

**STAR WARS™** \_\_\_\_\_  
**E P I S O D E III**  
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**R E V E N G E O F T H E S I T H**

# STAR WARS™

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# EPISODE III

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# REVENGE OF THE SITH™

*A long time ago, in a galaxy far, far away....*

Sometime during *Star Wars: Episode III Revenge of the Sith*, Jedi Knight Anakin Skywalker will make a fateful decision. Faced with a choice between losing the one he loves or giving up his soul to gain the power to save her, Anakin will fall prey to the seductive temptations of the dark side of the Force.

Just what Anakin's decision is, why he makes it and how it leads him to don a frightening suit of black armor have been the stuff of *Star Wars* legend. After nearly 30 years of waiting and speculating, moviegoers will learn the truth when *Revenge of the Sith* opens in theaters around the world.

They will discover for themselves exactly how and why heroic Anakin Skywalker – prophesied to be the Chosen One, the single individual who would bring balance to the Force and ensure peace throughout the galaxy – becomes the dreaded Darth Vader, right hand to the Emperor.

They will learn how Anakin's mentors, the swashbuckling Obi-Wan Kenobi and the diminutive Jedi Master Yoda, managed to survive the fabled destruction of the Jedi Order only to live the rest of their days hiding on distant, hostile planets.

They will learn what turned seemingly benevolent and thoughtful Chancellor Palpatine into the dictatorial leader of the feared Galactic Empire.

They will learn how Anakin's children, Luke Skywalker and Leia Organa, came to be born, then separated ... destined to lead the legendary Rebellion against the Empire.

"The pieces will fall together, the connections will be made," promises writer-director George Lucas, who completes the saga he began in 1977 with *Star Wars: Episode IV A New Hope*. "Finally, the last chapter will be told."

As *Revenge of the Sith* opens, the final catastrophic battles of the Clone Wars are taking place galaxy wide – including one in the skies above the city-planet Coruscant, seat of the crumbling Republic and also home to the Jedi Knights. Chancellor Palpatine has been taken

hostage by the nefarious General Grievous, leader of the droid army – the mechanized battle troops of the Separatist Alliance.

Obi-Wan Kenobi (Ewan McGregor) and Anakin Skywalker (Hayden Christensen) take on a desperate rescue effort, facing long odds to free Palpatine and destroy Grievous. It's a daring mission, but only the start of the fiercely pitched battles and Jedi action that fill Episode III, the most action-filled of all of the *Star Wars* movies.

The opening battle sets in motion a series of events that lead up to the moment of truth for Anakin – whose secret always threatens to catch up with him: He is leading a dual life as a Jedi Knight while covertly married to the beautiful Senator Padmé Amidala (Natalie Portman). Preying on Anakin's fears of losing Padmé, Palpatine reveals to Anakin another side of the Force, one that is forbidden to him, but one that promises to teach him powers he never imagined possible.

Obi-Wan recognizes Anakin's inner conflict, and ultimately must face off against his once-promising Padawan learner in a lightsaber battle on the volcanic planet of Mustafar. "This is, by far, the fastest-paced, most thrilling and most intense of all *Star Wars* movies," says *Sith* producer Rick McCallum. "Because *Star Wars* fans have long known many of the key plot points that drive the movie, George wanted to create an experience that would surprise them and really deliver the goods."

The final lightsaber duel between Anakin and Obi-Wan is just one of many show-stopping action sequences in *Revenge of the Sith*. "It's amazing how much action there is in this movie," says McGregor. "It's no-holds-barred."

One of the highlights is the opening space battle, which recalls the thrilling dogfights of Episode IV *A New Hope* even though, technically, it doesn't take place in space, but in the outer atmosphere of Coruscant. "That allows us to show really spectacular things like massive explosions, fire and smoke pouring off of the spaceships," McCallum says.

There's also intense hand-to-hand combat between Obi-Wan and Grievous, who is a chilling combination of droid and human, foretelling the ultimate fate of Anakin Skywalker himself.

"During *Revenge of the Sith*, the Clone Wars are still taking place throughout the galaxy, so everyone is in full battle mode, prepared for anything to happen at any moment," Lucas says.

The action in *Revenge of the Sith* is also a crucial link to *A New Hope*, which, as few can forget, opens as Darth Vader and his stormtroopers invade a Rebel spaceship. It is the final episode in a saga that Lucas outlined in the early 1970s. "It was a long back-story outline, mostly about how the characters came to be where they are in Episode IV *A New Hope*," Lucas says. "Even though I didn't start writing the prequels for another 20 years, the structure of that story has never changed very much; it has always been one epic story of a father who is redeemed by his children."

In many ways, Lucas says, the events of Episode III will change audiences' perspectives on the story told in *A New Hope*, *The Empire Strikes Back* and *Return of the Jedi*. "Watching the films starting with Episode I and ending with Episode VI will be a different experience," he says. "What drove me to direct Episodes I, II and III was the larger story about Anakin, who starts out as a good person but who becomes evil – and, ultimately, is redeemed by his children. It's exciting to see it all come together."

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# The Circle Is Now Complete

## Production of *Star Wars: Episode III Revenge of the Sith* is Global in Scale

It is virtually impossible to pinpoint exactly when production began on *Star Wars: Episode III Revenge of the Sith*. In many ways, it's a movie that has been in development for nearly 30 years, since George Lucas first sketched out his ideas for the saga of the Skywalker family, a story set against a tumultuous war raging in a distant galaxy.

Principal photography began at the Fox Studios Australia in Sydney, New South Wales, at 8:07 a.m. on June 30, 2003, when writer-director Lucas, producer Rick McCallum and two of Episode III's stars –Hayden Christensen and Ewan McGregor – gathered together with R2-D2 and a crew of more than 100 people for the first day of shooting.

"Episode III was a remarkably smooth and really enjoyable production," McCallum says. "The initial round of principal photography lasted 55 days, which is standard for a *Star Wars* movie, and far shorter than most major movies. That's a testament to George and the professionalism of our cast and crew. We were very fortunate, because everything went off without a hitch."

In addition to soundstage production in Australia and the United Kingdom, the movie was shot in China, Thailand, Switzerland and Tunisia, which served as the basis for creating many of the new planets seen in *Revenge of the Sith*. The crew also went to Italy in 2002 to carry out a thrilling but dangerous mission: securing footage of the spectacular eruption of Sicily's Mt. Etna volcano.

Principal photography was only the beginning of the process of bringing *Revenge of the Sith* to the screen. Lucas' unique style is to use his screenplay as just a blueprint for building the motion picture he has envisioned. He explains, "The screenplay we began shooting is very different from the movie that audiences will see. When I watch a scene play out on screen, it often triggers new ideas about how to tell the story, and I'm able to put that together through the editing and re-shooting process. That's the real fun of making movies for me," he says. "I start with the 'normal' editing and post-production process, and I take it to the extreme."

Co-editor Ben Burt, also the movie's sound designer, says Lucas' unorthodox production style suits the movies. "*Star Wars* movies do not reflect contemporary stylistic techniques," Burt says. "They're more like movies of the 1930s and '40s. Paradoxically, the process by which we get to that classical type of storytelling is non-traditional. George breaks the movies down into pieces and then rearranges things as he begins to look at what he's assembled. It's almost like

putting together an animated movie, because the process is so fluid.”

With post-production well underway by mid-2004, *Revenge of the Sith* went to Shepperton Studios in England for 11 days of scheduled “pick-up” shooting in late summer. (There had also been some brief second-unit bluescreen shooting of Wookiees in action in Sydney earlier in the year.) The production moved to Elstree Studios in Borehamwood, England, for one final round of photography – contemplated since production began – in January 2005.

Hayden Christensen was the subject of the final shot completed on *Revenge of the Sith*: a frantic run across a platform. When Lucas quietly proclaimed, “Cut – that’s a wrap” to the crew, it was the last time cameras would roll on a *Star Wars* movie. Suitably, it happened on Elstree’s Stage 8, the same stage where Lucas committed the first soundstage shot to film on *A New Hope* in 1976. “It completed the circle,” McCallum says. “George was really happy about that.”

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# Crafting *Revenge*

## A Team of Talented Artists Create the Look of *Star Wars*: Episode III

If George Lucas is the father of *Star Wars*, the JAK Art Department is the nanny – nurturing and helping Lucas’ ideas to grow. On the third floor of a grand Victorian-style mansion at Skywalker Ranch, the words Lucas writes or the ideas he voices spring to life as sketches, drawings, paintings and sculptures.

Concept art has been integral to the development of *Star Wars* films since the early 1970s, when illustrations by the renowned Ralph McQuarrie helped Lucas explain his vision to executives at Twentieth Century Fox and win the film a “green light.”

On *Revenge of the Sith*, the work of the Art Department provided a critical visual framework for production designer Gavin Bocquet, costume designer Trisha Biggar and the entire team of effects artists at Industrial Light & Magic. Led by concept design supervisors Ryan Church and Erik Tiemens, the Art Department began its work on *Revenge of the Sith* even while *Attack of the Clones* was still being finished.

“The beginning is my favorite part of the process,” says producer Rick McCallum. “Since we start as George is still writing the script, anything the Art Department draws or imagines could possibly be in the movie. George is open to everything. Nothing is set in stone.”

The group of 12 talented artists shaped the production by envisioning everything from Anakin and Obi-Wan’s final lightsaber duel, to the sinkhole planet of Utapau, to the hair style that Anakin would wear. Many of their concepts would provide subtle visual connections to *A New Hope*, which was designed nearly 30 years earlier. The artists spent nearly a year developing concepts for vehicles, sets, furniture, uniforms – everything that the audience would see.

One major challenge was designing the look of *Revenge of the Sith*’s new villain, General Grievous. Even before Lucas had decided exactly what Grievous was, he turned to the Art Department for ideas. Their only direction: Make Grievous a combination of alien and droid and make him look scary. “As you go, you can change things around, make things your own, and things evolve,” says concept artist Warren Fu, who seized upon the idea of a living alien *inside* the shell of a droid. “There’s a little bit of an echo of what Anakin will become,” Lucas says, explaining why he gravitated toward that idea.

