



RALPH MCQUARRIE: THE ARTIST WHO DEFINED THE SAGA

THE OFFICIAL MAGAZINE OF THE *STAR WARS* SAGA

STAR WARS™

CARRIE FISHER

1956-2016

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TO THE FIRST LADY OF
STAR WARS**

ROGUE ONE

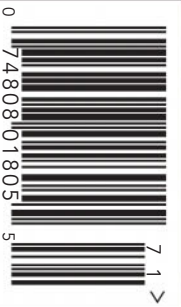
**The cast and
crew reflect
on the making
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**KATHLEEN
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**Lucasfilm's
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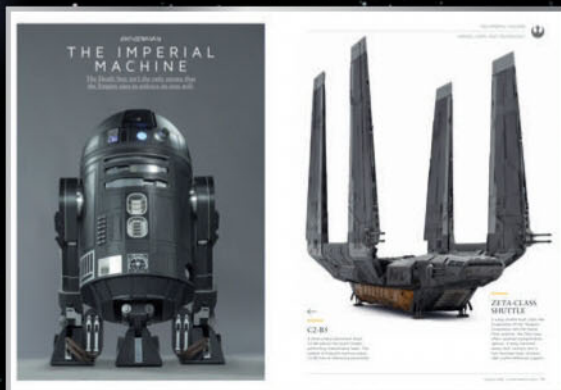
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EDITOR'S WELCOME



"I don't remember much about things like the order we shot scenes in or who I got to know well first. Nor did anyone mention that one day I would be called upon to remember any of this long-ago experience."

—Carrie Fisher, *The Princess Diarist*, 2016

It still doesn't quite feel like Carrie Fisher is gone. Her words resonated so strongly and her personality was so powerful that I still half expect her to show up on a chat show or at a fan convention, waxing lyrical about turning an event that might have seemed like the end of the world into an amusing aside.

It's a huge personal regret that I never quite got to meet her, but I know from your letters and emails over the years that those of you who did were never, ever disappointed. In fact, many of our favorite entries into our regular "Bounty Hunters" feature have been from folk who have enjoyed a photo opportunity with her. It's safe to say that Carrie loved her fans, and the fans most certainly loved, and will forever love, Carrie.

Please send in your memories of Carrie to the address on the right. We would love to showcase them in a forthcoming issue of *Insider*.

So it's with sadness in our hearts, but happiness in our memories, that this issue of *Star Wars Insider* is respectfully dedicated to Carrie Fisher.

The Force was and will always be with you Carrie, and you will never be forgotten.

Jonathan Wilkins

Editor, *Star Wars Insider*

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write to us:
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Star Wars Insider, Titan Magazines,
2819 Rosehall Lane, Aurora, IL, 60503, U.S.A.
UNITED KINGDOM
Star Wars Insider, 144 Southwark Street
London SE1 0UP, U.K.

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Editor Jonathan Wilkins
Senior Executive Editor Divinia Fleary
Art Editor Oz Browne
Copy Editor Simon Hugo
Editorial Assistant Tolly Maggs

LUCASFILM Ltd

Senior Editor Brett Rector
Assistant Editor Samantha Holland
Image Archives Newell Todd, Erik Sanchez,
Bryce Pinkos, Tim Mapp
Art Director Troy Alders

CONTRIBUTORS
Tricia Barr, Amy Ratcliffe,
Michael Kogge, Dan Wallace

SPECIAL THANKS TO
Erich Schoeneweiss at Random House,
Chris D'Lando at Marvel Comics,
Pete Vilmur, Tracy Cannobbio, and
Chris Argyropoulos at Lucasfilm



Senior Production Controller Jackie Flook
Production Controller Peter James
Production Supervisor Maria Pearson
Senior Sales Manager Steve Tothill
Direct Sales & Marketing Manager
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LAUNCH PAD

ALL THE NEWS FROM THE *STAR WARS* UNIVERSE

by Amy Ratcliffe



CARRIE FISHER

OCTOBER 21, 1956 - DECEMBER 27, 2016



FAREWELL TO AN ICON

Carrie Fisher, whose iconic portrayal of Princess Leia spanned four *Star Wars* films, passed away on December 27, 2016. Fisher, who recently published her memoirs, *The Princess Diarist*, had recently completed work on *Star Wars: The Last Jedi*.

The daughter of iconic Hollywood stars Debbie Reynolds and Eddie Fisher, Carrie started performing at 15 years old, first as part of her mother's nightclub act, and then in 1973 on Broadway in the musical *Irene*.

Fisher received formal training at the Central School of Speech and Drama in London, before her memorable film debut opposite Warren Beatty in the political satire, *Shampoo*. Soon after, she landed her big break on *Star Wars*.

Often self-deprecating, she referred to her hairstyle for the film as "hairy earphones" and frequently poked fun at her own performance during convention appearances.

As her career continued, it was writing, rather than acting, that dominated her time. Although her eccentric appearances across numerous chat shows and scene-stealing turns in movies such as *The Blues Brothers* (1980), Woody Allen's *Hannah and Her Sisters* (1986), *When Harry Met Sally* (1989) and David Cronenberg's Hollywood satire *Maps to the Stars* (2014) were always well received, it was her skill with the written word and dry wit that garnered the most attention.

She embraced social media, with her Twitter account having 1.13 million followers. Even her beloved French bulldog Gary had a strong media presence.

Among her many great quotable one-liners, Fisher once said, "Stay afraid, but do it anyway."

Needless to say, she will be sorely missed.

All at *Star Wars Insider* send our condolences to Carrie's daughter, Billie Lourd, and brother, Todd Fisher.

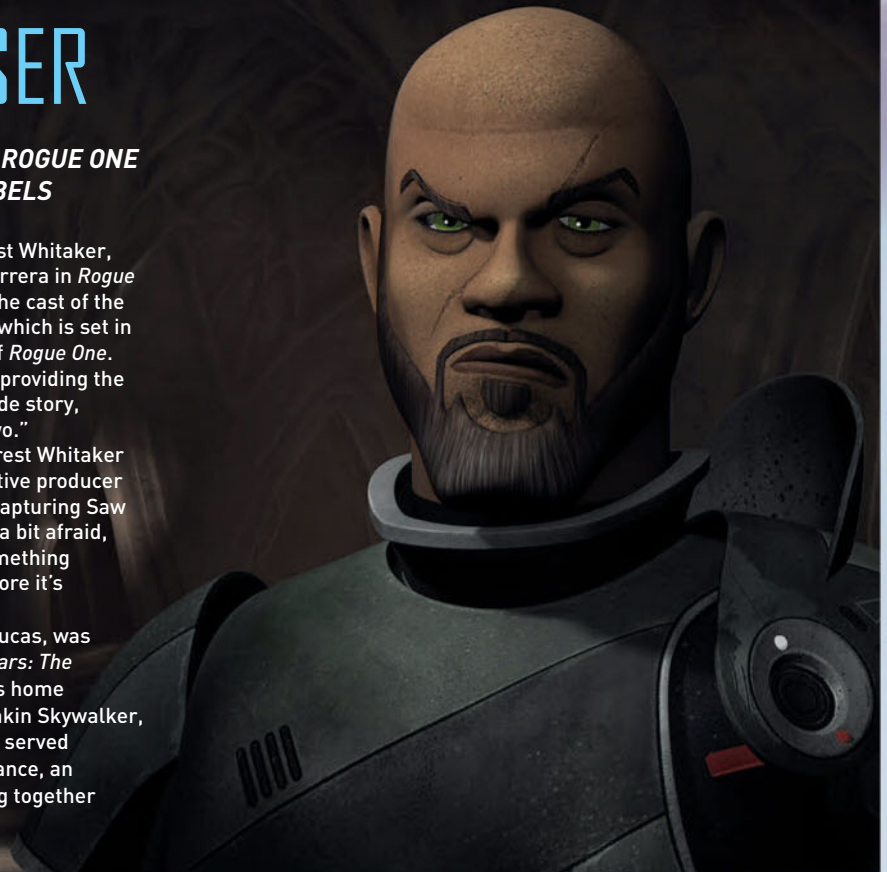
REBEL ROUSER

SAW GERRERA'S JOURNEY TO *ROGUE ONE* CONTINUES IN *STAR WARS REBELS*

Academy Award-winning actor Forest Whitaker, who stars as rebel militant Saw Gerrera in *Rogue One: A Star Wars Story*, has joined the cast of the animated series *Star Wars Rebels*, which is set in a time period just prior to the events of *Rogue One*. Whitaker reprises his role as Gerrera, providing the voice of the character in the two-episode story, "Ghosts of Geonosis, Parts One and Two."

"It's an incredible honor to have Forest Whitaker play Saw in *Rebels*," says series executive producer Dave Filoni. "Forest did a great job at capturing Saw in a way that is a bit mad, a bit crazed, a bit afraid, but also a bit sympathetic. He sees something coming, but no one will take action before it's too late."

The character, created by George Lucas, was first introduced in the TV series *Star Wars: The Clone Wars* as a guerrilla fighter for his home planet. Saw received training from Anakin Skywalker, Obi-Wan Kenobi, and Ahsoka Tano, and served as an early harbinger of the Rebel Alliance, an assortment of disparate groups coming together to fight for a common cause.



THE FORCE IS STRONG IN HORNIMAN'S BABY CORAL

LARVAE REFUSE TO GIVE IN TO HATE!

Scientists at the Horniman Museum and Gardens in South London have settled newly spawned baby corals onto *Star Wars* models, and found they "prefer" characters from the light side of the Force, rather than the dark side!

The coral "recruits"—the scientific name for coral larvae that have grown big enough to be seen with the naked eye—have settled more densely on models of the *Millennium Falcon*, R2-D2, and C-3PO than on models of Darth Vader, the Death Star, and an AT-AT.

C-3PO proved the most popular, so perhaps "coral" is among the 6 million forms of communication he's fluent in. Most coral shunned Darth Vader, apart from a rogue one (or two) that have settled on his mouth, perhaps in an attempt to silence that ominous breathing. And while the *Millennium Falcon* proved very



attractive to the corals, the Death Star didn't seem such a good prospect—maybe they've had a peek at the plans?

The models are made of a special concrete-type mix, set into ice cube moulds, and then conditioned with algae that gives a biological cue to the coral larvae to settle.

Aquarium keeper Jamie Craggs says, "Whenever we want larvae to settle and grow into new coral specimens, we provide them with a hard, textured surface. My sons had these models at home, and I couldn't resist using them and seeing where the coral settled. I'm delighted our baby corals haven't all gone to the dark side!"

The spawning and settling is part of the Horniman's Project Coral research, which is investigating captive coral reproduction to help preserve wild coral reefs for future generations. Find out more at www.horniman.ac.uk/projectcoral.com



STORMTROOPER INVASION!

COMMUTERS FACE THE EMPIRE'S FINEST!

To celebrate the release of *Rogue One*, members of the 501st U.K. Garrison and Rebel Legion Elstree Base took to the streets of London, marching at some of the U.K. capital's commuter hotspots including the Millennium Bridge and Canary Wharf tube station.

