



An ice planet location is finally found: the beautiful but treacherous wilderness of the *Hardanger Jokulen* glacier in Finse, Norway.

amazing questions remain-how come LUCASFILM didn't find out about this interview (or did they but decided to keep quiet?), and how did this news not leak out to fans across the world!! It's amazing that the film's greatest secret wasn't completely blown so early...

APRIL/MAY (EXACT DATES UNKNOWN)

After preliminary photographs of the Finse glacier location are shown to Lucas by Producer Robert Watts and Production Designer John Barry (just about to leave the company for his SATURN 3 directorial debut), Lucas, Kurtz and Irvin Kershner are now certain that they have found the perfect location needed to become the ice planet Hoth, in an area where the logistics for filming prove more than adequate for their needs. After a further visit by Gary Kurtz, with Robert Watts and Norman Reynolds, has re-confirmed their beliefs in the site, filming arrangements begin with both the Norwegian government and their film commission.

Created as a ski resort (though also used to train British military personnel in surviving and adapting to polar conditions (and apparently used as a training area by the late polar explorer, the legendary Brit-Robert Scott)), snow sportsmen would use the plateau in summer, when the snows around the glacier melt. When the season ends, and the conditions aren't safe, the isolated location would then be used by hunters and ecologists during the winter.

The Finse 1222 ski resort/hotel (1222 indicating the meters above sea level that the hotel is located), proves big enough to hold the entire cast and film team (which would be kept to the absolute minimum First Unit crew and a full Second Unit crew- a total of seventy, all of whom would share their room with another person)), and is located a few kilometers

south of the plateau. It also has a railway, leading to the industrial docks at Bergen, capable of transporting heavy equipment and a large crew. The population of Finse at that time, in 1978/9, is only one hundred people (eighty of whom spend their time keeping the railway lines cleared).

Ideas for the snow battle are formulated-with early plans to use/modify existing Norwegian army tanks, of which the action choreography will be based around. In the

midst of ideas for the set piece, however, Joe Johnston sees a brochure from the early 1960's depicting a four legged commercial vehicle. Liking the idea he develops it as a futuristic military version that soon becomes "a Walker." Additional inspirations come from the Martian war machines of H.G. Well's WAR OF THE WORLDS and the appearances of Gantry cranes used by shipping ports in most parts of the US.

Many months are spent coordinating the transport of equipment, obtaining filming permissions and the adaptation of equipment to the upcoming cold weather shooting at Finse. The production team is fore-warned by the Norwegian authorities and travel guides of the changeable weathers during March and April, and of the dangers involved...

MAY

Early blueprints for the creation of ice cavern corridors bear the title markings of CHAPTER II: THE EMPIRE STRIKES BACK.

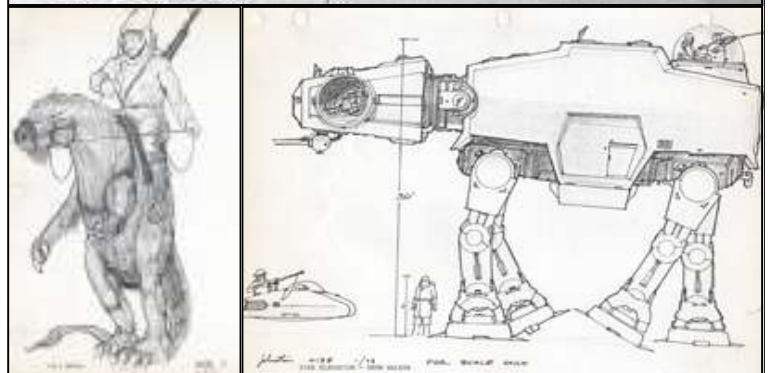
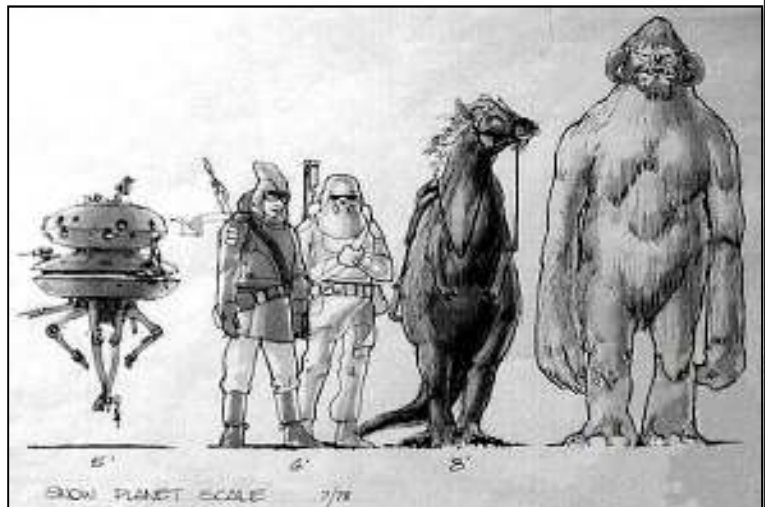
25TH MAY

