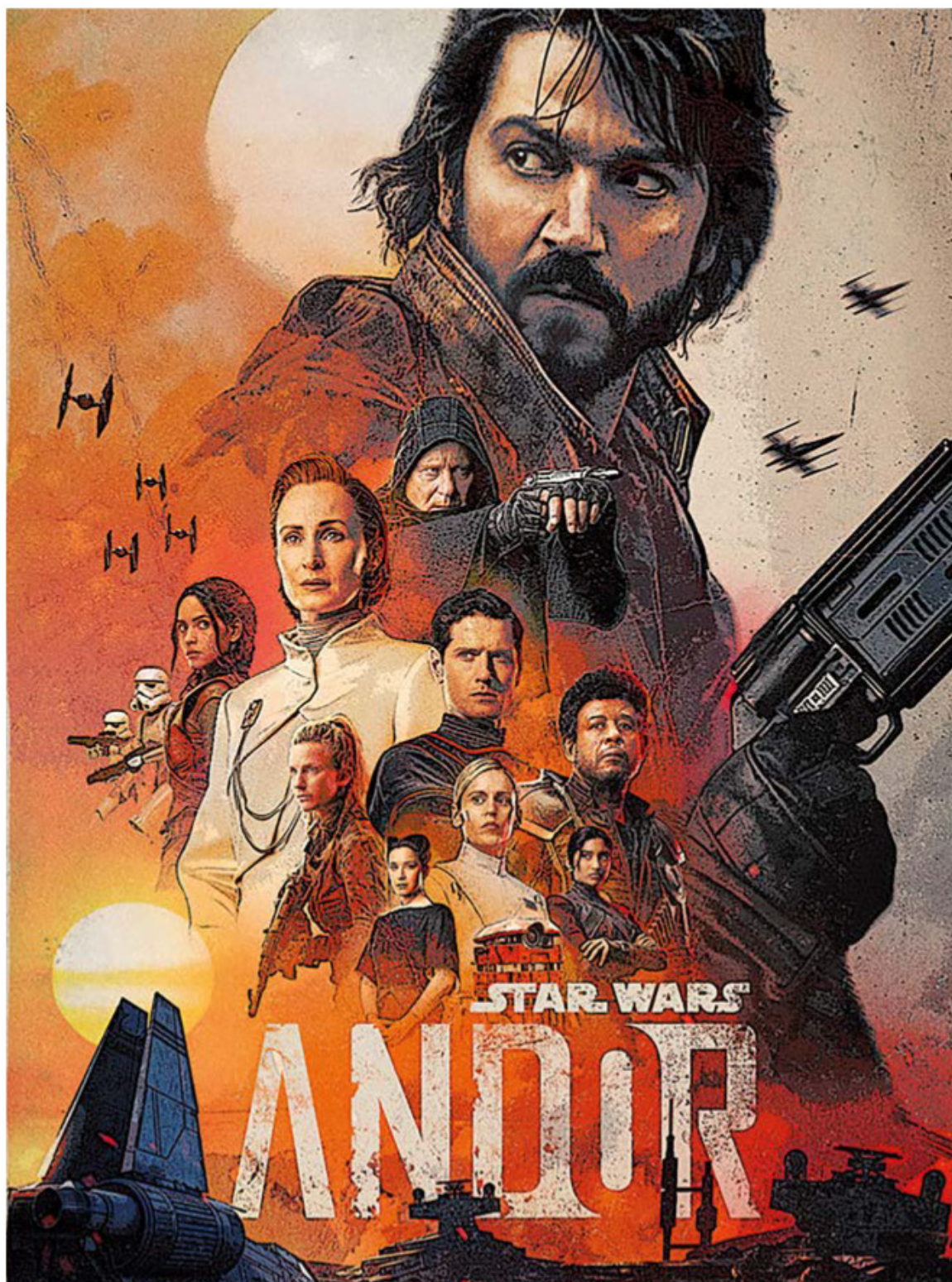
Andor Arrives

New Series Premieres
With Trio of Episodes

September 21 saw the return of Cassian Andor, as played by Diego Luna, when the latest *Star Wars* live-action television series debuted on Disney+.

Andor, the long-awaited prequel series to *Rogue One: A Star Wars Story* (2016), is set five years before the events of the movie that saw Cassian help steal the plans to the Death Star from the Empire's stronghold on Scarif. The new series reveals how Andor began his journey from outsider to rebel hero, in a spy-thriller that also delves into the political arena with Genevieve O'Reilly returning as Mon Mothma. Denise Gough, Stellan Skarsgård, and Kyle Soller also star in the series, with Forest Whitaker reprising his *Rogue One* role as Saw Gerrera.

Created by executive producer Tony Gilroy, the series is produced by Stephen Schiff, Kate Hazell, and David Meanti, and executive produced by Sanne Wohlenberg, Diego Luna, Kathleen Kennedy, and Michelle Rejwan.



Advent Action

Festive Fun from LEGO®

The holiday season is fast approaching, and your countdown can begin with the 2022 LEGO *Star Wars* Advent Calendar.

The latest iteration of what has become an annual tradition will help you bide your time until the big day itself with 10 mini-build vehicles, including a Republic Gunship, Bad Batch Shuttle, T-16 Skyhopper, and a Hoth AT-ST, plus 6 further mini builds. You'll also find 8 LEGO *Star Wars* characters hidden behind the calendar's 24 doors, with C-3PO and R2-D2 both sporting festive outfits!

Featuring 329 pieces and priced \$44.99, the 2022 LEGO *Star Wars* Advent Calendar is available now at [LEGO.com](https://www.lego.com).



Cassian Collecibles

Andor Action Figures

H

asbro have added a duo of characters from the Disney+ series *Andor* (2022) to its Black Series range.

The Cassian Andor and B2EMO twin-pack, priced \$55.99, will allow fans to play along with the events of the hit show, with Season One ending as the toys arrive in stores this Fall.



Fashion Fatigues

Bespin Bound in Skywalker Style

Whether you're headed to the muddy swamps of Dagobah or the shining corridors of Cloud City, you need look no further than denuonovo.com to find the perfect gear to wear.

Matched to the original, screen-used costume items, Denuo Novo have recreated Luke Skywalker's look from *The Empire Strike Back* (1980) with the polyester cotton blend twill Bespin Jacket (\$255) and Bespin Pants (\$299). Both accesories are available to order now.



PRODUCTION DIARY

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

IN PRODUCTION



Starring Rosario Dawson as Ahsoka Tano

Cast Includes: Natasha Liu Bordizzo as Sabine Wren
Disney+



Starring Jude law
Disney+



Disney+

COMING SOON



Season Three
Starring Pedro Pascal as Din Djarin
Disney+



Cast Includes Liam Neeson as Qui-Gon Jinn and Ashley Eckstein as Ahsoka Tano
Disney+

Dume's Day

A stellar replica brings life to a fallen Jedi

A

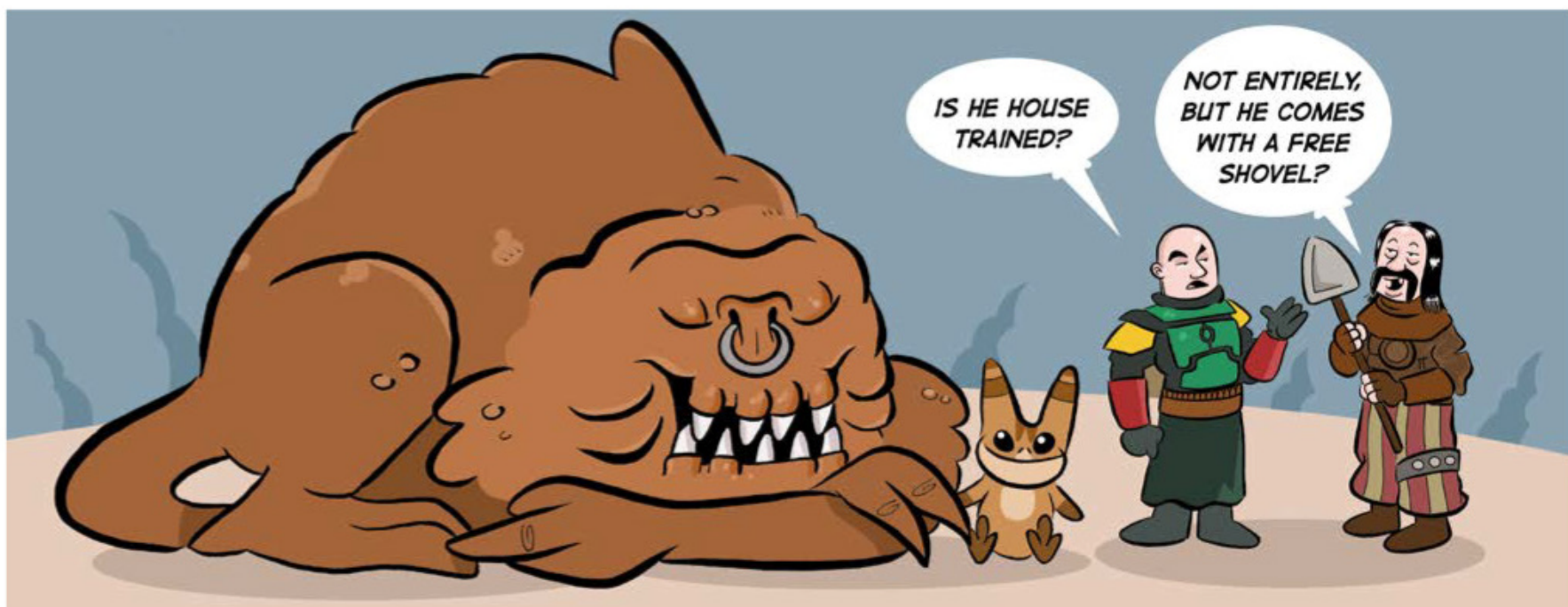
n Order 66 survivor and hero of the Rebellion, Jedi Knight Kanan Jarrus valiantly sacrificed his life to save his beloved Hera Syndulla and their friends in *Star Wars Rebels* (2014-2018).

Formerly known as Caleb Dume, Jarrus stands poised with his lightsaber in hand and blaster at his side in Gentle Giant Ltd.'s Kanan Jarrus Mini Bust. Designed by Barry Bradfield and sculpted by Paul Harding, the 1:6 scale mini-bust includes two interchangeable heads, enabling you to display the hero with or without the helmet the Jedi wore following a blinding injury to his eyes. Priced at \$120.00, you can order this statue now at GentleGiantLtd.com.



THE LIGHT SIDE

By Jamie Cosley



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

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

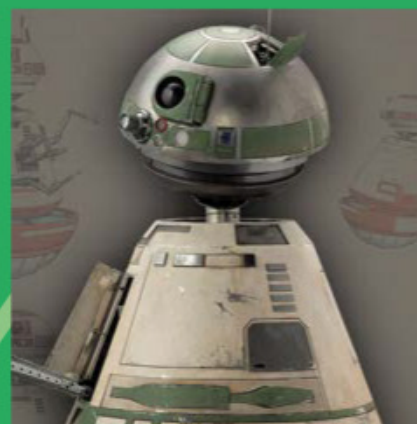
Road Squadron

Meet the talented fan creators of modified *Star Wars* vehicles, and learn the stories behind their eye-catching rides.



All-New Astromech

StarWars.com talks to Build My Droid contest winner Camille Manet about seeing her design come to life.



DIY Droid

How to bring your own version of Princess Leia's adorable droid LOLA to life with an easy crafting project.



An Alderaanian Ally

Clever droid becomes a cuddly plush

Y

oung Leia Organa's droid L0-LA59, better known as "LOLA," was the princess' almost constant companion throughout her adventures in *Obi-Wan Kenobi* (2022).

With the Target exclusive Lola (L0-LA59) Plush, complete with sound effects and a light-up eye, you can take your own version of Leia's faithful friend on your own missions, wherever you go in the galaxy. Retailing for \$34.99, you can order your LOLA plush at [Target.com](https://www.target.com).



Battle Stations!

Assemble your forces to face the enemy

F

irst issued back in the 1970s and 1980s, MPC produced incredible model kits of some of the original *Star Wars*

trilogy's most memorable vehicles. Now Round 2 Corp has refreshed several of those classic kits for rerelease.

The battles of Yavin, Hoth, and Endor are each represented as part of its MPC *Star Wars* model kit line: the Darth Vader TIE fighter (\$35.99) presented at 1:32 scale, AT-AT (\$37.99) at 1:100 scale and the B-wing Fighter (\$33.99) at 1:64 scale will have you feeling like an intergalactic engineer in no time! Featuring authentic decals and packaging reminiscent of the original releases, Vader's TIE fighter comes with a Darth Vader seated figure, while the improved edition of the Imperial AT-AT is accompanied by two rebel snowspeeders and laser turrets. For beginners, the B-wing fighter features snap assembly. All are available now!

Obi-Wan Ken-oeuf-i?

Jedi Ready for Egg Attack Action

Beast Kingdom has added several new characters to its Egg Attack Action line, including Darth Vader and Stormtrooper figures (priced \$92.99 and \$79.99 respectively), along with Jedi Knight and star of his own Disney+ series, Obi-Wan Kenobi (\$92.99).

The 6-inch Egg Attack Action line are highly articulated, cartoon-style representations of characters from the *Star Wars* galaxy, with Obi-Wan sporting his costume from *Revenge of the Sith* (2005) reproduced in real cloth, and complete with lightsaber. All three figures are available for pre-order now from Beast-Kingdom.us.



A Royal Wardrobe

Summer style from the lakes of Naboo

The gowns and outfits worn by Padmé Amidala throughout the prequel trilogy defined the queen-turned-senator's elegant and unique style. HerUniverse's Padmé Meadow Dress harnesses elements from the outfit Amidala wore while visiting Naboo's lake country with Anakin Skywalker in *Attack of the Clones* (2002), allowing fashion-conscious fans to incorporate the young queen's effortless style into their real-world wardrobes. Priced at \$89.90, the Padmé Meadow Dress is just one of a range of incredible ensembles available now at HerUniverse.com.



A Seat at the Cantina

Plan your Mos Eisley escape in comfort

W

ho can forget the moment when Obi-Wan Kenobi and Luke Skywalker first met Han Solo in a booth at Mos Eisley's cantina in *A New Hope* (1977)? But can you remember the seats they sat on while negotiating the price of a ride? The expert team at Regal Robot clearly do, and they've worked hard to create their own version of the locale's iconic chairs, with their Cantina-inspired upholstered seating. These durable chairs, based on behind-the-scenes photos of the originals, are upholstered in a brown-toned, textured fabric to evoke the seats as seen on screen. Priced at \$1,499.00 (with payment plans available), you can place your order now at [RegalRobot.com](https://www.RegalRobot.com).

Youngling Gear

It's never too early to show your love for the *Star Wars* saga

T

he *Star Wars* galaxy brings out childhood joy in all of us, and Target's 5-pack of baby bodysuits gives even the youngest fans the chance to represent their favorite characters from a galaxy far, far away. Whether you love Jedi, Sith, Wookiees, or droids, the assorted mix of outfits includes something for every baby aged 0 to 24 months. The durable clothing features lap shoulders to allow for easy dressing and quick diaper changes. The bodysuit 5-pack retails for \$26.99 and can be purchased at [Target.com](https://www.Target.com).



MANDO MERCH



The latest bounty on which to blow your beskar



Sights and Sounds

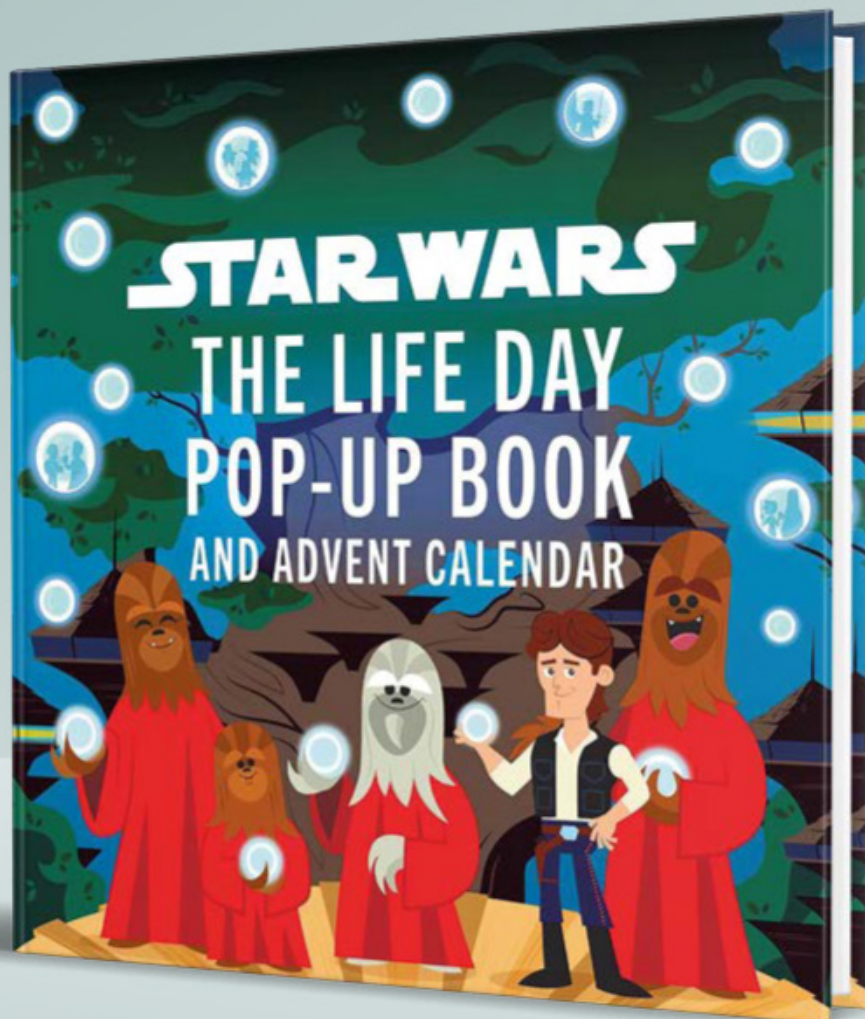
The perfect mask for a mini Mandalorian!

As part of his Mandalorian creed, Din Djarin made a point never to remove his helmet in the presence of others—until his heart got the better of him when he had to say goodbye to his adopted clan-mate Grogu. Hasbro's *The Mandalorian* Electronic Mask gives kids aged 5 and up the perfect toy recreation of Djarin's bucket, making it easy for them to roleplay as the beskar-clad bounty hunter with its built-in memorable phrases and sound effects straight from the soundtrack of the Disney+ series, including the immortal catchphrase, "This is the way." Priced at \$33.99, and available now at [Shop.Hasbro.com](https://www.Shop.Hasbro.com), the mask will provide your covert with endless playtime fun.



Book Club

Galactic traditions and heroic legends lead the way in the latest *Star Wars* book releases



Happy Life Day To You And Yours!

Celebrate like a Wookiee with *The Life Day Pop-Up Book and Advent Calendar*

Life Day, the galactic holiday now widely celebrated by *Star Wars* fans, first appeared under surprisingly obscure circumstances—namely as a plot point in the *Star Wars Holiday Special* television variety show, which aired just once back in November 1978. Nevertheless, many die-hard *Star Wars* fans have found ways of watching the two-hour TV extravaganza, and the Wookiee celebration has subsequently become one of the cornerstones of *Star Wars* fandom tradition.

Thanks to the timing of the original *Star Wars Holiday Special* broadcast, Life Day now serves as an in-galaxy analogue for Christmas, Hannukah, American Thanksgiving,

and other year-end traditions familiar to real-world *Star Wars* fans. But in the galaxy far, far away, Life Day began on the Wookiee homeworld of Kashyyyk, and honors the values of joy, harmony, and family. *Star Wars: The Life Day Pop-Up Book and Advent Calendar* is an informative look into Wookiee customs while doubling as a stunning centerpiece for use in your own celebrations.

Inside, readers will find a pop-up “Tree of Life,” with 25 days of Advent-style compartments containing beautiful ornaments suitable for seasonal display. An included 28-page booklet by author Riley Silverman (*Star Wars: Exploring Tatooine: An Illustrated Guide*)

commemorates Life Day by explaining its heartwarming customs and exploring the significance of the date among a broad swath of galactic citizens from the Core to the Outer Rim.

Join in the Wookiee festivities and count down to the holidays with this all-new release, which features original artwork in addition to the 25 pieces of exclusive ornamental memorabilia starring characters like Chewbacca and Han Solo. This deluxe keepsake can be reused year after year, decorating your home while inspiring a long-lasting tradition of holiday memories.

Star Wars: The Life Day Pop-Up Book and Advent Calendar from

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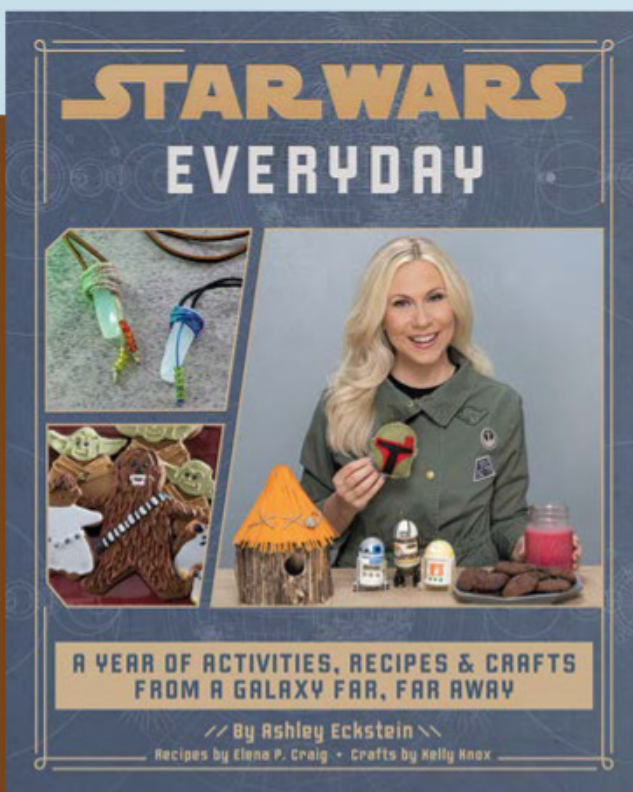


01 **Star Wars: *Tales of Kenobi***

This 736-page hardcover, published under the Legends banner, reprints two novels that explore the complicated history of Obi-Wan Kenobi at two periods in the Jedi hero's life.