The costumed fan groups were en route to a special screening of *Rogue One* before the film's nationwide release. On their way, they paid homage to the new film by visiting one of the locations used in the movie: Canary Wharf underground station. Commuters were left surprised and delighted as fans trooped along the station concourse and caught a Jubilee line train.

In addition, they visited the Millennium Bridge.

Gareth Edwards, the director of *Rogue One*, said, "I've always been a huge *Star Wars* fan and grew up with the original trilogy; to me they're the ultimate movies. Stormtroopers are synonymous with *Star Wars*, and what better way to celebrate the launch of *Rogue One* than by bringing together fans to celebrate the new film?"





Saw's throne room / Adam Brockbank

THE ART OF WARS

HIGHLIGHTS FROM ABRAMS' *THE ART OF ROGUE ONE: A STAR WARS STORY*

Since the very first *Star Wars* movie in 1977, concept art has always played a crucial part in getting *Star Wars* films from the imaginations of the writers and directors onto the big screen. Then they provide pleasure for fans and art lovers. These pieces from the latest movie, *Rogue One*, are no exception.



Chirrut and Baze / Lunt Davies



Cassian Andor, Scarif costume / Glyn Dillon



Jyn in cap / Glyn Dillon

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QUOTE, UNQUOTE

HIGHLIGHTS OF THE *ROGUE ONE* PRESS CONFERENCE.

The team behind *Rogue One* gathered in San Francisco in December to discuss their work. Here's what they had to say...

On whether we can expect to see *Rogue One* characters in other films:

John Knoll: "One way to think of the sequel to *Rogue One* is it's Episode IV, we've already made it."

Kathleen Kennedy: "That's true."

Alan Tudyk: "We can't be in that."

Knoll: "[We'd need] substantial rewrites."

Kennedy: "Actually, John, you could probably figure that out."

Knoll: "I'll get right on that. We'll talk."

Diego Luna on preparing for his role:

"I guess the most important part was to do the military training, you know? You have to establish a parallel, too, with this galaxy far, far away and the world you live in. I spent two weeks with this ex-soldier in London, just talking about experiences and about the last 10 to 15 years of his life. That gave me enough material."

Donnie Yen on whether his study of martial arts helped him develop his character's relationship with the Force:

"I never thought about relating to the martial arts. We all have the Force, it's just you don't realize it. I think it's interesting to see *Star Wars* stories because it's about reminding us there are things that we've left and forgot. The Force, we always have this kind of ability. To answer your question, I don't think of it as having the martial arts ability. It's just being a human being, you do have the Force."

Diego Luna and Riz Ahmed on having action figures of their characters:

Luna: "I always felt sorry for those musicians or those writers that, for Christmas, give their own record as a gift. I think this Christmas, I'm going to be giving a lot of those toys with my face. It's so cool. When I saw my kids playing with them, it was perfect. It just made complete sense. My daughter, I gave her mine and she went, 'No, no. Do you have Jyn?'"

Ahmed: "I did get an action figure. I was very pleased because I think he's a lot better looking than I am. They accidentally modeled it on Diego or something. It was a kind of surreal, amazing moment, to be honest. I remember playing with those toys as a kid,



so to be part of that universe in plastic is an amazing thing."

Gareth Edwards on Michael Giacchino's *Rogue One* score:

"He said he listened to *The Empire Strikes Back* soundtrack to death as a kid. I think the vocabulary of that music is in him; it just poured out. There [are] particular moments in the film, musically, especially towards the end, that are truly stunning and very emotional. I think he just knocked it out of the park. We were very lucky."

Felicity Jones on training for the role:

"I've never done that kind of thing before. It was very new, the whole kind of physical preparation, that side of acting. I'm kind of used to lots of talking in corsets, so it was really nice to be running around with a blaster, and a baton to bash stormtroopers with. It was an extraordinary process. I worked very closely with the stunt team, who took me through every kind of move and moment; they supported me throughout the whole thing. I was very lucky to have a great rapport with them. I had a fun time."

Kathleen Kennedy on bringing characters from the animated series to the screen:

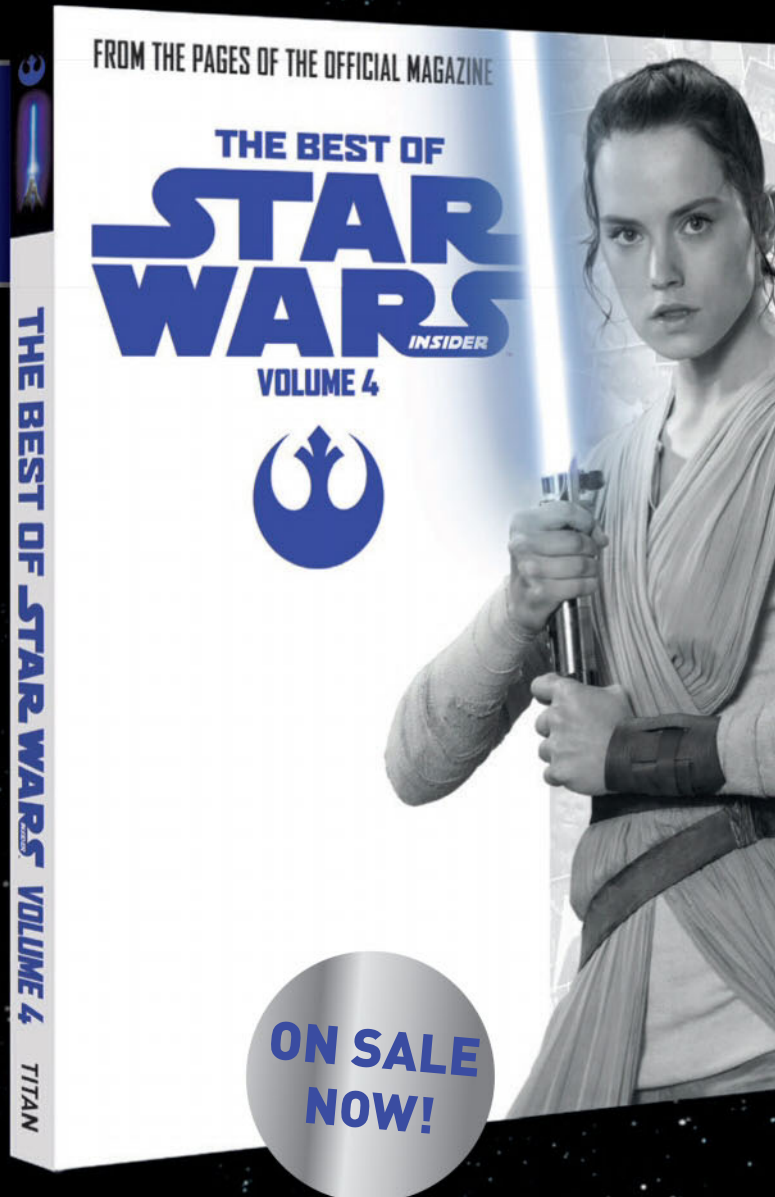
"We don't sit down and start isolating a list of characters and then build stories around them. We really are starting with the stories themselves, and then if some of those characters might come into what it is we want to do or say, we'll consider it then; but that's not part of the strategy."

Ben Mendelsohn and Gareth Edwards on working with Darth Vader:

Ben Mendelsohn: "The first thing that you have to do is just get over the fact that you're doing a scene with Darth Vader. That took me a little while because I'm a first-generation fanboy. It took a little while to feel like I could answer him with some solidity, like we could have a discussion as it were."

Gareth Edwards: "You could tell when he was coming onset. We [quickly] learned that you should do the rehearsals and talk through the scene without the costume, because as soon as that helmet goes on it's too intimidating. You can't give direction to Darth Vader. He tells you what he's going to do."

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CARRIE FISHER

THE FIRST LADY OF *STAR WARS*

TRICIA BARR PAYS TRIBUTE TO CARRIE FISHER,
WHO PASSED AWAY DECEMBER 27, 2016.

I can recall the day Carrie Fisher came into my life; and also the day she left all of ours. Many people of my generation vividly remember the first time we saw *Star Wars*. I was eight years old. Carrie Fisher, playing Princess Leia, appeared in a hallway with the Death Star plans and put them into a droid. The crawl had set up the context—this was her ship and her goal was to “save her people and restore freedom to the galaxy.” In 1977 that was high stakes for any character, but for a young girl watching, Princess Leia was extraordinary. She spat zingers at uber-villain Darth Vader, rescued Han Solo and Luke Skywalker when their plan to free her went awry, and instinctively knew their escape from the Death Star was too easy. As countless fans have attested since Carrie Fisher’s death, our introduction to her by way of Princess Leia was packed with emotion and nostalgia. Powerful feelings etch things in our memory—forever.

From the swell of tributes across the internet and the lightsabers raised in unison at fan-organized vigils, it is obvious that Carrie Fisher made an impact on many lives

far beyond her appearances as Leia Organa in the *Star Wars* movies. As I prepared to write about a woman who inspired me in so many ways, I felt an immense burden, that I might not be able to do her life justice. I was afraid. As on many topics, though, Carrie had thoughts. Here’s what she said about fear in her book *Wishful Drinking*: “Stay afraid, but do it anyway.”

So I’m kicking my shoes off, sprinkling some glitter in the air—one of Carrie’s touches of good cheer—and doing this.

A STAR IS BORN

Honoring her death on social media, the *L.A. Times* tweeted a picture of the morning edition for Tuesday, March 27, 1956, and remarked, “Carrie Fisher had the rare distinction of making our front page before she was even born.” The pertinent headline reads: “Debbie, Eddie Expect Baby in November.” (Carrie’s birthday was October 21.) Debbie Reynolds had danced to stardom alongside Gene Kelly in *Singin’*

in the Rain (1952); Eddie Fisher had 35 songs in the top 40 between 1950 and 1956. Eddie’s affair with another acting superstar and close mutual friend of the couple, Elizabeth Taylor, precipitated a 1959 divorce that was as highly publicized and scandalous in its day as any contemporary equivalent. Both of her parents remained fully in the public eye throughout Carrie’s childhood and adolescence, inevitably exposing their daughter to the media spotlight along with them. For years she resented the long shadow of her mother’s fame in particular.

Formative years spent at the feet of entertainment titans, though, gave Carrie Fisher a firm foundation for her own stellar career. At 16 she performed with her mother in the Broadway revival of *Irene*; at 18 she made her film debut in *Shampoo* (1975) opposite Warren Beatty and Goldie Hawn. Her starring role as Princess Leia in *Star Wars* (1977) was filmed when she was 19, the same age as her mother during the production of *Singin’ in the Rain*.







In *The Princess Diarist* (2016), Carrie shares her reaction to hearing the news from her agent that she got the role in *Star Wars*:

"I laughed and dropped the phone and ran out into the front yard... It was raining. It didn't rain in L.A. It was raining in L.A. and I was Princess Leia. I had never been Princess Leia before and now I would be her forever. I would never not be Princess Leia. I had no idea how profoundly true that was and how long forever was."