The Art Department was also a major influence on the creations of production designer Gavin Bocquet and costume designer Trisha Biggar, both of whom worked on Episode I and Episode II. The challenges each of them faced were very different, yet at their core came from

the same basic need – to use Episode III as a visual link between the lush, romantic opulence of *The Phantom Menace* and *Attack of the Clones* and the harder-edged yet classic feel of the original *Star Wars* trilogy.

Bocquet’s task was to design and construct 72 major physical sets (50 more than most large-scale movies). Some were complete unto themselves, while others had to blend seamlessly with digital effects that would be created months later by ILM artists. From Padmé’s opulent apartment to the cockpit of a Trade Federation Cruiser to a sinister-looking conference room on molten Mustafar, the sets had to convey the grandeur and scope of the story as well as contain visual cues referencing movies that were shot years ago but come *after* the events of *Revenge of the Sith* when viewed chronologically.

Chief among these “connection” sets was Bocquet’s detailed recreation of a main corridor on the Rebel Blockade Runner, the ship seen in the opening moments of *A New Hope*, and where R2-D2, C-3PO and Darth Vader first made their on-screen appearances. “It was a labor of love,” Bocquet says. “Including that set in this movie provided an important tie to *A New Hope*, and it was important to all of us that it look and feel exactly like that original set.” It wasn’t easy: The first set was dismantled immediately after shooting, and Bocquet had to find the few blueprints that were left and reconstruct it bit by bit.

Costume designer Biggar also found herself needing to recreate something that audiences saw for the first time in 1977: Darth Vader’s costume. While it had to look exactly the same as it did then, Biggar’s imagination and artistry could flow freely for the dozens of other costumes in the movie.

Biggar and her team of craftspeople created no fewer than 500 costumes for *Revenge of the Sith*, elevating the award-winning costume design of the *Star Wars* saga to new heights and bringing a lush beauty to the movie. “Trisha designed Episode I, II and III, and with an ever-expanding universe, that was a real challenge,” says producer McCallum. To meet it, Biggar expanded the search for unique fabrics that could bring an ethereal, other-worldly look to the costumes – almost going across the universe herself.

“We ended up using fabrics from everywhere,” Biggar says. “We had fabrics from the States – New York, San Francisco, Los Angeles – and London, Paris, Japan, China, India ... all over, really.”

The exotic and sometimes mysterious nature of the costumes that Biggar creates are often hinted at by the plot. For instance, Biggar says, “We knew that Padmé was going to be pregnant through the whole film, and nobody in the outside world could know that. Because she’s pregnant, I wanted a soft quality to be apparent in the fabrics that were used.

“But also in Episode III, the war has been going on for a few years, and Anakin has been gone, her situation is much more serious (than in *Attack of the Clones*). As a designer, I was able

to show a more somber, serious side to her life, using slightly darker colors, but not making them hard,” Biggar says. “It has been a wonderful experience to use the costumes as a way to bring out the emotions and personalities of the characters in such an epic story.”

One of the most beautiful costumes that Biggar created for Amidala is the final gown the character wears. “I wanted to link back to when we saw her on the island for the first time in Episode II, when she and Anakin were together and beginning to fall in love. They were surrounded by water, and the colors of that were very beautiful, so it was nice to be able to use those colors again. We used a devoréd velvet that was hand-painted to add watery colors to it. There was also some very, very fine chiffon that I had dyed in blues and greens, using a technique to boil the chiffon to make it thinner and thinner, so it becomes almost like a spider’s web.

“When I saw it on screen, the whole thing was actually much more beautiful than I had imagined. It’s fantastic feeling when that happens,” Biggar says.

To ensure that costumes would make a stunning impression on camera, Biggar worked closely with director of photography David Tattersall during pre-production. Creating the costumes was an exhaustive process, but one that Lucas and the movie’s actors – who, after all, are the ones who wear Biggar’s memorable creations – all say paid off handsomely.

“To wear the costumes as the character I play is wonderfully empowering,” says Ian McDiarmid (Chancellor Palpatine), who had a favorite costume among the many he wears in the movie: a high-collared jacket that looks much like the skin of a snake or lizard on screen. “It just feels reptilian, which is exactly right for him,” McDiarmid says of the character he plays.

Though Amidala has the most costume changes, Palpatine proved the most daunting challenge, Biggar says. “His six costumes get progressively darker and more ornately decorated throughout the movie. He wears grays and browns, almost going to black, taking him toward the dark side.”

Seemingly straightforward, Vader’s costume required minor but important changes from the original. “We wanted to make it look slightly more mechanized, as if it were brand new – which, in the story, it is,” Biggar says. “The changes added a certain awkwardness in the movement, which was appropriate, since this is the first time Anakin is wearing it.”

For cinematographer Tattersall, Vader’s first appearance brought shudders – but not because of Vader’s evil nature. “I’m just thinking how the hell are we going to light that black helmet against a black sky?” he laughs.

*Revenge of the Sith* presented more than a few logistical hurdles for Tattersall and his team. “What’s unusual about Episode III, surprisingly enough, is not that we’re shooting high-definition digital photography, it’s the colossal number of effects shots that we’re dealing with, the number of virtual sets, and stages that are either partially or totally green screen or blue screen. That’s very difficult. But thanks to George and his vision and his persistence and support,

we get in there and we make it all work out.”

When Darth Vader takes those tentative first steps in his black armor, he moves into a world envisioned by the Art Department and brought to life by the cinematographer, the production designer and the costume designer – a dedicated team working to make *Star Wars* a cinematic reality.

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# Dueling Jedi

## Getting *Sith*'s Climactic Lightsaber Battle to Screen Was an Epic Adventure In Itself

In 100 years of cinematic history, there have been countless epic battles between heroes and villains. But none has been as hotly anticipated or will be as closely dissected by moviegoers as the final showdown between Anakin Skywalker and Obi-Wan Kenobi that forms the climax of *Star Wars: Episode III Revenge of the Sith*.

It's not the first on-screen showdown of lightsabers and swordsmanship between the two characters, but it promises to be the most thrilling, says Episode III's stunt coordinator and master swordsman Nick Gillard, who also created the stunts for *The Phantom Menace* and *Attack of the Clones*. "We had gone as far as we could go with the Jedi fighting style," he says. "So we really had to up the ante in this movie."

To design and choreograph the sequence – as well as the myriad other action-packed scenes in *Revenge of the Sith* – Gillard says he first discussed with writer-director George Lucas the fighting prowess of each of the characters, which were ranked against other Jedi on a scale of 1 to 10.

"Obi-Wan is at a level 8, which is where Anakin starts. But Anakin jumps to level 9 – and the difference between 8 and 9 is enormous. A Jedi can get to level 9, but that's the difference between light and dark. The duel actually gives you quite an idea about these characters, because Anakin has learned the fighting, he's enormously talented – but he hasn't learned the mental side of it.

"Knowing all of that from a story standpoint was enormously helpful in choreographing the sequence," Gillard says.

Hayden Christensen, who plays Anakin, and Ewan McGregor, who stars as Obi-Wan Kenobi, faced a formidable task when they arrived in Sydney, Australia, to begin rehearsals and training. Christensen had a particularly grueling preparation schedule.

"Hayden worked really hard," Gillard says. "He did six hours of sword fighting every day with us, then he did two hours of training – an hour solid of weights and an hour of cardiovascular work. And he had to eat about six times a day!"

As central as the lightsaber battle between Obi-Wan and Anakin is to the movie, it's only one of the many stunt sequences on which Gillard worked. "You don't notice them as much as you would in other movies, because there's so much other action. I probably spent an equal amount of time on the stunts as I did on the sword fighting. They're very difficult and demanding to work out."

Lucas says Gillard's work is integral to the success of *Revenge of the Sith*. "Creating an action scene is very hard work," he says. "Nick has worked with Hayden and Ewan and turned them into amazing swordsmen. The speed they reach is unbelievable – and it's all them up there."

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# Dark Side, Light Side

## *Revenge of the Sith* Brings New Challenges and Explorations for Its Leading Actors

Anakin Skywalker's journey to the dark side of the Force lends *Revenge of the Sith* a darker, more tragic tone than any of the other movies in the *Star Wars* saga. For the actors who inhabit the characters, that meant the opportunity to bring a new level of sophistication and nuance to their performances.

"The reasons behind Anakin's choice are very much rooted in reality, in things that we all experience and can understand," says Hayden Christensen, who plays the man who transforms into Vader. "I get to explore some really difficult territory with Anakin, and that's exciting for me as an actor."

Writer-director George Lucas says Christensen delivers an emotionally intense performance. "His own Darth Vader quality comes out in this one. Hayden definitely has a dark side, and that's one of the reasons I cast him. He's also handsome and charming, which is important, because if Anakin were always just Darth Vader, who in the world would care about him? It's a difficult transformation to pull off, and Hayden does it wonderfully."

Christensen, a long time *Star Wars* fan, didn't just transform himself mentally – near the end of principal photography in Sydney, Australia, the physical transformation became complete. "Wearing the new Vader costume was something I had been looking forward to ever since I was cast as Anakin," he says, adding that he had to gain more than 20 pounds of muscle to play the role. The suit, Christensen says, was also outfitted with a special apparatus that emulated the unforgettable sound of Vader's mechanized breathing. "The costume and my performance as Vader would have felt incomplete without it."

When Christensen first appeared on the set in the Darth Vader suit, producer Rick McCallum recalls, the entire Fox Studios lot came to a standstill. Everyone had heard about the appearance, and it seemed they all wanted to witness the moment for themselves. "Hundreds of people congregated on the set that day to watch Hayden. It was the moment we had been waiting for, and it was the most meaningful and poetic day of the entire shoot."

The experience was a bit different for Christensen. "As excited as I was to be wearing the suit, I was just trying to stay on my feet, not to fall over and break the costume," he laughs. "Once the cameras started rolling and George shouted 'Action,' it was incredible. Being inside the suit really does make you feel powerful and evil. Even today, nearly two years afterward, I can't forget it – and can't quite articulate how it made me feel."