In *Kenobi*, writer John Jackson Miller tells of Obi-Wan's self-imposed exile on Tatooine where he is known to the locals only as "Ben." But when violence erupts between Tatooine's moisture farmers and the Tusken Raiders, Obi-Wan risks it all to help bring an end to the conflict. In Alan Dean Foster's *The Approaching Storm*, Obi-Wan travels with his Padawan, Anakin Skywalker, to quell the secessionist movement on Ansion. Published by Barnes & Noble Collectible Editions, *Star Wars: Tales of Kenobi* is on sale now!

02



02 **Star Wars Everyday**

Inspiring everyone to do something creative, Insight Editions' *Star Wars Everyday* is your 12-month guide to party planning, crafting, and cooking, written by Ashley Eckstein (the voice of Ahsoka Tano), with recipes by Elena P. Craig and crafts by Kelly Knox.

Eckstein knows a thing or two about creativity through her fangirl fashion brand Her Universe. Now she shows you how to celebrate your love of *Star Wars* with this unique lifestyle book. Designed to be a source of inspiration throughout the year, *Star Wars Everyday* features family friendly activities that are organized into monthly themes, such as Hope, Friendship, and Adventure, and is a fantastic way to create engaging galactic adventures for parents and children alike. This delightful exploration of *Star Wars* fandom is on sale October 25.

03



03 **Star Wars: *The Bounty Hunter Wars***

Collecting three Legends novels by K.W. Jeter into one hardcover volume, *The Bounty Hunter Wars* is a thrilling journey into the *Star Wars* underworld.

In *The Mandalorian Armor*, Boba Fett finds he's the target when crime lord Prince Xizor plots to turn the members of the Bounty Hunters Guild against each other then set the survivors against the Rebellion! The story continues in *Slave Ship*, as Fett attempts to secure the bounty on a renegade Imperial stormtrooper, unaware that his every move leads him closer to a trap set by Xizor. The trilogy concludes in *Hard Merchandise*, in which the bounty hunter stumbles across evidence implicating Xizor in a double murder on Tatooine. Published by Barnes & Noble Collectible Editions and on sale now.

Comics Roundup

Heroism comes from unexpected places in this month's *Star Wars* comics

The Duel, Revisited

Return to Galactic Japan in *Star Wars: Visions* #1

The animated anthology series *Star Wars: Visions* debuted on Disney+ last September, and among its standout segments was the samurai-inspired thriller entitled “The Duel.” Produced by studio Kamikaze Douga and told through monochrome hand-drawn animation with a script by Takashi Okazaki (*Afro Samurai*), “The Duel” highlighted the efforts of a wandering warrior to save an innocent village from marauding bandits under the command of a mysterious Sith leader.

With the new comic *Star Wars: Visions* #1, writer/artist Takashi Okazaki expands upon his storytelling from the original animated short while translating it into the medium of comics and manga. The Force-sensitive swordsman from “The Duel” will face fresh challenges but is still a figure of mystery. He is known only as Ronin, a Japanese term meaning “masterless samurai.”

The ongoing melding of Japanese and American cultural influences is intentional according to James Waugh, Lucasfilm vice president of franchise content & strategy. “‘The Duel’ is really a love letter to cinema as a form expressed through George Lucas and Akira Kurosowa,” he told *StarWars.com*. “It’s the cinematic legacy and appreciation of it all.”



That cultural cross-pollination is front and center in *Star Wars: Visions* #1, which infuses the bushido code and the way of the katana into the long-standing lore

of the galaxy far, far away. This must-read for both *Star Wars* and manga fans alike arrives in comic stores on September 21 from Marvel Comics.

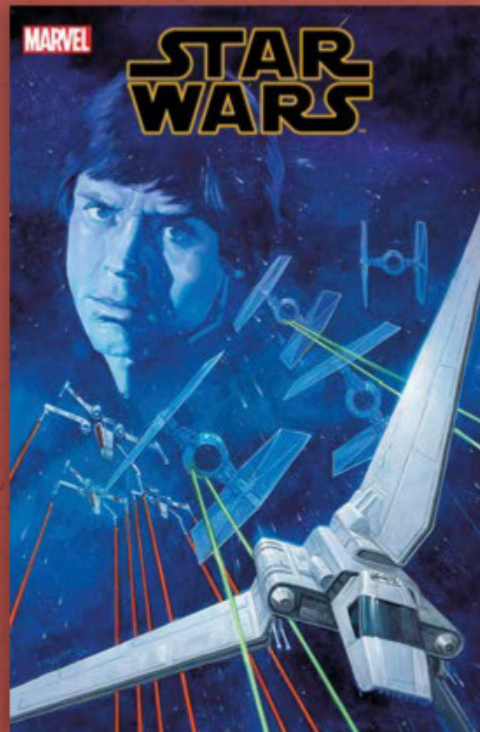
Star Wars: Obi-Wan #5 (of 5)

Marvel Comics' limited series *Star Wars: Obi-Wan* has showcased the Jedi Knight's venerable career through journal entries written during his exile on Tatooine. In this final installment, writer Christopher Cantwell and artist Adriana Melo bring the story into the "here and now," as an aged Obi-Wan discovers something unexpected in the Jundland Wastes. A squad of stormtroopers has been left to die, but one of their number still has a fighting chance. Will Obi-Wan risk everything to save a soldier who reminds him of the clones he once commanded? Featuring a cover by Phil Noto, issue #5 is on sale September 14.



Star Wars #27

In the previous installment of Marvel's ongoing *Star Wars* comics series, Lady Qi'ra of Crimson Dawn activated a network of sleeper agents to cause chaos for the Empire. Now the galactic regime's greatest secret is in the hands of two Crimson Dawn double agents, who are racing to deliver their information to the Rebel Alliance ahead of any Imperial hunters. But the Empire, realizing the magnitude of what they have stolen, has sent the entire Imperial Navy in hot pursuit! This white-knuckle adventure from writer Charles Soule and artist Andrés Genolet is on sale September 7, with a cover by E.M. Gist.



Han Solo & Chewbacca #6

Chewbacca finds himself behind bars in the latest issue of this ongoing Marvel series, which explores the adventures of Han Solo and his Wookiee co-pilot prior to the events of *Star Wars: A New Hope*. Writer Marc Guggenheim and artist David Messina bring fans this tale of jailbreak intrigue, in which Chewie is given a surprise cellmate—none other than *The Force Awakens'* Maz Kanata! Can the duo escape the prison planet of Gulhadar? And whatever happened to the *Millennium Falcon*? *Han Solo & Chewbacca* #6 features a cover by Phil Noto and a variant cover by David Nakayama and is on sale September 28.



Incoming

Don't Miss These
Upcoming Releases



SEPTEMBER

Hyperspace Stories #2

Dark Horse Comics

Writer: Cecil Castellucci

Artist and Cover: Megan Huang

Bounty Hunters #27

Marvel Comics

Writer: Ethan Sacks

Artist: Paolo Villanelli

Cover Artist: Giuseppe Camuncoli

The Mandalorian #3

Marvel Comics

Writer: Rodney Barnes

Artist: Georges Jeanty

Cover Artist: David Baldeon

Darth Vader #27

Marvel Comics

Writer: Greg Pak

Artist: Raffaele Ienco

Cover Artist: Rahzzah

Doctor Aphra #24

Marvel Comics

Writers: Alyssa Wong

Artists: Minkyu Jung

Cover Artist: Rickie Yagawa

OCTOBER

Bounty Hunters Volume 4:

Crimson Reign

Marvel Comics

Writer: Ethan Sacks

Artist: Ramon Bachs
and Paolo Villanelli

Cover Artist: Giuseppe Camuncoli





Luminous Lore

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

Quest of the Jedi

Guiding your way into *The High Republic* Phase II!

With Phase II about to thrill readers with new stories set around 150 years prior to the events of Phase I, *Insider* spoke to Lucasfilm Publishing's creative director Mike Siglain to discover what to expect during the next chapter of galactic history.

"Phase II begins at a time of great exploration, with the Jedi venturing out into the unknown with their Republic counterparts in Pathfinder teams," Siglain explains. "Their mission is to help those in need, to act as first-responders in emergency situations. The Jedi are also helping to open up new hyperlanes, which in turn create new trade routes for the Republic. There are also hyperspace prospectors, adventurers, treasure hunters, pirates, smugglers, criminals, and more, all looking for a piece of the action. As you'll see, the theme of galactic expansion will be explored across many formats and through many different points of view."

So, what was the reasoning behind the move to an earlier period, given the drama that closed out Phase I? "We're following the structure of the Skywalker saga," Siglain reveals. "We've told the middle of the story with Phase I: *Light of the Jedi*, now, in Phase II: *Quest of the Jedi*, we're going back to the beginning of the story, and then we'll tell the end with Phase III: *Trials of the Jedi*. The time shift was always a part of our plan, and it allows us to offer a completely new entry point for readers. If you haven't read any of *The High Republic*—or any other *Star Wars* books or comics—you can read these without feeling lost or overwhelmed. That said, if you've read some or all of our *High Republic* titles so far, you'll experience a richer, fuller story as you'll find connections to our previous storytelling. That said, there will also be some connections that



might not become apparent until Phase III comes along!"

According to Siglain, Phase II also promises encounters with some familiar faces from existing *Star Wars* tales. "You'll see fan-favorite characters from Phase I such as Sav Malagán, Arkoff, and Porter Engle," he confirms, "As well as characters from the Skywalker saga, such as Maz Kanata, Dex Jettster, and, of course, Yoda. And the Ro family also plays a pretty major role."

As for the new characters we'll meet along the way, Siglain is full of enthusiasm. "I'm really excited for fans to meet our new Pathfinder and Comms teams, our new Jedi Knights, our two chancellors, and the enigmatic Path of the Open Hand," he says. "The Path believes that the Force must not be used by anyone—especially not the Jedi. And then, of course, members of the Path come face-to-face with the Jedi, along with what some may describe as 'nameless terrors.' We also have warring planets, opportunistic prospectors, strange creatures, and an infamous cantina known as the Enlightenment. I also think readers should keep an eye out for two specific events: The Battle of Jedha and the Night of Sorrow. You have been warned!" 🗡️



Republic Roundup

PHASE I AVAILABLE NOW

Light of the Jedi

Writer: Charles Soule
Del Rey, Adult novel

A Test of Courage

Writer: Justina Ireland
Disney Lucasfilm Press, Middle Grade novel

The Great Jedi Rescue

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

Into the Dark

Writer: Claudia Gray
Disney Lucasfilm Press, Young Adult novel

The Rising Storm

Writer: Cavan Scott
Del Rey, Adult novel

Race to Crashpoint Tower

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

Out of the Shadows

Writer: Justina Ireland
Disney Lucasfilm Press, Young Adult novel

Tempest Runner

Writer: Cavan Scott
Del Rey, Audio original novel

Showdown at the Fair

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

Mission to Disaster

Writer: Justina Ireland
Disney Lucasfilm Press, Middle Grade novel

The Fallen Star

Writer: Claudia Gray
Del Rey, Adult novel

The Battle for Starlight

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

Midnight Horizon

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

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RED THREE STANDING BY!

Actor Garrick Hagon, who played Luke Skywalker's childhood friend Biggs Darklighter in *Star Wars: A New Hope*, takes *Insider* back to a time when the galaxy had never heard of *Star Wars*.

WORDS: CHRIS GARDNER

Biggs Darklighter, as played by British-Canadian actor Garrick Hagon, was originally intended to play a more critical role in *A New Hope* (1977), during scenes set on Tatooine that would have shown Luke Skywalker's yearning for adventure and his frustration at being stuck on the desert planet. Hagon spent the spring of 1976 filming with Mark Hamill and the *Star Wars* crew in Tunisia, with further scenes, including the duo's reunion at the Yavin 4 rebel base and the climactic Death Star space battle, shot later in London. However, as is often the way during the editing of a movie, much of Hagon's performance ended up on the cutting room floor.

"When I got to see *Star Wars*, it was hard to get over," Hagon admits now. The unseen Anchorhead scenes soon became legendary among fans, however, having featured in the Marvel Comics adaptation of the film. "A lot of people had come up to me over the years and said they wished my bits were still in the movie," says Hagon, "I love that my scenes

"I LOVE THAT MY SCENES EXISTED IN PEOPLE'S IMAGINATIONS BECAUSE OF THE BOOKS AND COMICS."

01 Garrick Hagon as Biggs Darklighter in *A New Hope*.





02

“THE COSTUME REFLECTED THE ROMANCE THAT BIGGS HAD IN HIS BACKGROUND. THE IDEA THAT HE WAS A REBEL.”



03

02 Biggs (Hagon) with Luke Skywalker (Mark Hamill) in a scene from *A New Hope* that ended up on the cutting room floor.

03 Hagon remembers Mark Hamill as a “very hospitable” companion on-set in Tunisia.

► existed in people’s imaginations because of the books and comics.”

When the Special Edition of *A New Hope* arrived in 1997, Hagon was pleasantly surprised to find his presence in the film had been extended beyond the space battle. “I didn’t know that was coming until I was at the U.K. premiere, so to see myself without the pilot’s helmet and with a bit of hair was splendid. I would have liked to have seen even more!” he laughs.

Becoming Biggs

Born in London at the outbreak of the Second World War to a

Canadian mother and British father, Hagon was raised in Canada before returning to Britain in early adulthood. “I was known as a Canadian who played American, so I was called in by casting director Irene Lamb to audition for Biggs,” remembers Hagon, who then met with writer and director George Lucas at 20th Century Fox’s building in Sloane Square, London. Having recently completed shooting on location in Libya and Morocco for *Muhammad: Messenger of God* (1976), Hagon went prepared with stories of filming in the desert.

“Irene had told me that George didn’t talk much, so I had something that could fill the silence,” Hagon laughs. “He was interested in the cape that I’d worn in the film, but the audition was mainly me jabbering on. I was told later that George was scoring everyone who auditioned on a notepad, so I must have done okay.”

Having won the part, Hagon found himself stumped by the script. “I remember it was all very mystifying to me. I didn’t understand C-3PO, and what the hell was R2-D2? I really had no idea, and I’m afraid that continued until we actually got to Djerba.”

Before Hagon flew to Tunisia to film Biggs’ Tosche Station scene, he attended a costume fitting at Angels Costumes, located, rather fittingly, on Garrick Road, London.

04



"I was in the costume department when I met Mark Hamill for the first time. He threw his arms around me and said 'You're my best mate! You got the best part—you get to die!' Hagon laughs. "American actors are always immediately in the part, even during the costume fitting, and Mark really meant that!"

Hagon also met costume designer John Mollo at Angels, where the pair ensured Biggs cut a dashing figure in contrast to the rustic look of Luke.

"It was very cleverly put together by John Mollo, because he was working off the top of his head, grabbing garments off hangers" recalls Hagon. "The costume was very inspirational, with the cape and the leather boots. The look was kind of macho, and it became a symbolic costume to me. It had a lot of flare, especially when the cape billowed in the wind. The costume reflected the romance that Biggs had in his background, the idea that he was a rebel, that he took off

04 John Mollo designed Biggs' costume, which Hagon describes as "dashing."

05 Hagon (right) shot scenes with (L to R) Hamill, Koo Stark, and Anthony Forrest.

06 In one cut scene, Biggs scanned the Tatooine sky for signs of a space battle Luke was convinced he'd spotted.

on his own, that he went to the Imperial Academy, but then decided to defect and fight the Empire instead. It had all those elements within it, and I thought it was really good. I was lucky to be given that kind of aura."

Time on Tatooine

Within weeks Hagon, along with Anthony Forrest and Koo Stark, joined Hamill on location in Tunisia, at the Sidi Jemour Mosque on the island of Djerba. Forrest was cast as mechanic Fixer, and Stark played Fixer's girlfriend, Camie.

"Koo, Tony, and I were just three troupers flying off to Tunisia to shoot this movie," says Hagon.

"When we arrived, in this semi-desert location, we were all thinking, 'Wow, here we are on holiday, and we can swim, and oh boy, what a lovely chalet that we're going to be staying in!' It became clear a little bit later, as we were beginning to work, that like a lot of days on a film set it was going to be a slow process. We did quite a few takes. I remember Mark saying, 'My God, we are doing eleven takes,' which was extraordinary to him, because he was used to working very quickly.

Just as Darklighter and Skywalker were besties, Hagon struck up quite a friendship with Hamill. "Mark was very



06

MESSING AROUND AT TOSCHE STATION

Biggs Darklighter's meeting with Luke Skywalker at Tosche Station first showed up in George Lucas's novelisation of *Star Wars*, published on November 12, 1976, a whole six months before the film's cinematic release. The scene also featured in Issue #1 of Marvel Comics' *Star Wars* adaptation, published on April 12, 1977, and again in Scholastic's *Star Wars Storybook* from 1978.

With the advent of home video still years away, these retellings of the scene were the only ways

fans could experience them, and they became so familiar that many swore they had actually been in the original theatrical release of the film. A standout recreation of the scene in the first episode of National Public Radio's 1981 *Star Wars* adaptation, "A Wind to Shake the Stars," only helped cement this false memory.

Twenty-one years after *A New Hope* arrived in cinemas, LucasArts included Biggs' Tatooine scenes on the *Star Wars: Behind the Magic* CD-ROM, allowing fans to experience seeing them for the first time. Better still, they were also included among the value-added material on the 2011 Blu-ray release of the original trilogy.



05

"IT BECAME ONE OF THE MOST FAMOUS AERIAL DOGFIGHTS IN MOVIE HISTORY!"

► hospitable, and made us feel at home in Tunisia," says Hagon.

"There were some horses there, so we hired them and went for a ride one day. That was a stupid thing to do, of course, but we did it anyway, and thankfully we didn't get hurt. Imagine if anything had happened to Mark? It would have been a disaster!"

07



08

07 Biggs and Luke's reunion, was cut from the original film release.

08 1997's Special Edition of *A New Hope* saw Biggs' Yavin 4 scene reinstated.



A Fringe Too Far

After Hagon finished filming in Tunisia, he headed back to England to shoot a television series. It would be weeks before he would be called upon to don his X-wing flight suit and helmet to film the Death Star battle sequences, and he managed to fit another movie role in between, as U.S. Army Lieutenant Rafferty in the epic World War II film *A Bridge Too Far* (1977), filming in Arnhem, Amsterdam. However, it turned out that Rebel Alliance regulations were a far cry from those of the U.S. Army.

"Richard Attenborough, who was the director, had told everybody they'd have to have their hair cut in a military style. When the makeup people went to start cutting mine,



I said, 'No, you can't because I'm about to film *Star Wars*,' and they said, 'What's *Star Wars*?'" Hagon laughs. "So, I was hauled out to see Attenborough himself as he was lining up a shot, right in front of the Dutch Army, and he said, 'Everybody gets their hair cut, including Lawrence Olivier,

09 In the initial theatrical release of *A New Hope*, Biggs was just one of Luke's wingmen during the Death Star trench run.

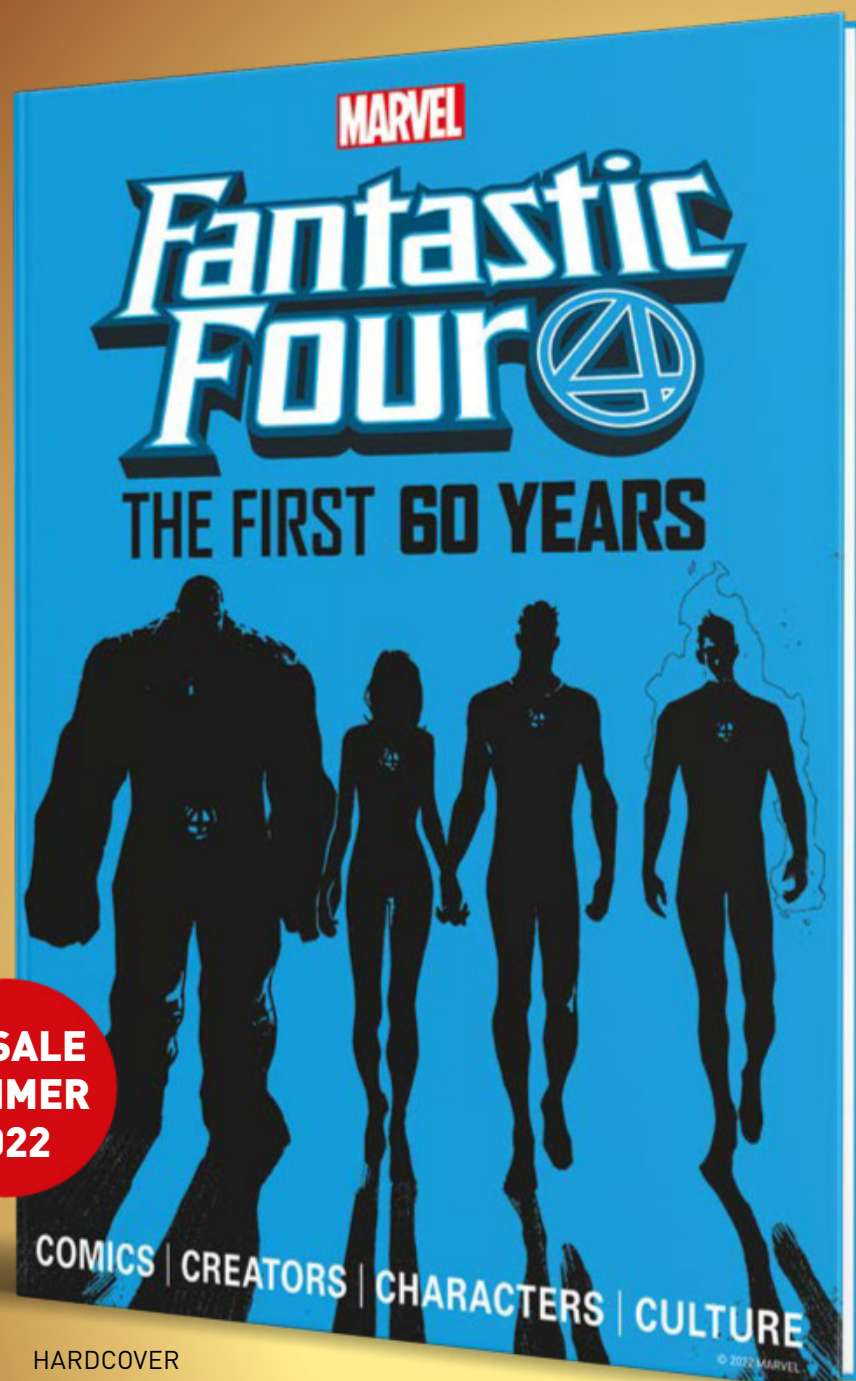
Robert Redford, and Ryan O'Neil. *Everybody!* So, I had to, too."