It's difficult to comprehend what Princess Leia will represent decades from today. *Star Wars* is imbued in our daily lives. Famous lines are spouted on television and referenced throughout pop culture. In suggesting a battle tactic in *Captain America: Civil War*, the youthful Spider-Man says, "Hey guys, you ever see that really old movie, *The Empire Strikes Back*?" *Star Wars* is our mythology now; it will be the mythology that is studied in the future. It is what storytellers strive to emulate and also a representation of society's values at the time it was made.

Over the years Carrie made light of the fact that she was the "only girl in an all-boy fantasy," and she was candid about her struggles with being objectified. Nevertheless, it's undeniable that she had an affinity for her character from the beginning. In a recent interview with National Public Radio she told Terry Gross, "I like how she handles things. I like how she treats people." Princess Leia came to life the same year women, feeling undervalued and underrepresented, gathered in Houston for the National Women's Conference. On screen, Leia wasn't fighting for an opportunity to be equal; she led the everyman characters of Han and Luke down into the trash compactor, then ultimately to the rebel base on Yavin 4. In handling authority, Leia found time to stop and console a farmboy who had lost a mentor.

While Carrie played a brash, brave new kind of heroine in *Star Wars*, *The Princess Diarist* reveals a young woman who was very alone and who recorded the demons of her daily life on the 1976 set. Those diary pages memorialize a woman who was desperate for approval, but also terrified of it. One day her entry might be a series of thoughts, another a scene of dialogue or a poem that showcased a genius way with words. Despite her pain, 19-year-old Carrie already had begun to perceive what made people tick and what drove her own

Previous spread: Carrie Fisher as Princess Leia Organa, in *Star Wars: A New Hope* (1977).

This spread: On set with director Irvin Kershner during the shooting of *The Empire Strikes Back* (1980).

choices and the choices of others. This understanding of motivations later served her well as a storyteller known for having a keen eye for characters.

Many filmmakers and fans list *The Empire Strikes Back* as the high bar for *Star Wars*. It's a slower-paced movie than the special-effects spectacles that followed in its footsteps. The film took a moment to let all three of the original trilogy's main characters breathe. Irvin Kershner's movie diverges from the B-movie, monomythic format of *A New Hope* and channels a fairy tale, bringing Leia to the fore in a romance with scoundrel Han while Luke is off learning the ways of the Jedi. As a young actress, Carrie thrived when given the opportunity to showcase the character's vulnerability and compassion, and her performance elevates Leia Organa above most other badass takes on strong female characters that emerged in the Princess's wake. In my 2011 post at *FANgirl Blog*, I called Leia the "gold standard for strong female heroines." It takes a writer and director to create the shell of a well-crafted character; Carrie Fisher is the heart that elevates Leia to the status of golden.

"They asked me on the day if I wanted to have a stunt double kill Jabba. No! That's the best time I ever had as an actor. And the only reason to go into acting is if you can kill a giant monster."

~ Carrie Fisher at the Hay Festival, 2014

An empowered and magnetic character like Princess Leia, and an actress as beautiful inside and out as Carrie Fisher, would have become a pop-culture phenomenon no matter her attire in *Return of the Jedi*. Carrie's discomfort with the frequently publicized imagery of Leia as a scantily clad sex symbol was deflected with her familiar brazen, candid humor. Perhaps as much as anything else though, Carrie's mockery emphasized that Leia's undress in the Jabba's Palace sequence of the film has substantially overshadowed the rest of Leia's heroism in *Return of the Jedi*:

infiltrating the gangster's palace in disguise for the rescue mission, volunteering for the dangerous strike team mission to the forest moon, unhesitatingly hopping aboard a speeder bike to chase down scout troopers, and forging a key alliance with the Ewoks. Carrie understood how much more there is to Leia than a metal bikini, just as there was so much more to her than Princess Leia.

Long after the conclusion of the original trilogy in 1983, even as she joked about the overly merchandised fate of Leia—including a hilarious and bawdy roast of George Lucas at the 2005 presentation of his Lifetime Achievement Award from the American Film Institute—Carrie maintained her fierce protectiveness of Leia and her importance. After appearing onstage at Celebration Anaheim in April 2015, she told *Entertainment Weekly's* Anthony Breznican, "I'm the custodian of Leia."

If many fans might most associate Carrie Fisher with her acting role as Princess Leia, in the hero's journey of her life's work she found a passion in storytelling. Her writing career took off when she penned her first novel, *Postcards from the Edge* (1987). Loosely based on her contentious relationship with her mother, its success led to Carrie writing the screenplay for the 1990 film adaptation, which starred Meryl Streep and Shirley MacLaine.

Though more fiction and non-fiction followed, much of Carrie's acclaim for writing remained hidden from the public eye, as she quickly became one of Hollywood's most sought-after script doctors. The quality of her writing on *Postcards* led to a request from Steven Spielberg to rewrite the dialogue for Tinkerbell in *Hook* (1991), then Whoopi Goldberg requesting her input on *Sister Act* (1992). Soon she was well known for improving the roles of female characters, including Rene Russo's Lorna Cole in *Lethal Weapon 3* (1992) and Drew Barrymore's Julia Sullivan in *The Wedding Singer* (1998).

"Make the women smarter and the love scenes better."

~ Carrie Fisher interview with WebMD, 2010

It's hard to imagine most Hollywood stars delivering such work in secret, never seeking credit for these accomplishments. But that, too, was part of who Carrie became as her career developed. Sometimes the private successes matter as much, or more, than the public ones. In notable interviews with *AV Club* and *Newsweek*, she talked about why she stopped script-doctoring: the tendency shifted to studios soliciting notes from numerous script doctors, and then using the ideas without hiring them. "That's free work, and that's what I always call life-wasting events," said Fisher, a woman who obviously knew her worth.

The other dominant theme in Carrie Fisher's journey beyond *Star Wars* was her unflinching commitment to candor and realism about the challenges of mental illness and addiction in her life. Though sometimes played for humor, as in *Postcards from the Edge* and *Wishful Drinking*, she used that storytelling tool not to minimize or distract from the seriousness of the topic, but rather to create a feeling of empathy and relatability that allowed others to understand the struggles within.

"It's kind of a virus of the brain. It makes you go very fast or very sad. Or both. Those are fun days. And so judgment isn't one of my big good things. But I have a good voice. I can write well. I'm not a good bicycle rider. So I'm just like anybody else—only louder, and faster, and sleeps more."

~ Carrie Fisher, explaining bipolar disorder to a young boy during a panel at Indiana Comic-Con, 2015

The power of her honesty made Carrie one of the public figures who has done the most in recent years to remove the stigma associated with mental illness and addiction, and instead to acknowledge them as treatable medical conditions no different than other physical ailments. In a moment where the comedienne gets a last laugh and an impact statement, Carrie Fisher's ashes were buried beside her beloved mother in a giant replica of a Prozac pill.

Among many instances across the years, she made memorable

A suitably regal Carrie Fisher returned as General Leia to much acclaim in *The Force Awakens* (2015).







appearances on *The Late Late Show* with Craig Ferguson during its run, and found a kindred spirit in the host, who likewise speaks freely about addiction and sobriety. Their conversations ran the gamut from profoundly serious to inexplicably silly, but always touched on their shared battles with internal demons. Mourning her death, Ferguson tweeted, "She was the kindest coolest smartest and most encouraging person I ever met in Hollywood. I adored her."

For all of her fame and brilliance, Carrie Fisher had so great an impact on so many of us because her adventure through life is the story of the human condition. She was a daughter, sister, and mother; she had friends, rivals, and lovers. Throughout her life she showed us all a trait we possess: the need to be accepted. Each of us could connect to her in these ways, as we saw our own highs and lows, joys and sacrifices reflected in her very public life. For that, as much as for Princess Leia, I will always be deeply grateful to have been able to share so much of my time on Earth with Carrie Fisher.

"I am a Pez dispenser, and I'm in the abnormal psychology textbook. Who says you can't have it all?"

~ Carrie Fisher, *Wishful Drinking*, 2008

Although Princess Leia is the heroine of a saga centered on fathers and sons, Carrie Fisher's life story is one of mothers and daughters. When Debbie Reynolds died a day after her daughter, they left behind a granddaughter and daughter, Billie Lourd. When asked in an interview last year about advice from her feminist mother, Billie told *Teen Vogue*: "She told me to be true, and kind, and confident in yourself. She raised me to not think of men and women as different. She raised me without gender. It's kind of the reason she named me Billie. It's not about being a strong woman—it's about being a strong person. She once told me, 'I never sat you down with a credo. It was more about leading by example.'"

Be true. Be kind. Be confident. Reminds me of a princess I met a long time ago in a galaxy far, far away....

After we've all followed Carrie Fisher to be one with the Force, the myth of our time will live on in *Star Wars*. Luckily, Carrie Fisher infused Leia Organa with those beautiful traits, and her wisdom will be shared with generations to come. 🙏

Carrie shows her daughter, Billie Lourd, around the *Star Wars* set during production of *The Force Awakens* (2015).



WHAT CARRIE MEANT TO US

At Celebration Anaheim in 2015, the panel “What Princess Leia Means to Me” featured six women who had worked professionally in *Star Wars*. After they praised many facets of the character, most of all that she never falters and always has hope, women and men went to the audience microphone to share how they too were inspired. As the woman behind the character, Carrie Fisher never let us forget that while we should aspire to greatness, sometimes we will falter—and that’s okay.

For women particularly, who for a long time felt like the forgotten fanbase, Carrie Fisher became our unofficial General. She was a leader brimming with compassion. Acclaimed comics writer Gail Simone tweeted, “You can look at almost any group of women writers and know in your heart that they do this at least partially because of Carrie Goddamn Fisher.” We admired her courage to speak candidly on any topic, especially her own vulnerabilities. She spoke out against sexism, double standards, and body-shaming. After unflattering comments on her looks and weight when she returned for *The Force Awakens*, Carrie admitted that it hurt. Her feminism was punctuated by forcing people to see her as a human being. She made people uncomfortable by being totally honest, and then released the tension with self-deprecating humor so that the uncomfortable moment passed with a laugh.

Like Leia, Carrie is an aspirational figure for everyone. Life will knock us down, but she taught us always to get back up. Her relationship with her mother Debbie Reynolds, strained for so many years before being re-forged stronger than ever, reminds us of the power of love to overcome hurt. Her dog Gary, the ever-present sidekick in recent years, further affirmed another truth Carrie showed us: We do not have to face life alone, and that it’s okay to ask for help.

Carrie was not only a demigoddess atop the mountain of *Star Wars*, sometimes lovingly teasing the fandom who looked up to her: she also gave generously of herself to fans, one panel or one person at a time. At Celebration V in 2010, a few weeks before her father’s death, she cut short her planned convention schedule to go to his side—but first she took to the stage, delivering an unnecessary apology and speaking at length to the crowd anyway. Her autograph lines invariably were long, and she treated each visitor with dignity and glee. An entire convention might be worth it simply to be anointed with glitter by Carrie, like *Insider* contributor Amy Ratcliffe’s experience at Indiana Comic Con in 2015: “I walked away not having said any of the things I meant to say to her, but maybe it’s best that I didn’t. I wouldn’t change a thing.”

