

Later in the day of receiving the third draft of THE STAR WARS, Freeborn, talking to his wife, isn't sure whether he wants to be involved after reading the first few pages of it (puzzled by the story and its weird character names and situations). However, by the time he gets three quarters of the way through, his gut instincts tell him that it's very good, and realizing its screen potential, Freeborn calls Lucas, who is currently staying in London, and agrees to work on the film.



Best known worldwide for his work in the HAMMER HORROR films, the kindly Peter Cushing is selected to play the part of the evil Imperial officer Grand Moff Tarkin.

installed over the widest part of the actors head but still fitting smoothly around the neck, would have ears added onto it and the nose was changed, with a new pointed mouth as well (articulated by a cable mechanism inside it that went downwards and could be operated whilst the character was sitting). A mohawk of quills added to the Greedo mask, to cover a split that had to be made for the actor to get into the mask properly, would complete the changes made to the mask.

Having previously inspected a wide variety of on display or relegated to out back masks at his first meeting with Freeborn, and, seeing the BIRDSEYE mask and liking it a lot (especially its' large oval eyes), Lucas asks Freeborn if they could use that specific creature mask in the film as Han Solo's bounty hunter nemesis Greedo (originally just known as "the Alien" in the script). Fearing copyright problems with BIRDSEYE, Freeborn tells Lucas that he'd have to disguise it so it didn't look exactly the way it did in the commercial. The mask, tightly designed to be

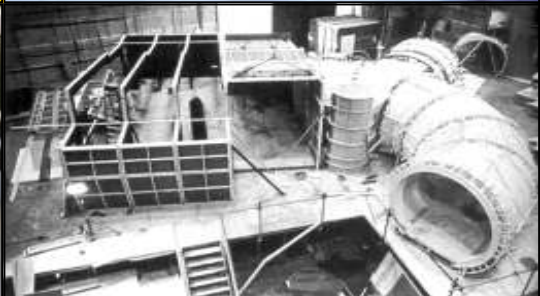


Above right: an early Joe Johnston storyboard of the TIE sentry attack, with a buxom, long-haired Princess Leia and the almost bat-like Chewbacca.

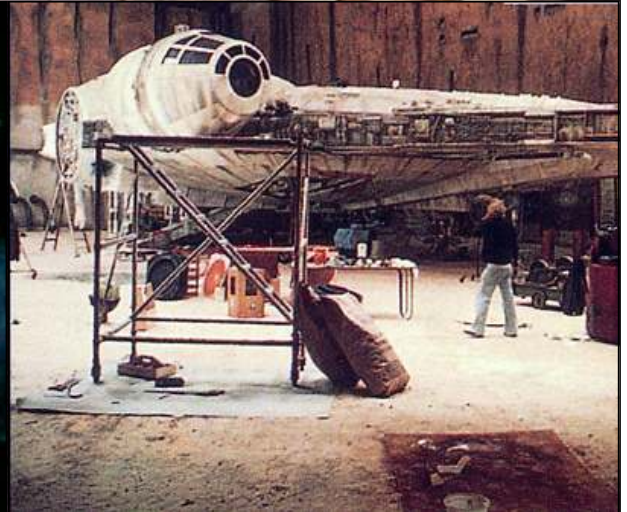
Still in London, Lucas continues casting the film's supporting players, working with the UK Casting Director, Irene Lamb, especially those important actors needed for the upcoming filming in Tunisia. A fan of his work on AMERICAN GRAFFITI, established British film and television actress Shelagh Fraser meets Lucas in London in an interview for the role of Aunt Beru Lars that lasts half an hour, finding him very gentle, very quiet, but highly knowledgeable about film and technique. Around the same period, entering into 1976, established American actor/writer/director Phil Brown



The creation of the film's sets take shape. Left: the alcove strewn mock-up interior of the Cantina. Above: Lucas and John Barry look at the Rebel Hangar set. Right: the MILLENNIUM FALCON mock-up in the DEATH STAR docking bay.