Consequently, it was a less unkempt Hagon who reported for duty at Shepperton Studios, where the rebel assault on the Death Star was filmed. "I had to go up to George and apologize about the haircut, and he said, 'Oh, that doesn't matter. You just had a haircut at the Academy.' I said, 'Thanks, George!'"

Hagon's scenes as Red Three were shot in a day, but first Biggs was to be reunited with Luke Skywalker. "Shooting the hangar scene, where I met Luke again, was more fun than filming the Death Star attack because it really was like a reunion between old mates. I hadn't seen Mark since Tunisia," Hagon fondly recalls. "Filming the battle itself was very quick for me. By then I really knew my lines, and I was determined to get them down. George asked me if I knew them all and I said yes, so we just did them. Boom and boom. It was a very swift session in the X-wing cockpit for me. All the pilot actors came in and we did our little bits and look what happened: it became one of the most famous aerial dogfights in movie history!" 🤖

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As the second phase of *The High Republic* publishing initiative hits book stores, *Insider* talks to authors Zoraida Córdova, Tessa Gratton, Lydia Kang, and George Mann about their arrival on the galactic landscape of a longer time ago.

WORDS: AMY RICHAU

JOINING THE QUEST





S

Star Wars: The High Republic returns this fall with new stories set a long time ago, before the

events in Phase I, and a group of new authors are joining the original writing team. Zoraida Córdova, Tessa Gratton, Lydia Kang, and George Mann spoke with *Star Wars Insider* to discuss what excites them about writing for the newest era in *Star Wars*.

Star Wars Insider: Can you remember when you first learned about *The High Republic* and what your initial expectations were as a *Star Wars* fan?

Lydia Kang: I'd heard murmurings about it in 2020 but didn't really sit up and pay attention until Charles Soule's book, *The Light of the Jedi*, was released. I remember thinking, "How are they going to do this?!"

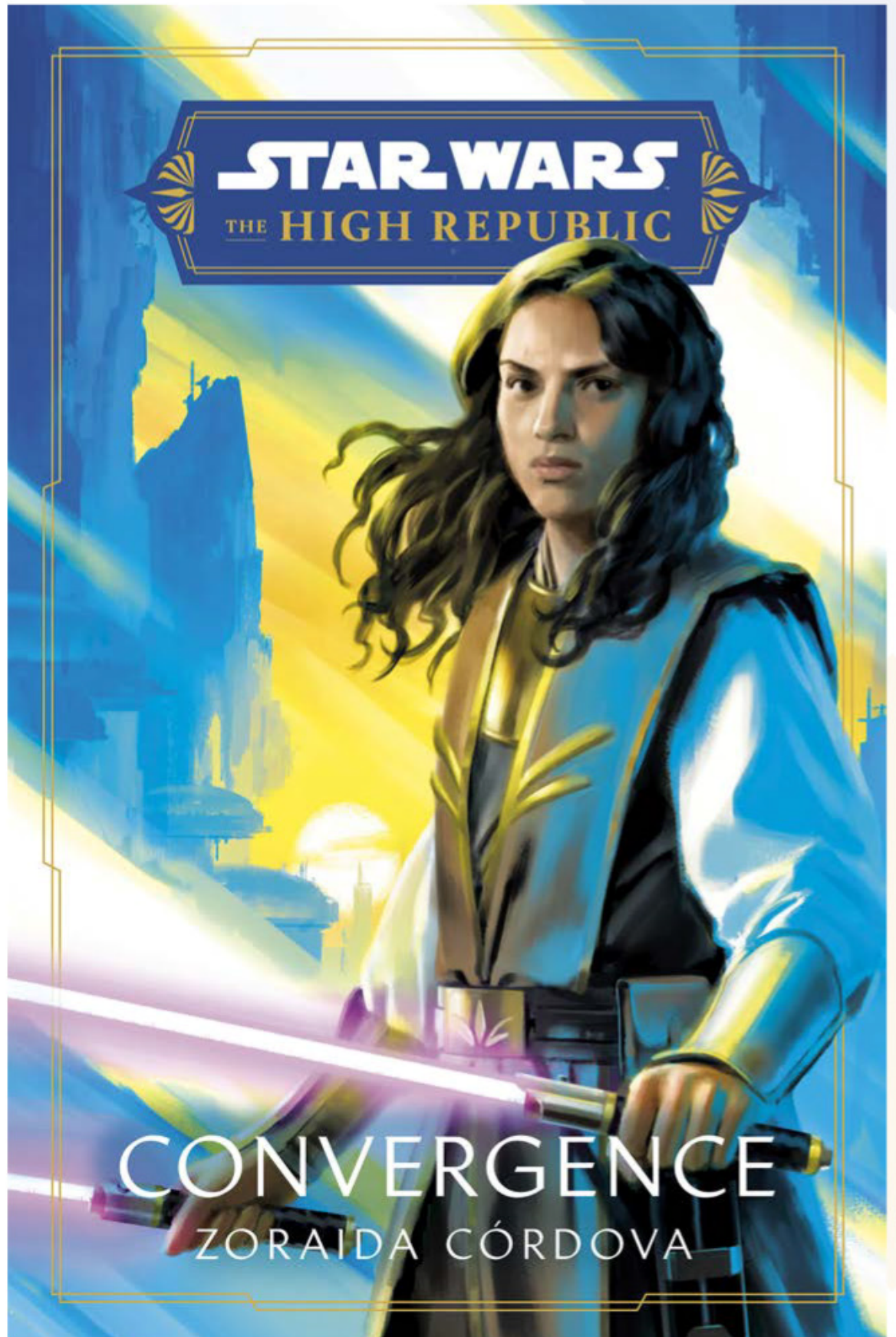
Zoraida Córdova: I first heard about it during a convention where they began teasing Project Luminous. This great endeavor, it was so exciting.

Tessa Gratton: Justina Ireland and I are really good friends, and I first heard about it from her. I think she had a really hard time not telling me anything about it anytime sooner because she knew I'd been a *Star Wars* fan for my whole life.

George Mann: It's a very similar story for me. I was with my friend Cavan Scott at San Diego Comic-Con the night he was invited to take part in the initiative, but he wasn't allowed to tell me anything about it. Later, I'd get these little video calls from him, saying "I'm at Skywalker Ranch. I can't tell you what we're talking about, but *I'm at Skywalker Ranch!* And I'm bringing back a pen!"

How did you find out you were going to be a part of *The High Republic* writing team?

TG: Justina told me she wanted to write her Phase II book with me. I really can't say much about the



02

story itself, but it really hits a lot of my favorite things to write about as a YA author.

ZC: I'd missed an initial email from Lucasfilm Publishing, and eventually spoke to Mike Siglain about writing an adult novel. I had a feeling of what I wanted the book to be, but I didn't know who the main characters were yet. My story includes all of my favorite things about *Star*

01 (Opposite page) Zoraida Córdova, Tessa Gratton, Lydia Kang, and George Mann.

02 *Convergence*, by Zoraida Córdova, published by Del Rey and on sale November 15.

Wars: action, romance, and the push and pull between the things you can't have and the things you can. That eternal battle between good and evil that *Star Wars* really is.

GM: I'd been asked to write a story that tied into the High Republic for a special edition of *Dark Legends* (a short-story anthology published by Disney Lucasfilm Press in 2020). So, even before I'd read Charles





► Soule's book, I'd been able to read the 200 page High Republic bible that outlines what they were doing with the first tranche of stories. And then the requests to write some more kept rolling in, with another story for *Life Day Treasury* as well as other children's books.

I had no hesitation at any point in the process. Definitely not.

LK: My agent called asking if I'd like to work on the High Republic, and after getting over the shock my initial thought was the same as I'd had when they asked me to write a short story for one of the *From a Certain Point of View* anthologies, which was, "I can't do that!"

03



It was such a huge honor I was overwhelmed, and really hesitant. And both times my husband said, "You need to just stop now and hit the 'yes' button."

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05



03 Tessa Gratton contributed a short story to the *Star Wars: Stories of Jedi and Sith* anthology.

04 *Myths & Fables* by George Mann.

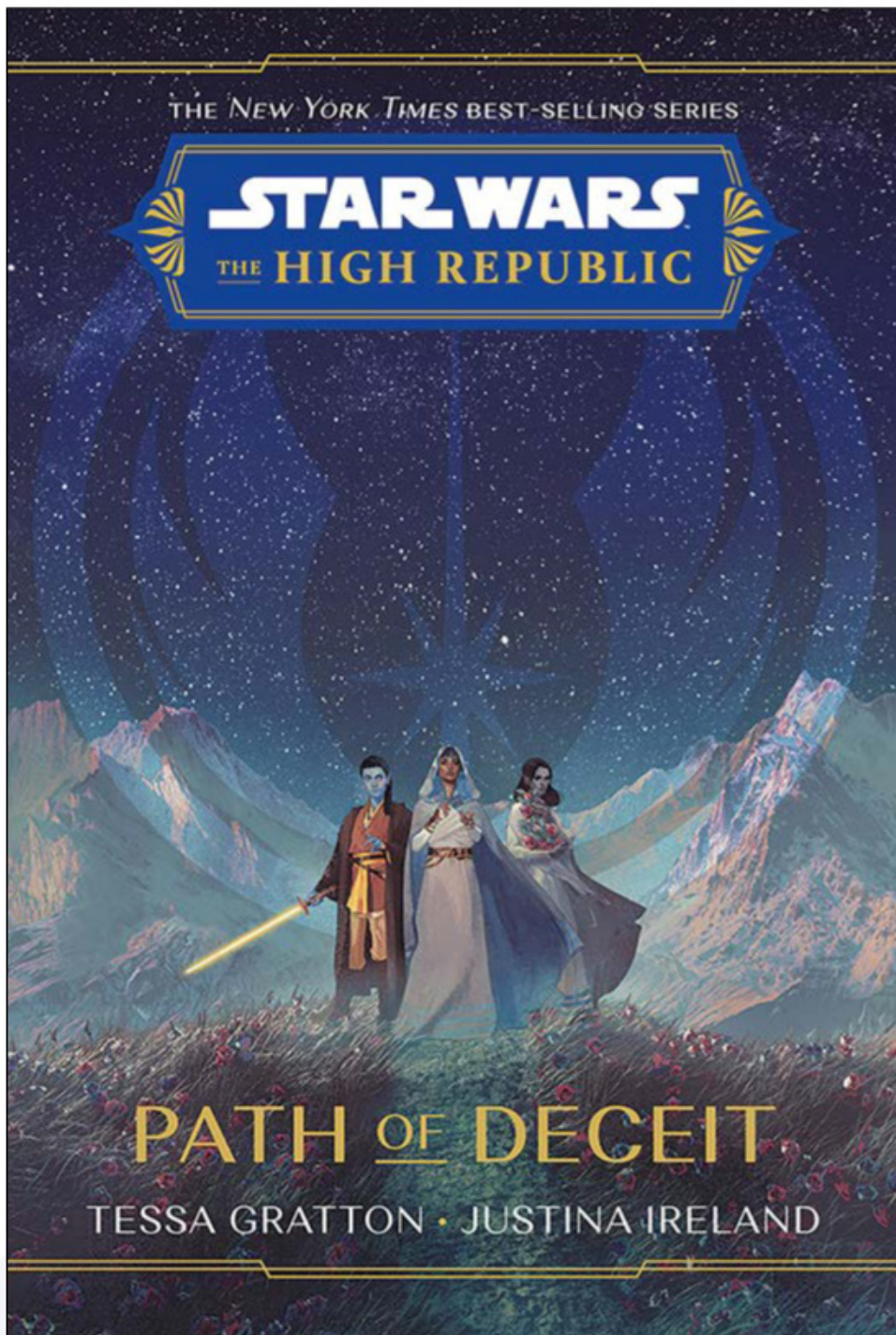
05 Zoraida Córdova's *Galaxy's Edge* novel, *A Crash of Fate*.

06 *Path of Deceit* by Tessa Gratton and Justina Ireland, published by Disney Lucasfilm Press and on sale October 4.

You've all written at least one other *Star Wars* story. Can you talk about how your work on *The High Republic* has differed from those previous projects?

TG: I wrote my tale for *Stories of Jedi and Sith* before I wrote anything for *The High Republic*. The publisher wanted me to dip my toes into the galaxy with a short story before throwing me into the deep end of a *The High Republic* novel. And I'm really glad they did. Pitching the idea for the short story was a very different experience. I had to work much harder on *The High Republic* pitch because I had to know exactly what the novel was going to be.

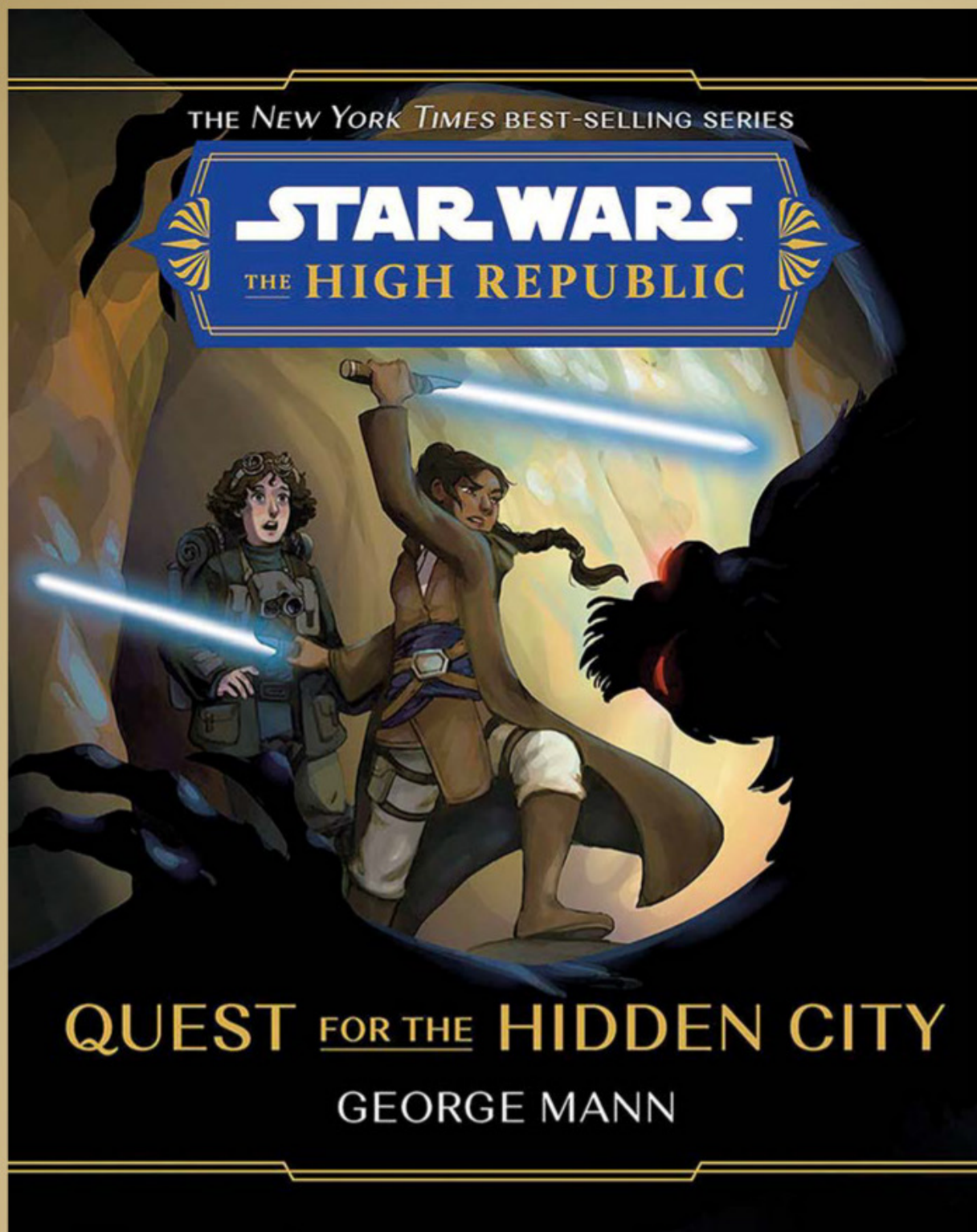
ZC: My experience writing *Star Wars: Galaxy's Edge: A Crash of Fate* was quite similar to writing for *The High Republic*, because it tied into the larger narrative of the theme park. I learned about Batuu



06

"We've been given a whole new sandbox to work in with both Galaxy's Edge and the High Republic era. There's so much more to play with."
Zoraida Córdova





READING THE HIGH REPUBLIC

The new authors reflect on their initial experiences of *The High Republic* as readers and reveal their favorite Phase I characters and storylines.

Zoraida: I read Phase I in chronological order, starting with *Light of the Jedi*. For me, the highlight was the storyline between Elzar Mann, Avar Kriss, and Stellan Gios. That little love-triangle-that's-not-really-a-love-triangle, but is. I became deeply invested in that. And Elzar Mann is my favorite character. He is a gentleman and a scholar. I love him so much.

Lydia: I read the three adult novels one after the other, and then delved into the YA books, then the middle-grade stories. I loved Reath Silas in Claudia Grays' book, *Into the Dark*. He just loves being in libraries and researching things. He's sort of reluctant to be out there where things are scary. I thought, "Oh, I get him. He's like me." And I want to give a shout out to Geode, who's maybe one of my absolute favorite characters of all time.

Tessa: I've been reading them in order, but I've been like that my whole life. I couldn't read them out of order, it would just ruin my entire experience. I'm a YA writer at heart so the YA books are my favorites. I really loved *Out of the Shadows* by Justina Ireland. I enjoyed all of the hyperspace science and how things work, and I loved the main character, Silvestri Yarrow. I also really liked Xylan Graf. He is sort of a bad guy, but I'm very interested in the Graf family's history and what they'd been doing.

George: I think what Daniel José Older did with the Padawan team in the IDW *The High Republic Adventures* comics was so cute, and the relationship between Keeve Trennis and Sskeer in the Marvel comics was fantastically done. Watching Keeve evolve from a freshly minted Knight to this fully fledged, fully capable character was a great journey. I think they are probably my favorite team.

in the same way that I have been learning about the Quest of the Jedi phase, through massive documents packed with character profiles. We've been given a whole new sandbox to work in with both Galaxy's Edge and the High Republic era. There's so much more to play with. **GM:** With the myths and legends stuff I've written, it was very open-ended in that those were the legends that were told *within* the *Star Wars* galaxy, so I had all this flexibility to tell these wild stories and be really creative with them. I'd assumed that *The High*

07 *Quest For The Hidden City* by George Mann. Published by Disney Lucasfilm Press and on sale November 1.

Republic experience was going to be the opposite of that because there was already this weight of existing material with all the Phase I books, but actually it wasn't. Yes, there was a lot to bear in mind and you had to get the characterizations right, but there was still a huge amount of room in which to add your own voice to the story, to add something new to the worlds we've been developing, and what you want to do with the characters.

LK: I remember watching everyone doing their thing and trying to figure out how I was going to piece my project





08



PHASE II : NOVEL RELEASE DATES

Path of Deceit

Writers: Tessa Gratton and Justina Ireland
Disney Lucasfilm Press, Young Adult novel
On sale: October 4, 2022

Quest for the Hidden City

Writer: George Mann
Disney Lucasfilm Press, Middle Grade novel
On sale: November 1, 2022

Convergence

Writer: Zoraida Córdova
Del Rey, Adult novel
On sale: November 15, 2022

The Battle of Jedha

Writer: George Mann
Del Rey, Audio original
On sale: January 3, 2023

Quest for Planet X

Writer: Tessa Gratton
Disney Lucasfilm Press, Middle Grade novel
On sale: April 4, 2023

Cataclysm

Writer: Lydia Kang
Del Rey, Adult novel
On sale: April 4, 2023

Path of Vengeance

Writer: Cavan Scott
Disney Lucasfilm Press, Young Adult novel
On sale: May 2, 2023

“Working with everybody on *The High Republic* team has been so wonderful.”

Lydia Kang

Phase II of *The High Republic* is set 150 years before Phase I. Did you find that step back in time challenging?

GM: I’m always looking for angles where I can add something interesting to *Star Wars*, how I can give something back to it, so my driver with Quest for the Jedi was very much to create new characters. I knew where the galaxy was heading, the direction of travel for the Republic and where the novel was going to end up, but that still left huge amounts of room to tell new stories.

TG: I find it really exciting. Before I start writing anything, I need to know where it ends. In this case we know where characters are and where the Republic is 150 years after our stories. So, in a lot of ways, we have a shape that we are filling out. It’s sort of a foundation that we’ve been building.