Like a mythic mentor, Carrie Fisher gave us the lessons to be our own heroes. She might not be here to protect Princess Leia’s legacy, but I hope Carrie knows we have picked up the mantle. I hope she knows that she is loved. 🙏

A stunning publicity shot taken during production of *The Empire Strikes Back* (1980)

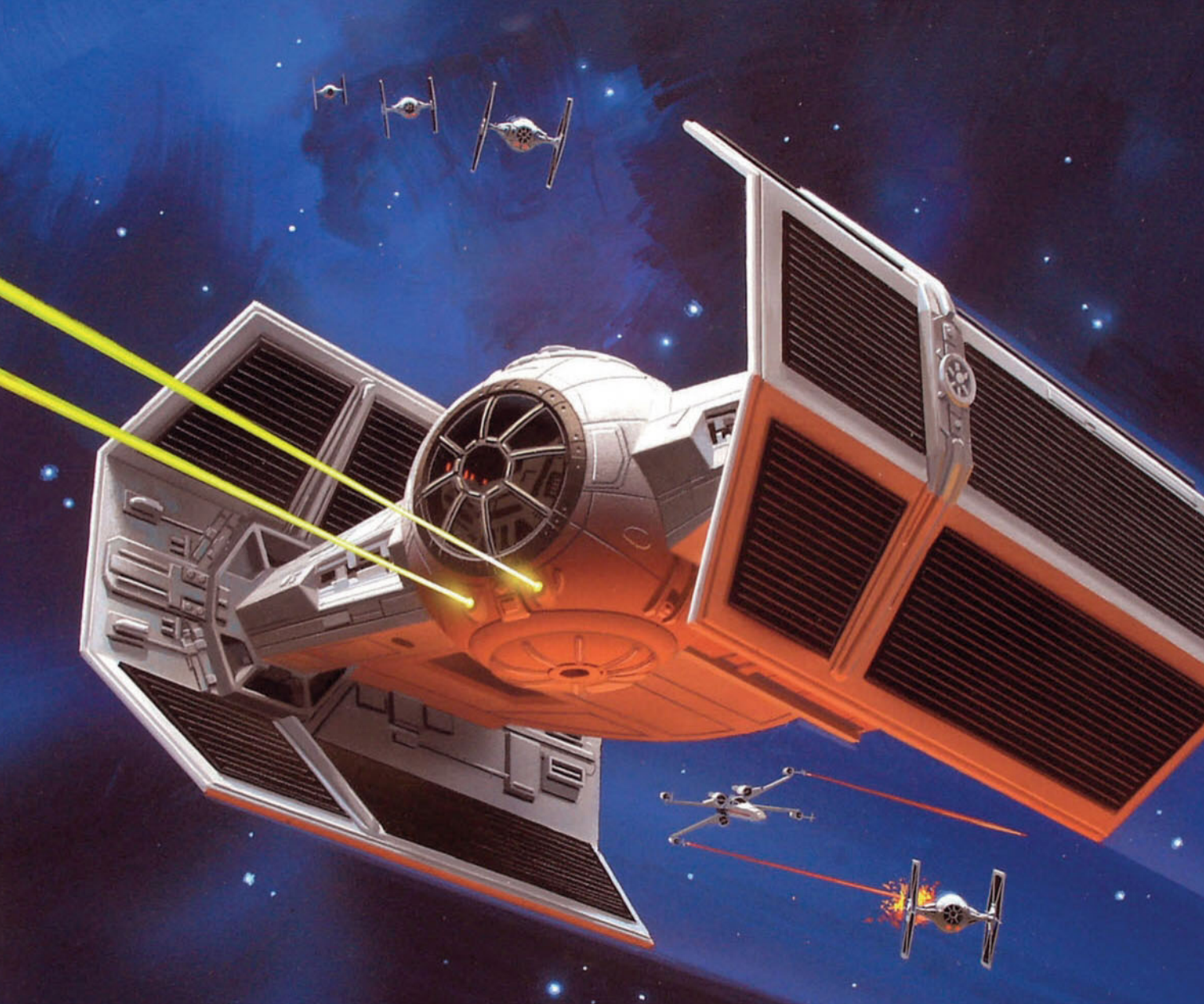
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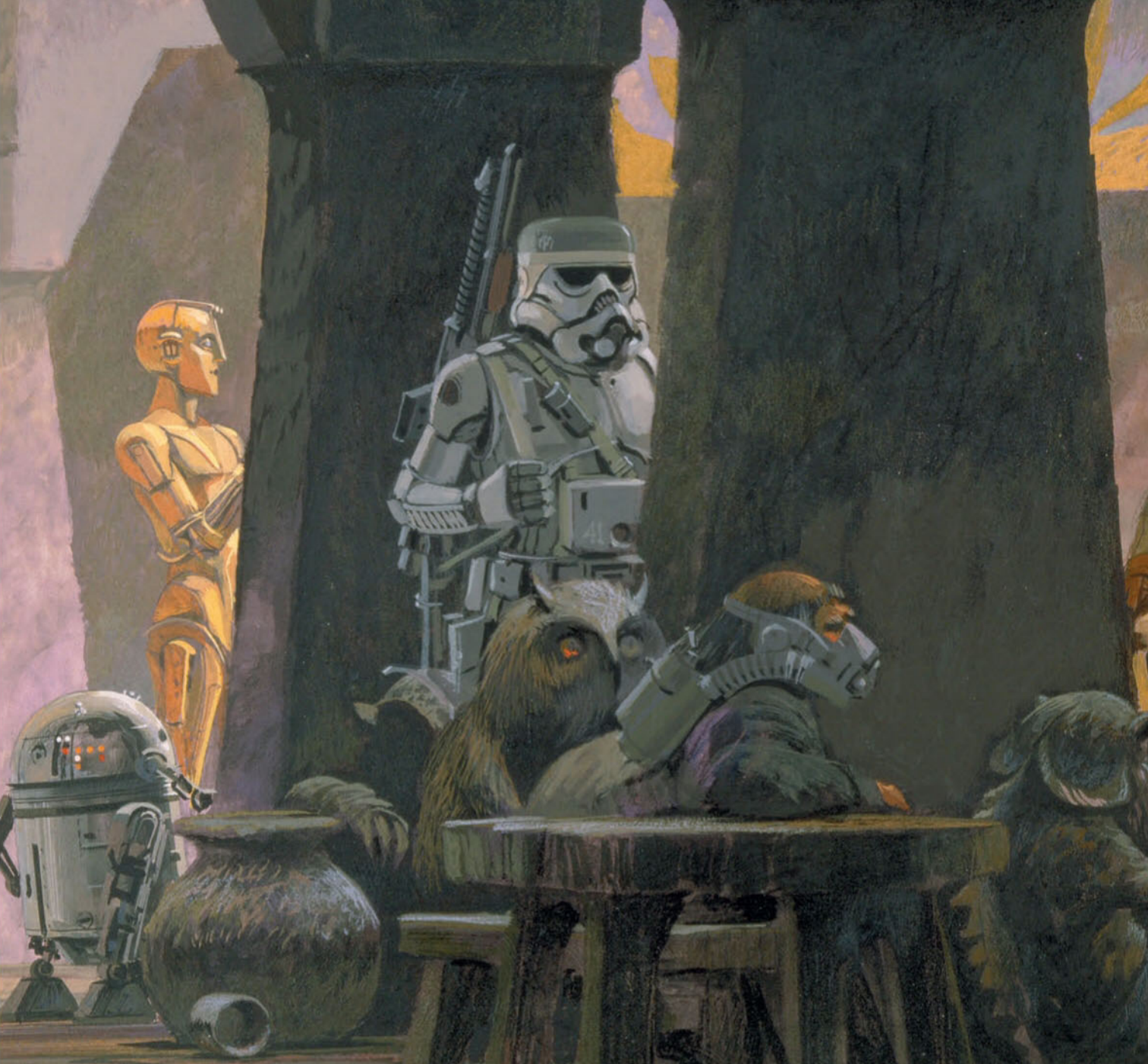


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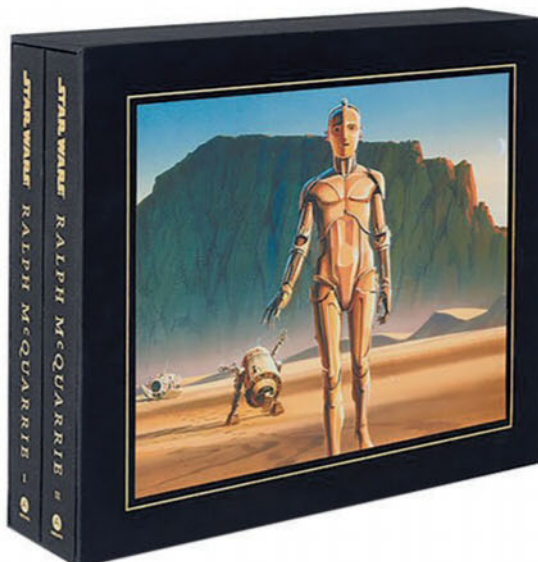
McQUARRIE'S —STAR WARS—

RALPH McQUARRIE'S ART HAS BEEN A CONSTANT SOURCE OF INSPIRATION TO THE TEAMS OF NUMEROUS *STAR WARS* PRODUCTIONS, FROM *A NEW HOPE* TO *STAR WARS REBELS* AND EVERYTHING IN-BETWEEN. AN AMAZING BOOK COLLECTION COVERING HIS *STAR WARS* OUTPUT IN ITS ENTIRETY WAS RECENTLY RELEASED BY ABRAMS. *INSIDER* SAT DOWN WITH THE AUTHORS, BRANDON ALINGER, DAVID MANDEL, AND WADE LAGEOSE, TO DISCUSS THEIR DEFINITIVE COLLECTION OF McQUARRIE'S WORK.



Star Wars Insider: These books are absolutely exhaustive! Where do you even start in putting together a project such as this?

Brandon Alinger: The first step was assembling the team. [Former Lucasfilm executive editor] Jonathan Rinzler offered me the opportunity to author it after we published *Star Wars Costumes: The Original Trilogy* in 2014. I knew it would be a mammoth undertaking and I knew David Mandel was a McQuarrie collector and enthusiast, and David knows Wade, who shares the same passions. So the three of us assembled, without realizing exactly what we were getting into at that time. The exciting thing was that everyone was committed to doing the definitive book—to showing all the artwork. I think



McQUARRIE MASTERPIECES

Insider asked the team behind the books which piece they would most like to have displayed on their walls...

David Mandel: At the moment, I cannot stop looking at the original "Cantina" painting. I love the colors and all the creatures buried in it.



that was the biggest draw for us to work on this project.

How did the process of collecting the pieces work?