Anakin's full descent into the dark side comes despite the desperate efforts of his Jedi mentor and best friend, Obi-Wan Kenobi, who tries to forestall the inevitable. "In this movie," explains writer-director George Lucas, "Obi-Wan is betrayed very deeply on many levels. How he faces and responds to that betrayal leads directly to the choices he makes in Episodes IV, V and VI."

According to Ewan McGregor, who takes on the role of Obi-Wan for the third time, *Revenge of the Sith* was his most satisfying experience playing the part. "Obi-Wan has much more to do in this film," he says, "and George has written a story that takes the character where I have always hoped he would go. Obi-Wan really loves Anakin, and he experiences a profound disappointment and sadness watching Anakin turn to the dark side. That was very interesting to play."

To prepare for his final turn as Obi-Wan, McGregor steeped himself in the performances of Sir Alec Guinness, who originated the role in 1977's *A New Hope*. "This time, I'm a bit closer to Sir Alec in age, and it was my last shot at making it match up with his work. For three weeks, I had his scenes from the first three movies playing non-stop in my dressing room as inspiration."

Also appearing for the third time in a *Star Wars* movie is Oscar-nominated actress Natalie Portman, who plays the idealistic Senator Padmé Amidala, now secretly married to Anakin and carrying their offspring. In *Revenge of the Sith*, Padmé watches helplessly as her husband slips away from her and as the Republic that she has served so loyally is transformed into the Galactic Empire.

"I really appreciated the opportunity to play Padmé as an adult," Portman says. "In this movie, she is fully a woman, not just a young person falling in love. Padmé has tried throughout her life to make a difference and to change the world around her, but now she is caught up in the destinies of Anakin and the Republic.

"*Revenge of the Sith* is the last piece of the puzzle, and it leads wonderfully into *A New Hope*," she says. "At the same time, it's the most dramatic of the six films, and the events in the story have an enormous impact on Padmé."

Many of those events are triggered by the actions of Chancellor Palpatine, whose true nature will at last be revealed. Ian McDiarmid is the veteran actor who once again plays the shadowy politician, taking him from the sidelines to center stage, where he is not only a leading character, but also a crucial director of the proceedings. "In *Revenge of the Sith* he moves – bang! – right into the thick of things, beginning his political seduction of Anakin and encouraging the young Jedi to make a Faustian pact to sell his soul," McDiarmid says.

Palpatine began cultivating a friendship with Anakin during the events of *The Phantom Menace*, when Anakin was only 9 and Palpatine gave him a friendly tap on the shoulder during a victory parade. While not as central to the action of Episode I and Episode II, *Revenge of the Sith* makes it clear that Palpatine has not only had a hand in the political strife that followed, but may

have been even more involved than anyone suspected. His culpability and unapologetic nature made Palpatine a delicious role for McDiarmid.

“Like all political pragmatists, Palpatine makes the best of the situation, by finding and grooming a new, young apprentice,” he says. “I was knocked out by how much George Lucas has focused on the relationship between Anakin and Palpatine in *Revenge of the Sith*. The scenes between Hayden and me give us a chance to speak with each other quietly, and quite dramatically. Palpatine offers all sorts of hints, promises and possibilities to Anakin, then just sits back and waits patiently to see which ones Anakin will pick up, which ones will prove to be too tempting to resist.”

One of Palpatine’s most crucial scenes involves a confrontation with Jedi Master Mace Windu, once again played by Samuel L. Jackson. Mace figures more prominently in *Revenge of the Sith* than in any of the previous *Star Wars* movies. “I feel pretty great about that scene,” Jackson says. “Actually, I’ve been waiting for a scene like that my entire life, ever since I was a young man pretending to be an Errol Flynn-like swashbuckler, fighting with sticks. It’s amazing!”

Having now appeared in three *Star Wars* movies, Jackson is hardly a newcomer to the *Star Wars* universe. But only one actor has appeared with a speaking role in all six of the movies: Anthony Daniels, who plays the fussy protocol droid C-3PO.

“I never expected a 12-week job to become a 28-year odyssey,” Daniels says. “But I’m very pleased to tell you that in *Revenge of the Sith*, Threepio is in one piece, after undergoing the unexpected loss of limbs – including his head – in *Attack of the Clones*. He’s really in his milieu ... and it’s about time!”

To the delight of longtime *Star Wars* fans, the gentle giant Chewbacca makes a highly anticipated return to the *Star Wars* saga. Again played by Peter Mayhew, his appearance in *Revenge of the Sith* provides another important link to the events that unfold in *A New Hope*. “I always wanted to go back to the Wookiee home planet of Kashyyyk and visit Chewbacca there,” Lucas says. Setting a major Clone Wars battle on the tropical planet gave him that chance.

For Mayhew, it was a remarkable opportunity he never expected. “I almost dropped the phone when I got the call from (producer) Rick McCallum, inviting me to play Chewie again. But once I reported to the set, it felt like I’d never been away from *Star Wars*.”

For audiences who will thrill to the remarkable performances in *Revenge of the Sith*, the sentiment will no doubt be the same.

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# *Revenge Fantasies*

## ILM's Visual Effects Wizards Create an Unprecedented Number of VFX Shots for *Sith*

More than the previous installments of the *Star Wars* saga, *Revenge of the Sith* features worlds and environments that could not be found by scouting the globe for suitable lensing locations. To create truly other-worldly experiences, writer-director George Lucas and producer Rick McCallum once again turned to the wizards at Industrial Light & Magic, the entertainment industry's premiere visual effects house, which was founded to create the effects for *A New Hope*.

*Revenge of the Sith* has more than 2,200 visual effects shots, surpassing the records of the previous *Star Wars* movies and dwarfing those of other visual effects spectacles, like the *Lord of the Rings* trilogy. "There are some shots with 50 or 60 different elements, most of which most people will never even realize are effects," says producer McCallum. Many of those "invisible" effects were critical in creating the eight planets that appear in the movie – the most in any *Star Wars* film.

Lucas called upon two of ILM's visual effects supervisors, John Knoll and Roger Guyett, to share the enormous effects load, each taking primary responsibility for specific action sequences and effect types that occur throughout the movie. Rob Coleman returned as animation director, reprising his previously Oscar-nominated role from *The Phantom Menace* and *Attack of the Clones*.

Among the eye-popping shots supervised by Knoll – who has more than a decade of experience working on visual effects for *Star Wars* films and worked closely with Lucas during the entire pre-production and first-unit photography phases – is *Revenge of the Sith*'s epic opening battle sequence. High above the city-world of Coruscant, the last days of the Clone Wars play out on a massive scale, while Obi-Wan and Anakin attempt a daring rescue of Chancellor Palpatine, who is being held captive by Separatist forces.

The scene is unique among the numerous battles depicted in the *Star Wars* movies, because it is set not in outer space, but in the upper regions of Coruscant's atmosphere. "Setting it there gave us the opportunity to create smoke trails, fires and other pyrotechnics that would not exist in the vacuum of outer space," Knoll says.

Roger Guyett supervised the creation of the volcano planet Mustafar, where Obi-Wan and Anakin fight their epic duel. Guyett knew it was vital to make the treacherous environment look realistic, as Obi-Wan and Anakin wage a vicious battle across streams of molten lava and through

exploding magma.

“We wanted to get the atmosphere of danger in the world around them as they duel,” Guyett says. “It’s a classic fight between two very powerful characters. The environment around them supports the menacing quality of the fight. I wanted to make it as precarious and hostile as possible, and, of course, to make it look as hot as hell. It’s sort of like the Niagara Falls of the lava world.”

The computer-generated elements of Mustafar were composited with real footage of an erupting Mt. Etna, as well as digital matte paintings and elaborate miniatures overseen by ILM practical model supervisor Brian Gernand. Some of Gernand’s “miniatures” measured more than 30 feet long, adding texture and realism to the environment. Gernand and his team created glowing “lava” using methylcel, a thickening agent commonly used in milkshakes. They pumped thousands of gallons of the lava through the intricately detailed miniature, creating a four-foot-wide river that cut through the center of the enormous model.

*Revenge of the Sith* features the first-ever big-screen exploration of the Wookiee home planet Kashyyyk, a lush world teeming with immense forests. John Knoll created several establishing shots of the planet, while Guyett supervised a massive and visceral battle scene in which hundreds of Wookiees fearlessly take on Separatist forces. Gernand and his model makers built a detailed miniature “hero tree,” and ILM artists layered in effects elements to create a seemingly alive Kashyyyk forest.

For the never-before-seen sinkhole planet Utapau, Knoll supervised a white-knuckle chase and hand-to-hand combat sequence between Obi-Wan and the Droid leader General Grievous, while Gernand’s crew created models of an enormous sinkhole and an Utapau city.

Other worlds seen in *Revenge of the Sith* include Felucia, a bizarre environment filled with gigantic, exotic fungi and other vegetation; Alderaan, the idyllic world that is home to Senator Bail Organa and the future Princess Leia; Padmé’s native Naboo; and the barren Tatooine, which Anakin’s son, Luke, will call home.

ILM also contributed to a sequence that moviegoers have been waiting decades to see: the moment that Anakin transforms into the black-helmeted Darth Vader. Roger Guyett gave the scene a stylish look with *noir*-ish lighting and a heavy spotlight. “The environment looks like part operating room, part torture chamber,” he says. “Even so, the scene has an unexpected poignancy.”

Many of *Revenge of the Sith*’s most memorable characters were created entirely by artists at ILM. Animation director Rob Coleman supervised 90 minutes of animation, more than any previous *Star Wars* film.

Coleman points to the CG rendering of Jedi Master Yoda as perhaps the animation department’s most significant achievement. “We created a digital Yoda for *Attack of the Clones*,

but it was all very new for us at the time,” says Coleman. “For this film, Yoda has become a full-fledged supporting character, with more screen time and dialogue. It was a lot of fun to explore the next level of acting with him.”

Coleman notes that his team also made important physical advances with the character. “This time around, Yoda’s skin is much more realistic looking,” he explains. “Also, the rendering of his clothing is more sophisticated.”