With STAR WARS continuing to play in many cinemas throughout the US, FOX and LUCASFILM celebrate the film's first anniversary with a special poster given out to cinemas, showing STAR WARS KENNER figures surrounding a celebratory birthday cake. The shot is photographed by Bob Seidemann, who, the year before, had shot the main cast for publicity/reference pictures.

MAY-DECEMBER 1978

FINSE FILMING PREPERATIONS

With negotiations to shoot at the location successfully reached, the production team quickly begins its filming preparations. Recalled Jim Bloom to BANTHA TRACKS: "When we get a script, such as



A selection of Joe Johnston's stunning designs for the Rebel and Imperial personnel, creatures and vehicles that will be seen in the sequences to be shot on location, and at ILM, that represent the ice planet of Hoth. Note the bottom right Walker design and the early Rebel landspeeder beneath it.

Empire, it's easy to read about the Walker battle beginning when these huge All Terrain Armored Transports approach across a frozen snow scape. But when it came down to actually putting that on a movie screen, we had to sit down with Norman Reynolds, the action unit from England, and the technicians (magicians)

from ILM and spend several days in conference deciding which props and pieces are going to be built full-scale and which, like the AT-AT Walkers in *Empire*, were to be 17" models optically made to appear 50 feet high. We really pride ourselves on our communication, co-ordination and organization." Changes to the storyline, resulting from these discussions, are soon inevitable, with the smoothing out of any possible problems that could occur on location (originally there was to have been a fierce ground battle between the Rebels and Walker dis-embarking Imperial Snowtroopers fighting for control of the formers power generators (of which thumb sketches and production paintings have already been realized by McQuarrie), but the sequence is aborted before filming due to cost reasons and location filming practicalities). Also, remembering the problems of filming scenes involving C-3PO and R2-D2 on location from STAR WARS, no attempt will be made to have them involved in the location filming (especially C-3PO, as Anthony Daniels would not be able to take the extreme cold whilst wearing the costume). Instead, their one scene, outside the Rebel base scanning for Luke and Han, will be filmed at ELSTREE studios.

EARLY SUMMER

TV production company SMITH-HEMION approach Lucas with the suggestion of a one hour STAR WARS TV special to air in primetime on Thanksgiving weekend-a prime spot for children's toy promotions, with advertisers clamoring for spots. Knowing there will be a long wait between STAR WARS films, and also seeing good product promotion for the KENNER toy line, Lucas agrees. With a successful track record that includes the recent, highly popular and critically acclaimed 1975 special of PETER PAN, starring Mia Farrow, Lucas has high hopes for LUCASFILM and TWENTIETH CENTURY FOX's liaison with the project.

Despite being pre-occupied with writing EMPIRE and planning the upcoming RAIDERS OF THE LOST ARK with his friend Steven Spielberg, Lucas agrees to co-operate with the makers of the STAR WARS HOLIDAY SPECIAL, at least to the extent of supplying all the original stars still in the US-only Sir Alec Guinness, Dave Prowse and Kenny Baker would not



As the film's opening snow battle concepts come to fruition, Ralph McQuarrie, working closely with Joe Johnston, creates numerous exciting conceptual art pieces and storyboards as a taster of what it could look like.

appear in it-and allowing SMITH-HEMION permission to use their characters and costumes, make up and surviving props from the first film, as well as the additional inclusion of film material and cut scenes from the motion picture as background footage. Lucas would also suggest the story, hoping, according to Lenny Ripps, who wrote the first script, for "a sweet and sentimental vision of a holiday season."

With SMITH-HEMION having chosen a director, David Acumba, Lucas goes on to attend a few production and script meetings (though Ripps claims Lucas never contributed more than a list of things he didn't want included, and a few possible additions, many of them, involving the background to the Wookiees, from early drafts of STAR WARS) and starts getting fired up at the idea of their doing a separate animation film that will



Despite FOX's claims of infringement of STAR WARS story and characters, ABC's epic BATTLESTAR GALACTICA series blasts onto the air waves in 1978 with a three hour premiere episode.

be shown within the special, thinking about it as a potential avenue to highlight the new Bounty Hunter character of Boba Fett, as a taster of things to come in STAR WARS II.