BA: Fortunately, George Lucas had the foresight to begin archiving materials from his films at a time when many others didn't. So the key source was the Skywalker Ranch Archives, and that was where we began—looking through the original hand-drawn and hand-painted artwork. From there we moved on to Lucasfilm's digital image asset archive, and then to the collecting community to see what other pieces were "out there" that we could get scans of. Obviously, what private collectors have is minuscule in comparison to what's available at the

Ranch Archives, but we felt every piece was important, and we were glad to get those in.

How long did the collection take to create, and how did it change from original pitch to final product?

BA: It was just about two years from our first trip to the Ranch to having the final product in hand. We debated a lot of things along the way—should it be one volume, two volumes, or three volumes? How do we break up the volumes: portrait or landscape? All these things had to be considered. While Abrams [the publisher] and Lucasfilm had final say, they were always interested in our input, which we appreciated. There were some challenges in that the quantity of available art varies

for each movie. There is a vast amount of artwork on *The Empire Strikes Back* and a relatively small amount on *Return of the Jedi*, for example. So we couldn't just say three volumes, one per film. It wouldn't have been properly balanced. Ultimately, we feel the final product is what we set out to create, and we're pleased about that.

Was there anything in Ralph's career up until the point he started on *Star Wars* suggesting he would be able to create these worlds so vividly? What convinced George Lucas that he should hire him?

BA: There's no doubt Ralph was an amazing artist long before *Star Wars*. You can see his early work with NASA and Boeing published in other places, and you can see the skill he already possessed at





that time. I think the specific experience as a technical illustrator was directly relative to the world George Lucas wanted to create. As you'll read in [George Lucas's foreword], it was a series of, it was a series of paintings Ralph did for *Star Dancing*—a film Lucas' friends Hal Barwood and Matthew Robbins were looking to make—that specifically caught George Lucas' eye and exposed him to Ralph's talents.

What were the key pieces that Ralph created in getting the original *Star Wars* movie off the ground, and why do you think they proved so convincing for the Fox execs that *Star Wars* was worth investing in?

David Mandel: As we point out in the text, that's a bit of a myth—the Ralph paintings were not used to sell the movie to Fox. However there were done very early and were incredibly helpful in showing people what George was talking about. They were useful when hiring people to work on the film—people like Ben Burtt talk about seeing the paintings and wanting to work on the film. They were an incredible vision of the film when people needed to see what George's vision was.

How helpful was the team at Lucasfilm in assembling this collection, and what other sources did you use?

DM: Jonathan Rinzler was key in getting things started. He brought the three of us in to write and was there the whole time to act as an advisor on the book. The team at the Archives was just incredible in helping us put the books together. That is where the majority of the McQuarrie assets are currently located— from the sketches to the paintings to the matte paintings. The Archives' team led the

effort to rescan so much of the art and photograph the bigger pieces, like the matte paintings. The people at the Lucas library at Skywalker Ranch were also a big help, providing us with all sorts of older McQuarrie interviews. Beyond that, we reached out to people who knew and worked with Ralph, and the collecting community who helped add some key pieces that the Archives did not have.

Are there any lesser-known pieces that particularly stood out for you?

DM: Most people don't realize that in the early drafts of *Star Wars* there was a prison planet that was separate from the Death Star, and that planet, called the Imperial City, Alderaan in the draft, was basically what later became Bespin. For budget reasons, the Imperial City was cut and Leia was held prisoner on the Death Star; but I love the sketches and painting of the Imperial City. In this early Imperial version, Cloud City seems grayer and more ominous than Bespin. Ralph went in later and revised the painting by adding TIE fighters to it. Of course, when they were figuring out *The Empire Strikes Back*, Cloud City came back. But I love this earlier incarnation. Another piece is from the early days came when George was playing with the idea of a Wookiee planet. I loved the thickness of the trees and the way the Wookiee structures were built right into the trees. Once again, George didn't throw anything away, and these designs ended up in the infamous *Star Wars Holiday Special*.

What have been the big surprises in putting these books together?

DM: Two things jumped out as the book was being put together. The first was just how prolific Ralph really was. Most people only think about the production paintings, but his body of work on *Star Wars* is staggering. That leads to the second point: Ralph did everything. Storyboards? Try Ralph. Matte paintings? Ralph will learn how to do it. Need a poster design or a crew T-shirt? Ralph. We need a Lucasfilm Christmas card? Try Ralph. It's really incredible how much he produced and how he influenced every aspect of production and post-production, right into marketing.

While working on the project, were you surprised that so much of his work still exists?

Wade Lageose: I'm not at all surprised that so much of Ralph's work is still in existence today. Technically, the artworks he produced were so masterfully done that I can't see how anyone would not want to keep them. George Lucas collects art, which might also have something to do with their survival.

McQUARRIE MASTERPIECES

Brandon Alinger: So many of the paintings are masterpieces. If I'm picking one it has to be from the first film—I'll say the "Fantastic Five" painting. I love the trademark gradient in the sky, the signature McQuarrie orange that shows up in a number of the works, and most importantly, the early versions on the characters, which are quite different to where they wound up.



Why do you think that Ralph's work is so revered and so influential, both in *Star Wars* and beyond?

WL: One only needs to look at Ralph's artwork to understand why he is so revered. Ralph was an extraordinarily talented visionary and a master craftsman. He had a way of communicating through his artwork that was spontaneous, approachable, and universal. His unusual concepts had a real-world familiarity to them, making them believable and easy to understand at a glance. Yet there is a depth to his illustrations, from the engaging stories they tell to the wonderful lighting and artistry they display, that captures one's imagination.

How definitive can definitive be? Are you living in anticipation of a previously unheard

McQUARRIE MASTERPIECES

Wade Lageose: There are so many extraordinary pieces to pick from, but my favorite at the moment is Ralph's "Laser Duel" from *Star Wars*. That illustration has great composition and movement, and features an early draft character, Deak Starkiller (often referred to as Luke), facing off against Darth Vader. As in many of Ralph's early *Star Wars* paintings, there is a great spontaneity and energy to it. Beyond its extraordinary technical merits, it tells an engaging story—as do many of his paintings—that keeps me coming back, again and again.

of piece turning up now that the books are available?

WL: One of our goals from the beginning was to include everything Ralph ever contributed to the *Star Wars* universe. While that idea was simple enough, its implementation was a phenomenal task. Collecting, documenting, and photographing

his pieces, then organizing them and deciding which needed rescanning was major task. It involved exhaustive research both in and out of the Archives. We often compared the physical originals maintained at Skywalker Ranch to the massive digital archive maintained by the Lucasfilm Digital Archives. Just dealing with two separate,



proper archives with different cataloging systems was time consuming and often tedious.

All of us authors who worked on the books are collectors, so when we reached out to fellow art collectors in the community, they were more than helpful in getting us their original McQuarrie pieces to be scanned for the books.

While we're confident we found everything that resided in the official archives, I'm sure that over time some pieces could surface "in the wild." I should point out Ralph was a generous man. I heard stories where he would sometimes give sketches as gifts to various people—such as the UPS driver who was an admirer or a fan who sent him an interesting note in the mail. So it's quite possible there might be some pieces still out there. If any readers are

aware of undocumented McQuarrie works, please let us know.

If you could ask Ralph a question, what would it be?

WL: I've admired Ralph's genius since I was a kid, and that childhood enthusiasm for his work never diminished. I was fortunate enough to have met Ralph through his agent in 1997. That first meeting led to a fifteen-year friendship. During those years I was able to ask Ralph many questions. I would visit Ralph and he would share stories of his life, career, the phenomenon of *Star Wars*, and the impact it had on his life. When preparing these books, and to augment my conversations with Ralph, we conducted interviews with his colleagues, and were allowed access to the Skywalker Ranch Archives—which are

rich with materials accumulated from and by various sources. So we were really well covered. One of the more challenging sections involved the *Empire* storyboards Ralph produced while in England. Although some artworks were easily identified by the R.McQ. signature, others pieces required careful analysis. Suffice to say, it would have been ideal to have Ralph at the table to answer questions regarding specifics on his storyboard contributions. 🍷

MORE TO SAY

Star Wars Art: Ralph McQuarrie, published by Abrams, is available now.

HAVE YOU?

"SAW IS VERY CLEAR ABOUT WHAT HE BELIEVES."

FOREST WHITAKER

GRIZZLED VETERAN REBEL SAW GERRERA IS PLAYED BY ACCLAIMED ACTOR FOREST WHITAKER. HE OPENS UP ABOUT HIS EXPERIENCE BRINGING THIS COMPLEX CHARACTER TO LIFE.

S*tar Wars Insider*: How did you get involved in *Rogue One*?
Forest Whitaker: It was a discussion with Gareth Edwards. We were talking about the character, and he had renderings and drawings of me as Saw, and he showed me some other images as well. We went out to a closed-off area and talked about what was going to happen in the story. We started talking about the philosophy of Saw Gerrera, a revolutionary that some would consider an extremist; the psychology of that and what I could bring.

This story is blurring the boundaries of the gray area. It's not necessarily good vs. evil. Saw is very clear about what he believes. It's the clarity of what he believes to be the solution to win the war before his world, as he knows it, is destroyed, that makes others think of him as an extremist. He crosses lines, including human rights lines, that people would talk about to get to that point. He has to gather information because he feels a weapon is being constructed that could destroy the universe and the Empire will take over; and so as a result, he's willing to do things he thinks are necessary in order to save the people, and to free them from the bondage and slavery of the Empire.

He has an interesting relationship with Jyn. He has this father-daughter relationship with her. He raised her, tried to teach her what he believes is the way to fight this war and how to survive in this world. When she comes to him to find out about her own father, it's like a daughter coming to her adopted father and saying, "You're not my father anymore, but I still need your help." The relationship is very close; there's a lot of deep love between Jyn and Saw.

How did you find working with Gareth Edwards?

It was exciting to work on the scenes and talk about the moments in between, and to try and push the boundaries, the realities we were living in. He tried to deepen scenes and add different elements inside them to allow truth and reality to come out—what real war, conflict and battle means, and what love means between people. Gareth played around with those elements and pushed them throughout filming.