While *Attack of the Clones* provided the first-ever look at Yoda’s impressive skills with a lightsaber, *Revenge of the Sith* amps up the stakes and action for the Jedi Master. In the Senate Chamber, Yoda engages an even more fearsome opponent, in an epic fight that seals the fate of the Republic – and Yoda’s own future.

Among the entirely new characters created at ILM is the villainous General Grievous, a chill-inducing combination of alien and droid who commands the seemingly limitless droid army. “George Lucas wanted a visually interesting antagonist who represented the technology that will ultimately consume Anakin,” says Coleman. “It’s an early version of the technology used to save Vader but in Grievous’ case, the technology is not quite working, so as formidable as he is, he’s also a bit sickly. He’s a skulking, miserable villain with a hacking cough, and we had a great time working with him because we love creating bad guys!”

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# Keeping Score

## Oscar Winner John Williams Returns for a Final, Stirring *Star Wars* Soundtrack

George Lucas has often said that sound is at least 50 percent of the movie-going experience. An incalculable contribution to the sound tapestry of *Star Wars: Episode III Revenge of the Sith* is made by John Williams, whose collaboration with Lucas stretches across the entire saga, heightening the action, deepening the emotion and leaving moviegoers around the world to exit the cinema humming and whistling Williams's indelible melodies.

"I'm very happy about completing the full cycle of *Star Wars* movies," says Williams. "George and I have been working together on these for 28 years; it's one of the most enduring partnerships in cinematic history." The London Symphony Orchestra, which has performed on all six movies, has also been a key musical contributor since the beginning.

"It's not something we really planned," he says. "It's like a good marriage; you look back at it after all those years and say, 'Wow, we made it, in spite of all the challenges.'"

Lucas agrees. "John is a wonderful collaborator. The movies just would not be the same without his music and the emotion it brings."

Even after all these years, Williams says scoring a *Star Wars* movie remains a formidable challenge. "These movies demand more music than any films I know of," Williams says. "The music starts from the opening shot and continues for nearly the full running time. It has to be tailored to all of the minute details and actions."

Williams notes he was especially pleased with the score for *Revenge of the Sith*. "George did an exceptional job of weaving in the connecting links between the two trilogies, and I wanted to do the same thing musically. Episode III has more musical references from the first trilogy than the previous two pictures."

Those references include "The Force Theme" and "Leia's Theme," the latter of which has not been heard onscreen since 1983; the "Imperial March," which again comes to the forefront as Darth Vader becomes central to the action; and the triumphant "Throne Room" theme from *A New Hope*.

There are a host of new compositions, as well, including a theme for General Grievous, which Williams describes as "fun with a lot of percussion" and choral pieces that the composer terms "lamentations" to accompany the dark turns in the plot.

"I couldn't be happier with the score John has written for the final *Star Wars* movie," Lucas says. "It's a great blend of light and dark, of familiar and new."

Given the film's dark theme, it might be assumed that this would be Williams's darkest film score. The composer says that assumption isn't necessarily so: "Sometimes the music is a counterpoint to the darkness. You can be looking at something quite horrific on screen, but the music can provide a sense of compassion."

Moreover, the music heightens the hopeful aspects of the story, elements Williams says are at least as important as the dark imaginings. "*Revenge of the Sith* has the contour of great human stories, in which people accomplish wonderful things amidst the terrible happenings that surround them."

• • •

# The Force Will Be With You ... Always

## *Revenge of the Sith* Is the Final Theatrical *Star Wars* Movie, But the Legacy Lives On

“*Star Wars* smashed open the possibilities of what film could actually do,” says Peter Jackson, director of the *Lord of the Rings* trilogy. “It was the perfect film to inspire a sense of wonder.”

It may seem odd for the director of a film trilogy many compare with *Star Wars* to go on the record with his love for George Lucas’ intergalactic saga. But it’s also a testament to the seemingly never-ending appeal of *Star Wars*. “Darth Vader Lives,” proclaimed a popular button made in 1977 – and it seems he will continue to live on in the hearts and minds of *Star Wars* fans around the globe for many years to come.

Many films are successful. Many are popular and have become worldwide hits. Few, however, have entered the public consciousness like the *Star Wars* films. “Jedi” and “the dark side” are listed in the Oxford English Dictionary. For better or worse, politicians and celebrities alike use phrases like “Death Star,” “The Force,” “Evil Empire” and “lightspeed” ... and the public instantly understands what they mean. Without doubt, *Star Wars* remains firmly entrenched in every aspect of our lives:

- In movies, where directors and producers from films as wide-ranging as *E.T.*, *American Pie*, *Toy Story*, *Austin Powers* and *Robots* love to pay homage to (and poke fun at) the *Star Wars* films;
- On TV, where *The Simpsons*, *The O.C.* and *Saturday Night Live* love to use the *Star Wars* saga as a common touchstone to elicit smiles;
- In sports, where the Boston Red Sox have named their archrival, the New York Yankees, “The Evil Empire” – a moniker the Yankees have gleefully accepted;
- In comics, where *Star Wars* has been a favorite subject of strips ranging from *Dennis the Menace* and *Hi and Lois* to *Doonesbury* and *Boondocks*, and has been seen in countless editorial cartoons;
- At school, where educators use *Star Wars* every day to teach young people math, science and language, and in museums that draw enormous crowds with *Star Wars* exhibits;
- In theme parks, where *Star Tours* is a favorite attraction at Disney parks around the world.

The *Star Wars* universe extends beyond the screen into homes through many different kinds of media. When it was released in November 2004, the *Star Wars Trilogy* became the best-selling DVD boxed set in history in the U.S., U.K., France, Italy, Japan, Australia and many other countries around the world. LEGO experienced unprecedented sales of its *Star Wars*-based toys, and millions of people every day log on to the Internet to play *Star Wars: Galaxies*, a massively multiplayer online game. *Star Wars* video games from LucasArts are remarkably popular, while novels that explore the “expanded universe” of *Star Wars* routinely make the New York Times’ Best Sellers list.

The legacy of *Star Wars* has also impacted the way movies are made. In order to realize the astonishing visual effects for *Star Wars*, George Lucas created Industrial Light & Magic. Since then, ILM has received 14 Academy Awards for Best Visual Effects for its work on a wide range of movies and continues to break new ground in the visual effects industry.

*Star Wars: Episode IV A New Hope* was instrumental in improving motion-picture sound technology, popularizing the Dolby noise-reduction sound system and leading to the formation of the THX system and the introduction of digital sound, now commonplace in cinemas.

Lucasfilm Ltd. also pioneered non-linear, digital editing systems that not only blazed new trails for sound and motion-picture editors, but also led to the development of the Avid system, the most popular movie-editing tool in the entertainment industry.

Lucasfilm’s storied experiments in computer-generated animation were made possible by the profits from the *Star Wars* movies and resulted in the creation of the Pixar computer. That, in turn, ultimately led to the formation of what is now the independent and immensely popular Pixar Animation Studios, creator of such movies as *Toy Story* and *Finding Nemo*.

One of the *Star Wars* saga’s most significant and far-reaching breakthroughs has been the pioneering use of digital motion picture production techniques. *Attack of the Clones* became the first major motion picture created by using the high-definition, 24 fps digital video camera and videotape. For *Revenge of the Sith*, a new technology called “444” was developed, which records images from a high-definition camera at a much higher resolution than previously possible. As filmmakers worldwide embrace digital motion-picture cameras, ever more cinemas are installing digital projection.

The continuing influence and legacy of *Star Wars* is wide-ranging indeed, but in the end, there is one common thread: An epic journey of light and dark, father and son, good and evil, set among the stars. “*Star Wars* is six films but one story,” Lucas says. “Throughout the writing and making of these movies, I have always remained focused on completing the circle. Now people can watch all six films together as they were intended to be seen.”

With *Revenge of the Sith*, the *Star Wars* saga may be complete ... but the celebration is just beginning.

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## ABOUT THE FILMMAKERS

**GEORGE LUCAS** (Writer/Director, Executive Producer) first attracted attention for his filmmaking abilities as a student at the University of Southern California, when his short film *Electronic Labyrinth THX 1138 4EB* won the top award at the National Student Film Festival.

In 1971, using San Francisco production studio American Zoetrope and long-time friend Francis Ford Coppola as executive producer, Lucas transformed the short film into his first feature, the stunningly prescient *THX 1138*.

His follow-up, the low-budget *American Graffiti* (1973), became the most successful film of its time. But it was Lucas' third film, 1977's *Star Wars*, that changed everything. A deceptively simple morality tale of good versus evil told across a fantastic landscape of exotic planets and bizarre creatures, *Star Wars* became an international phenomenon. Refusing to accept the limitations of filmmaking at the time, Lucas created his own visual effects company, Industrial Light & Magic, to make his vision a reality.

Lucas has been storywriter and executive producer of a series of box-office hits beginning in the 1980s, starting with the continuation of the *Star Wars* saga, *The Empire Strikes Back* in 1980 and *Return of the Jedi* in 1983. In 1981, he created the classic adventurer Indiana Jones, star of three classic box-office hits as well as a television series, *The Young Indiana Jones Chronicles*, which won 12 Emmy Awards.

Throughout the 1980s, Lucas helped bring to the screen an array of films as diverse as *Willow*, *Tucker: The Man and His Dream*, and *Mishima*, and helped create unforgettable Disney theme park attractions.

Lucas returned to directing in 1999 with *Star Wars: Episode I The Phantom Menace*. Three years later, Episode II *Attack of the Clones*, was the first major live-action movie to be shot entirely digitally. *Star Wars: Episode III Revenge of the Sith* is the movie that completes Lucas's *Star Wars* saga.

**RICK McCALLUM** (Producer) began his career as a producer, working with one of Britain's most esteemed screenwriters, the late Dennis Potter, on the screen adaptation of *Pennies From Heaven*, starring Steve Martin and Bernadette Peters. McCallum then went on to produce *DreamChild* and *Blackeyes* for Mr. Potter. *DreamChild* won three BAFTA awards and an Evening Standard Award for Best Actress (Coral Browne).