ZC: One of the exciting challenges as a writer has been understanding what was happening in the galaxy at that point. So, if I wanted to put in an Easter egg, I had to consider if this or that planet been discovered by the Republic yet? It’s exploratory writing as much as it is anything, because you don’t know what you can’t do until you’ve written it.

LK: I’m fascinated by how things change over time in the history of the *Star Wars* galaxy. One of the things I found really freeing and exciting about this time period was that, knowing where everything

► together. It was mind-blowingly different to juggle all those different storylines, where everything was super woven together. It was really intimidating. When I wrote “The Right-Hand Man” for the anthology, I got over my fear of writing it through my work as a physician. I wrote it from the perspective of a health care professional, like the medical

droid from *The Empire Strikes Back* (1980), 2-1B; since it was a language I was familiar with, I knew I could do that. Jumping from something that was very comfortable to this has been a huge transition, but it’s been fantastic. And working with everybody on *The High Republic* team has been so wonderful.

08 Cover for *The Battle for Jedha*, an audio original book, written by George Mann.





was going to be 150 years from now, we were able to take a step back and ask, “Well, how are things different?” For example, the politics and the Jedi are not the same, and we really got to sink our teeth into that and question how those differences might have shaped our characters and stories.

Why do you think that *The High Republic* project has resonated with so many *Star Wars* fans?

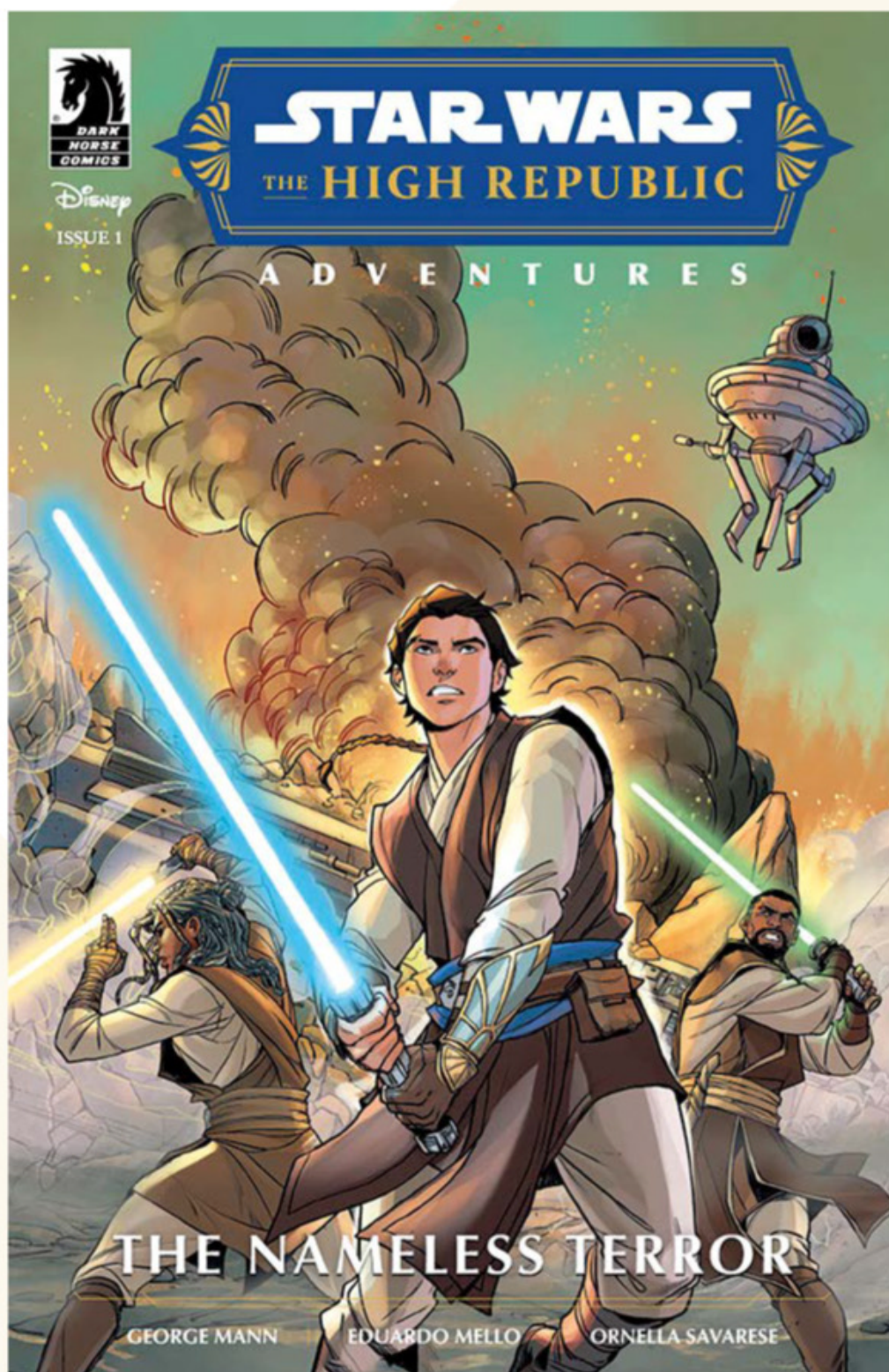
ZC: Because it has expanded the galaxy in such a way that there are

still so many things to discover. Even though there are familiar archetypes that everybody loves, it feels new. And there’s so much to anchor into and to root for.

TG: *The High Republic* is doing so much work with the Jedi in particular. The Jedi are extremely specific in the movies—we know what they think they are. What we’re answering is the question of how they got that way and how the Jedi remained so important for so long? That seems like a fundamental question that the saga has been

“We’re trying to tell a new cycle of stories that gives you a perspective on the Jedi and the Force in a way that you don’t get from the movies.”

George Mann



09 *The Nameless Terror* from Dark Horse comics is a miniseries written by George Mann with art by Eduardo Mello. Issue #1 cover by Ornella Savarese.

asking for a long time. *The High Republic* is answering that question.

LK: It makes sense that *Star Wars* should go in this direction. We’ve already had so many stories building on the lore of the movies, fleshing out this huge, huge galaxy across big chunks of time. Now we have *The High Republic*—the prequel to the prequels: it’s different, yet very familiar.

GM: One of the things I love about *Star Wars* is that it’s like a myth for the modern age. If you think of *Star Wars* as Homer’s *The Odyssey*, what we’re working on is *The Iliad*. It’s another mythic cycle within the same framework, telling an earlier story that sheds light on one we already know. I think *Rogue One: A Star Wars Story* (2016) is a brilliant example of where that happens in the movies, and for me *Rogue One* makes *A New Hope* (1977) even better. That’s what we’re trying to do with Phase II of *The High Republic*. We’re trying to tell a new cycle of stories that gives you a perspective on the Jedi and the Force in a way that you don’t get from the movies, but still feels as though it’s part of that galaxy. That’s the attraction for me as a fan going into *The High Republic*. 🕒





STAR WARS THE BOOK OF BOBA FETT

COMPANION

Long assumed dead, swallowed whole by the almighty Sarlacc in *Star Wars: Return of the Jedi*, it seemed like Boba Fett's fate was sealed—until the grizzled visage of the bounty hunter was briefly revealed in Season Two of *The Mandalorian*! *Star Wars Insider* revisits *The Book of Boba Fett*, the Disney+ series that documented the character's journey from mercenary to respected leader.

WORDS: AMY RATCLIFFE

The *Book of Boba Fett* (2021) followed the titular bounty hunter as he established himself as the daimyo of Tatooine, using flashbacks to fill

the gaps between his ignominious fate in *Return of the Jedi* (1983) and unexpected resurgence in *The Mandalorian* (2019-present).

Now that some time has passed since the series aired, we can examine *The Book of Boba Fett* from a different perspective, rather than in the order events played out on screen. To best explore how Fett himself evolved over the course of the show, we'll look at each of its three main story arcs in turn, which,

in the grand tradition of *Star Wars* storytelling, can be seen as a trilogy of its own.

Recovering in a bacta tank from the devastating physical impact of spending an unspecified amount of time in the digestive tract of the Sarlacc, Fett experienced vivid dreams of his escape from certain death. Through these, we learned how he scrambled for survival, using every resource at his disposal to blast his way out of the beast and into the unforgiving glare of Tatooine's twin suns. The subsequent events told us not only how Fett survived and what happened next, but also showed us how those experiences fundamentally changed him. ►



REBIRTH

- 01 Badly injured, Fett had to fight his way out of the Sarlacc's belly.
- 02 Tusken Raiders captured Fett and used him to scavenge for black melons in the desert.
- 03 Fett led the Tuskens on a raid against a Pyke Syndicate spice shipment.
- 04 Saving a Tusken child from an attacking Tatooine sand beast gained Fett the respect of the tribe's leader. Concept art by Christian Alzmann.

Exhausted by the trauma of his ordeal with the Sarlacc, Fett lay unconscious in the desert. Utterly vulnerable to desert predators, Jawas stripped the beskar armor from his body in the night and left him for dead. Tusken Raiders discovered the dehydrated Boba Fett sometime later and took him captive. Their intentions for Fett, beyond using him as manual labor, were not entirely clear, but the legendary bounty hunter would surely have perished in the arid planet's scorching wastelands if they hadn't found him.

As Fett spent more time with the Tuskens, he observed them; he asked questions and tried to learn more. He saw a community, built on the strenuous nature of surviving on the planet they inhabited, with a respected hierarchy and strong emotional bonds. It was nothing like the life he himself had lived.

Boba Fett was born in a different era, during a war that consumed the galaxy. He lost his father at a young age, killed by a Jedi, and his desire for revenge drove the orphaned boy to survive. For a time, the ambitious youth found a family of sorts within a bounty hunter gang,



but as he grew older, he worked alone. Like most individuals in his trade, Fett led a solitary existence, moving from one job to the next. Yet with the Tuskens, he began to recognize a place where he could belong, and he started cooperating instead of trying to escape.

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His physical strength played a role; Fett helped procure black melons, a staple food in Tusken culture, and protected a Tusken child from a Tatooine sand beast. These acts earned Fett their respect. When Boba became aware of the Pyke Syndicate's spice operations on Tatooine and how the criminals were killing Tuskens at will, he helped the tribe take decisive action. The bounty hunter taught the Tuskens how to use outsider technology and equipment such as speeder bikes so they could stand on a more equal footing with their enemies. Any skepticism of the foreign vehicles and techniques was outweighed by the desire to defend their desert home from the Pykes and their illicit



THE TREE

As part of his initiation into the Tusken Raider tribe, Boba Fett was gifted with an innocuous-looking lizard that the Tusken chief explained was a guide. The creature launched itself into Fett's nostril and induced a hallucinatory experience in which Boba saw aspects of his former life—the roiling seascape of Kamino, his armor, and the Sarlacc's stomach. The vision culminated in the limbs of a Tatooine wortwood tree wrapping themselves around the armored Fett. But what did it all mean?

A number of Indigenous Earth cultures participate in vision quests as rites of passage, sometimes focusing on younger members (usually male) as they attain adulthood, and sometimes for the purpose of gaining courage or seeking favor from the spirits. Trees are symbols of guidance, unity, and sacrifice in some cultures and religions, and the imagery was certainly apt for this turning point in Boba Fett's life. In *The Empire Strikes Back* (1980), Luke Skywalker had his own vision of Darth Vader while in the roots of a tree infused with the dark side on Dagobah. He would later learn that Vader was his father. Did the tree in Fett's vision imply that he was not alone but part of something bigger, or that his destiny could take many different paths? It is open to interpretation.



trade. After Fett successfully stopped a Pyke repulsor train and demanded a toll for any further use of Tusken lands, the Tusken Raiders accepted him into their tribe. It was an honor he happily embraced, fully immersing himself in their traditions and way of life. At long last, he had found his place in the galaxy. He had found a family, a home.

The Pyke Syndicate had other ideas. Boba Fett showed his commitment to this new life by paying the local Pyke leader a visit in Mos Eisley. But even as he demanded they respect and pay the Tuskens for utilizing the land that had been theirs since the oceans of Tatooine dried, the Pykes were exacting a devastating revenge on the Tusken tribe, slaughtering them all and leaving evidence to shift the blame onto a local Nikto gang, the Kintan Striders. When Fett stumbled into the burning encampment, he found himself in a familiar territory—lost, alone, and angry.

05 Returning from Mos Eisley, Fett discovered his new tribe had been brutally wiped out.

06 Fett attacked the Kintan Striders, believing they were behind the slaughter of his Tusken tribe. Concept art by Ryan Church.



THE BATTLE FOR MOS ESPA



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08 Boba Fett and Fennec Shand combined forces to recover Fett's ship and take out Bib Fortuna.

09 The Pyke's duplicity over their previous deal didn't sit well with Fett. His only option to defend the people of Mos Espa was to go to war with the Syndicate.

Boba Fett found a new place in the galaxy, and almost as quickly, he lost it after the Pykes coordinated the attack on the Tusken. He went from joining a tribe to wandering Tatooine's desert alone, with only his bantha for company. The pair spent an unknown amount of time leading a nomadic life together. Fett seemingly scouted near Jabba's palace regularly, seeing if it was feasible for him to overcome the guards to take back his customized *Firespray-31*-class attack craft. He was unable to find a safe way in and felt too vulnerable without his armor. Beaten, lost, and once again on his own, Fett and his bantha led a quiet life in the sands until Fett spotted a fateful flare.



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The light in the desert's sky led Boba and his steed to an unconscious woman who had been left for dead with a critical wound. Recognizing her as the master assassin Fennec Shand, Fett saw a potential ally. He took the injured assassin to a Mos Eisley mod parlor and paid the price for an artist known as the Modifier to work on Fennec. Using intricate cybernetics, he saved her from what should have been a lethal shot to the gut.

Boba explained his goal of exacting revenge upon Jabba for double-crossing him and how he needed Shand's assistance to accomplish it. Cynical of a bounty hunter changing their fate, Fennec agreed, somewhat reluctantly, to help Fett, as a

DIN DJARIN'S JOURNEY

When we last saw Din Djarin, the Mandalorian had set aside the Way to remove his helmet and look his foundling, Grogu, in the eyes before sending the child to follow his destiny with the Jedi Luke Skywalker. Trying to find his path back to his fellow Mandalorians and the Way after the incident on Nevarro, Djarin tracked his Mandalorian tribe

to their hideout. The Armorer related the Darksaber's history and the events of "The Night of a Thousand Tears," after which Djarin admitted he had not followed the Way. His tribe immediately shunned him.

Meanwhile, on the planet Ossus, Grogu similarly struggled with following his destiny. Luke trained the youth, but Grogu's

heart didn't seem to be in it. After Djarin left a gift for his friend, Luke gave the youngling a choice: reject it and continue training or accept Djarin's gift and leave. Grogu chose to depart and find Din Djarin, the being who had rescued him and taken care of him.

Though the galaxy presented both the Mandalorian and the



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foundling with set paths, both chose to diverge; and in doing so, they came back together to help another who had made his own way: Boba Fett.



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way to repay him for saving her life. After successfully extracting Fett's ship from Jabba's palace, which Bib Fortuna had taken over, Boba and Fennec formed an alliance. They took care of his loose ends, and Fennec supported Fett's goals of taking over Jabba's seat.

Boba was tired of the way other crime syndicates had been running their operations and weary of being at the mercy of employers whose idiocy was likely to get Fett, Fennec, and others like them killed. In becoming the new daimyo of Tatooine, Fett saw an opportunity to do better. He would be well positioned to take on the Pyke ►

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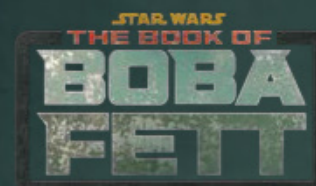


- 10 Cad Bane, an old foe of Fett's, was on the Pyke's payroll.
- 11 Cobb Vanth, Marshal of Freetown, was gunned down by Cad Bane after he confronted members of the Pyke Syndicate.



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- 12 Grogu faced a difficult decision set by Jedi Master Luke Skywalker.
- 13 Din Djarin attempted to visit Grogu before returning to Tatooine to help Boba Fett.



EPISODE BY EPISODE

Chapter 1: "Stranger in a Strange Land"

Directed by Robert Rodriguez
Written by Jon Favreau
Premiered: December 29, 2021

Boba Fett works with Fennec Shand to secure Jabba's empire and recalls his escape from the Sarlacc and his time with the Tusken Raiders who captured him.

Chapter 2: "The Tribes of Tatooine"

Directed by Steph Green
Written by Jon Favreau
Premiered: January 5, 2022

Jabba's cousins send the Wookiee bounty hunter Krrsantan to kill Boba Fett and pave the way for them to lead on Tatooine. Fett's memories show the Pyke Syndicate's influence on the desert planet.

Chapter 3: "The Streets of Mos Espa"

Directed by Robert Rodriguez
Written by Jon Favreau
Premiered: January 12, 2022

Boba Fett and the Twins learn the mayor of Mos Espa promised Jabba's territory to the Pyke Syndicate, a group Fett and the Tuskens had problems with in the past.

Chapter 4: "The Gathering Storm"

Directed by Kevin Tancharoen
Written by Jon Favreau
Premiered: January 19, 2022

Boba Fett remembers discovering Fennec Shand dying in the desert and getting her help to take Jabba's throne. In the present, Fett calls a meeting with Mos Espa's crime bosses.



15 Allies from across Tatooine joined Fett in a final battle against the Pykes on the streets of Mos Espa.

16 Even the diminutive Grogu played his part in the battle, calming Fett's raging rancor.

► Syndicate and to stop the spice trade from causing additional harm to the innocent citizens of the planet—innocents like his Tusken family. After working for a number of foolish and cruel beings around the galaxy, Boba knew he would approach his rule with less of an iron fist and more of an open hand. He didn't want to head a thoughtless crime syndicate that would oppress others. Boba Fett wanted those he worked with to have a say in their own destiny.

Based on the number of allies who came to Mos Espa to help Boba Fett make a stand against the Pykes and other crime families, Boba Fett's approach to being daimyo was successful. 🙌

CHANGED MAN

From a youth seeking revenge for his father's death to a hardened bounty hunter, Boba Fett's fierce reputation didn't include mercy. He ran a syndicate of bounty hunters from a young age, became a reliable hired-gun for Jabba the Hutt, and hunted down Luke Skywalker at the behest of Darth Vader. Fett didn't care who he worked for as long as he got paid. Yet after cheating certain death within the belly of the Sarlacc and finding a new place in the galaxy among the Tuskens of Tatooine, the bounty hunter was a changed man.

After getting back his precious armor, and removing Bib Fortuna from Jabba's throne, Fett seemed to look upon the galaxy differently.

Despite Fennec Shand's recommendations to be ruthless, Fett established a different approach as soon as he claimed the position of daimyo. He didn't want to rule

with fear. Instead, the former bounty hunter preferred to rule with respect and with a mind towards building a community. Boba Fett shed layers of hardness and coldness and showed mercy where Jabba would have thrown whatever the problem was into his rancor pit and moved on. Perhaps changed by his experiences in Tatooine's desert, Fett's magnanimous attitude led him to hire a group of modified humans, called the Mods, who were stealing water because the water-monger was overpricing it and exploiting those in need. Fett also kept Jabba's Gamorrean guards and gave the mercenary Krrsantan work, even though the Wookiee had tried to assassinate him.

Instead of leaving a trail of bodies, Fett created opportunities. And every time he offered an outstretched hand of mercy, it ultimately benefited him in the war against the Pykes.



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EPISODE BY EPISODE

Chapter 5:

"Return of the Mandalorian"

Directed by Bryce Dallas Howard

Written by Jon Favreau

Premiered: January 26, 2022

The Mandalorian locates the survivors of his covert and fights to keep the Darksaber. Din Djarin travels to Tatooine to replace his ship and agrees to help Fennec Shand and Boba Fett.

Chapter 6:

"From the Desert Comes a Stranger"

Directed by Dave Filoni

Written by Jon Favreau and Dave Filoni

Premiered: February 2, 2022

While Din Djarin leaves Tatooine to visit Grogu, Cobb Vanth defends Freetown from spice runners. Vanth agrees to help Boba Fett until Cad Bane, working for the Pykes, threatens his town.

Chapter 7:

"In the Name of Honor"

Directed by Robert Rodriguez

Written by Jon Favreau

Premiered: February 9, 2022

War unfolds in the streets of Mos Espa as Boba Fett and his ragtag allies try to defend his territory from the Pykes and the other crime families.



Two
Xbox Series S
consoles to
give away!

Play or Play Not!

Win a LEGO® *Star Wars*: The Skywalker Saga custom Xbox Series S console

Adventure and excitement may be things that a Jedi does not crave, but fans of *Star Wars* and videogames are always on the lookout for thrilling ways to re-experience the saga that has captivated generations.

To celebrate the ongoing success of LEGO® *Star Wars*: The Skywalker Saga, Xbox and Lucasfilm have teamed up to create a series of special-edition Xbox Series S consoles and controllers inspired by the LEGO-themed action-adventure game, and *Star Wars Insider* has two of them to give away!

Each of the uniquely decorated units has been designed to feature the signature colors and cool imagery of

beloved characters from the *Star Wars* galaxy—namely Jedi Master Yoda and the ever reliable astromech R2-D2—while offering a next-generation gaming experience with high-definition resolution and blistering-fast speeds thanks to cutting-edge processing power. The completely digital design is disc free, and instead contains a huge, built-in solid-state drive to store your favorite downloaded games.

To be in with a chance of winning one of two incredible LEGO® *Star Wars*: The Skywalker Saga special edition Xbox Series S consoles, just send us the correct answer to the following tricky *Star Wars* trivia question:

What type of hyperdrive generator did Qui-Gon Jinn win from Watto in *The Phantom Menace*?

- A) T-16
- B) T-14
- C) T-4-2

Send your entry marked "PLAY OR PLAY NOT!" via email to insidercomp@titanemail.com (or by mail to the address printed on page 3) by November 23, 2022. Remember to include your mailing address. Terms and conditions are available at titan-comics.com.
May the Force be with you!