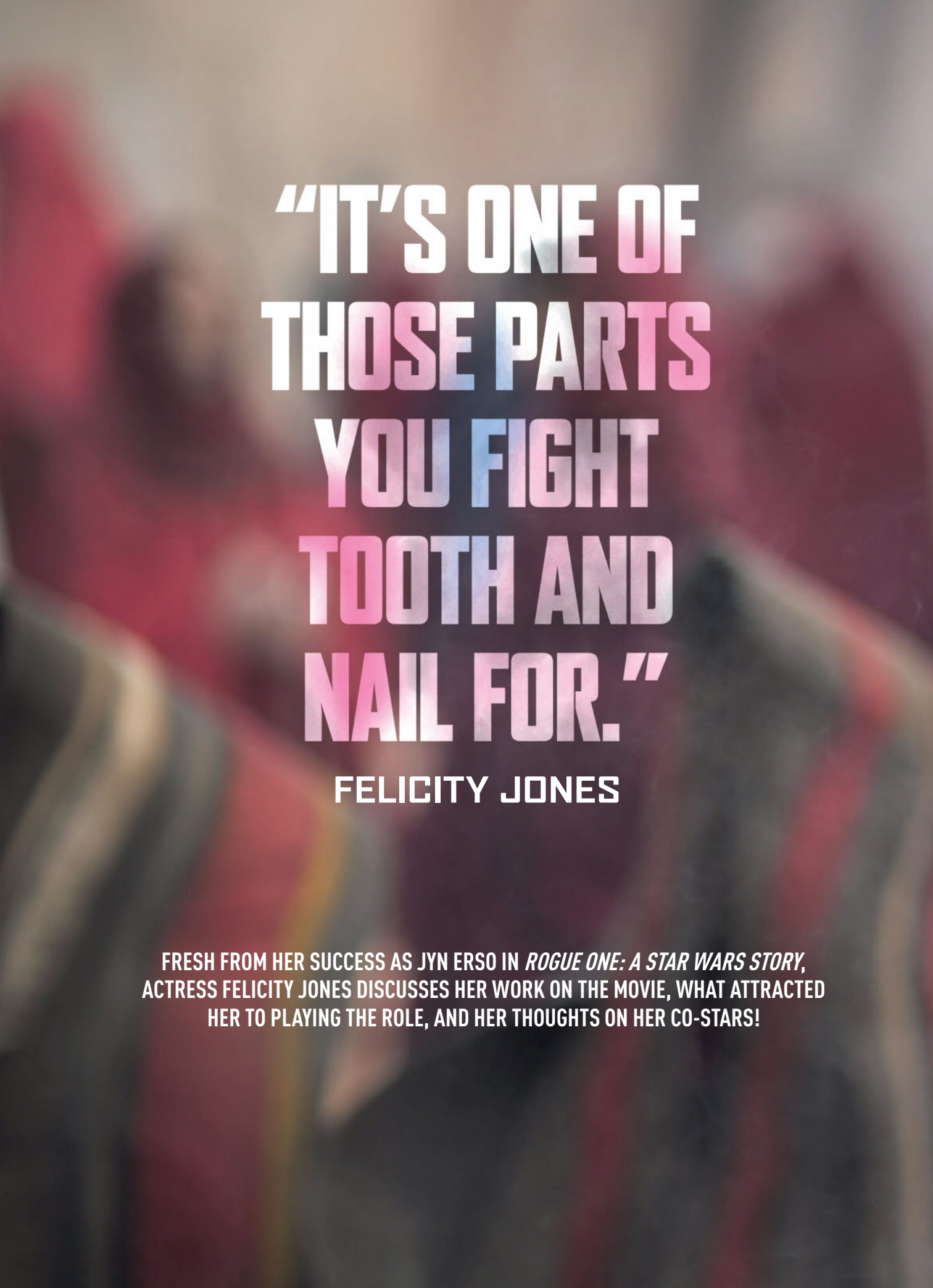
It was an excellent experience. Saw is quite extreme in his beliefs and his stature, and I was encouraged by Gareth to continue down that path. I spoke to him about it a number of times, to try and bring those elements to the character; to fuel them and make them stronger. He encouraged and pushed us, myself and Felicity, towards something grander than what was there in the first place.

Was it nice to see up-and-coming directors having creative freedom?

As a storyteller, Gareth has proven he's able to tell a good story in an honest and true way, but also in a unique way. I think audiences are looking to hear special voices tell unique stories that also resonate with the truth inside them. And studios are recognizing that, and reaching out to those individuals who can bring that to the table. The hope is to fit it in the frame of the stories they're telling to help them not only tell a unique and powerful story, but affect the contemporary audience that's out there, who are yearning for stories to be told in special ways that can become more specific to them. 🍷







**“IT’S ONE OF
THOSE PARTS
YOU FIGHT
TOOTH AND
NAIL FOR.”**

FELICITY JONES

**FRESH FROM HER SUCCESS AS JYN ERSO IN *ROGUE ONE: A STAR WARS STORY*,
ACTRESS FELICITY JONES DISCUSSES HER WORK ON THE MOVIE, WHAT ATTRACTED
HER TO PLAYING THE ROLE, AND HER THOUGHTS ON HER CO-STARS!**



Star Wars Insider: How did you hear about the role of Jyn Erso?

Felicity Jones: I had a call from my agent saying there was this part that she thought I would be very excited about, but she couldn't tell me anything about it. So, it went from that to meeting Gareth Edwards in Los Angeles, where I was doing publicity for a film. We met at a hotel restaurant, and it was one of the funniest conversations. He was explaining the story to me and who Jyn was; but every time he said something, he would furtively look around to check that no one was overhearing. I immediately felt that we were like spies having this top-secret conversation. It all came from Jyn, this formidable female character at the center of this film. It's one of those parts you fight tooth and nail for.

Did Gareth Edwards explain his approach to the film when you first met?

What was exciting about that first meeting was it seemed Gareth and I had very similar ways of working. He had made a film with a lot of improvisation, earlier on in his career. I'd seen that and really liked the approach. I, similarly, had come from a background of improvisation, so *Rogue One* felt like an interesting project to take on, with an approach rooted in character and experimentation. Immediately from that conversation, I thought, *This could be a fascinating way to work.*

Jyn is a complicated character. As an actor, that must be a great thing.

I wanted Jyn to be as human as possible. She's strong when she needs to be and has incredible determination and focus. She has to be tough even when she doesn't feel like it. But, at the same time, there's enormous vulnerability to her. I hope that comes across in the way I played her. For all of us, life is difficult and hard. You have to get through things, but often not without a lot of fear.

Why does she agree to work for the Rebellion and look for her father?

Ultimately, Jyn hates the Empire. She despises it. Whenever Jyn sees Imperial stormtroopers, she just wants to annihilate them, which was great fun to play. Bashing stormtroopers on the head without any feelings of guilt. That's the motivation behind so much of what she does. And, also, she wants to understand who her father was. That man is a little bit of a blank space for her at the beginning of the film. Jyn's hoping he's someone she can respect. That he's a good person, despite what she has been told. There's so much hope in *Rogue One*.





A prisoner of the rebels,
Jyn holds the key to finding
the Death Star plans.

Let's talk about your experience with Gareth Edwards.

It's been tremendous. He made our jobs very easy in the sense we didn't have to do that old-fashioned thing of being on green screen with no help whatsoever, pretending that a spaceship is coming towards you. It's none of that. As much as possible, he made it feel real and present. Whenever we did scenes, he would have these huge screens around us projecting all that was happening outside the ship, so we didn't have to do that hard work of acting. It was all happening in front of us. I have to say it was hard work. There were days and days of sand being thrown in my face, which I will never forgive him for! It was all for a good purpose, to make it feel as naturalistic as possible.

What was his original vision?

Gareth wanted the movie rooted in authenticity. You see that in all his films. Even if the world is *Star Wars*, where it's imaginary; it's not based on real events. He wanted the audience to absolutely feel like they could be there. That comes down to every detail. I remember early on looking at a test screening of Jyn and Cassian. I remember we were looking at imagery of stormtroopers, and Gareth was looking at the outfits, saying they were far too clean. He said they needed to chuck some mud at them. He wanted the sense that the stormtroopers were at war. I thought that was great; that was exciting. He wanted to bring that reality to it.

How important is it that Jyn be a role model for women?

With Jyn, Gareth and I felt early on that we wanted her to be a human. That it wasn't about her being female. It wasn't that it should ever be the overriding thing you're thinking about when watching the film. It's that she's a person. Everyone, hopefully, should relate to her. Like all human beings, she is sometimes tough and sometimes vulnerable; but it was important early on to present a human face to her. At the beginning, she thought she had to do everything on her own. She was used to pushing through life, completely alone. And what she finds out during the film is that, actually, to become a great leader, a true leader, you have to be able to work with other people and be vulnerable with other people. I felt by the end of the film, Jyn forged true connections with the people around her. They achieved everything together.

What do you like best about *Rogue One*?

One of the things I really like about *Rogue One* is it has an independent feel to it. It's very experimental in many ways, and it exists in its own orbit. There isn't a pressure to follow anything that has come before. It truly is something new and has freshness to it. 🍷





Mission nearly complete? Jyn during the infiltration of the Imperial facility on Scarif.

FELICITY ON...

ON DIEGO LUNA

Whenever Diego speaks, he always makes absolute sense, which I admire. He's not a frivolous person in any way, in that respect. He's incredibly insightful. I really found working with him a good experience. And he has such warmth. I was watching some sequences with him in them, and he has such a lovely presence on screen.

DONNIE YEN AND JIANG WEN

The moment Jyn and Cassian meet Baze, he has a huge blaster that could shoot them off the face of the planet. Once she knows that's not going to happen; it's an instinctive thing. She also finds them amusing. They're a good double act. At that point when they meet, she's seen Chirrut take down multiple stormtroopers. So, she thinks, this guy can be very useful on the team. He has some real skills.

It felt on *Rogue One* like everyone had such fervor for the characters they played. It wasn't one of those films where you feel like people just turn up and are phoning it in. Donnie Yen and Jiang Wen brought so much heart and humanity, and you see it on the screen. There's a real affection for what they're doing. They've worked together before so they have a good chemistry between them.

MADS MIKKELSEN

I loved working with Mads. He's very paternal, and we immediately felt a connection when we met. He brought such warmth and humanity to the role, and it felt like we were very much on the same wavelength when we were working. He likes to try out different things. He's open, not dogmatic, which I really like in actors. I like when someone is prepared and does the work, but then brings something unknown. You always felt like that with Mads. When you watch the films he's in, he has a wonderful quality where you never know what he's going to do next.





Cassian Andor (Diego Luna) and Jyn Erso (Felicity Jones) in Imperial disguise.

BEN MENDELSON

Ben Mendelsohn plays Krennic, who is Jyn's archenemy in many ways. He, again, is fantastic. It's such a brilliant cast, and it's great to have so many different people approaching the film in so many different ways. There's such playfulness in them, particularly with Ben. He tried different things during every single take. And, like Krennic, you never know where you stand with him. He has that twinkle and that charm that all good baddies should have.

Ben is an actor who will never do anything in a stereotypical, off-the-shelf way. He brings such nuance and complexity to his acting. Working with him, playing Krennic, the thing that made him so frightening was you never quite knew what he would do. He had such charm. You could almost think he was your friend. Then, suddenly, you turn around and he's shot you in the back of the head. It's that kind of quality that he brought to the part. But Ben's such a sweetheart. He's not like Krennic at all—he's incredibly warm and trustworthy!


ALAN TUDYK

Alan's just brilliant. He would be improvising all the time. Throwing different lines in that cracked us up. We did a scene once, and trying things out, he suddenly referred to Jyn as "the little one," which being five foot three I took great offense to. He's just so wonderful. I'm a big fan of Alan's.

FOREST WHITAKER

Saw Gerrera is the closest person Jyn has to a parental figure. He's someone Jyn grew up around as a teenager. In many respects, she learned about life the hard way. Not having her parents around, she had to learn to be very self-reliant; and Saw Gerrera showed her that not only does she have to rely on herself but she also has to have strong convictions and to defend those convictions. When Jyn and Saw meet [on Jedha], there's an incredible connection between them: a closeness, a bond. But there's also friction. You can see Jyn is trying to forge her own way. Ultimately, Saw gave her the ability to do that.