McCallum was also the executive producer of the acclaimed six-part BBC series *The Singing Detective*. He established a close working relationship with director Nicolas Roeg and produced Roeg's *Castaway* and *Track 29*. For writer/director David Hare, McCallum produced

*Heading Home*, starring Gary Oldman and Joely Richardson, as well as *Hare's Strapless*, starring Blair Brown, Bruno Ganz and Bridget Fonda. He produced Neil Simon's *I Ought To Be In Pictures* starring Walter Matthau, and *Link* starring Terence Stamp and Elisabeth Shue.

For television, McCallum produced the HBO film *On Tidy Endings*, written by Harvey Fierstein and starring Fierstein and Stockard Channing. The production received four CableAce Awards, including Best Film, Best Director and Best Screenplay. He produced The Rolling Stones' music video *Undercover*, which won the MTV Award for Best Video of the Decade.

Since 1990, McCallum has worked exclusively with writer/director George Lucas. The two collaborated on the feature film *Radioland Murders* and the critically acclaimed television series *The Young Indiana Jones Chronicles*. This series, filmed over a period of four years in 30 countries, received 32 Emmy nominations and won 12 Emmy Awards. It also won the 1993 Banff Award for Best Continuing Series and received a 1993 Golden Globe nomination for Best Dramatic Series. Series directors included Bille August, Mike Newell, Nicolas Roeg, Carl Schultz, Simon Wincer, David Hare, Deepa Mehta, Rene Manzor, Michael Schultz, Gavin Miller and Terry Jones.

In addition to *Star Wars: Episode III Revenge of the Sith*, McCallum has also produced the highly successful *Star Wars Special Edition* and the first two *Star Wars* prequels, Episode I *The Phantom Menace* and Episode II *Attack of the Clones*.

**DAVID TATTERSALL, BSC** (Director of Photography) was born and raised in Great Britain. He attended Goldsmith's College in London, where he graduated with a first class BA (Hons) Fine Arts Degree. He then studied at Britain's National Film and Television School, where he specialized in camera work.

Tattersall has worked on numerous feature films and television productions. His credits include *Radioland Murders*, *Moll Flanders*, *Con Air*, *Soldier*, *The Green Mile*, *Vertical Limit*, *The Majestic*, *Star Wars: Episode I The Phantom Menace*, *Die Another Day* and *Star Wars: Episode II Attack of the Clones*. His most recent projects have been *Lara Croft Tomb Raider: The Cradle of Life*, *The Matador* and *xXx: State of the Union*.

On television, Tattersall worked on *The Young Indiana Jones Chronicles*, for which he won an Emmy Award and A.S.C. nominations for Best Cinematography.

**GAVIN BOCQUET** (Production Designer) is a graduate of Newcastle Polytechnic, where he studied product design, and the Royal College of Art, receiving a Master of Design degree in 1979. He started his motion-picture career as an art department draftsman on *The*

*Elephant Man* and *Return of the Jedi*. Four years later he was promoted to assistant art director for the films *Return to Oz* and *Young Sherlock Holmes*.

By the time Bocquet began work on *Empire of the Sun*, he was a full-fledged art director. Other credits in that capacity include *Dangerous Liaisons*, *Eric the Viking* and *Cry Freedom*; on the latter he worked with Stuart Craig who, along with Norman Reynolds, Bocquet considers to be his mentors.

Bocquet's credits as production designer range from the British television series *Yellowthread Street* to the U.S. series *The Young Indiana Jones Chronicles*, for which he received an Emmy award and two Emmy nominations. He then graduated to his first production designer role on a feature film, with Stephen Soderburgh's *Kafka*, followed by *Radioland Murders*. This led to working as production designer on *Star Wars: Episode I The Phantom Menace*, and, subsequently, *Star Wars: Episode II Attack of the Clones*, and *Episode III Revenge of the Sith*.

In between the *Star Wars* films, Bocquet worked on *The Adventures of Rocky & Bullwinkle*, produced by Robert De Niro, and *xXx*, directed by Rob Cohen and starring Vin Diesel. Most recently Bocquet has finished work on *xXx: State of the Union*, directed by Lee Tamahori. Bocquet has also worked on numerous TV commercials, and was named the UK Commercial Art Director of the Year in 2003.

**BEN BURTT** (Co-Editor and Sound Designer) was born in Syracuse, New York, and earned a college degree in physics from Allegheny College. In 1970, he won the National Student Film Festival with a war movie called *Yankee Squadron*. For his work on the special effects film *Genesis*, Burtt won a scholarship to the University of Southern California, where he earned a Master's Degree in Film Production. Burtt has been in the film business for more than 30 years as a sound designer, mixer, editor, writer and director.

Burtt has worked with George Lucas since 1975, and he remembers his first experience with the *Star Wars* films: "A year before the filming began, I was shown the artwork by Ralph McQuarrie. I realized then and there that working on *Star Wars* was going to fulfill a dream of working on a truly imaginative, innovative fantasy film." It was Ben Burtt's sound design work – creating the voice of R2-D2, the hum and crash of lightsabers in battle, and the zooming rush of the speeder bike chase – that gave the original *Star Wars* its convincing feel of audio reality.

In Burtt's 15 years as a sound designer for Lucasfilm Ltd., he won Academy Awards for Sound Effects Editing in four films: *Star Wars*, *E.T. the Extra-Terrestrial*, *Raiders of the Lost Ark*, and *Indiana Jones and the Last Crusade*. Burtt has also done sound design for *Indiana Jones and the Temple of Doom*, *The Empire Strikes Back*, *Return of the Jedi*, *Always, Willow*, *Alien*, *More American Graffiti*, *Howard the Duck*, *The Dark Crystal*, *Nutcracker the Motion*

*Picture, The Dream is Alive, Alamo and Niagara.*

In 1990, Burttt became an independent filmmaker. He directed second unit for twenty episodes of *The Young Indiana Jones Chronicles*, also serving as picture editor for four episodes of the series, and occasionally, sound designer. Burttt directed and co-wrote the Young Indy movie *Attack of the Hawkmen*. He directed the IMAX film *Blue Planet* and directed and co-wrote the IMAX film *Special Effects*. Burttt was also a writer on the Lucasfilm *Droids* television animation series, including the one-hour ABC *Droids* special *The Great Heep*.

Burttt returned to Lucasfilm to be picture editor and sound designer on the prequels *Star Wars: Episode I The Phantom Menace* and *Episode II Attack of the Clones*. Recently he also directed *Manassas, End of Innocence* for the National Park Service. He also authored the book *Star Wars: Galactic Phrase Book and Travel Guide*, a compendium of alien languages and the story of their creation.

Burttt is one of the few (perhaps only six) people to have worked on all six *Star Wars* movies. The completion of *Revenge of the Sith* represents an association with *Star Wars* that has lasted more than 30 years.

**ROGER BARTON's** (Editor) career began working on movies of the week such as *Indictment - The McMartin Trial* for HBO, which won an Emmy for Best Achievement in Editing. He went on to bigger projects as an associate editor on films such as *Titanic* and *Armageddon*, and soon after made the leap into editing such features as *Gone in 60 Seconds*, *Pearl Harbor*, *Ghost Ship*, *Bad Boys II* and *Star Wars: Episode III Revenge of the Sith*. He's just finished *Amityville Horror* and is about to begin work on *The Island* with Michael Bay.

**TRISHA BIGGAR** (Costume Designer) has worked in theatre, film and television, bringing a broad background of expertise to her work designing costumes for *Stars Wars*.

After training at the Wimbledon School of Art, Biggar worked for a number of years with various British theatre companies. She then moved into designing the costumes for films such as the award-winning *Silent Screem*, directed by David Hayman (winner of the British Academy's Michael Powell Award for Best Film and the Special Jury Prize at the Berlin Festival, among other awards) and *Wild West*, directed by David Attwood (which won the Edinburgh Film Festival Critics' Award). More recently designing costumes for the films *A Shot at Glory*, directed by Michael Corrente, starring Robert Duvall and Michael Keaton; *Beautiful Creatures*, directed by Bill Eagles, starring Rachel Weisz and Iain Glen; *The Debt Collector*, directed by Anthony Neilson, designing for Billy Connolly and Francesca Annis; *Mad Cows*, directed by

Sarah Sugerman, designing for Joanna Lumley and Anna Friel and *The Magdalene Sisters*, directed by Peter Mullen (winner of the Golden Lion at the Venice Film Festival).

Her television drama credits include the mini-series *The Fortunes and Misfortunes of Moll Flanders*, starring Alex Kingston and Diana Rigg (for which she received a BAFTA nomination for Best Costume Design); and costumes for the BBC films *Saigon Baby*, with John Hurt, and *Truth or Dare*, directed by John Madden and starring John Hannah and Helen Baxendale. Biggar also was costume designer on *The Young Indiana Jones Chronicles*. Since finishing production on *Revenge of the Sith*, she has been involved in writing a book on the costumes of the *Star Wars* saga, which will be published in September 2005.

**CHRISTINE KING's** (Casting Director) most recent casting projects include the 2005 films *Ghost Rider* and *The Book of Revelations*. Other recent credits include *Stealth* for director Rob Cohen, and *Son of the Mask*. She also cast such high-profile, Australia-based projects as *Rabbit-Proof Fence*, *South Pacific* (with Margie Simkin) and *Moulin Rouge* (with Ronna Kress). King has also conducted Australian casting searches for projects not filmed in Australia, including *xXx: State of the Union*, *Aeon Flux* and *Memoirs of a Geisha* and *X-Men*.

**JOHN WILLIAMS** (Composer) is one of the world's most decorated and respected composers. He has received forty-three Academy Award nominations, most recently for his score from *Harry Potter and the Prisoner of Azkaban*, making him the Academy's most nominated living person. He has been awarded five Oscars, three British Academy Awards, eighteen Grammys, three Golden Globes, four Emmys and numerous gold and platinum records.