MID TO LATE SUMMER

Involved in the early stages of production design for STAR WARS II, John Barry, his long cherished SATURN 3 film project now about to materialize as a film, and with an offer to direct it himself, bids a final adieu to the STAR WARS family.

Barry, well liked by Lucas and Kurtz, will be missed, though his number two on the first film, Norman Reynolds, has more than proved himself in his taking on of new duties in his role of Production Designer for the sequel and its ELSTREE shooting.

Anthony Daniels dons the Threepio costume yet again in a US commercial to help sell BURGER CHEF's new range of limited edition STAR WARS posters. Accompanying him in the filming of the commercial are the robot Artoo, a Tusken Raider, Jawas, two Imperial Stormtroopers and Darth Vader.

JUNE

23RD JUNE

Though the programme has not yet aired on television, TWENTIETH CENTURY FOX, fueled by the press and fans alike, attempts to prevent ABC television from airing its upcoming series BATTLESTAR GALACTICA by claiming copyright infringement on the STAR WARS story and characters. It sues UNIVERSAL and BATTLESTAR GALACTICA for copyright infringement. UNIVERSAL counter sues, claiming that R2-D2 from STAR WARS has been copied from the robots Huey, Dewey, and Louie in their own 1973 sci-fi film SILENT RUNNING.

28TH JUNE

Working from Joe Johnston refined designs of Ralph McQuarrie's original concept, the first test Boba Fett costume, which is an all white creation (possibly a vestige of his original "Super Trooper" origins) is created and unveiled to LUCASFILM insiders for a twenty minute black and white video taped test, we assume taking place at George Lucas's Parkway house, with Ben Burtt hosting the character's reveal for Lucas and crew

(including Robert Watts), describing the different weapons, functions, and characteristics of the costume (worn by EMPIRE's assistant film editor Duwayne Dunham for the test). The somewhat amusing footage depicts Fett with a mocked-up laser rifle (which used a lightsaber hilt for the barrel) and a *Star Wars* beach towel doubling as the bounty hunter's tattered sereape.

Even at this early stage, the plan was to give the costume a muted colour scheme, visually placing the character somewhere between the rank-and-file Stormtrooper and the fearsome Dark Lord of the Sith. "I painted Boba's outfit and tried to make it look like it was made of different pieces of armour," said Johnston in *STAR WARS: THE ANNOTATED SCREENPLAYS*. "It was a symmetrical design, but I painted it in such a way that it looked like he had scavenged parts and had done some personalizing of his costume; he had little trophies hanging from his belt, and he had little braids of hair, almost like a collection of scalps."

JULY

With immediate enthusiasm from CBS TELEVISION, who will be showing the *STAR WARS HOLIDAY SPECIAL*, KENNER TOYS, now struggling to keep up with orders for *STAR WARS* merchandise, becomes the sustaining sponsor for the event television, and starts designing four new figures to be added to the line, based on Chewbacca and his family. The program has now doubled in running time length and has more advertisers climb aboard every day. Lucas and Ripps decide to expand the story with comic interludes that still apparently do not run up to the proposed length. Thankfully, the later addition of the cartoon to the special will ease the running



THE DREAM TEAM!!! Left to right: Irvin Kershner, Gary Kurtz, George Lucas and Lawrence Kasdan-never before, or since, has such a tremendous collaboration of movie making talent been so concentrated in making a sequel that can equal, or even top, it's predecessor-the illustrious *STAR WARS*.

length considerably.

21ST JULY

STAR WARS begins its first *official* theatrical re-release in the US.

28TH JULY

Alan Tomkins, of the UK art team, formalizes the construction plans for the Imperial Probot.

AUGUST

EMPIRE's main actors begin to assemble, and all are positive about working on the sequel to what has become the world's number one box office success. Particularly excited is Hamill, who, told of the physicality of Luke in the new film, begins to get in the best shape possible-becoming an expert in Kendo (Japanese swordplay), Karate, and taking up regular weightlifting and running. Of the supporting cast, Peter Mayhew is intrigued to know where the location filming for the ice planet will be and keen to see how Chewbacca will be involved in the



Left: the first costume test of the new Bounty Hunter-Boba Fett- is filmed by ILM at George Lucas's Parkway home (?), it's white colour scheme will change over the next few months. Above: the writer/director makes some very specific adjustments to the costume.

storyline for those scenes.

"WARS" VERSUS "GALACTICA"

The continuing *BATTLESTAR GALACTICA* problems continue-with FOX subsequently joined by an angry George Lucas and LUCASFILM LTD, who charge that ABC and UNIVERSAL have also infringed upon their company's copyright to the *STAR WARS* novelisation. Plaintiffs present the newly initiated trial with a copy of the *STAR WARS* film and book, a videotape of *GALACTICA*'s three hour pilot episode and a montage of previous science fiction works for comparison.