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REBUILDING A SAGA, BRICK BY BRICK

THE MAKING OF



STAR WARS™

THE SKYWALKER SAGA

Senior producer James Burgon and senior story and dialog writer James Pugh at TT Games talk to *Star Wars Insider* about reimagining the epic Skywalker movie saga into the most ambitious LEGO® *Star Wars* videogame ever made.

WORDS: JORDAN MAISON

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ames Burgon got his big break in videogames as a quality-assurance tester for Electronic Arts

back in 2006, and he has worked in the gaming industry ever since, spending the bulk of his career at TT Games, which he joined in 2008. Over the years, Burgon has had the chance to work on a number of iconic LEGO titles, such as LEGO *Indiana Jones*, but serving

as senior producer on LEGO *Star Wars: The Skywalker Saga* was the stuff of childhood dreams.

"My earliest memory of *Star Wars* is of a Chewbacca action figure being given to me by a family friend. I think I was about four, and Chewie quickly became my favorite," remembers Burgon, for whom *Star Wars* toys, rather than the films, provided the impetus for a life-long passion for the saga. "I also have a fond memory of my uncle being mortified when ▶



“We started on this journey with
an immensely ambitious vision of a
love-letter to LEGO® *Star Wars*.”
James Burgon, senior producer, TT Games



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► I ripped a *Star Wars* action figure out of its packaging rather than keeping it as a collector's item. I was six! (*laughs*). I don't think I actually saw the first film until I was around seven, when I sat down one weekend and watched it with my father. Much like the Death Star in *A New Hope* (1977), I was blown away and my love for *Star Wars* blossomed from there."

A keen gamer in his youth, having spent long hours playing *Star Wars Chess* on a PC (among other *Star Wars* videogame titles), it was perhaps inevitable that Burgon would gravitate towards the industry as a career. Consequently, he has made the most of his chance to play in the galaxy far, far away throughout the development of the latest *LEGO Star Wars* videogame. "Being able to build the fantastic, diverse planets that exist in the *Star Wars* galaxy, and working so closely

with Lucasfilm Games on fleshing out those planets—some of which we had only briefly glimpsed on film—has been a dream come true for a fan like myself," he says.

The Big Buildup

Formally revealed at E3 2019, *The Skywalker Saga* was initially slated to arrive in 2020. The ambitious game seemed well on track, with the company offering lengthy gameplay demos to press at E3, while LEGO sets featuring codes to use within the game were already hitting shelves when the COVID-19 pandemic happened.

Even without a global catastrophe to contend with, a game on the scale of *The Skywalker Saga* presented challenges enough, as Burgon explains. "We started on

01 *A New Hope* (1977) reimagined in LEGO form.

02 Chewbacca and Wicket W. Warwick are among the many playable characters available in the game.

03 Anakin Skywalker and Mace Windu in the *Attack of the Clones* (2002) section of the game.

04 Relive every duel in *LEGO Star Wars: The Skywalker Saga*.

05 A new game engine has improved vehicle dynamics over previous games.

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this journey with an immensely ambitious vision of a love-letter to *LEGO Star Wars*," he says. That love letter would include the creation of a completely new game engine; something the developers knew would be necessary from the outset. "Pretty much from day one, we knew this game would require an overhaul of our previous tech," says Burgon. "Our faithful old game engine had served us well across an amazing back catalog of titles, but with a game as big and ambitious as *The Skywalker Saga* it was imperative we revamped and updated our technology.

"Additionally, with a seismic shift in console gaming occurring as we were in the planning stages, we wanted an engine that could make the most of

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the next-generation consoles that were on their way, but also do the game justice on lower-spec consoles too. It was an incredible task and a herculean effort from an immensely talented team of passionate people, and we're very proud of what we managed to achieve."

Between development of a brand-new engine and the raging pandemic, Burgon and the other developers knew their initial release hopes wouldn't work. "Even with our fantastic team on the case it was clear we simply needed more time to make our vision a reality," Burgon admits. "It was imperative that we gave ourselves that time to focus on and finish the LEGO *Star Wars* experience we had initially set out to do so many forest moons ago!"

The extended development period gave the team time to polish the revamped mechanics, which allowed for significant changes to combat, flight, and how characters interacted with the new open-world aspects of the game. "The core mechanics of our game went through a ton of refinement—from melee combos to space combat to lightsaber duels—based on user testing feedback and initial player experience," Burgon explains. "Having more time on this project helped us immensely with improving these mechanics and making them feel even better than ever."

What did make the final cut was Mumble Mode, a feature that

harks back to the earliest LEGO *Star Wars* games where character dialogue was, well.... mumbled! "Mumble Mode was implemented off the back of public demand following our reveal at E3 2019," Burgon says. "When fans started asking about it, we realized we just *had* to include it. It's a perfect nod to where we started from!"

Putting Pieces Together

Over the years, there have been certain things players have come to expect from LEGO videogames. The challenge for The Skywalker Saga team became how to expand on those elements without losing the essence of the previous games fans had adored. The humor that LEGO titles have used to reimagine familiar stories is a major reason the games have been so successful, and there's a consistency to the gags and storytelling, so how

did the developers go about maintaining that tone?

"We undertook a huge amount of research prior to starting the project, and we never really stopped researching," says James Pugh, the story and dialog writer for The Skywalker Saga. "It was key that we knew the films inside out and were familiar with the original games. Then, when we all came together to figure out how we were going to retell these stories, we were armed with that knowledge fresh in our minds. Once we were in production, it was all about consistent communication and script meetings," Pugh continues. "Getting together, sharing the jokes we were writing, and being aware of what other people were working on so we could help establish long-running gags while discussing ideas for parodying key moments. The most important thing was that

06 Every movie from the nine-part Skywalker saga is playable in the game.

07 Rey and Kylo Ren face off in *The Last Jedi* (2017) levels.

08 How well will you fare driving a damaged AT-ST with Finn and Rose?

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THE SACRED TEXTS

LEGO® *Star Wars*: The Skywalker Saga is filled to the brim with Easter eggs and fun references. Story writer James Pugh shares how the team kept up with 45 years of lore to ensure fun jokes that fans of all ages (and from all eras) would be able to enjoy.

"Everyone on the team had their favorite corner of *Star Wars* that they wanted to include, so the Easter eggs came from all over the studio," says Pugh. "I really wanted to reference every facet of *Star Wars*: the films, the animated shows, the comics, the old novels, other videogames, the theme park attractions, all of it. I did my best to keep the lore accurate, and I made sure the dialogue was always authentic and in-character, but as the studio was full of *Star Wars* fans and everyone cared so passionately about authenticity, we trusted each other's diligence in ensuring everything felt like '*Star Wars*.' We were also really lucky to work with the guys at Lucasfilm, who were our last line of defense to ensure everything in the game felt authentic."

As for exactly how many in-jokes and Easter eggs exist within the game? "It would be such a gargantuan task to catalog. I think it would probably be impossible!" Pugh concedes.



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collaboration. If everyone had worked on their little part of the game and kept it to themselves, it wouldn't have felt as authentic or been as funny."

One of the biggest hurdles in developing the story for The Skywalker Saga stemmed from the fact that seven out of the nine movies had already been retold in previous games. Telling those stories again

required achieving a delicate equilibrium, as Pugh explains.

"We wanted to make sure this felt like a new game

09 Even the game's bantha's are rendered in LEGO form.

10 The Bad Batch join The Skywalker Saga in a DLC pack.

and wasn't just the same levels from the previous games in higher resolution," says Pugh. "That being said, there are iconic moments in the films that demand to be played, so we had to find a balance between what fresh angles we could take and what we felt was essential. The designers had a strong idea on how they felt the films could work from a gameplay perspective. They shared that with the narrative team members to ensure we didn't miss anything. Those discussions were really important in laying the foundations, but things were constantly evolving. We were all aware of what fans wanted to see because we're fans too! So that was our line in the sand; if we wanted to see something in the game ourselves, then there was a good chance other fans would too."

Pugh emphasizes the team effort that went into creating the game's story and how the collaborative process made it all work. "The cutscene directors were amazing at what they did," Pugh says. "The writing team came up with jokes, ideas, and structure, but the cutscene directors spent such a long time analyzing every shot from the films to recreate them. It really added a level of authenticity to the game, which we could then build upon with our LEGO aesthetic and silliness."



Got It Where It Counts

As console capability has improved over the decades, so too has the ability to make LEGO games more immersive. With *The Skywalker Saga*, TT Games took things to an entirely new level. Among its realistic landscapes and environments, practically every object and vehicle in the game was constructed using virtual LEGO bricks—not just made to look like LEGO, but actual models one could build in the real world. The scale of such an undertaking seems daunting, especially considering they had to develop many models from scratch. “We had a team of very talented LEGO Master Builders at the studio who tackled anything that didn’t exist as a real-world LEGO set,” Burgon explains. “Using digital tools, and sometimes physical LEGO bricks, they mocked-up prototypes and then built final models.”

Those models were then reviewed by the official *Star Wars* set designers at The LEGO Group’s HQ in Billund, Denmark. “Having that relationship was fantastic for us, as we aimed to create the most authentic LEGO experience possible,” says Burgon. “We pride ourselves on being 1-to-1 with the LEGO system. All our models could be rebuilt at home

11 Ahsoka Tano appears in the game as part of an upcoming DLC release.

12 Further DLC packs include playable characters such as Din Djarin and Grogu.



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“If we wanted to see something in the game ourselves, then there was a good chance other fans would too.”

James Pugh, senior story and dialog writer, TT Games

out of real LEGO bricks—even the capital ships we built at scale!”

Exploring the impressive maps in the game is made even more fun thanks to an incredibly large roster of playable *Star Wars* characters.

The game boasts well over 400 playable minifigures, thanks in part to the number of DLC character packs released after it’s launch.

“With such an extensive back catalog of aliens and minifigs at our disposal, we had to make some tough choices over which characters to include, but we’re thrilled with how many rich and diverse characters were in the game for players,” says Burgon. “We noticed many fans wanted Rebel Friend to make a return, so that was a must-have! Our initial vision was to create the ultimate LEGO *Star Wars* sandbox, incorporating all the famous planets, being able to fly between them in any ship you wanted, and play as any character you’ve ever dreamed of. I think it’s safe to say we achieved that, and we’re all immensely proud of the end result.” 🙌

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“It’s rare to have a new main character that has to be designed from scratch.”

WARREN FU: ENVISAGING GRIEVOUS

The creative force behind the design for General Grievous on how *Star Wars* was just the first chapter of an incredible career in visual storytelling.

WORDS: JAMES FLOYD

W

arren Fu has made his mark on the short-form video world, from award-winning commercials

to award-winning music videos, with some of his clients including such powerhouses as Adidas, PlayStation, Taco Bell, and Samsung. However, his trailblazing career began in the art department at Industrial Light & Magic on the *Star Wars* prequels. *Insider* recently chatted with Fu to learn about his amazing journey from art assistant to film director.

Star Wars Insider: How did you become part of the *Star Wars* moviemaking process?

Warren Fu: I started at Industrial Light & Magic as an art department intern during my last semester at UC Berkeley. I was making photocopies, doing research, and organizing art from *Men in Black* (1997) into binders. When postproduction on *The Phantom Menace* (1999) began, I was hired as a full-time production assistant. Visual effects art director, David Nakabayashi (aka “Nak”) was the first to believe in me, giving me small assignments, like the



display graphics for Darth Maul’s binoculars. It was a big moment for me when I saw that binocular shot on the big screen during dailies and George Lucas approved it. I went on to do more on *The Phantom Menace*, designing display screens and storyboarding. I also worked on a few matte paintings on that film, earning my first credit as a concept artist. Nak ended up being like a big brother, a friend, and a mentor throughout my time at ILM.

A big turning point in my Lucasfilm career was seeing Doug Chiang around ILM doing review sessions. A lot of artists I knew in my classes were quiet, shy types, but Doug was this confident artist and leader that was George’s right-hand man in creating the visual language of the new trilogy. He had a calm, yet assertive way of

01 “Droid General and henchmen” Concept sketch by Warren Fu.

02 Warren Fu at work at Skywalker Ranch. (Photo by Feng Zhu).

02

- communicating. You respected him and worked hard because he knew exactly what he was talking about. The most important thing I learned from Doug was that you don't have to be intimidating or mean to be a strong leader. Seeing that he was a successful Taiwanese American with experiences similar to mine also really inspired me.

You became more involved in the sequel, *Attack of the Clones* (2002). How did that come about?

I wanted to be on Doug Chiang's design team at Skywalker Ranch when *Attack of the Clones* started pre-production, so after hours I studied the work of the artists in the JAK art department, like Iain McCaig and Jay Schuster. I kept practicing and improving, constantly asking myself if my

work was good enough to sit alongside theirs, and fortunately Doug called me to join his team for a few months.

I tried to contain my excitement on the first day when I saw him working on his concept for the Republic gunship. I designed some droids for Dex's Diner, including the waitress droid, who later became the host on the updated *Star Tours* ride.

Then I went back to ILM and worked on *A.I. Artificial Intelligence* (2001) before returning to Skywalker Ranch for pre-production on *Revenge of the Sith* (2005).

Because I was involved from early on, I got to design a wide variety of things, from environments, characters, and spaceships, to even a few outfits for Padmé.

I'm happy to see that one of my clone starfighter designs that George approved, but wasn't used

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03 Mustafar duel concept art by Warren Fu for *Revenge of the Sith*.

in the movie, is now the Jedi Vector in *The High Republic*.

How did you find working at the famous Skywalker Ranch?

That was something I will never forget. The art department was on the third floor across from the animatics team. We formed such a strong friendship and bond working together, not to mention sharing countless absurd inside jokes. George's office was on the second floor, and he'd come upstairs for a weekly Friday meeting, where we'd present artwork and he'd approve the ones he liked with his infamous "OK" or "FABULOSO" stamps.

Even lunchtime in the Main House dining room was special. You'd sometimes see George a table away having some discussions with other notable directors. He really fulfilled his vision for Skywalker Ranch not only as a place for making his films, but a place where other

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04 Fu's "Republic Clone Sky Fighter" concept later became the High Republic era's Jedi Vector craft.

05 A costume Fu originally designed for Padmé was instead worn by background character Sheltay Retrac.

06 "Vader's Construction." Concept art by Warren Fu.

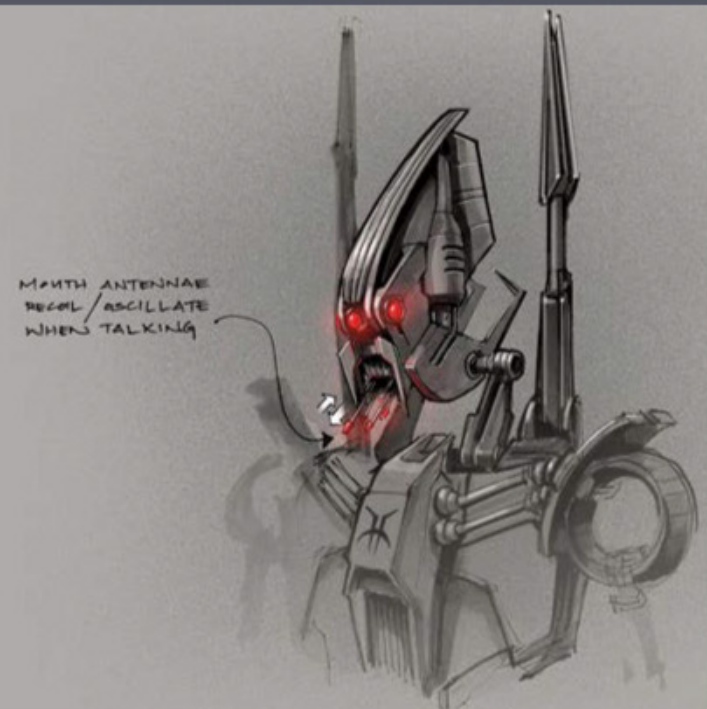
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“I can’t believe some of the amazing talent that visited Skywalker Ranch during my time there.”

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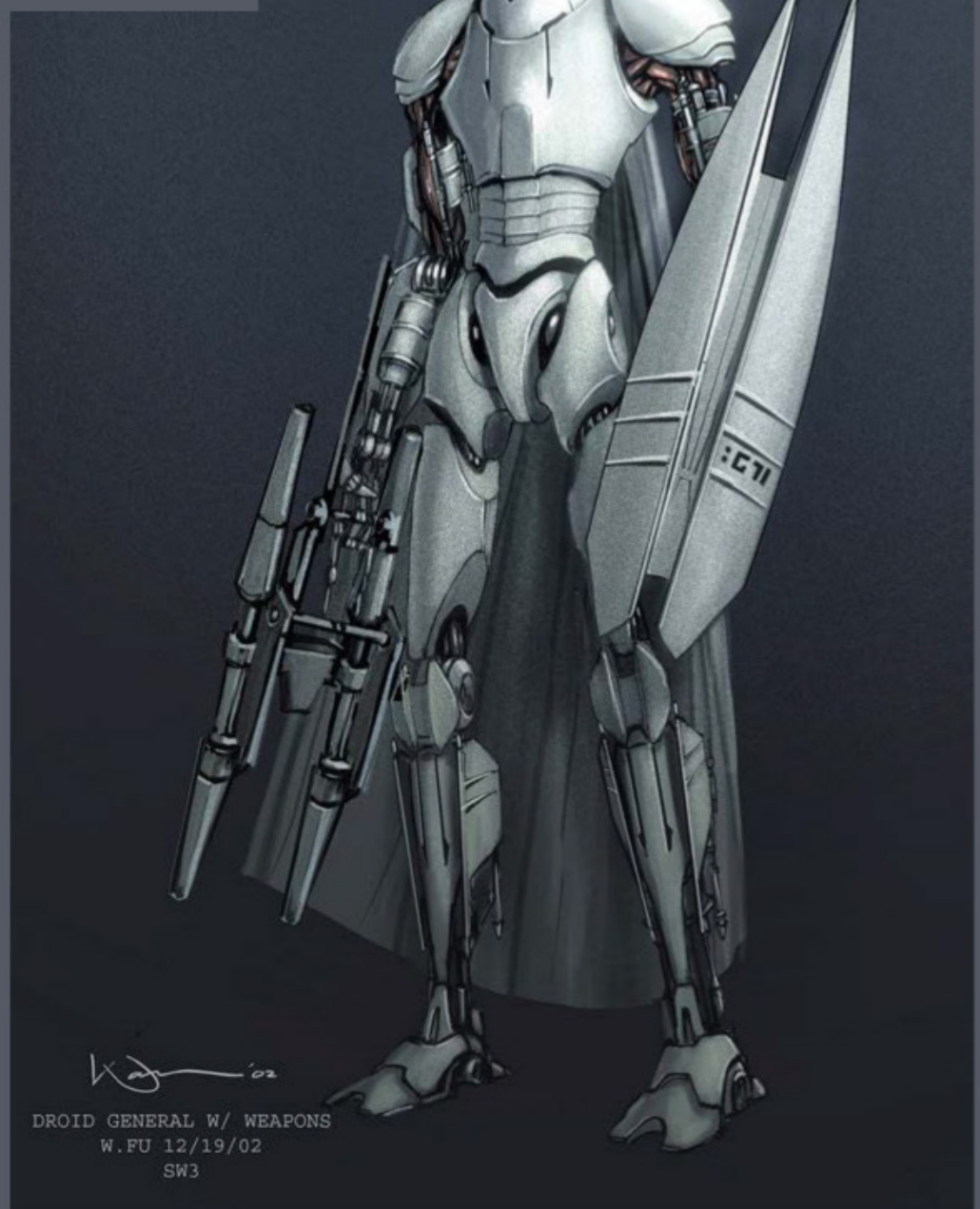
filmmakers could discuss, collaborate, and showcase their work. I can’t believe some of the amazing talent that visited Skywalker Ranch during my time there, like Francis Ford Coppola, Ang Lee, Ron Fricke, Moebius, Chuck Jones, Ralph McQuarrie, and Syd Mead.

Tell us about creating General Grievous.

There was an air of excitement when George came upstairs one day and told us there was a new bad guy, a droid general. It’s rare to have a new main character that has to be designed from scratch. The entire art department went all out that week, pulling late-nighters to create designs George might respond to.

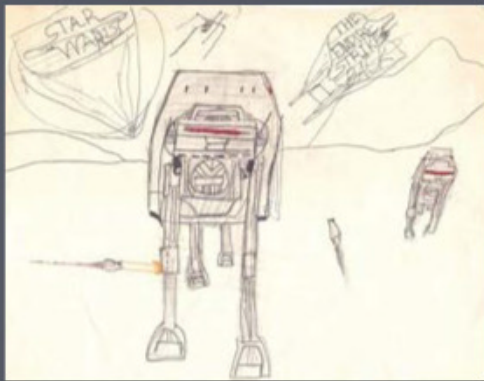
Legend has it that Nilo Rodis-Jamero got the idea for Boba Fett’s ship from the San Rafael streetlamps. In that spirit, I drew on unexpected ideas from everyday objects. A spray bottle inspired my first passes at interesting heads. Those designs weren’t picked, but George gravitated towards another of my designs, which ended up being the MagnaGuards. Looking back, I think the MagnaGuard face was subconsciously influenced by the Tusken Raiders. George liked that general direction, so I made them the henchmen and started on a new face for their leader.

- 07 Fu’s initial concept for General Grievous’ head was based on the cap of a spray bottle.
- 08 Another early Fu concept for the droid general was repurposed into the design for the MagnaGuards.
- 09 “Droid General with Weapons.” Concept art by Warren Fu.



I did thumbnail sketches for the head, and one that started to feel right was a skull-like mask with vertical lines above his eyes, like a mime; mantis mandibles; and a nautilus-like segmented back of the head. As I worked,

Ryan Church called out from his desk, “Do a droid with alien eyes, we’ve never seen that before.” It wasn’t quite feeling “*Star Wars*-y” enough, so I threw the stabilizers from Jabba’s desert skiff on the sides, and that made it pretty



FABULOSO!