Mr. Williams has composed the music and served as a music director for more than one hundred films, including *Star Wars: Episode III Revenge of the Sith*, *The Terminal*, *Catch Me If You Can*, *Harry Potter and the Chamber of Secrets*, *Minority Report*, *Star Wars: Episode II Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: Episode I The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *Seven Years in Tibet*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Presumed Innocent*, *Born on the Fourth of July*, the *Indiana Jones* trilogy, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* Trilogy, *Jaws* and *Goodbye, Mr. Chips*.

Many of Mr. Williams' film scores have been released as recordings; the soundtrack album

*Star Wars* has sold more than four million copies, making it one of the most successful non-pop albums in recording history.

In January 1980, Mr. Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He currently holds the title of Boston Pops Laureate Conductor, a title he assumed following his retirement in December, 1993 after 14 highly successful seasons. Mr. Williams also holds the title of Artist-in-Residence at Tanglewood.

Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA, Los Angeles City College, and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend Juilliard University, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. He then returned to Los Angeles, where he began his career in the film industry, working with such composers as Bernard Herrmann, Alfred Newman and Franz Waxman. He went on to write music for many television programs in the 1960s, winning four Emmy Awards for his work.

**JOHN KNOLL** (Visual Effects Supervisor) has a long history with the *Star Wars* movies, beginning with his work on the *Special Edition* releases of the original trilogy films. Working closely with Lucas, Knoll has led the visual effects teams for all three prequels, culminating with *Revenge of the Sith*.

Knoll is a graduate of the famed film program at U.S.C., and joined Industrial Light & Magic shortly after graduation. He worked with the motion control photography crew, during which time he began to study computer graphics as a hobby. Teaming up with his brother who was working on this doctoral thesis in computer vision, the Knoll brothers created Photoshop, the now legendary software, in 1987.

Quickly becoming integral to ILM's breakthroughs using digital technology, Knoll worked on *The Abyss* as the computer graphics project designer. He has been a visual effects supervisor for the last fifteen years, with *Star Trek: Generations*, *Mission: Impossible*, *Star Trek: First Contact*, and *Mission to Mars* among his credits.

Knoll has been honored with Academy Award nominations for his work on the *The Phantom Menace*, *Attack of the Clones* and *Pirates of the Caribbean: Curse of the Black Pearl*, and with BAFTA nominations for *The Phantom Menace* and *Pirates of the Caribbean*. He has received two MTV Movie Awards and two Saturn Awards for best visual effects on the last two *Star Wars* films. His next project is *Pirates of the Caribbean: Dead Man's Chest*.

**ROGER GUYETT** (Visual Effects Supervisor) has been with Industrial Light & Magic since 1994, when he joined the team which created the groundbreaking title character for *Casper*. Guyett was a principal member of the crew which produced over forty minutes of 3D character animation, marking the first time in cinematic history that a leading role was played by an entirely synthetic actor.

As a computer graphics supervisor on *Twister*, Guyett oversaw a team of digital artists that created the stunning images of one of nature's fiercest weather events. Guyett is now one of ILM's leading visual effects supervisors. His credits include *Saving Private Ryan*, for which he was honored with a BAFTA Award for best special visual effects, *Harry Potter and the Sorcerer's Stone*, and most recently, *Harry Potter and the Prisoner of Azkaban*. For this most recent film in the *Harry Potter* series, Guyett earned both Academy Award and BAFTA nominations, and won the top prize from the Visual Effects Society. Guyett was born and raised in Great Britain.

**ROB COLEMAN** (Animation Director) joined ILM's team of animators in 1993 to work on *The Mask*. Coleman's other motion picture credits include Episode I *The Phantom Menace*, *Men in Black*, *Dragonheart*, *The Indian in the Cupboard*, *In the Mouth of Madness* and *Star Trek Generations*.

Prior to joining ILM, he began his career working on *Captain Power*, the first television series to combine computer animated characters to live action. The project won a Gemini Award (the Canadian equivalent of an Emmy) for best technical achievement. Coleman has since produced computer animation and graphics for broadcast and commercials, worked on a special cel animated film for the World Health Organization, formed his own small studio for commercial and television projects, and produced a series of special on-air graphics, openings and station identifications.

He was chosen as one of the most creative people in entertainment when he was named to *Entertainment Weekly's* "It List" in 2002 as their "It CG-Creature Crafter" for his work on the digital Yoda. Coleman has been nominated for two Oscars for his work on *Attack of the Clones* and *The Phantom Menace* and two British Academy Awards, or BAFTAs, for his work on *Men In Black* and *The Phantom Menace*. He has received two MTV Movie Awards and two Saturn Awards for best visual effects on the *Star Wars* films.

**DANIEL D. GREGOIRE** (Pre-Visualization Effects Supervisor) is the leader for animatics on *Star Wars: Episode III Revenge of the Sith*. Digital previsualization is the storyboard of tomorrow, today. By animating sequences in 3D every shot in the film was defined

before shooting or special effects began. The pre-viz department used off-the-shelf tools to create over 6,000 individual shots for Episode III.

Gregoire went to school for commercial aviation before turning to art as a career. He went to San Diego in 1996 to work for Presto Studios creating video games. He left Presto in 1999 to work freelance on films such as *titan AE*, *Moulin Rouge* and *Behind Enemy Lines* before moving on to JAK Films in 2000 to work on the final two *Star Wars* Episodes.

Gregoire has started his own previsualization and effects company, Halon Entertainment LLC, which to date has completed work on Steven Spielberg's *War of the Worlds*.

**NICK GILLARD** (Stunt Coordinator/Swordmaster) choreographed the astonishing stunts for *Star Wars: Episode III Revenge of the Sith*, including the climactic lightsaber duel between Anakin Skywalker and Obi-Wan Kenobi. He will make his directorial debut later this year with the psychological thriller *Wisdom and Hindsight* starring Samuel L. Jackson and Hayden Christensen.

In addition to *Revenge of the Sith*, some of Gillard's recent credits include *Reign of Fire*, as second unit director, aerial unit director and stunt coordinator; *Sleepy Hollow*, as stunt coordinator; *Star Wars: Episode I The Phantom Menace*, as stunt coordinator/ swordmaster; and *Star Wars: Episode II Attack of the Clones* as action unit director and stunt coordinator/ swordmaster.

Gillard's stunt career can be traced to his work as young man as a world-class horse-trick rider with the Moscow State Circus. It was then that he was offered his first stunt work on *The Thief of Baghdad*.

Since then, he has performed many amazing stunts, including a 200-foot power-boat jump over two bridges in the film *Amsterdamned*, and a full-fire burn without air for more than two minutes on *Alien 3*. He has appeared in numerous segments of the *World's Greatest Stunts* videos and in such films as *Indiana Jones and the Last Crusade*, and *Interview with the Vampire*. He also operated the Alien Queen in *Aliens*. His sword work has been displayed in *Robin Hood: Prince of Thieves*; *The Three Musketeers*; *1492: Conquest of Paradise*; and *Henry V*.

## ABOUT THE CAST

**EWAN MCGREGOR** (Obi-Wan Kenobi) first became well known to U.S. audiences as the star of Danny Boyle's powerful Scottish drama *Trainspotting*, and then internationally as Obi Wan Kenobi in George Lucas' *Star Wars: Episode I The Phantom Menace*, *Star Wars:*

Episode II *Attack of the Clones* and in director Baz Luhrmann's acclaimed *Moulin Rouge*. For his performance as *Moulin Rouge*'s young writer in love with a doomed courtesan, McGregor was honored with the Golden Satellite Award, the Hollywood Film Festival Award, the European Achievement in World Cinema 2001 Award, an Empire Award, and the London Film Critics' Circle Award, among other accolades.

He won a 1997 Emmy Award for Outstanding Guest Actor in a Drama Series for an episode of *ER*.

Born in Crieff, Perthshire, Scotland, McGregor trained at the Guidhall School of Music and Drama, and gained his first theatrical experience at the Perth Repertory Theatre. He appeared in Bill Forsyth's *Being Human* before starring in Boyle's first film, *Shallow Grave*, in 1994. *Trainspotting* followed two years later, catapulting McGregor into the front ranks of international leading men. He's also starred in Peter Greenaway's *The Pillow Book*, *Emma*, *Brassed Off*, *The Serpent's Kiss*, opposite Cameron Diaz in Boyle's *A Life Less Ordinary*, *Nightwatch* (U.S. version), *Velvet Goldmine*, *Rogue Trader*, *Little Voice*, *Eye of the Beholder*, as James Joyce in *Nora* (which he also produced) and *Black Hawk Down*. He then starred opposite Renée Zellweger in the Twentieth Century Fox romantic comedy *Down with Love*. McGregor recently finished filming Michael Bay's *The Island*, and is soon to be seen on London's West End stage in the Donmar production of *Guys and Dolls*.

McGregor's television appearances include *Lipstick on Your Collar*, *Scarlet and Black*, *Kavanagh QC*, *Doggin' Around*, *Cold War – Tales from the Crypt*, *Polar Bears in the Wild* and *Trips Money Can't Buy*.

Other stage performances include David Halliwell's *Little Malcom And His Struggle Against the Eunuchs* for director Denis Lawson at the Hampstead Theatre and the Comedy Theatre.

**NATALIE PORTMAN** (Padmé Amidala) was last seen in Mike Nichols' *Closer* for Columbia Pictures. Starring opposite Jude Law, Julia Roberts and Clive Owen, Portman earned a Golden Globe Award for Best Supporting Actress, as well as an Academy Award nomination in the same category for her work in the film. Portman also starred in Zach Braff's critically acclaimed *Garden State*. Upcoming films will include the Israeli feature film *Free Zone*, directed by Amos Gitai; and the Wachowski Brothers' *V Is for Vendetta* for Warner Bros., directed by James Mc Teigue.

Portman starred as Senator Amidala in *Star Wars: Episode II Attack of the Clones*, following the huge success of George Lucas' blockbuster hit *Star Wars: Episode I The Phantom Menace*, in which her character was introduced.