The later court sessions reveal that *GALACTICA* creator Glen A. Larson had previously showed Lucas the three hour pilot of the series (which hadn't come as a surprise to either FOX or Lucas: FOX was still paying Dykstra and his staff when effects work on *GALACTICA* commenced, and also the rent on the old Van Nuys premises. Shortly afterwards they leased them to UNIVERSAL), but since he made no comment for the record, Larson assumed he had no major objections to the show airing. Larson and Gary Kurtz even agreed informally that the series original title *STAR WORLDS* would be dropped, and that the series would stay away from certain effects, notably laser pistols, which would overlap with some of *STAR WARS* top selling toys. In an interview for *VARIETY*, Larson claimed Lucas was "satisfied" with *GALACTICA*. Lucas responded angrily, saying that he was nothing of the kind (in the end, LUCASFILM's lawsuit against UNIVERSAL would be for business reasons, not intellectual property, because the studio was proposing to license a line of *GALACTICA* toys and merchandise, which could damage sales of *STAR WARS* spin-offs (including the new toy lines being devised that were linked to the upcoming *HOLIDAY SPECIAL*)). Later on, each side files additional suits over merchandising, breach of copyright and various violations of business and ethical codes.

Additionally, FOX argues that a comparison of the two films reveals at least 34 similarities (mostly in story/ideas, certain characters, the design of aliens and the lived in universe feel), that have been copied from *STAR WARS*.

A NEW SCREEN WRITER IS FOUND

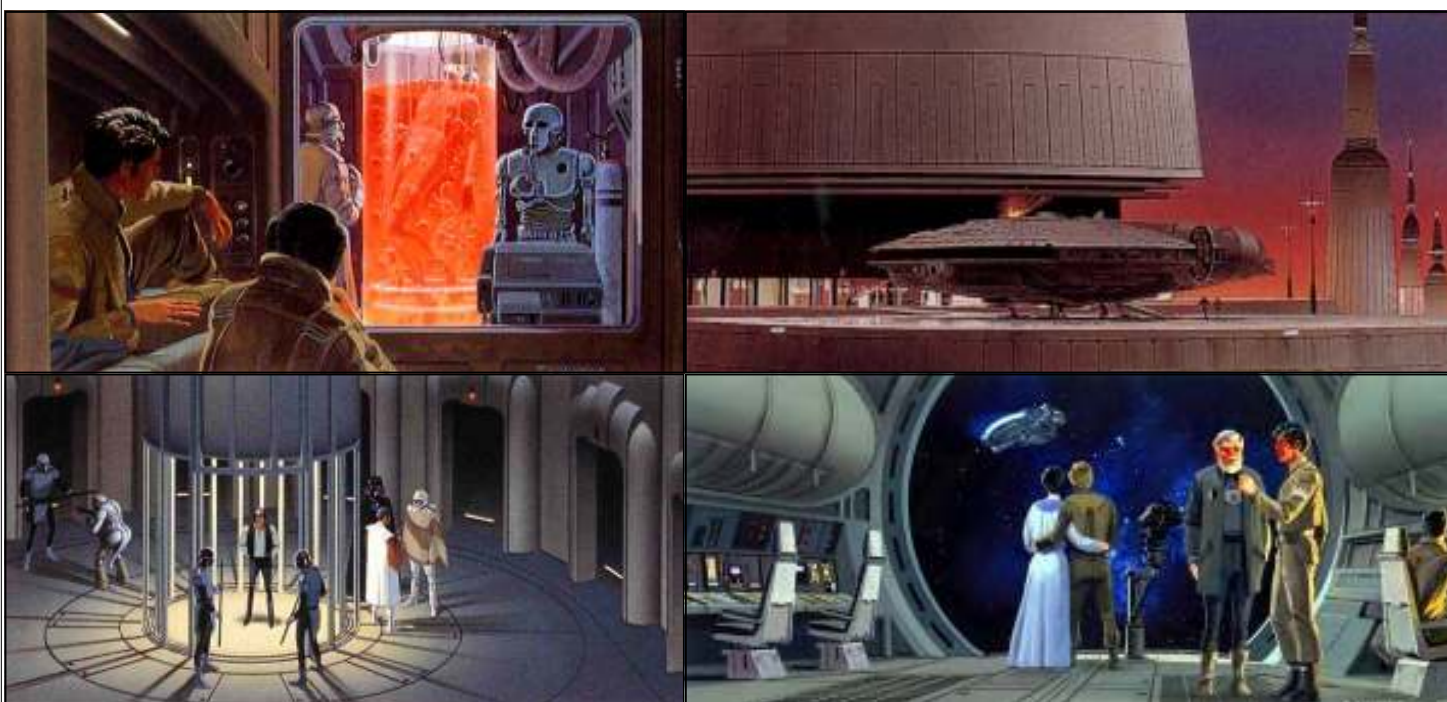
Ex advertising copyrighter turned screenplay writer Lawrence Kasdan, recommended to Lucas by Spielberg who