"I was too young to watch the first *Star Wars* movie when it came out, so I remember the first movie I ever really wanted to see was *The Empire Strikes Back*," says Warren Fu. "I think Carrie Fisher was my first crush. I wasn't able to see the movie in the theater, so I watched it on VHS. The shot where we saw the AT-ATs through the macrobinoculars was such a game-changing 'Wow!' moment for me, so my first *Star Wars* drawing was of that scene."

Having converted his childhood passion into a burgeoning career as an artist at ILM, Fu had one ambition that went unchecked for the longest time. "In all my years of putting *Star Wars* art under my belt, I had never received a Fabuloso stamp from George, not even for my first General Grievous concept art," he recalls. "But on one of the last Friday review meetings for *Revenge of the Sith*, everyone in the art department team brought in our childhood *Star Wars* drawings and presented them to George. He chuckled, pulled out his stamp... and I finally got my 'Fabuloso!'"

damned cool. My gut told me this looks like "a thing." And by "a thing," I mean something that feels like you've somehow known it even though you haven't seen it before.

I pictured Grievous to be completely mute, creating an intimidating presence with an unflinching stare, so I refined the mask more, giving it a creepy Michael Myers vibe (the iconic

villain from the 1978 horror movie, *Halloween*).

One thing I'm terrible at is mechanical details. I can design things that look good but figuring out the details of how things work is not my strength. So, after I designed Grievous' head, I just threw a big white cloak on him to hide the body. Once George gave his stamp of approval on the overall direction, I tried working out what his body would look like, giving him a shield and blasters. They didn't end up going in this direction for his body, but a cool action figure was made from that design.

What is your proudest accomplishment from your time at Lucasfilm?

One of my favorite projects at ILM was *A.I. Artificial Intelligence*. I got to be on set with Steven Spielberg and Kathleen Kennedy during shooting. Between setups, I presented designs for Rouge City and the secretary robot. After some initially lukewarm responses from Steven, it was the ultimate rush to see him excited when I finally nailed the design. You could really see the childlike excitement in him, which is something I hope to preserve as I get older.

Sharing office space with Chris Baker, the storyboard

10 Warren Fu directing a Dua Lipa music video (Photo: Lauren Leekley).



artist who collaborated directly with Kubrick, was a huge honor. Kubrick is such a huge influence on me, so to help to finish a project he started was an unbelievable experience.

How did you move from designing at Lucasfilm to directing music videos and commercials?

Honestly, Lucasfilm wasn't just a job; it was the ultimate film school. I learned so much there. Iain McCaig gave me a crash course in storyboarding, which is a great foundation for directing. I picked up the importance of simple silhouettes and iconic designs from Doug Chiang. I worked with model shop legends like Steve Gawley, Lorne Peterson, and Grant Imahara to understand the practical side of building models and filming them with motion-control rigs. Mark Malabuyo taught me graphic design, and his influence has informed the way I incorporate design into my work.

While I was still working at Lucasfilm, I freelanced designing album-cover art, and I worked with the singer Aaliyah on what became her final album. Her team asked me to do the illustration for a limited-edition cover, and they loved it so much they asked me to direct a commercial in the same style. That became my first directing job, and I got the amazing Robert Valley to be lead animation director. When the commercial aired during the MTV awards, I knew I wanted to continue directing.

From there, my career solidified through a chain reaction of events. I pitched an unsolicited music video idea to The Strokes, and

"Lucasfilm wasn't just a job; it was the ultimate film school."

I did my first video for “You Only Live Once.” Mark Ronson noticed my work and I directed the “Bang Bang Bang” promo video for him. Then my producer told me that Daft Punk loved the Mark Ronson video and they wanted to meet to discuss directing their music video for *Tron: Legacy* (2010)!

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Video frames and photographs courtesy of Warren Fu



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Working with Daft Punk and joining their Daft Arts creative team was like a second film school for me. They were obsessed with traditional analogue techniques, so when they asked me to do the handwritten logo for their *Random Access Memories* album cover, they told me not to do it digitally. They wanted to see the paper that I drew it on as proof. At home, I have an entire ream of paper with those three words written out repeatedly until it was right. For the commercials for the album, they insisted that the logo be printed on glass and shot on 65mm film using vintage lens filters. I thought this was overkill but kept that to myself. Then the footage came back, and I couldn't believe how beautiful it looked. The imperfections of the film, the way the light interacted with the celluloid to create colorful flares could not have been done digitally. So, while I love using new technologies in filmmaking, I always seek opportunities to incorporate traditional methods because of my experiences with them.

Looking back, the design aspect of *Star Wars* is what inspired me

11 Warren Fu directed The Stroke's "Ode to the Mets" music video.

12 Cover art and logo designed by Warren Fu for the Daft Punk album *Random Access Memories*.

13 Fu has also directed music videos for Daft Punk, among others.

14 Warren Fu.

to start drawing. As a kid, I had *The Empire Strikes Back Sketchbook*. Later in life, when I had the opportunity to meet George Lucas and see how he worked, it made me want to direct films. I loved how he'd study paintings and draw inspiration from history. One afternoon he came up with a stack of old books with paintings flagged and he said something like, "This is not for any scene in particular, I just like these paintings and I wanted to share them

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with you guys." His ability and opportunity to collaborate with actors, musicians, artists, designers, editors seemed like the ultimate dream job. On top of that, the positive values that he ingrained in the youth while entertaining us is immeasurable. Those experiences not only inform what I want to do as a filmmaker, but also as a person. It would be a dream to come full circle back to *Star Wars* and direct an episode or two of one of the new TV series.

What do you see as the key components of directing?

So many directors come from different backgrounds: writing, theater, photography, choreography, and art. But what every director needs is a vision for the project and a burning passion to see it to fruition. Everything else boils down to the art of communication, and how to convey your vision to all the people involved. It's very different from a concept painting you create on your own, where everything really starts and ends with you. Directing is a collaborative art form, and while you need to stay true to your vision and the big picture, you also need to be open to ideas. Early on I tended to be a bit of a micromanager; but as I've matured as a director, I know when to trust others and listen with an open mind.

What is overwhelming and beautiful about directing is that you are never done learning. There is so much to absorb in every field, from art to literature to science to technology and philosophy, that make you a better filmmaker. 🙌



The cackling court jester of Jabba the Hutt's palace was one of the most memorable creatures to inhabit the gangster's lair, so much so that his Kowakian monkey-lizard species has made cameos in several spin-offs since, including *The Mandalorian* (2019-present). *Star Wars Insider* uncovers new crumbs of history behind Salacious' ascent to global notoriety.

WORDS: BRANDON WAINERDI



abba the Hutt may have been the slug in charge, but his court jester, the Kowakian monkey-lizard Salacious B. Crumb, has taken on a cackling life of his own.

Originally crafted by sculptor Tony McVey in the Industrial Light & Magic creature shop, Crumb journeyed overseas to London's Elstree Studios for his big break in *Star Wars: Return of the Jedi* (1983), where puppeteer Tim Rose brought him to life. Back in America, Crumb's shrill and iconic laugh was recorded by Mark Dodson, at the time a newcomer to the voice-acting scene.

Star Wars Insider recently spoke to McVey, Rose, and Dodson to discover how they brought the vile (yet somehow lovable) creature to life.

***Star Wars Insider:* How did you become involved with *Star Wars*?**

Tony McVey: I'd been working for a year on *The Dark Crystal* (1982) but wasn't going to be involved so much once they'd started filming, so I'd decided to look for work elsewhere with a friend I'd made on the movie named Mike McCormick. Mike had done amazing work on the Skeksis armor.

We decided to go to America to see if we could find work in Los Angeles. We were there for a week, visiting various workshops, including the place where they were making the incredible creatures for John Carpenter's *The Thing* (1982). Eventually, we drove up to Northern California to visit Industrial Light & Magic. I had called ahead and spoken with Phil Tippett, who was gearing up the shop to begin work on *Jedi*, and he'd said, "Yeah, why don't you come on by? We'll show you what we're doing." ►

RETURN OF THE JESTER

THE STORY OF SALACIOUS B. CRUMB

01 Ralph McQuarrie art featuring Salacious Crumb that appeared in the *Jabba's Palace Pop-up Book* released in 1995.

02 The infamous Salacious Crumb in position on Jabba's throne in *Return of the Jedi* (1983).

03 The Salacious Crumb puppet prior to painting.

► Mike and I were interviewed by Phil, along with Dave Carson and Tom St. Amand. They'd heard of me because I had worked for Ray Harryhausen on *Sinbad and the Eye of the Tiger* (1977), and it was that connection that got us through ILM's front door. All the folks at ILM were huge fans of Harryhausen, and they'd all wanted to work for him but never had the chance. The only reason I'd done so was because his name was listed in the phonebook, and I had literally called him up looking for a job. A week later, we were working on *Jedi*.

Tim Rose: I got my part on *Jedi* because Mike McCormick broke his arm. He'd been testing out a very early version of Sy Snootles, which he had built on a raised rostrum as a

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"I was shy, so I didn't talk to her a lot personally, but Salacious and Carrie got along very well."

Tim Rose,
Crumb's puppeteer



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classic marionette, operated by strings from underneath. But he'd lost his balance and fallen off the rostrum, and his injury meant he couldn't work on the movie, so he called me up to take his place in the creature shop.

Mark Dodson: I'd set out to be a film director, and went to Los Angeles in 1978, right out of high school. When I heard Lucasfilm was moving north to Marin County, I decided that was my chance. They were looking for laborers and carpenters when they were building Skywalker Ranch, so I thought maybe I could get in that way. Then, if a position opened up in production, I would be right there.

I started as a laborer at the Kerner Company in San Rafael, which was where ILM was based, and helped build the sound facility. Eventually, I was made an apprentice carpenter, but I was still waiting for an opening. I would joke around with the rest of the crew while I was working, doing voices for fun. Everyone told me that Ben Burtt was always looking for new sounds and I should let him know that I was pretty good at voices. So, when I ran into Ben at one of the holiday parties, I did and he offered me an audition.

04



04 Members of the ILM creature shop practicing with the Sy Snootles puppet. The incomplete Salacious Crumb puppet can be seen in the background.

05 The insatiable Salacious B. Crumb.

06 Puppeteer Tim Rose rehearsing with Salacious Crumb.

I went to San Anselmo and my first reading for him was for *E.T. The Extra-Terrestrial* (1982). I was disappointed when I didn't get the job, of course, but Ben said that I'd done a great job and he would keep bringing me in until the perfect opportunity presented itself.

What was the initial design process for Salacious Crumb?

TM: One day, Phil took me to the side and told me we needed an incidental character to go with one of the background aliens that Mike and I had sculpted, who later became Ephant Mon. Salacious was initially supposed to be his pet. He was going to sit on his arm, like a pirate with his parrot.

I went home that night and did a little sketch on a piece of paper, which was a cross between a parrot and a monkey. I brought it in the next day, showed Phil, and he said, "Okay, make that." And that was it. He was just a background character, so I didn't even bother giving him ▶



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07 Salacious Crumb was never far from Jabba the Hutt in *Return of the Jedi*.



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► moving eyelids, or eyeballs, or anything of that level of sophistication. He was just an open-and-shut puppet. It was no big deal.

For such a simple puppet, there is so much life in him. How did Crumb's characterization come together?

TR: I went to George Lucas, and I said, "George, what do you want me to do with this character?" He looked at me said, "Well, I want you to puppeteer it!" I looked up what the word "salacious" meant in a dictionary, and it was pretty seedy, so I thought, "Okay, salacious by name... salacious by nature." That was also when I decided I'd make him the rancor monster's cheerleader.

What was it like performing as Salacious Crumb on set?

TR: Because he was just a hand puppet, I could pick him up and walk around as I rehearsed, and I would entertain the crew. The more people who believed he was alive, the more it meant that I was getting it right. I knew I was doing a good job when people started talking back to the puppet. They treated him as a living character on set.



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08 Kowakian
09 monkey-lizards
10 have cropped up in animated form in *Star Wars: Galaxy of Creatures* (2021), *Resistance* (2018-2020), and *The Clone Wars* (2008-2020).

"What I was really saying was, 'Give me back my cheese!'"

**Mark Dodson,
Crumb's voice**

My favorite moments in that process were with Carrie Fisher, who was sitting next to me throughout the shoot. I was shy, so I didn't talk to her a lot personally, but *Salacious* and Carrie got along very well. The puppet allowed aspects of my own personality to shine through.

Mark, how did you hit upon Crumb's voice, and that salacious laugh?

MD: Ben Burt had initially brought me in to audition for Admiral Ackbar, and I was nervous to the point that I was physically shaking. I was holding the script and my hand was shaking so much that I couldn't read my lines. I started pacing, drank a little iced tea, and walked away from the mic. But then I started screaming and cackling, waving the script around to get all the nerves out.

Once I'd calmed down and stopped shaking, Ben came out from behind his sound desk and said, "Give me the script." I thought, "Oh, no, I've offended Ben Burt. I'll never work in this town again!" But he said, "Forget Admiral Ackbar. I have the *perfect* creature for you."

When you recorded the voice, had you seen what Salacious Crumb looked like?

MD: I didn't get to see him, but he was described





B FOR...?

Tim Rose explains how Salacious B. Crumb gained his middle initial.

"When I'd finish working in the shop for the day, I would go into the back room and set up a little video camera to practice with Salacious," says Tim Rose, the puppeteer who animated Jabba the Hutt's monkey-lizard sidekick. "I felt that if I was going to be given this opportunity to puppeteer Salacious, I wanted to be really good. I would rehearse by messing around saying things like, 'Hello out there in TV land! Salacious B. Crumb, here!' The reason I added the 'B' was because of the characters in classic Hanna-Barbera cartoons, who all seemed to have three-part names. So, he became 'Salacious B. Crumb,' strictly for my own amusement. It just felt like he needed something *more*."



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"Crumb has popped up in my life several times, without me ever expecting it!"

**Tony McVey,
Crumb's sculptor**

to me as a little creature that was part bird, part rat, and part monkey. I was told that we needed a lot of laughs and cackles.

Ben gave me some situations that I could react to: "You're out in the desert. There's a big castle, and you're sneaking through the desert. You sneak into the castle. There's a giant sleeping and there's a piece of cheese. And you want his cheese. Go steal the cheese."

We did this exercise for about 30 minutes, and I cackled my way through reactions for all of them. The scene where Salacious gets zapped by R2-D2 and goes up to the rafters? What I was really saying was, "Give me back my cheese!"

It was a welcome surprise to spot some Kowakian monkey-lizards during the first episode of *The Mandalorian*. How did that come about?

TM: Crumb has popped up in my life several times, without me ever expecting it! Doug Chiang asked me to make a new puppet version for the show because they had already filmed the one roasting on a spit and wanted another monkey-lizard in a cage to react to that. I was given about three or four weeks to make the new puppet.

Mark, Salacious Crumb also came back into your life after nearly 40 years when you voiced him for the *LEGO Star Wars: The Skywalker Saga* videogame.

What was that like?

MD: I was a little bit nervous. I'm a lot older now, so I can't hit the highs that I used to, although even back then Ben Burtt would sweeten the voice a little bit. Matthew Wood was directing the voices for the game, and he's an incredible person. We went through some initial voices, and it was all coming back to me, until he said, "Okay, now Salacious is going to speak English." I was shocked, but Matt said, "We don't really know how that's going to work, but we want him to tell some really bad jokes. Let's just try it and see what happens."

I did it with a little bit of a Brooklyn attitude and it worked. After all these years, it felt wonderful to be a small part of all this again, with this crazy monkey-lizard. It was so cool. 🍌

11 Director Dave Filoni inspecting the caged Kowakian monkey-lizard made for *The Mandalorian* (2019-present).

12 An unfortunate monkey-lizard roasts on a spit in *The Mandalorian*.

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A CERTAIN POINT OF VIEW

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



Concept art by Ryan Church.

“It seems as if almost every character in *Star Wars* has their own personal starship. To what extent is this true, and how do I get one?”
Leonard Windsor

Considering that most *Star Wars* adventures involve traveling across vast tracts of space, it makes sense that the saga’s characters would have easy access to interstellar transportation. Unfortunately, we have no insider knowledge as to how one might acquire a personal starship in our galactic neighborhood, but we can look at the types of vehicles that were an everyday feature of life in the galaxy far, far away.

While many prominent figures operated their own space-faring vessels, most ordinary citizens had to get around by other means. Anakin Skywalker and Padmé Amidala traveled to Naboo incognito aboard a public transport, for example; and on one occasion, even the independently minded Din Djarin was forced to book a seat on a commercial flight from the Glavis Ringworld to Tatooine—a mode of transport Obi-Wan Kenobi had previously used to leave the sandy planet. Kenobi later sought to charter a smuggling ship to take himself and Luke Skywalker to Alderaan, which brings us to a certain privately owned starship.

Capital Ships

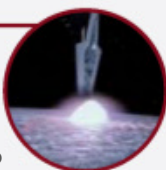
Tantive IV

An Alderaanian vessel that served at Leia Organa’s behest, the *Tantive IV* escaped the Battle of Scarif with the stolen Death Star plans. Later captured by Darth Vader’s forces above Tatooine, the starship eventually became part of the Resistance fleet that sought to stop Emperor Palpatine’s Sith revival at Exegol.



Executor

Darth Vader took the Super Star Destroyer *Executor* as his personal flagship in the wake of the Battle of Yavin, using the massive vessel to track the rebels to Hoth and Bespin. The *Executor* succumbed to a rebel attack during the Battle of Endor, and collided with the second Death Star.



Imperial Light Cruiser

Moff Gideon’s *Arquitens*-class Imperial light cruiser acted as a base of operations for the calculating officer. Small yet powerful, the starship boasted an array of turbolasers, a complement of TIE fighters, and a platoon of advanced dark troopers. Nevertheless, Din Djarin and his cohorts overtook the vessel, ultimately handing it over to Bo-Katan Kryze.



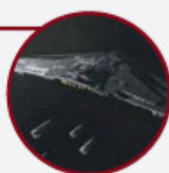


The *Millennium Falcon* gained legendary status under the guidance of Han Solo and Chewbacca, although it had previous owners, including Lando Calrissian. The *Falcon* was just one of many such ships that were commonplace in the galaxy, usually light freighters and working ships that were also home to their crews. Hera Syndulla's *Ghost* was another example of this class of privately operated vessels that could engage in a number of jobs, legal or otherwise. Similar utilitarian vessels that featured ample space for their specialist "cargos" were Jango and Boba Fett's Firespray gunship and the *Razor Crest* owned by Din Djarin.



Supremacy

At over 60 kilometers wide, the *Supremacy* was unfathomably large, big enough to house and construct the First Order's smaller *Resurgent*-class Star Destroyers within its cavernous interior. Supreme Leader Snoke used it as his personal flagship, complete with throne room and all the equipment necessary to rule the First Order.



Steadfast

Allegiant General Pryde commanded the Sith fleet at Exegol from the bridge of the *Steadfast*. Abandoned by Kylo Ren, Pryde received his orders directly from Emperor Palpatine and attempted to hold off the Resistance fleet and civilian starships that had arrived to prevent the Sith Star Destroyers from departing the planet.





► Traveling Executive Class

In contrast to these rugged, working-class vessels, the galaxy's political leaders regularly rode in lavish diplomatic ships. During her tenures as queen and senator for Naboo, Padmé Amidala traveled in a number of Naboo cruise and starships, each of which shared a sleek aesthetic.

Luxury was not confined to diplomats, as underworld bosses, arms dealers, and rogues also enjoyed treating themselves to a comfortable journey. Crimson Dawn's Dryden Vos conducted business and hosted high-class parties on his towering yacht, the *First Light*, a vessel that Qi'ra inherited upon Vos's death. War profiteering funded the purchase of the *Libertine*, a swift and sporty craft that DJ and BB-8 stole to whisk Finn and Rose Tico away from Canto Bight.

Personal starfighters were also quite prevalent in the galaxy, whether in service to official entities or maintained by individuals. Luke Skywalker was assigned an X-wing, which he flew under the call

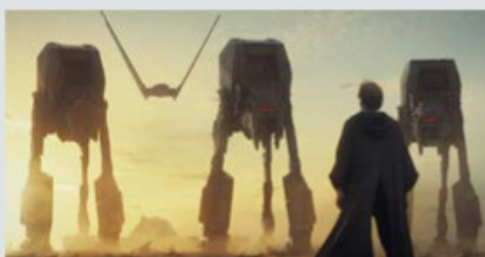
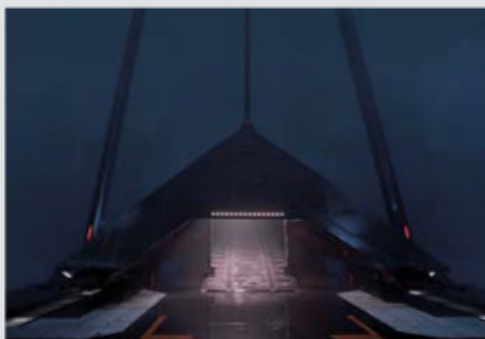
sign Red Five (a moniker that also became synonymous with the starfighter), prior to the Battle of Yavin, and he kept flying it up until his self-imposed exile on Ahch-To, before passing it on to Rey. As a bounty hunter, traveling via commercial transport was not going to be a viable option, so Din Djarin worked with Peli Motto to construct a heavily modified Naboo N-1 starfighter to replace his destroyed *Razor Crest*.