Portman's additional film credits include Anthony Minghella's critically acclaimed and Academy Award nominated *Cold Mountain*, opposite Jude Law, Nicole Kidman and Renee Zellweger; and Tom Tykwer's short film *True*, part of the compilation feature film *Paris je t'aime*. Portman also appeared in Matt Williams' *Where the Heart Is*, and Wayne Wang's *Anywhere But Here*, which earned her a Golden Globe Award nomination for Best Supporting Actress. Portman received international acclaim for her feature debut in Luc Besson's *The Professional* opposite Jean Reno and received further recognition for her performance in Ted Demme's *Beautiful Girls*. Other feature credits include the Woody Allen musical *Everyone Says I Love You*, Tim Burton's black comedy *Mars Attacks!* and Michael Mann's *Heat*, with Al Pacino, Robert DeNiro and Val Kilmer.

Portman received critical acclaim as Nina in Mike Nichol's Shakespeare in the Park production of *The Seagull* opposite Meryl Streep, Kevin Kline, and Philip Seymour Hoffman for New York Shakespeare Festival. In the 1997-1998 Broadway season, Portman starred in the title role of *The Diary of Anne Frank*, praised by USA Today as "a landmark performance."

**HAYDEN CHRISTENSEN** (Anakin Skywalker) became an international film star when George Lucas cast him as Anakin Skywalker in the epic *Star Wars: Episode II Attack of the Clones*. But it was the role of the troubled teenager in Irwin Winkler's 2001 drama *Life as a House* that brought Christensen his first critical acclaim, including an award for Best Breakthrough Performance from the National Board of Review and nominations for the Screen Actors Guild and the Golden Globe awards.

Christensen recently starred as disgraced New Republic journalist Stephen Glass in *Shattered Glass*, the first feature produced by his production company, Forest Park Pictures, in partnership with Cruise/Wagner Productions, Baumgarten/Merims Productions and Lions Gate Films. In April, he began production on *The Decameron* for De Laurentiis Productions on location in Italy.

Christensen broke into acting in an unusual way. His older sister, a Junior World Trampoline champion, had done a commercial endorsement for Pringles. The agent offered to sign Christensen as well, and at 7 years old, he began acting. By the time he was 12, he had a continuing role in the first Canadian television soap opera, the daily *Family Passions*.

Christensen was a regular on the Fox Family Channel series *Higher Ground*, and was featured in Sofia Coppola's acclaimed debut film *The Virgin Suicides*. His other film credits include Sarah Kernochan's *All I Wanna Do* and John Carpenter's *In the Mouth of Madness*.

Christensen was born in Vancouver, but his family later moved to the Toronto area, where he went to school and continues to reside.

**CHRISTOPHER LEE** (Count Dooku) was born in Belgravia, London on May 27, 1922, and was educated at Summer Fields preparatory school. He took a scholarship at Eton College and Wellington College, where he was a classical scholar in Greek and Latin.

After leaving school Lee worked as an office boy and messenger in the City of London at the salary of £1 a week and during five years of World War II he served in the Royal Air Force and Special Forces. He was decorated for distinguished service and held the rank of Flight Lieutenant. After demobilization in 1946, Lee entered the film industry in 1947 and was for a time under contract to the Rank Organisation. He has appeared in the theatre and in operatic performances and has recorded for radio worldwide.

He has filmed in Russian, Italian, French, German and Spanish and has worked in many countries all over the world. Lee has appeared in over 250 film and television productions, which some of the best known are *A Tale of Two Cities*, *Dracula*, *The Wicker Man*, *The Private Life of Sherlock Holmes*, *The Three Musketeers* and *The Four Musketeers*, *The Man with the Golden Gun*, *1941*, *Airport '77*, *Gremlins II*, *Jinnah*, *Sleepy Hollow* and *Lord of the Rings*.

Lee considers the most important point in his career to have been as host of *Saturday Night Live* in 1978, with John Belushi, Dan Aykroyd, Bill Murray, Gilda Radner, Laraine Newman and Jane Curtin. It is still the third highest-rated show of the series, with 35 million viewers.

Lee has three claims to fame as an actor: he is the only actor who has portrayed Sherlock Holmes and his brother Mycroft. He played characters that executed King Charles the First of England and King Louis the Sixteenth of France, and he has appeared in more sword fights in front of the camera than probably any actor in history. He also did all of his own stunts and is an honorary member of three Stuntmen's Unions.

Amongst his publications are an autobiography, *Tall, Dark and Gruesome*; *The Great Villains' Archives of Evil*; *The Films of Christopher Lee* (Scarecrow Press); and *Christopher Lee: The Authorized Screen History*, by Jonathan Rigby.

Lee is listed in the *Guinness Book of Movie Facts and Feats* as being the international star with the most screen credits and was awarded the London Film Critics Dilys Powell '94 award for his work as an actor and services to the film industry.

**SAMUEL L. JACKSON** (Mace Windu) is an undisputed star and one of the hardest working actors in Hollywood. His films have grossed more money in box office sales than any other actor in the history of filmmaking.

Jackson most recently topped the opening weekend box office charts with the success of the Paramount Pictures film, *Coach Carter*, which was screened as the opening night film of the prestigious Palm Springs Film Festival. At the Festival, Jackson received the Career

Achievement Award for acting.

Jackson most recently completed the independent film for Sony Classics, *In My Country*, based on the best-selling novel by South African writer, Antjie Krog. In April 2005, Jackson reprises his role as Agent Augustus Gibbons in *xXx: State of the Union* for Sony Pictures. In Fall 2005, Jackson stars alongside Eugene Levy in New Line Cinema's comedy adventure, *The Man*.

Jackson's career began upon his graduation from Morehouse College in Atlanta with a degree in dramatic arts. He went on to perform in numerous stage plays, including *Home, A Soldier's Play, Sally/Prince* and *The District Line*. He also originated roles in two of August Wilson's plays at Yale Repertory Theatre. For the New York Shakespeare Festival, Jackson appeared in *Mother Courage and Her Children, Spell #7*, and *The Mighty Gents*.

After making movie history with his portrayal of a crack addict in Spike Lee's *Jungle Fever*, Jackson went on to star in *Caveman's Valentine, Unbreakable, Shaft, Rules of Engagement, Deep Blue Sea, The Red Violin, Star Wars: Episode I The Phantom Menace, The Negotiator, Jackson Brown, A Time to Kill* and *Die Hard with a Vengeance*. His other film credits include *Twisted, 187, Sphere, The Long Kiss Goodnight, Hard Eight, Kiss of Death, Losing Isaiah* and *Amos and Andrew*. Additional film credits include: *Ragtime, Sea of Love, Coming to America, Ray, Do the Right Thing, School Daze, Mo' Better Blues, Goodfellas, Strictly Business, White Sands, Patriot Games, Jumpin' at the Boneyard, Father and Sons, Juice, Fresh* and *True Romance*.

Director **FRANK OZ's** (Yoda) prolific filmmaking career has ranged from Muppet movies to *Little Shop of Horrors* to *Bowfinger* to *The Score*.

Oz was born in Hereford, England, in 1944. Earlier in his career he was known for his creative collaborations with the famed Jim Henson performing many Muppet characters, including Miss Piggy, Fozzie Bear, and Animal, as well as Bert, Grover, and Cookie Monster. Henson and Oz worked together on *Sesame Street, Saturday Night Live, The Muppet Show* and dozens of other projects. For his work on television, Oz is the recipient of four Emmy Awards. He has performed the unforgettable Jedi Master Yoda in four *Star Wars* films.

Oz also has been awarded two George Foster Peabody awards, The American Comedy Awards' Creative Achievement Award, Art Director's Guild Award for Outstanding Contribution to Cinematic Imagery, three gold and two platinum records and other awards and honors.

**IAN McDIARMID** (Palpatine) has a very successful career as an actor and director. He was Joint Artistic Director of the internationally acclaimed Almeida Theatre in North London from 1990 to 2002.

McDiarmid first worked with George Lucas playing the Emperor in *Star Wars: Episode VI Return of the Jedi*, a role he reprised in Episode I *The Phantom Menace*, Episode II *Attack of the Clones* and now in Episode III *Revenge of the Sith*. Additional film credits include *Dragonslayer*, *Gorky Park*, *Dirty Rotten Scoundrels*, directed by Frank Oz; *Restoration*, *Annie: A Royal Adventure* and Tim Burton's *Sleepy Hollow*.

His many television credits include *Hillsborough*, *A Few Select Exits*, *Great Expectations*, *All The King's Men*, *Crime and Punishment* and *Charles II: The Power and the Passion*.

McDiarmid was an Associate Director at The Royal Exchange Theatre, Manchester, where he played the title role in *Edward II*, Philip II in *Don Carlos* and directed Moliere's *Don Juan*. He was Bradley Pearson in Iris Murdoch's *The Black Prince* at the Aldwych Theatre, and has played leading roles at the Royal Shakespeare Company, The Royal National Theatre and The Royal Court, where he won the Society of West End Theatre's Best Actor Award for his performance as Einstein in *Insignificance*.

For the Almeida, McDiarmid directed *Scenes From An Execution*, *The Rehearsal* (also West End), *Lulu*, *A Hard Heart*, *Venice Preserv'd* and the opera *Siren Song*. His Almeida acting work includes the title role in *Volpone*, Goya in the opera *Terrible Mouth*, Amolphe in *The School for Wives*, Orgon in *Tartuffe*, Count Cenci in *The Cenci*, Colenso Ridgeon in *The Doctor's Dilemma*, Barabas in Marlowe's *The Jew of Malta*, Prospero in *The Tempest* and Teddy in Brian Friel's *Faith Healer*, for which he won The Critics' Circle Best Actor Award, 2002.

Most recently he played the title role of *Henry IV* in a new version of Pirandello's play by Tom Stoppard, at London's Donmar Warehouse, winning two Best Actor awards. His latest stage appearance was the title role in the acclaimed revival of Edward Bond's *Lear*.

**TEMUERA MORRISON** (Commander Cody) came to the attention of American audiences with his critically acclaimed performance as an abusive husband and father in *Once Were Warriors*, for which he was awarded Best Actor in New Zealand's film awards. Recently, he completed work on *River Queen*, directed by Vincent Ward.