has read the writer's CONTINENTAL DIVIDE screenplay, completes his script for the adventure story involving the Lucas created character Indiana Jones (called RAIDERS OF THE LOST ARK- a 1930's period adventure-the first in a series that Lucas plans to make alongside the STAR WARS SAGA). With deadlines looming, Kurtz and Lucas now desperately need someone to write the STAR WARS II screenplay-someone who can very quickly step in, and who was a good writer. Since George had written the original sequel story anyway, and he was already working with Kasdan on RAIDERS (the screenwriter having started work on it at the same time Brackett was writing the first draft of STAR WARS II)-it is decided that it would be easiest for them to use him on STAR WARS II as well. Though his

only stipulation being that he share the screenplay credit for the film with Leigh Brackett so that her estate would benefit from any profits that the film will hopefully make (Lucas does not intend to take any story credit himself (though the film is eventually credits him as STORY BY)). Lucas also tells Kasdan that he can't pay him much money as an up front fee for the screenplay but guarantees him profit participation from the film's release.

Amazed to be given the EMPIRE offer, Kasdan delicately suggests to Lucas that he might actually want to read the RAIDERS screenplay first before making a decision about hiring him for STAR WARS II (Kasdan is also worried that he may have to work on two projects simultaneously-fortunately, Spielberg

Gary Kurtz recalls to CINEFANTASTIQUE Vol. 28, No. 8 (February 1997): "Leigh had just barely finished her first draft (when she died), up to the two last pages. The pages weren't even typed, but they were done.") Kasdan additionally recalls to STARLOG in 1981: "I only skimmed it (Leigh Brackett's first draft). It was sort of old fashioned and didn't relate to STAR WARS. The characters all had the right names, but her story's spirit was different. I'm sure that had Leigh lived, she could have made the changes that George wanted in an excellent way." In a later interview, Kasdan would state that nothing from Leigh Brackett's draft would end up in the final version of the film, with Lucas telling him: "God bless her, but she wasn't doing anything like I wanted it."



Ralph McQuarrie's beautiful conceptual painting work continues in the run up to filming. Top left: Han and Leia watch Luke in the bacta tank, top right: the fire fight to escape Cloud City continues near the *Falcon*, bottom left: in an unused concept, Han is placed in a see through, force field enclosed, cell as Darth Vader, Fett and Calrissian discuss his tragic destiny, bottom right: the film's dramatic finale scene, the *Falcon* departs watched by a sombre Leia and Luke on a Rebel cruiser.

background with the science fiction/fantasy genre is not great, Kasdan's love and familiarity with the STAR WARS source material is (recalled the writer: "It (STAR WARS) was jaunty, wise-ass, fast, very modern-sort of a teenaged thing, a polished chrome kind of feel"), and he and Lucas get on extremely well together.

Having traveled to San Anselmo to deliver his RAIDERS script, Kasdan is taken out to lunch by Lucas, who explains the problems of the EMPIRE script with the death of Brackett, and the fact that time is running out before pre-production on the film has to begin. He offers Kasdan the job of handling the script for EMPIRE, his

decides, prior to RAIDERS, that he will be directing his epic World War II comedy-1941- first, and that it will be at least two years before he can handle RAIDERS). With a laugh, Lucas tells Kasdan that he will cancel the offer that night if the RAIDERS script stinks, but he is in no doubt that he is the right man for the job.

Before beginning work on STAR WARS II, Kasdan goes on vacation, then comes back to work on the script. George hands Kasdan "a very rough draft, somewhere between an outline and a first draft. The structure of the story was all there-it was the skeleton for the movie. What was needed was flesh and muscle" (of which

In the first screenplay meetings, Lucas knows exactly what he wants to see in the script (with Kasdan noticing that he has the ideas for the entire saga already mapped out in his head, and which way things were going for the characters) but is widely open to any new interpretations, dialogue and character embellishments, with a lot of room for invention. In one meeting, on August 17th, Lucas wants Kasdan to inject the film with stronger characterization of the main leads- that they must have a much more complex psychology than they had in the first film.

Between August and September, script conferencing gathers pace with Kershner,