Forest is so brilliant technically, but also the most soulful human being I've ever met in my entire life. He brought humanity and complexity to the character. I feel speechless talking about him. I had a fantastic time with him.



**"THE FORCE
IS FINALLY
WITH ME. I FEEL
BLESSED."**

DONNIE YEN

AN ACTOR, MARTIAL ARTIST, FILM DIRECTOR
AND PRODUCER, ACTION CHOREOGRAPHER, AND
MULTIPLE-TIME WORLD WUSHU TOURNAMENT
CHAMPION, DONNIE YEN, WHO PLAYS CHIRRUNT ÎMWE
IN *ROGUE ONE: A STAR WARS STORY*, IS ONE OF THE
MOST EXCITING PERFORMERS IN CINEMA.





Star Wars Insider: How did you hear about the role?

Donnie Yen: Gareth called me and invited me to be in the film. At that time, my character wasn't supposed to be blind. After discussing it with Gareth, we decided he could be blind to add a refreshing element to the vulnerability of this character. And, as an actor, I had never played a blind person and I thought it would be challenging. He took my suggestion and we worked on it.

How did the look of the character evolve?

I started by researching different looks, such as the eyes. I found images of these colored lenses and I sent them to Gareth. In the beginning, he was skeptical about having a blind person with these colored eyes because he wanted the film to look gritty, authentic, and real, which is absolutely the right thing to do. Otherwise, you wouldn't have a grounded feeling. But at the same time, to me, this character, being in a *Star Wars* movie, should be more dramatic and exciting. And more family-oriented. So, I felt strongly that we could glorify the character a bit. So

I'm glad he approved it. This is how the look of my character came about.

How would you describe your character?

He's blind, but he has this very close-to-Jedi ability. He senses things. Besides his combat ability, he is a true believer in the Force, and he preaches this. Throughout the whole film, he encourages and motivates his team members to have faith and continue to believe in the Force. Eventually, we all join forces to fight against the evil. The line that is written for me to be constantly saying is "The Force is with me." Chirrut believes that the Force is around us. You can see him throughout the whole film believing this. He can't really see, so he senses it with his heart.

Did you enjoy working with Gareth Edwards?

First of all, he's a big *Star Wars* fan. Every little detail is about *Star Wars*. Every moment. Every beat. He's a big kid, and you have to be a big kid to be pure in what you strive for. And what he strives for is to make the best *Star Wars* movie

ever. I was motivated by him and inspired by him on a day-to-day basis. I'm seeing this young director with an objective to take on the biggest challenge of any filmmaker's agenda. This is *Star Wars*. Working with him every day was a fascinating experience.

What was your first day like on set?

The first day was confusing. Although I speak English, I haven't had too many experiences working in English-language films, not to mention some of the dialogue in the movie is quite wordy and sophisticated. It's very poetic and dramatic. I've played the heroic warrior many times before, but not in English. So to translate that composure and poise and confidence with the English dialect was not natural for me in the first week. But after a while I got the hang of it.

What does it mean to you to now be in Star Wars?

The Force is finally with me. I feel blessed; I'm so happy. I'm a cool dad to my kids, and I hope my character in the film can bring joy to many more fans, and particularly to the children. 🙌



Chirrut heads for Scarif on a mission that will have huge repercussions for the galaxy.

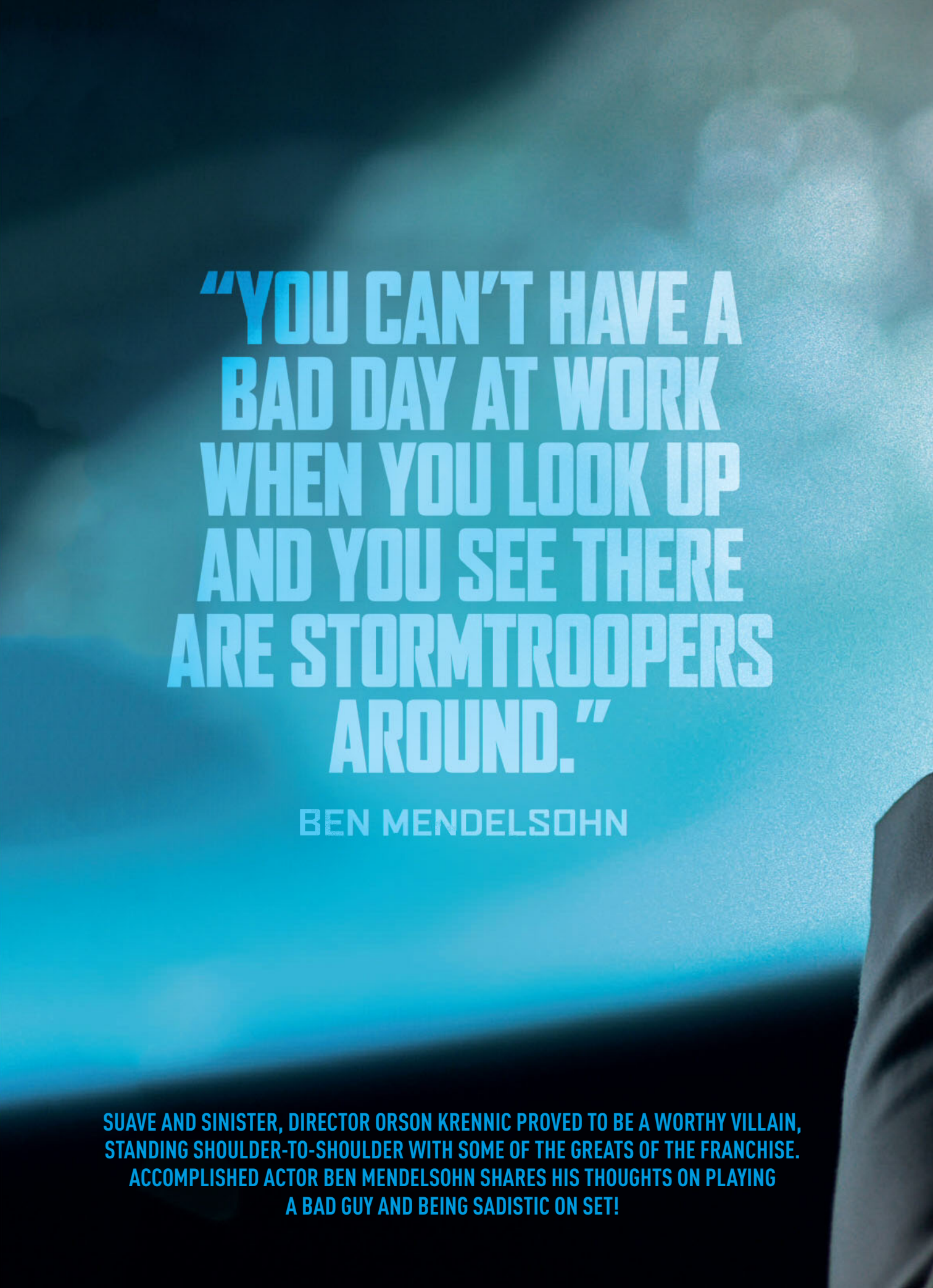


ON FELICITY JONES

She's a lovely girl. Very hard-working. Very professional. Just a very dedicated actress. I feel for her. I've been in a lot of action movies and have a lot of pain and injuries because of years of going through training and working out and being on set for hours and hours. I have a lot of respect for Felicity and what she goes through with the physical and mental responsibility of such a big-scale project. I'm sure the audience can feel it when they see her performance. She puts in 120 percent in every aspect of her performance.



Baze Malbus and Chirrut Imwe on Scarif.




**"YOU CAN'T HAVE A
BAD DAY AT WORK
WHEN YOU LOOK UP
AND YOU SEE THERE
ARE STORMTROOPERS
AROUND."**

BEN MENDELSON

**SUAVE AND SINISTER, DIRECTOR ORSON KRENNIC PROVED TO BE A WORTHY VILLAIN,
STANDING SHOULDER-TO-SHOULDER WITH SOME OF THE GREATS OF THE FRANCHISE.
ACCOMPLISHED ACTOR BEN MENDELSON SHARES HIS THOUGHTS ON PLAYING
A BAD GUY AND BEING SADISTIC ON SET!**





The impressive sight of Director Krennic flanked by his loyal Death Troopers.

Star Wars Insider: Can you tell us how you were introduced to the role and what your initial reaction was?

Ben Mendelsohn: I was asked to go and meet Gareth Edwards, our director, and I knew it was something to do with *Star Wars*. So, that was pretty exciting right there. He basically told me as much as he could about who this guy was and where he fit into the scheme of things. Then it became something I was fortunate enough to get to do.

How did you feel about stepping in as a *Star Wars* villain?

I didn't quite know how that was going to form up, but I felt okay about it. The thing is, when you have Darth Vader on the playing field, you don't have to worry, because no one's taking Vader's spot. Darth Vader is one of the great all-time movie villains there will ever be. So, you don't have to really stress out about it. No one's topping Vader, so you can relax and just do what you're there to do because you have Vader, and when you have Vader, things go okay.

How did Gareth Edwards describe Krennic to you?

Gareth described Krennic to me as a guy who didn't come up through the officer class, if you like; he was more of a guy from the outer colonies who had made his way up more by virtue of the way he'd

"KRENNIC SEES THE EMPIRE AS MAINTAINING ORDER AND THAT IT IS ESSENTIALLY CORRECT IN WHAT IT DOES."

conducted himself, and by his abilities. So, Krennic's voice is not ever meant to be the pure officer-class voice that you associate with the *Star Wars* universe. But Krennic is very driven about the Death Star project. Gareth laid out Krennic's situation for me, with a rundown of the story, but left it loose enough that things would form up.

Why is Krennic so consumed with the creation of the Death Star?

It's very simple why Krennic is so devoted to it. The politics that go on at the heart of the *Star Wars* story are crucially important to the way the story plays out. As an audience, we don't necessarily know too much about it. We know that there's an Imperial Senate and we know that having control of that Senate, or the Emperor being able to work with that Senate, is crucially important. So, an unwieldy Senate or a negative Senate is a constant danger to the way the political system works. If you have the Death Star, you, in

effect, can circumvent any problems that might occur within the Senate, because you all of a sudden bring overwhelming force to bear, basically, because the Death Star can take out an entire planet. There is nothing that comes even close to that kind of ability at the time. So, that's why it's so important. Essentially, the Emperor realizes what a good thing this would be to have, what a significant strategic asset it would be, and Krennic believes that he can oversee and implement this project, which in fact he can.

Was it fun to play the sadistic side of the character?

You can't have a bad day at work when you look up and you see there are stormtroopers around. There's no more fun to be had, really, in terms of the type of stuff you do than this.

Do you feel like Krennic is searching for a sense of belonging in some way?