His other film credits include *Vertical Limit*, opposite Chris O'Donnell; *6 Days, 7 Nights* with Harrison Ford; Jan de Bont's action thriller *Speed 2*, *The Island of Dr. Moreau*, *Barb Wire*, opposite Pamela Anderson; *White Lies*, and *The Piano*, on which he served as Maori performance advisor.

His television credits include regular roles in *Shortland Street* and *Seekers*, in New Zealand, and in *Adventures*, for Thames TV in the UK. Currently, he is shooting and serving as host of *The Tem Show*.

**JIMMY SMITS** (Senator Bail Organa), the Emmy Award and Golden Globe-winning actor, is one of the rare performers who can move effortlessly from television to film to stage and back again.

After an influential and successful role in the critically-acclaimed ABC series *NYPD Blue*, Smits has returned to television, once again in a powerful role on NBC's *The West Wing* playing Matt Santos, a Houston Congressman who aspires to the White House.

Smits recently appeared as Ruben Santiago Sr. in HBO's *Lackawanna Blues*, George C. Wolfe's colorful tale of boarding house life, love, and blues in 1950s New York.

Smits has involved himself in various charitable organizations over the years and has been a strong advocate for education. In 1997, he co-founded the National Hispanic Foundation for the Arts, along with Esai Morales, Sonia Braga and Washington attorney Felix Sanchez, to promote Hispanic talent in the performing arts.

In theater, Smits was most recently seen gracing the stage in a Public Theater presentation of *Much Ado About Nothing* for the 2004 summer season of Shakespeare in the Park. A few months earlier, he was seen on Broadway and starred as a romantic new arrival in a Cuban-American cigar factory in Nilo Cruz's Pulitzer Prize-winning play *Anna in the Tropics*. Prior to his transition back to the stage and since his highly-acclaimed departure from the hit series *NYPD Blue*, Smits has been seen in several films, including New Line Cinema's *Price of Glory* and Chuck Russell's thriller *Bless The Child* opposite Kim Basinger.

Smits received six consecutive Emmy nominations for his role of Victor Sifuentes on *L.A. Law*, winning the Emmy in 1990; and also five Emmy nominations for his role as Bobby Simone on the critically acclaimed, Emmy-winning drama, *NYPD Blue*. Additionally, he has four Golden Globe nominations – winning as an Actor in a Leading Role, Drama Series, in 1995 for his role in *NYPD Blue* – and four SAG Award nominations. His highly touted departure from *NYPD Blue* also won the Humanitas Award.

**ANTHONY DANIELS** (C-3PO) seemed destined to be a lawyer before he admitted that a career in acting had always been his goal. He eventually spent three years at drama college in England.

Graduating in 1974, Daniels had already won the prestigious BBC Radio Award. His wide-ranging experiences in their radio drama department would one day lead him to be the voice as well as the body of the yet-uncreated C-3PO. Daniels moved on to become a member of the National Theatre of Great Britain at the Young Vic, appearing in their London theatre and touring in their international productions. He was playing in Tom Stoppard's *Rosencrantz & Guildenstern Are Dead* when George Lucas asked to meet him to discuss a low budget, sci-

fi movie to be filmed in the U.K. Lucas was interested in employing Daniels' acting as well as mime skills to bring one of the characters to life. That meeting led Daniels to be completely covered in plaster as the first step to creating the now internationally recognized figure of the golden robot.

Now the only actor to have a speaking role in all six *Star Wars* movies, Daniels has also been involved in numerous *Star Wars* spin-offs, notably appearing on *The Muppet Show* and *Sesame Street*, as well as providing the voice of C-3PO in the cartoon series *Droids*. He was the inspiration behind the gold figure in Disney's *Star Tours* and was a breakfast cereal (Kelloggs "C-3POs"). Daniels has become a spokesman and host for the popular *Art and Science of Star Wars* exhibition around the world and has written extensively about his experiences as a part of the *Star Wars* phenomenon.

Although *Star Wars* has formed a major part of his career, Daniels has continued to appear on stage and television in a range of productions from sitcoms and soaps, including *The Bill* and *Holby City*; to series dramas such as *Prime Suspect* and *Dangerous Corner*; with forays into the world of horror with the cult movie *I Bought a Vampire Cycle Motor* and *Urban Gothic*.

Currently working on science-related TV projects with the Discovery Channel and with the Boston Science Museum, Daniels recently made his debut on Broadway – literally. As C-3PO, he stepped out in Times Square with lights and cameras to bring the world a new dark chocolate M&Ms from the dark side of the Force.

**KENNY BAKER** (R2-D2) was born in Birmingham in the United Kingdom. Despite being only 3 feet, 8 inches tall, he has become one of the biggest and best-loved stars in the United Kingdom and throughout the world. Baker started performing in 1950 at the age of 16 when he joined the Burton Lester's Midgets as a performer.

After that he was a DJ with Mecca Organization before joining Billy Smart's Circus as a clown and shadow ringmaster. Later in his career, Baker toured the country for nine years doing panto and ice shows. After leaving the ice, he formed a musical comedy act called The Mini Tones.

He later went on to become a nightclub performer with his friend Jack Purvis, who also later starred in *Star Wars*. Baker became a star in 1977 as he played the lovable android R2-D2 in the first *Star Wars* film and has since appeared in each *Star Wars* movie. Kenny has also appeared in many more films, including *Sleeping Beauty* (1987), *Labyrinth* (1986) and *Amadeus* (1984).

In 1978, as R2-D2, he put his footprints into concrete outside Grauman's Chinese Theatre in Hollywood.

**BRUCE SPENCE** (Tion Meddon) has seemingly become a fixture of the third and final installments of popular movie trilogies: He has appeared in *Mad Max: Beyond Thunderdome*, *Matrix Revolutions*, *Lord of the Rings: The Return of the King* and now *Star Wars: Episode III Revenge of the Sith*.

Spence is probably best known for his roles in *The Road Warrior* (as the Gyro Captain) and *Matrix Revolutions* (as the Train Man), but as his 53 film credits demonstrate, he has played numerous characters with a range from comedy (*Finding Nemo*, *Ace Ventura – When Nature Calls*, *Hercules Returns*) to fantasy (*Dark City*, *Peter Pan*, *Inspector Gadget 2*, *Farscape*) to drama (*Moby Dick*, *The Year My Voice Broke*, *Great Expectations: The Untold Story*).

He has also starred in numerous Australian films, going back to his award-winning leading role in *Stork*, a 1971 comedy that helped revive the Australian film, and several notable Australian TV series. His most recent achievement was winning the Best Actor award for his role in *Australian Summer*, which was voted best film the 2005 TropFest short film competition in Sydney. He is currently on the Australian Gold Coast filming *Aquamarine*, starring Emma Roberts and JoJo.

Bruce also created roles in many groundbreaking Australian plays, is no stranger to Shakespeare and has appeared on stage in both modern drama and the classics in Australia, New Zealand, the U.S. and Canada.

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# STAR WARS™

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# EPISODE III

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## REVENGE OF THE SITH

Written and Directed by . . . . . GEORGE LUCAS  
Produced by . . . . . RICK McCALLUM  
Executive Producer . . . . . GEORGE LUCAS  
Director of Photography . DAVID TATTERSALL, B.S.C.  
Production Designer . . . . . GAVIN BOCQUET  
Edited by . . . . . ROGER BARTON and BEN BURTT  
Costume Designer. . . . . TRISHA BIGGAR  
Casting by . . . . . CHRISTINE KING  
Sound Design by . . . . . BEN BURTT  
Music by. . . . . JOHN WILLIAMS

### Starring

EWAN McGREGOR  
NATALIE PORTMAN  
HAYDEN CHRISTENSEN  
IAN McDIARMID  
and FRANK OZ as Yoda

### Co-Starring

JIMMY SMITS  
PETER MAYHEW  
AHMED BEST  
OLIVER FORD DAVIES  
TEMUERA MORRISON  
ANTHONY DANIELS  
SILAS CARSON  
KENNY BAKER  
with SAMUEL L. JACKSON as Mace Windu  
and CHRISTOPHER LEE as Count Dooku

Visual Effects Supervisors . . . . . JOHN KNOLL  
ROGER GUYETT

Animation Director . . . . . ROB COLEMAN  
Concept Design Supervisors . . . . . ERIK TIEMENS  
RYAN CHURCH  
Swordmaster/Stunt Coordinator. . . . . NICK GILLARD  
Production Supervisor. . . . . STEPHEN JONES  
First Assistant Director . . . . . COLIN FLETCHER  
Second Assistant Director. . . . . DEBORAH ANTONIOU  
Second Second Assistant Director . . . . . PAUL SULLIVAN

### CAST

Obi-Wan Kenobi . . . . . EWAN McGREGOR  
Padmé . . . . . NATALIE PORTMAN  
Anakin Skywalker. . . . . HAYDEN CHRISTENSEN  
Supreme Chancellor Palpatine . . . . . IAN McDIARMID  
Mace Windu. . . . . SAMUEL L. JACKSON  
Senator Bail Organa. . . . . JIMMY SMITS  
Yoda . . . . . FRANK OZ  
C-3PO . . . . . ANTHONY DANIELS  
Count Dooku . . . . . CHRISTOPHER LEE  
Queen of Naboo. . . . . KEISHA CASTLE-HUGHES  
Ki-Adi-Mundi & Nute Gunray . . . . . SILAS CARSON  
Captain Typho. . . . . JAY LAGA'AIA  
Tion Medon . . . . . BRUCE SPENCE  
Governor Tarkin. . . . . WAYNE PYGRAM  
Commander Cody. . . . . TEMUERA MORRISON  
Mas Amedda . . . . . DAVID BOWERS  
Sio Bibble . . . . . OLIVER FORD DAVIES  
Jar Jar Binks. . . . . AHMED BEST  
Captain Antilles . . . . . ROHAN NICHOL  
Captain Colton . . . . . JEREMY BULLOCH  
Terr Taneel . . . . . AMANDA LUCAS  
R2-D2 . . . . . KENNY BAKER  
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Chewbacca . . . . . PETER MAYHEW  
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