Certain individuals of power had multiple personal transports. In addition to their versatile shuttles and fearsome capital ships, Darth Vader and Kylo Ren both piloted fighters of their own. Vader destroyed a number of enemy craft while at the controls of his Advanced x1 prototype starfighter, but was one kill short of preventing the Death Star's destruction. Kylo Ren helmed two different modified TIE interceptors: one, the TIE silencer, during a strafing run on the *Raddus*, and the other, the TIE whisper, during his search for Exegol. 🖡

Space Shuttles

Although Imperial and First Order shuttles did not technically "belong" to individuals, the apparent permanence of their assignments to notable figures were an exception to that rule. Director Orson Krennic traveled in a sleek, angular *Delta*-class T-3c Imperial shuttle, which he used at his discretion. This specialized ship provided Krennic with unrestricted access to secure facilities, including the Death Star, Eadu's research station, and Scarif's shield gate.

Kylo Ren's ominous *Upsilon*-class command shuttle heralded the approach of Darth Vader's grandson at soon-to-be battlefields on several occasions, including Takodana and Crait. On arrival at the salt-encrusted planet, Kylo Ren utilized the shuttle as an observation post to command First Order walkers as they attacked the former rebel base where the last vestiges of the Resistance were holed up.



SHIP SHAPE

19 BSW4:

Padmé Amidala's Naboo Royal Cruiser was destroyed on Coruscant during an assassination attempt on the senator. Fortunately, she had secretly traveled in one of the vessel's N-1 starfighter escorts.

19 BSW4:

Senator Bail Organa used his Alderaanian consular ship to rescue Jedi Masters Yoda and Obi-Wan Kenobi in the wake of Order 66.

10 BSW4:

Piloted by Han Solo and Chewbacca, the *Millennium Falcon* completed the Kessel Run in less than 12 parsecs.

1 BSW4:

Following the Battle of Scarif, Darth Vader pursued Leia Organa's *Tantive IV* aboard his flagship, the Imperial Star Destroyer *Devastator*, capturing the smaller vessel close to Tatooine.

9 ASW4:

Hired to retrieve an asset by an Imperial client, bounty hunter Din Djarin piloted the *Razor Crest* to Arvala-7, where he found and rescued Grogu, who would become his closest friend.

34 ASW4:

While transporting dangerous rathtars on the bulk freighter *Eravana*, Han Solo and Chewbacca located and reclaimed their beloved *Millennium Falcon*.



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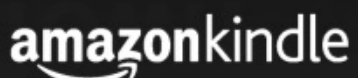
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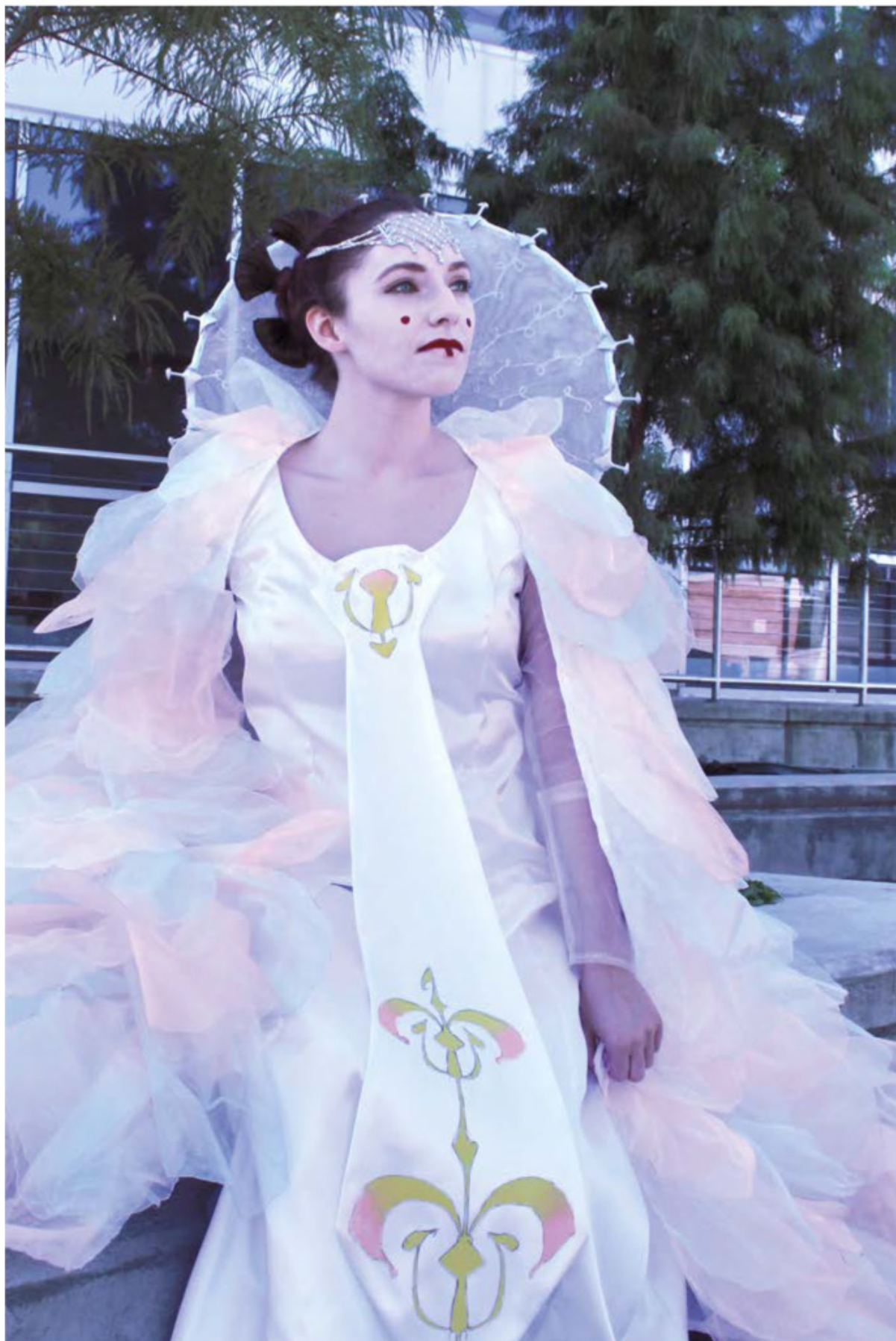
STAR WARS INSIDER WORLDWIDE

CELEBRATING THE SAGA

FROM AMIDALA TO OMEGA

Wearing *Star Wars* fandom with pride

“There are so many things to love about the *Star Wars* galaxy, so many characters and worlds. Every time you look at *Star Wars* there’s something inspiring to be found that makes me fall even more in love with the saga,” says the cosplayer who likes to be known as Commander Poptart. “There is always something new being created. It’s never ending!”



INSIDER NEEDS YOU!

We want to hear from you! Tell us about your *Star Wars* experience. What made you want to become a fan? What have you done in the name of *Star Wars*? Tell us your *Star Wars* story by sending your photos, art, and letters here:

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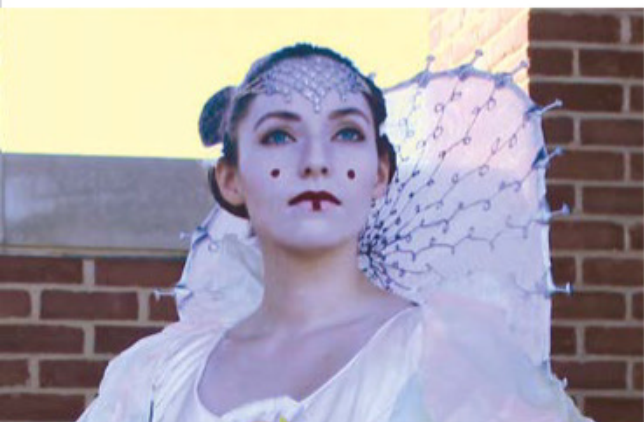
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Star Wars has had a profound impact on Poptart's outlook on life. "I don't have to worry or try to hide how much I love and enjoy *Star Wars*," she explains. "It has made me more confident to enjoy things that I am passionate about, something that I can truly dive into and have fun with. Through *Star Wars* I've met great people at fun events."

One of Commander Poptart's favorite characters to portray is Queen Amidala, specifically her look during the final celebration scene from *Star Wars: The Phantom Menace* (1999). "I thought that outfit was absolutely breathtaking when I first saw it. I found it so unique and different from all the dark and richly colored outfits that we saw her in in the rest of the movie," says Poptart. "It is my absolute favorite Queen Amidala outfit, and I knew that I had to recreate it for myself."

Commander Poptart had that same cosplay urge from the moment Omega debuted in *The Bad Batch* (2021-present). "She was so adorable and I enjoyed the simplicity of her outfit," Poptart reveals. "As the show progressed, I enjoyed Omega more and more. I loved her innocence and desire to help others, and to constantly want to learn and explore this new galaxy around her."

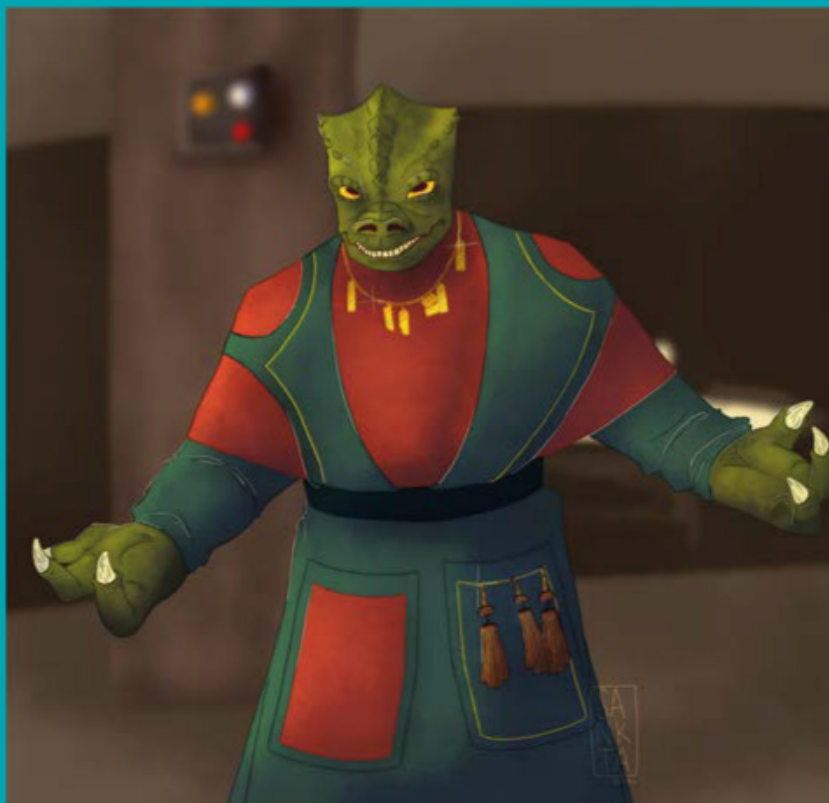


ARTISTS' ALLEY

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

01 "KI-ADI-MUNDI" AND "CHEWIE & EWOK" BY CARO

Ki-Adi-Mundi, who cautioned the Jedi Council about the Separatist offensive on Kashyyyk, stands as one of fan artist Caro's favorite Jedi, along with Plo Koon and Kit Fisto. Caro's work also depicts two more beloved characters. "I'd done two other digital art pieces of Ewoks," explains Caro, "then I came up with this idea of drawing an Ewok and Chewbacca holding hands!"



02 "DOKK STRASSI" BY TRINITY ALTER

When *The Book of Boba Fett* (2021) debuted on Disney+, Trinity Alter was immediately interested in Dokk Strassi, the Trandoshan representative who appeared at the palace to pay tribute to Boba Fett. Alter offered her own form of tribute, creating a fun piece of fan art that captured the special moment from the episode, "Stranger in a Strange Land."

BOUNTY HUNTERS

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

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TAIT FLETCHER

Paying a Visit to Paz Visla



David "Shaka" Quan poses with Tait Fletcher, who doubled for Paz Vizsla on *The Mandalorian* (2019-present).

David "Shaka" Quan's joint passions for volunteering and Funko's *Star Wars* Pops! converged at Santa Fe Comic Con, where Quan was lucky enough to be assigned as guest handler for Tait Fletcher, known to *The Mandalorian* (2019-present) fans for doubling as Paz Vizsla, sometimes known as the "Heavy Infantry Mandalorian."

Prepared to meet the "bad guy" that Fletcher has portrayed on screen in other projects, Quan was pleasantly surprised by the actor's friendly demeanor. "I got to chill out with a really humble, down-to-earth guy," confirms Quan. The aspiring stunt person was also thrilled to discover that he and Fletcher had both worked on some of the same sets.

Even an exploding pen couldn't quash the pair's convivial relationship as Fletcher attempted to sign a Paz Vizsla Pop! For Quan. "He genuinely became upset that he'd ruined my Funko Pop! box when that paint pen exploded!" says Quan. Thankfully the collectible was only enhanced by Fletcher's penmanship.



GROWING UP WITH *STAR WARS*

A Fan's Lifelong Journey with the Saga

"I became a *Star Wars* fan at an early age," says Terrance Crawford, who first enjoyed the original trilogy on VHS before spending many hours immersed in *Star Wars* spin-off novels. His *Star Wars* memories are some of his most cherished, including one made before he was even born. "My mom told me that she saw *Star Wars* in theaters so many times that the ushers would wave her through," laughs Crawford. "And honestly, I believe her."

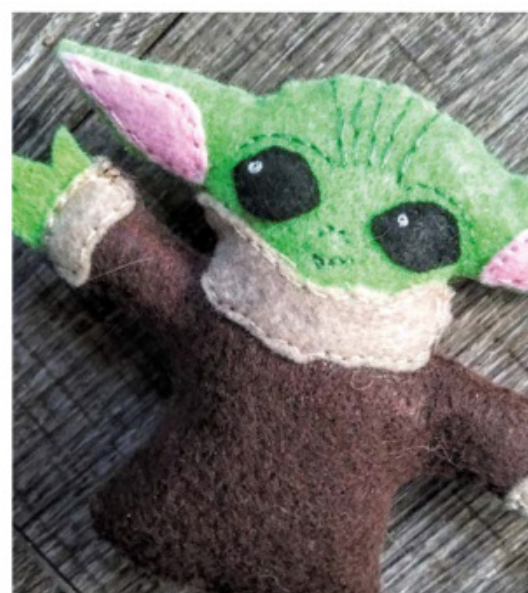
When the prequel films were released, Crawford was transfixed by exotic characters such as Jar Jar Binks, Zam Wesell, and Dexter

Jettster. "I memorized every line from *Attack of the Clones* (2002)," he says. "And I took to carrying a lightsaber made from a cardboard tube in my backpack, ready for lightsaber fights on the way home from school, of which there were more than you would think!"

After *Revenge of the Sith* (2005) came out, Crawford thought his *Star Wars* theatrical experiences were over, but a decade later he was back in line, waiting to return to the galaxy far, far away. "I stood in the pouring rain for eleven hours just to get the best seat on the day *The Force Awakens* (2015) came out." And the sequel films inspired Crawford to take up cosplaying, building an amazing Finn ensemble complete with a new lightsaber—this time made from more durable materials!

"In the five years since *The Force Awakens* reignited my love for the franchise, I've been to two *Star Wars* Celebrations, done five *Star Wars* cosplays, and spent countless hours watching the movies and shows with my friends," adds Crawford. "Because that's what *Star Wars* means to me. It's hope. It's family. And it's forever."





MAY THE FELTIE BE WITH YOU

Designing and Crafting a Whole Batch of Super Cute Grogus

Though Karissa Laurel has been a *Star Wars* fan since she was a little girl, it wasn't until after leaving college that she started making friends within the saga's welcoming fandom. "My *Star Wars* torch burned brightly but all on its own for a long time before I found my community," she reveals.

"While I don't come from a very geeky family, I do come from a pretty creative and crafty one," says Laurel, who started making felties—embroidered felt embellishments that can be used as patches, ornaments, and more—after stumbling upon a craft book with patterns for making feltie zombies. They were a hit with her friends one

Christmas, and she soon started designing her own patterns. As a huge fan of *The Mandalorian* (2019-present), and of Grogu especially, Laurel realized that the small, cute critter would translate perfectly to the felt craft format. "I could picture him in my head but converting him into a feltie creature was a lot harder than I'd expected," she recalls. "My first attempt resulted in a creature who was more Yoda than Grogu!"

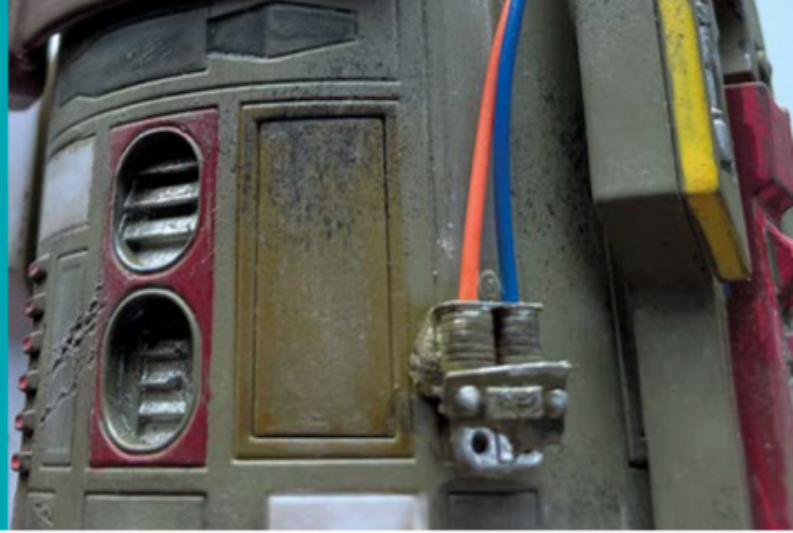
Laurel's process begins with a drawing of Grogu on paper, detailing all the elements she needs to recreate him in fabric form. "Using my hand-drawn sketch, I'll create multiple patterns, in stiff paper for

each piece that will need to be cut from felt," she explains. "I also sketch on the pattern to indicate where I'll use embroidery to create details such as Grogu's forehead wrinkles." Once all the pieces are cut out, she pins them together and stitches them with embroidery thread, then uses a little polyester stuffing to fill out the piece.

With multiple feltie Grogus under her belt, Laurel plans to recreate a few more *Star Wars* characters in the same style, including a feltie Din Djarin. She's even considering a crocheted Grogu. "I like making stuff," says Laurel. "But I like giving the stuff I make to others even more."

TK-101

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



PATCHY PAINTWORK

In this edition of TK-101, we experiment with different paint techniques and tools to give our astromech counterpart, P4-7CH, a Boba Fett-inspired new look.

WORDS: CHRISTOPHER COOPER



Met “Patch,” TK-101’s R2-unit and crafting assistant. You may have spotted the droid lurking in the background as we’ve baked a cake, built a podracer, and made a mess of our worktop together.

Sure, he’s a little short for an astromech, but that’s no surprise as he’s really just an old electronic R2-D2 money box that TK-101 acquired at some point in a lifetime of collecting *Star Wars* nick-nacks. Despite his core functionality being to collect coins, Patch has no intrinsic “value” as a collectible, which makes him the perfect blank canvas for this issue’s project—experimenting with paint!

Previous TK-101 projects have touched on a handful of painting techniques, but there are many different ways of applying color, texture, and detail to a make. We decided to try out some of the basics on Patch—some that we’ve used before, some that we’ve seen but never tried, and some that will take a lot more practice before we begin to get them remotely right. The point is it’s fun to experiment and never a bad idea to try new things.

Sticky Situation

The first rule of painting is to prepare your surface, so step one is to break out some masking tape and lay



down some primer. An even coat of primer (TK-101 used a spray can) provides a sound base for all the colors you add later; and if you're sprucing up an old toy with an existing paint job it helps free you from worrying about what was there before. In the case of Patch, TK-101 chose to leave one leg and several panels in their original colors, and that's where the masking tape comes in—to completely mask the areas you don't want to paint. You can mask areas at any stage of painting, with tape or by simply holding a piece of card over a specific area.

But there are other reasons to mask, too. Objects in the *Star Wars* galaxy often look battered and used, and there are masking methods that help you easily achieve that. Try applying toothpaste with a fine brush to the edges of a primed or painted area where you want to replicate chipped paint. After another layer of paint has been applied, the toothpaste can be rubbed away, revealing the color beneath. TK-101 tried this for the first time on Patch. Then we brushed our teeth.

Spray Away

Until working on our artistic astromech, TK-101 had never even used an airbrush—a precision painting instrument that uses compressed air to atomize a pigment that can then be sprayed onto a surface. A good airbrush



TK-101 TOP TIP

If you're adding greeblies to a toy you're customizing, like we did with Patch, remember to glue them in place before adding your first coat of primer. Solvents work better on a clean, unpainted surface. It also helps to lightly sand the area prior to gluing, as it will help ensure a tight bond.



can be pretty expensive to buy, so we borrowed a cheap one from fellow maker SM-1138.

The spread of the spray can be adjusted, meaning an airbrush can be used to cover large areas with color or to apply fine detail. We tried both, to varying degrees of success, and then played around by adding rusty streaks, burnt out components, and battle damage.

Mistakes can also be turned to your advantage—an accidental paint splatter never looks out of place in the *Star Wars* galaxy!

Splodge-it-on

To bring the detail out in the astromech's panels, we applied a black enamel wash (enamel paint diluted with a splash of thinner from a hobby store), wiping away the excess with a cloth. This revealed depths in the toy that were previously all-but invisible.

Finally, we turned to weathering. TK-101's longsuffering mother remembers how we called our pre-school artistic endeavors "splodge-it-ons," and it's a technique we still employ today. After putting aside the airbrush, we set about Patch with a piece of torn sponge to add dirt, grime, and rust with a variety of acrylic earth tones.

Patch may not look like much, but he's got it where it counts: beeping sound effects when a cent is dropped into his coin slot! 🗣️



The *Star Wars* Archive

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

WHEN HAN MET CHEWIE

While *Rogue One: A Star Wars Story* (2016) had filled in some blanks in what we knew about the Rebellion's fight against the Empire, the second standalone *Star Wars* movie—*Solo: A Star Wars Story* (2018)—focused on the early adventures of aspiring smuggler Han Solo.