Above left: the exterior shell of the MILLENNIUM FALCON cockpit undergoes construction for upcoming filming in May 1976. This set would be one of the first to be constructed for the movie at ELSTREE, originally planned as the cockpit for the vehicle that would later become the Rebel Blockade Runner. Above middle: the main hold set mock-up. Above right: exterior view of the FALCON interior under construction.



Set building begins in late 1975 at ELSTREE with the construction of the half-prop MILLENNIUM FALCON exterior, made from wood and with the Docking bay 94 set being partially created around it. Above top: the wood foundations begin. Above left: the hull is almost finished as the last panels are being applied. Above right: the created ship with the Docking Bay 94 alcove enclosure almost completed-March 1976.

(having lived in England since being exiled from the US during the 1950s McCarthy era witch-hunts in Hollywood) is soon cast as Owen Lars, her husband (meeting Lucas, the actor thinks he is to be offered the role of Obi-Wan Kenobi, which Brown likes, but he has no problems about accepting the part of Luke's Uncle when he discovers that Alec Guinness has already been cast in the role of the Jedi Knight).

For the pivotal role of Luke Starkiller's best friend, Biggs Darklighter, whose leaving Utapau instills in Luke the need to leave the farm and be involved in adventures

out in the stars, popular young UK film and television actor Garrick Hagon is cast (no stranger to science fiction, Hagon had previously appeared in a 1972 DOCTOR WHO adventure-THE MUTANTS-with Jon Pertwee). Having just finished filming in the desert on a movie eventually released as THE MESSAGE, Hagon meets Lucas as the director and his production team have just come back from location scouting in Morocco and Tunisia. In the interview process, Hagon is warned that Lucas is very ill at ease talking to actors for roles and is told to keep talking instead to the young filmmaker. Winning the part, Hagon enjoys reading the

script and is thrilled at how important and substantial a role his character will play in the movie.

DECEMBER (EXACT DATES UNKNOWN)

George Lucas sends a copy of the current script to John Williams, so that he can get an idea of the film's tone.

Having been approached to play the part of Obi-Wan Kenobi the month before by Lucas whilst in the US, legendary film actor Sir Alec Guinness, intrigued by the young Director and the film's possibilities, agrees to play the role of the venerable Jedi Knight. Additionally, a second big name star joins the movie, as internationally popular actor Peter Cushing, best known for his many appearances in the HAMMER HORROR films, has now been cast to play the villainous Grand Moff Tarkin (Either before Guinness was approached, or whilst the actor was still deciding if he wanted to play the part, Cushing was sounded out by the director to play Ben Kenobi (a role that he was extremely keen to play). However, when Lucas meets Cushing in person he changes his mind, asking him to play the sadistic Imperial governor of the Outland Regions instead. At the same time as filming is to commence on STAR WARS, Cushing knows that he is about to start making another film, which would have caused conflict with Lucas's schedule dates for the filming of scenes involving Kenobi- so he would accept Tarkin, who had less scenes to be filmed, instead, with the shooting of all his material for



In December 1975, actor and mime artist Anthony Daniels, intrigued by Ralph McQuarrie's original illustration of the character, agrees to play the part of C-3PO and undergoes numerous physical challenges and costume tests (the prototype golden suits manufactured from numerous sculptured maquettes created by Liz Moore) as the final look of the droid evolves into its eventually agreed upon image by March 1976 (although the face mask, refined further by John Barry, isn't agreed upon by George Lucas until location filming begins in Tunisia).

STAR WARS being done in one chunk over three days scheduled for early May 1976, in the build up to his commitments to the other movie.

The full creation of ILM is now achieved: a group of film magicians formed who, to this day, are still advancing the frontiers of movie making. Lucas rarely makes waves or shows much outward emotion in the presence of the collaborators, although he clearly acts as conductor to the assembled band, letting the artists and craftsmen he has selected have a major role in orchestrating his composition. Model builder Lorne Peterson, working with Steve Gawley, is brought in to help with DEATH STAR set constructions.