A particular highlight of the movie was the reveal of how Han and Chewbacca, his faithful Wookiee co-pilot, first met. Shot at Pinewood Studios in the sludge-encrusted Mimban mud pit set, actors Alden Ehrenreich (Han Solo) and Joonas Suotamo (Chewbacca) endured somewhat testing conditions to film their fight scene, having already spent long hours rehearsing beforehand. Suotamo's Chewbacca costume had to be hosed down at the end of each day. ►





- 01 Joonas Suotamo (Chewbacca) and Alden Ehrenreich (Han Solo) relax between takes on the Mimban airfield set from *Solo: A Star Wars Story*.
- 02 Director Ron Howard (right) with Suotamo (Chewbacca) and Ehrenreich (Han).

03

03 “Poor Wet Chewie.”
Concept art by James Clyne helped to define the bedraggled look of Chewbacca when we first meet him in *Solo*.

04 (Left to right) Alden Ehrenreich and Joonas Suotamo during fight training with stunt performer Andy Lister.

05 Members of the makeup crew preparing Suotamo as Chewbacca for the mud pit fight.

06 Han Solo and Chewbacca’s initial, violent encounter. Concept art by Jack Dudman.



04



Wookiee Accessories

Chewbacca's gear in the original trilogy included a single bandolier, carry-pouch, and a bowcaster—a look that was revisited in *Revenge of the Sith* (2005).

In *Solo*, various concepts were explored for how Chewie might appear in different environments in the movie. One design (above, by concept artist Jake Lunt Davies) even saw the Wookiee partially clad in stormtrooper armor, ready to fight for the Empire! The eventual costume included new accessories, such as a Y-shaped bandolier and, for the Vandor coaxium heist, eyewear not dissimilar to World War II aviator goggles. 🕶️





TALES OF
ENLIGHTENMENT

“New Prospects”

PART ONE
By George Mann



Concept art by Matt Allsopp



Another cold night on Jedha. Not that there was anything strange about that—every night was cold on Jedha.

Cold and quiet. In fact, pretty much every day in the Holy City was the same. Keth Cerapath would wake up—inevitably late—and hurry to work in the Temple of the Kyber, where his days as an adjunct passed in silent solitude, measured out by the predictable rhythm of his chores. Day in, day out. Always the same.

It wasn't that Keth was unsatisfied with his lot—more that he longed for something to happen, just once. An interruption to the order of things. Something exciting and different; something he'd be able to talk about in years to come. The sort of story he could tell over a drink. His story. But hoping hadn't got him very far. Nothing really changed. Pilgrims came and went. The seasons turned. The preachers preached. Such was his life.

And yet, if there was one thing that Keth hoped would never change, it was Enlightenment. The tapbar was down a quiet side street, close to the markets, with a big red double door emblazoned with its name in aurebesh. Enlightenment was anything but demure. And that was what Keth liked best about it.

He nodded to the two all but identical, towering figures at the door as he strode in. "Camille. Delphine. Looking wonderful tonight as always."

Enlightenment's duo of immense Gloovan bodyguards—The Twinkle Sisters—stared back at him blankly but stood aside to allow him to pass all the same. He hurried down the steps.

On the stage, Madelina, the electro-harpist, was attacking the instrument with her usual aplomb. Keth supposed her music was meant to be soothing, but in truth it was as bemusing and impenetrable as the Iktotchi herself. Still, familiarity had bred a certain fondness, and he often found himself humming her strange, looping compositions as he went about his day.

He crossed to the bar, where Kradon, the Villarandi owner of Enlightenment—with his large, segmented body and multiple, insectoid limbs—appeared to be deep in conversation with a human woman that Keth had never seen. Keth presumed they were engaged in some business transaction or other. Enlightenment had always been a haven for any and all people, from right across the galaxy, no matter their religion, species or creed. Neutral territory. A place where you checked your issues and aggravations at the door. But that also meant that Kradon got to talk with a lot of interesting people, and he wasn't beyond passing on what he knew for the right price. In fact, he'd become the go-to person on Jedha for anyone who needed, well, pretty much anything.

Rather than disturb them—it never paid to disturb Kradon—Keth sought out his usual seat at the bar, where Piralli, a Sullustan dock worker, and Moona, a green-skinned Twi'lek who never seemed to leave the place, were already bickering over some hypothetical, most-likely ridiculous situation. It was their favorite pastime.

"Hey, kid," said Moona, raising her glass in acknowledgment as Keth slid onto his stool. "You're late."

Keth shrugged. "Peethree needed a bit of fine tuning." P3-7A was Keth's droid, saved from scrap and rebuilt by Bonbraks, who had given it the vocoder from an old Temple droid that had been decommissioned by Keth's employers. As such it could only speak in epithets derived from the other droid's limited vocab database, and had a reputation for being a little pious, despite the fact Keth knew most of what it said was its frustrated attempts at searing sarcasm. It had been barred from Enlightenment soon after its first visit.

"You'd be better off scrapping that thing," said Piralli. "More trouble than it's worth."

"Every night," said Keth, rolling his eyes. "You got nothing better to worry about than my droid?"

"Hey, I'm just looking out for a friend. No harm in that, is there?"

"You ignore him, kid," said Moona. "He's only jealous."

"Jealous? I can get myself beat up easy enough. I don't need no droid to rile up the locals for me."

“Enlightenment had always been a haven for any and all people, from right across the galaxy, no matter their religion, species or creed. Neutral territory.”

“Never a truer word said,” muttered Moona under her breath.

Keth nodded to old Chantho, the Ithorian barkeep.

“What you having, Keth?” The Ithorian’s voice buzzed from a small box around his throat.

“I’ll take a retsa.”

“Tough day?”

Keth shrugged. “Same old, same old.” He glanced back at the woman talking to Kradon. “Who’s the newcomer?”

Piralli took a swig from his glass of blue mappa, and then leaned forward in his seat, lowering his voice conspiratorially. “Prospector. Washed up here after a job went wrong. Kradon’s wringing her for information.”

Keth eyed the woman for a moment longer, then turned back to the others. “Busy tonight.” He could see a table of Dagoyan masters huddled in one of the alcoves, and a lone, robed figure wearing a skull mask that could only be one of the Brothers of the Ninth Door, a local, secretive sect. Other tables were overflowing with pilgrims, tourists and locals, their voices raised in a mix of merriment and healthy debate.

“Hmmm,” said Piralli. “It’s only going to get worse, too, with that festival the Convocation’s planning. Soon we won’t be able to move in here for tourists.”

“All good for business, yes?” came a reedy voice from over Keth’s shoulder. “But worry not, my friends. Kradon will always ensure the seats remain empty for his favorites.”

Keth turned to see Kradon—and the prospector woman—standing behind him. “Oh, hey, Kradon.”

“Keth, my boy! It is good to see you.” Kradon angled his rippling body to indicate the woman by his side.

“Here, meet Kradon’s new acquaintance, Saretha von Beel. She is a hyperspace prospector in need of work.”

“And a drink,” added the woman. Her accent was thick and unfamiliar. She was tall and muscular, with dark brown skin and blonde hair.

“But, alas, all of her credits were lost during a terrible incident. Kradon is most sad to consider her poor situation.”

Keth glanced at Piralli and Moona. Then back at the woman. “You have somewhere to stay? I work at the Temple of the Kyber. I could speak with one of the disciples...?”

Saretha shook her head. “No, thank you. I still have my ship, although she’s in a sorry state. She’s in for repairs, while I try to find some way to pay for them.”

“What happened to you?” asked Moona.

“Oh, you know. Pirates. Jedi. Monsters.” Saretha smiled.

“Jedi?” said Keth, trying to keep the reverence out of his voice.

“Yeah, but it’s a long story,” the prospector shrugged.

“We’ve got time,” said Keth, settling back on his stool.

“All right. I know. How about I’ll tell you my story for the price of a drink?” She cocked a smile.

Keth glanced at the others, then shot her a smile of his own. “Okay, deal.” He turned to old Chantho. “I’ll get this. Whatever she wants.” He narrowed his eyes as he looked back at the grinning prospector. “Within reason.”

“Oh, I don’t have expensive tastes. A retsa will do nicely.”

Keth breathed a little sigh of relief. He gestured to a stool. Saretha sat, while old Chantho poured her a



► suspiciously generous-looking measure of retsa.

The prospector eyed the glass with appreciation. “Oh, I’ve been waiting for this.” She picked it up, tipped her head back and downed the entire contents of the glass in one deft movement. The empty glass hit the bar with a klink. Saretha sighed. “That’s better.”

Piralli gave a short, sharp burst of laughter. “Oh, I like her,” he said, reaching for his own drink.

“So—this story,” prompted Moona.

Saretha wiped her mouth with the back of her hand. “Have any of you ever been to Batuu?” She studied their blank expressions. “I’ll take that as a no. Well, I’d been working in the Outer Rim, using Black Spire Outpost as a base.”

“Scoping out new hyperspace routes?” asked Keth.

“Trying to. But the routes around Batuu are all pretty much mapped, so I was pushing out further and further into the Frontier. Of course, that brings bigger rewards... *if* you can find the passage. But it also brings bigger risks.”

“Pirates,” said Moona.

Saretha nodded. “Pirates. And particularly ugly ones at that.” She rapped her fingertips on the bar. “I’d just emerged from a new route. Not an especially useful one, but I’d mapped it all the same, ready to register. The pirates were waiting for me when I’d completed my jump.”

“They we’re expecting you?” said Piralli.

Saretha shrugged. “Perhaps. They could have tracked me from Batuu. Or someone might have sold me out. Either way, I stood no chance. They

clamped me with a tractor beam and blew the airlock. I managed to take a Neimoidian down with a hypowrench, but the others were too quick. They knocked me out with a stun baton and dragged me onto their ship while they pillaged everything I owned.”

“I’m sorry,” said Keth. “But you must have escaped? If you’re here, I mean?”

“Whoa! Who’s getting ahead of himself?”

“Sorry,” said Keth, a little sheepishly. “Go on.”

“When I came round, I was lying in a cell. It was dark and dank, and there was nothing but a dirty old cot and a bucket in the corner. My head was on fire, and I remember groaning as I tried to sit up. That was when I first saw him.”

“Who?”

“The Jedi.”

Keth took another sip of his drink. This was getting good. He’d seen Jedi before, of course, here on Jedha. But he’d never actually spoken to one. He’d always wanted to, but the time had never quite seemed right.

“He was just sitting there on the floor of the next cell, his legs crossed, his hands resting on his knees,” Saretha went on. “His eyes were closed, and he looked like he was asleep. But he must have noticed me looking, because he sighed loudly, and without turning his head, he said ‘This is unfortunate.’”

“‘Unfortunate isn’t the word,’ I said. ‘Everything I own is on that ship.’ And that’s when he opened his big, brown eyes, turned his head to look at me and said ‘Ownership is merely a transitory state in the temporal existence of an object. Most ‘things’ will outlive their

“Something clattered against the bars of his cell. And then it was in his hand, and his lightsaber was igniting with the brightest blue glow I’d ever seen.”

original custodians several lifetimes over. It is a useful perspective. Freeing.”

“Heh. Sounds like your droid, Keth,” said Piralli.

“If you’ve ever met Master Lee Harro, you’d know that he doesn’t say much, but when he does, he never knowingly uses one word when three would do. And I’m sure when that man dreams, it’s of star charts and ancient, forgotten languages. He exudes knowledge from his very pores. But right there and then, in that cell, he was grumpy,” said Saretha.

“Well, I’d be pretty grumpy too, if I found myself stuck in a dingy cell on a pirate ship,” said Piralli.

“But that’s just it. Master Harro wasn’t grumpy because he was stuck in a cell. He was grumpy because he was going to have to get out of it.”

“That doesn’t make sense,” said Moona.

“Very little about that man makes sense,” said Saretha.

“So, what happened?” said Keth.

“I suppose you’ll be wanting your ship back,” said the Jedi, with a big sigh. And then he slowly got to his feet, rolled his shoulders, and reached out his hand. Something clattered against the bars of his cell. And then it was in his hand, and his lightsaber was igniting with the brightest blue glow I’d ever seen.

“He nodded at me, just once, and then slashed the bars at the front of his cell, cutting his way out in three short strokes of his shimmering blade. He made straight for the exit. I shouted after him—wasn’t he going to free me, too? But he just ignored my plea and strolled off as if he didn’t have a care in the world.”

“I can’t believe a Jedi would leave you stranded like that,” said Keth.

“I can,” muttered Moona.

“Ten minutes later he was back,” said Saretha. “Somehow, he’d managed to round up every single pirate—the entire crew—and lock them in the hold. He opened my own cell with a flick of his laser sword and showed me back to my ship. Of course, they’d already been through all my stuff, but I just wanted to get out of there as fast as I could.”

“But here’s the thing I don’t understand,” said Keth. “The Jedi could have done that at any point, if all it took was a Force trick to get his

lightsaber back. He could have been free any time he wanted.”

“Exactly,” said Saretha. “He’d chosen not to.”

“But why?”

“Because it turns out—he’d got *himself caught on purpose*,” Saretha laughed. “Not because he was trying to infiltrate the pirates or anything, you understand, but because they were headed in the right direction for him, and he wanted a ride.”

“He what?” said Piralli.

Saretha nodded. “I know how it sounds, but that’s the sort of man Lee Harro is. There was this planet he wanted to reach, deep in the Outer Rim. A place called Vexos. Something to do with his research. It seems the pirates were going that way. Harro had lost his own ship after some incident with a gravity sink on the planet Chardis. So, he ‘got in the way’ of the pirates on Batuu and got himself locked in their cell for the duration of the trip. Until I turned up, of course, and he felt obliged to help me.”

“That’s the Jedi way,” said Keth.

“What happened next?” asked Moona.

“I felt responsible, of course. If he hadn’t helped me, he’d have still been on his way to Vexos. And it seemed important to him. So, once we’d disentangled ourselves from the pirate ship, I offered to drop him off. Little did I know the place was going to be seething with enormous monsters... or that Master Harro was soon going to get us eaten by one of them.”

“Eaten!” said Keth, trying to keep the disbelief out of his voice.

“Now you’re just tugging my lekku,” added Moona.

“You heard me,” said Saretha.

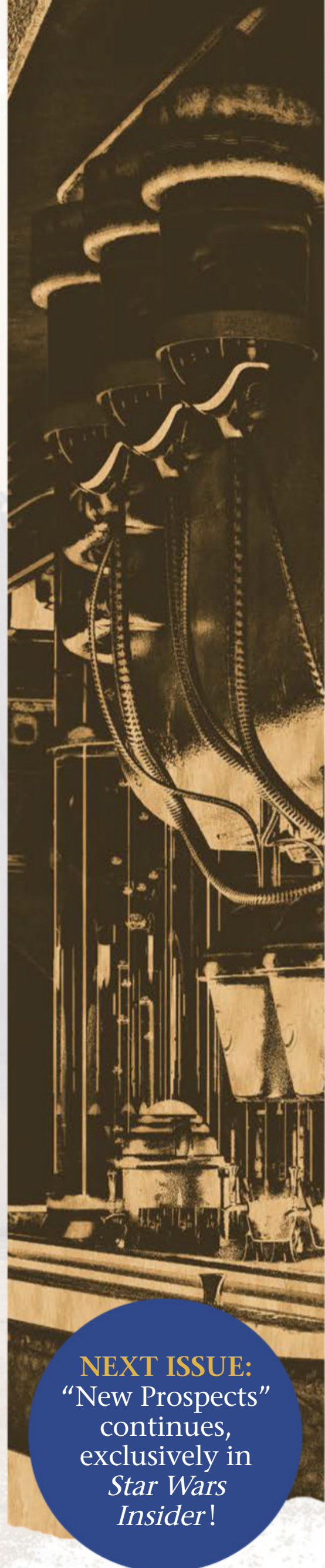
“Eaten.” She folded her arms across her chest as if that was the end of the story.

“But... how?”

Saretha offered Keth a beaming smile. “Ah, well, if you want to know the rest, you’ll have to stump up for another drink. All this talking is thirsty work.”

Keth heaved a huge sigh of mock surrender and gestured for old Chantho to top up her glass. Then he settled back in his seat and took another swig of his own retsa, sighing with satisfaction. The night was looking up.

TO BE CONTINUED...



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“New Prospects”
continues,
exclusively in
Star Wars
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JEDI MASTER'S QUIZ

A hero of the Rebellion and the Resistance, Leia Organa dedicated her life to serving the galaxy and defending its citizens from oppressive regimes. Test your knowledge of the steadfast galactic icon with our intrepid quiz.

Compiled by
Jay Stobie

"TO ME, SHE IS ROYALTY."

Become a beacon of hope by answering these questions on Leia's inspiring deeds and exciting adventures.

ORGANIZING AN ALLIANCE

1: What did Leia help deliver to rebels on Lothal?

- A/ Coaxium shipments
- B/ Proton torpedoes
- C/ Hammerhead corvettes
- D/ Tibanna gas



2: Who adopted Leia and raised her as his own?

- A/ Obi-Wan Kenobi
- B/ Bail Organa
- C/ Jan Dodonna
- D/ Saw Gerrera



3: Where was Leia's starship berthed during the Battle of Scarif?

- A/ At Yavin 4
- B/ Inside the shield ring
- C/ At Dantooine
- D/ Inside the *Profundity*

4: What type of mission did Leia claim to be on when captured by Darth Vader?

- A/ Humanitarian
- B/ Rescue
- C/ Military
- D/ Diplomatic



5: Whom did Leia entrust with the secret Death Star schematics?

- A/ C-3PO
- B/ R2-D2
- C/ C1-10P
- D/ R5-D4

ALL-OUT REBELLION



6: Which ship did Leia escape in following the Battle of Hoth?

- A/ *Millennium Falcon*
- B/ *Outrider*
- C/ *Lady Luck*
- D/ *Tantive IV*



7: Where did Leia first meet Lando Calrissian?

- A/ Alderaan
- B/ Cloud City
- C/ Coruscant
- D/ Dagobah



8: How did Leia disguise herself to gain entry into Jabba's court?

- A/ As a palace guard
- B/ As a mercenary pilot
- C/ As a bounty hunter
- D/ As a stormtrooper

9: How did Leia get separated from her friends on the Forest Moon of Endor?

- A/ Kidnapped by Ewoks
- B/ Followed the wrong path
- C/ Participated in a chase on a speeder bike
- D/ Captured by the Empire



10: Where did Leia learn that Luke was her brother?

- A/ Bright Tree Village
- B/ Aboard *Home One*
- C/ Imperial base
- D/ Rebel camp



RAISING THE RESISTANCE

11: Why did Leia send Poe Dameron to Jakku?

- A/ To gather intelligence on the First Order
- B/ To locate a Force-sensitive scavenger
- C/ To meet with Unkar Plutt
- D/ To obtain information regarding Luke Skywalker's whereabouts



12: Which ship did Leia command during the evacuation of D'Qar?

- A/ The *Anodyne*
- B/ The *Ninka*
- C/ The *Raddus*
- D/ The *Vigil*

13: What did Leia do when Poe Dameron mutinied against Vice Admiral Holdo?

- A/ Joined him
- B/ Avoided him
- C/ Promoted him
- D/ Stunned him



14: Where did Leia establish a new Resistance base after D'Qar was attacked?

- A/ Sinta Glacier Colony
- B/ Ajan Kloss
- C/ Kijimi
- D/ Pasaana

15: Which one of Leia's possessions did Luke give to Rey on Ahch-To?

- A/ Lightsaber
- B/ Communicator
- C/ Blaster
- D/ Journal

“I AM NOT A COMMITTEE!”

Who was Leia Organa speaking to when she said these legendary lines:

1. “WIPE THAT NERVOUS EXPRESSION OFF YOUR FACE.”
2. “I RECOGNIZED YOUR FOUL STENCH WHEN I WAS BROUGHT ON BOARD.”
3. “I’D JUST AS SOON KISS A WOOKIEE!”
4. “THERE ARE THINGS THAT YOU CANNOT SOLVE BY JUMPING IN AN X-WING AND BLOWING SOMETHING UP!”
5. “Aren’t you a little short for a stormtrooper?”

“HOPE IS LIKE THE SUN.”

Identify these rebels who were inspired by Leia Organa.



ANSWERS QUIZ: 1. C, 2. B, 3. D, 4. D, 5. B, 6. A, 7. B, 8. C, 9. C, 10. A, 11. D, 12. C, 13. D, 14. B, 15. A. “I FIND THAT ANSWER VAGUE AND UNCONVINCING.” 1. C-3PO, 2. Grand Moff Tarkin, 3. Han Solo, 4. Poe Dameron, 5. Luke Skywalker. “TRUST GOES BOTH WAYS.” 1. Vice Admiral Holdo, 2. Lieutenant Connix, 3. Rey, 4. Lando Calrissian.

HOW DID YOU DO?

Were you Leia Organa’s only hope, or just another scruffy looking nerf herder?
0-9: Into the garbage chute, flyboy. You’ve got way more studying to do!
10-19: You’re braver than we thought.
20-24: All you need to say is, “I know.”

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STAR WARS

INSIDER

214

Decoding Darth Vader

What fueled the
anger that drove
the Sith Lord?

+

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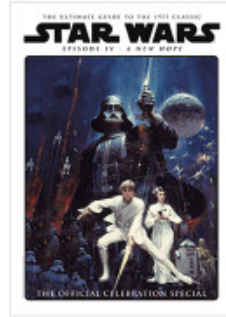
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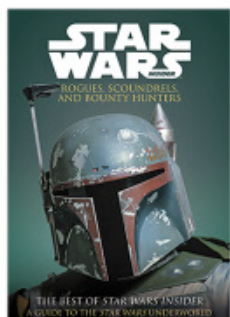
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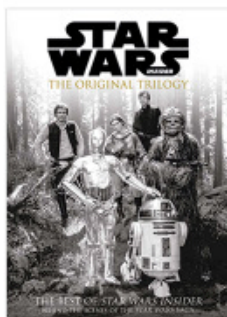
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