Having followed in his father Peter's footsteps as matte painter/special effects co-ordinator /specialist at WALT DISNEY PICTURES, P.S. (Harrison) Ellenshaw is contacted by Gary Kurtz and asked if he is available to work on THE STAR WARS. Seeing the Ralph McQuarrie production paintings, Ellenshaw is thrilled by what he sees and quickly says "yes" to working on the film's matte paintings. Kurtz tells Ellenshaw that he and George Lucas are heading to England for filming and will contact him again in the near future. After a long period well into 1976, a disappointed Ellenshaw, reading in the L.A. TIMES that shooting is underway in London, hears nothing back from Kurtz and assumes that

someone in London is now handling the matte painting work.

With full commencement of Production Designer duties, John Barry adapts the original Ralph McQuarrie paintings (which had been commissioned to help sell the production to FOX film studios) to reality as much as possible for filming, turning them into practical sets (meeting Barry during several production meetings with Lucas, McQuarrie (who will later agree to work on some of the additional US based matte painting film work), would be greatly impressed with the designers work, especially in the way that he brings his DEATH STAR interior paintings to life). Thirty sets are currently planned to be constructed at ELSTREE's principal photography shooting, with Barry liaising closely with the American design teams (who are working on the films' upcoming spaceships). Barry will also add his help and input, with his assistant Norman Reynolds, to some of the Droid design and construction with John Stears (who moved into ELSTREE proper in early to mid August) and to Darth Vader, working with Costume Designer John Mollo (who joined the project at some point in December also, and has barely three months to handle all the work on the movies vast amount of differing costumes for both the lead and supporting cast, and well over two hundred extras at varying points in the films still to be green lit upcoming five months shooting at ELSTREE).



Actor and cabaret artist, Kenny Baker, signs on to use his small frame to control the two legged interior shell of Artoo Detoo. Above and above top left: Baker in the prototype shells, watched by John Stears and Norman Reynolds. Above left middle: Baker confers with one of John Stears technicians. Opposite: a smiling Kenny Baker poses inside the Artoo shell for a promotional photograph taken during filming.

Because of the UK's stringent British acting/work regulations, casting of the main supporting artists of the film continues in London (with Lucas and Kurtz, not yet moved in at ELSTREE STUDIOS, using the offices at FOX's West End Soho headquarters to have meetings/interviews/discussions on the STAR WARS project).

Having just started a run in the stage production of Tom Stoppard's ROSENCRANTZ AND GUILDENSTEIN ARE DEAD, Anthony Daniels (a late starter in the acting business, having previously spent three years

studying law and business training before being bitten by the acting bug and taking the risk of going into drama school, for a further three years, winning a BBC scholarship at the age 27) is called by his agent, who, smelling a good part in STAR WARS (and knowing that Daniels studied mime and possessed a small body frame) informs him of a role that could involve him playing a robot (information which she embarrassingly imparts to Daniels in a very fast way on the phone!!) in what, via word of mouth within the industry, was going to be a

very expensively designed (though very little money was being spent on the actual actors!!), radically different sci-fi film, persuading the unwilling Daniels (who loathes science fiction and hated the movie 2001: A SPACE ODYSSEY when he originally saw it!) to visit the FOX offices in Soho, London, to meet the movie's rising star director, George Lucas. Finding Lucas, who had previously had to suffer numerous very bad mime attempts from other actors (in two to five minute intervals each) trying for the robot part, to be painfully shy at first meeting, Daniels, thinking the role to be beneath him, turns it down. However, upon looking at Ralph McQuarrie's advance paintings for the movie that are lined up on the office walls (of which the actor is intrigued by the beautiful renderings of the Threepio design), and with Lucas's enthusiasm for the droid character clearly showing over his hour's talk (alongside Producer Gary Kurtz who had previously been seated in one of the room's far corners),

Daniels, after reading an early script several times, and liking the fact that See Threepio, whose name originated from a map of San Rafael, California- Lucas's hometown, realistically didn't stand out within the film's private fantasy universe (and that he truly is a character in his own right), is soon convinced that the part really could be something memorable in the finished film, and agrees to play the role (in his second meeting with Lucas, Daniels, having said yes, would have to ask Lucas if he actually had the part or not, the still painfully shy Lucas having not confirmed it with him at all until