No, I don't think of Krennic so much in those terms. Inside an Imperial Court strange things can happen. Who knows what would happen if the Emperor were to depart and there was a power vacuum? I think Krennic is someone going about his work. I think he sees the Empire as maintaining order and that the Empire is essentially correct in what it does. I think Krennic's going to work hard to make sure that it stays that way. As for what he's



Ben Mendelsohn as
Director Orson Krennic.





Krennic confronts Galen Erso, on the remote world of Lah'mu.

working toward, well, I think we can just assume that power is something that has its rewards. I think that if you're positioned well enough inside the upper echelons of the Empire, you have a lot of power.

Krennic uses quite brutal tactics. Do you think he's ever torn about his use of force?

I am sure that Krennic, all things being equal, would rather people were sensible and just realized that if one turns up with six death troopers and says, "We're going to go now," that would be the end of the story. When it's not, at that point it just becomes the responsibility of the other people. I don't think it's a case of Krennic's brutal tactics. I think it's a "fait accompli" when Krennic turns up with a ship and six death troopers and says, "You've been very hard to find. I need you. We need you. The project needs you. Do the right thing." You just come. Because one way or another, you're coming.

What do you think of the look of the Empire?

These sets look really beautiful. There's a real beauty about the way the Empire looks, and a great depth to the darkness of the Empire.

Can you talk about the director, Gareth Edwards, as a person and his style?

I think the great thing about Gareth, and there are many great things, is that first

and foremost, Gareth's a fan. Gareth is a huge fan of *Star Wars*. No one's happier to be making this film than Gareth Edwards. He is the happiest man among us. It just means so much to him. Gareth's able to do incredible and really beautiful work with his visuals and his effects stuff. He's brilliant at it. But he's very collaborative too. He wants people's full engagement. Gareth is not someone who is going to ever talk down to someone that he works with in any way. And Gareth will find a way to draw out what he needs from any particular person. Gareth's also incredibly hands-on. This is a guy who will shoot a lot of the day himself, in terms of the camera and whatnot. Gareth's got a big job. I wouldn't even start to know how to do what he does.

Do you feel that more focus is being placed on the intricacies of the characters and their relationships in this film?

I think that one of Gareth's great strengths is that he really does see characters from all sides. He can take Krennic's position and make sense of the world the way Krennic might see it. When he was talking to us and when he was directing us, he was able to take a lot of viewpoints into being. It seemed pretty apparent that he's very interested in the interplay between the characters and the fullness of them. *Star Wars* has very clean archetypes and I think Gareth hopes in this film to fill some things

out. There are a lot of thoughts from different characters about what needs to be done and how it should be done. That is all to do with the Death Star. For one side it needs to be built, and it needs to be built successfully. For another side, it must be destroyed at all costs. And the how and why it's all done is very important. So, I think Gareth has made a very full, rounded bunch of characters within lines that still remained clean.

Did you try to stay grounded with the characters despite the grandeur of the world they inhabit?

I think we did. The real thing about it is being able to express feelings and vibes within the words and also the other things that you're telling about the story and the universe. What the original *Star Wars* says and what it's about is really beautiful. Where they take that lore from *A New Hope* and *The Empire Strikes Back* and what Luke goes through and the influences on Luke, sets a template for everything that follows. Jyn's heroic journey is different than Luke's, but she's still got some of the same decisions to make. In a lot of ways she faces odds that are much tougher than Luke's. In some ways the decisions that she has to make are much more difficult decisions than Luke's were. In a lot of ways they have more impact if she gets it wrong. 🍌



WAR STORIES

PRODUCER KATHLEEN KENNEDY AND DIRECTOR GARETH EDWARDS SHARE THEIR THOUGHTS ON
THE FIRST *STAR WARS* STANDALONE MOVIE.



Kathleen Kennedy
in conversation with
producer Allison Shearmur,
Diego Luna, and
Riz Ahmed.

ON MAKING A GRITTIER *STAR WARS* MOVIE

Gareth Edwards: When we started the whole process of making *Rogue One*, Kathy asked, "How is this going to be different? We need to differentiate ourselves from the saga." We started playing around and experimenting. We took real war photography, like photographs from Vietnam, World War II, and the Gulf, and used Photoshop to put rebel helmets on the soldiers, and give them rebel guns. We also added some X-wings in the background instead of fighter jets.

People saw these images and said, "Wow. I really want to see that film." The studio loved it. They said, "Just go make that." That's kind of what we did.

It was also like being in a war. The film crew became like the characters, in a way. It's sort of a cliché that the process of making a film becomes like the story you're telling. In this case, we were all in the trenches together, like the characters were trying to steal the Death Star plans, trying to achieve this impossible task. As a group, we were trying to make a great *Star Wars* movie.

ON THE MOST IMPORTANT INGREDIENT IN A *STAR WARS* MOVIE

GE: There's not an individual thing. It's not a case of "As long as you do this, it's *Star Wars* and you're golden." It's more like, "You've got to do about a thousand different things and mix them all together, and get the balance just right!" It's a really tricky thing to emulate what we love about the original movie, but to tell a different story that feels fresh. We could have done a very specific genre film and stuck the name *Star Wars* on it and said, "That's our movie." George Lucas was always really good at mixing the genres together and creating this very emotional, mythological story that just happened to have robots and spaceships in it. It took us a long time to try and crack that code and find all those different ingredients that we felt it needed to have.

ON THE TONE OF *ROGUE ONE*

GE: We essentially got license to be different on this movie and take a risk. The great thing about being a standalone film is we don't really have to exist for other movies to continue the story. We could be brave, and that's what we did. We were aiming for something like *The Empire Strikes Back*. We take our movie quite seriously, but there's still a lot of fun and humor in it.

The story is really about all these different people from all these different backgrounds that have very little in common, but they all believe in a good future for the galaxy. We are all better off when we work together than on our own.

"YOU'VE GOT TO DO ABOUT A THOUSAND DIFFERENT THINGS TOGETHER AND MIX THEM TOGETHER JUST RIGHT."—GARETH EDWARDS



Director Gareth Edwards calls the shots on the set of *Rogue One*.



ON DIVERSITY IN *STAR WARS*

Kathleen Kennedy: I think diversity is incredibly important to *Star Wars*. I think it's more important to the film industry in general. I think having a cast that represents and reflects the world today and having characters that people all over the world can relate to reflects that this is very much a global industry. Films mean something to people all over the world. [In] *Rogue One*, there is this group of people who come together in ways that are kind of inexplicable. They share a very common belief, and they feel very strongly in their desire to do the right thing. Every movie has reasons for casting certain people. I think what we're doing today is just being much more mindful of that.

ON WOMEN IN *STAR WARS*

KK: I found it really interesting when I first stepped into this job and I started to think, *What does it mean to be a female hero?*

I think the characters of Rey and Jyn are empowered women that are not necessarily just taking on male characteristics. They're genuinely female heroines. I think that's really important to the way we tell stories. I think it will make a difference.

ON STRONG FEMALE LEADS

KK: In this movie, the irony is that Jyn's not necessarily just a female hero. She's a very strong, wonderful character in a movie, who happens to be a woman.

ON K-2SO

KK: Alan Tudyk's K-2SO can proudly stand amongst an amazing line-up of droids such as C-3PO and R2-D2, and BB-8. He's another great droid in *Star Wars*.

GE: We shot the whole thing as if K2 was there. Whatever Alan did on set was exactly what K2 was going to do in the final film. Even though you might think, You can just animate this stuff, you can't. There were times where we wanted to tweak something in post-production. We'd try something a little bit different to what Alan did, and every single time, it didn't work. We had to be true to his performance all of the time. Even when we wanted to tweak something, we got Alan back and we re-recorded him on film and copied his performance. He *is* K2. A lot of the humor that's in the movie comes from Alan improvising. He was given freedom to do whatever he wanted, whenever he wanted. There are shots we couldn't use because sometimes, when I was holding the camera, I was laughing so much it was rocking.



Gareth Edwards directs members of the *Rogue One* cast.



Rogue One presents a grittier side to the *Star Wars* franchise.



ON GEORGE LUCAS' THOUGHTS ON *ROGUE ONE*

GE: I don't want to put words into George's mouth, but I can say that I can die happy now! He really liked the movie, so that means a lot. It was the most important review to me; he's kind of God when it comes to *Star Wars*!

ON WHETHER THE CHARACTERS IN *ROGUE ONE* WILL APPEAR IN ANOTHER MOVIE

KK: What's liberating in many ways is the notion that we can come up with these stories inside the *Star Wars* universe that really have a beginning, middle, and an end. They stand truly on their own, and this movie does. 🇵🇵



Your new favorite
droid: K-2SO!

ROGUE FUN!

TOPPS *ROGUE ONE* SERIES 1 TRADING CARDS ARE NOW IN STORES.

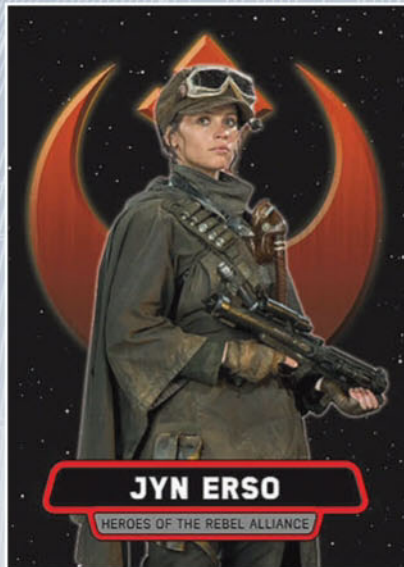
Each pack features cards depicting characters and story cards from *Rogue One: A Star Wars Story*! Look out for seven insert sets to collect including stickers, montages, autographs from the cast, and sketch cards!

A pack is fun to open, but imagine the excitement of opening a whole box!

To be in with a chance of getting one of five boxes, all you need to do is answer the following question:

The Imperial officer charged with completing the Death Star is:

- a) Producer Orson Krennic
- b) Key Grip Orson Krennic
- c) Director Orson Krennic



Please send entries to the address on page 3 by April 10, 2017 and mark them:
"I've gone rogue!"

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STAR WARS BATTLEFRONT ROGUE ONE: SCARIF

Star Wars Battlefront's final update is now available from Electronic Arts. *Rogue One: Scarif* is the fourth expansion pack, and offers players access to new content inspired by *Rogue One: A Star Wars Story*.

The pack features four new maps, including the sandy beaches of Scarif, and two new playable heroes (well, one hero and one villain!): Jyn Erso and Orson Krennic. Players can also fly the new U-wing starfighter in a daring space battle!

AVAILABLE: Now

PRICE: Season Pass \$29.99

Rogue One: Scarif \$14.99



STAR WARS BATTLEFRONT EA ROGUE ONE: SCARIF



STAR WARS BATTLEFRONT ROGUE ONE: X-WING VR MISSION

Exclusively available for PlayStation VR, this free DLC gives you control of your very own X-wing in fully immersive virtual reality! Brush up on your piloting skills, stay on target, and prepare to jump through hyperspace as you carry out an important mission for the Rebellion. **AVAILABLE: Now**
PRICE: Free

FANTASY FLIGHT GAMES

STAR WARS: X-WING MINIATURES GAME

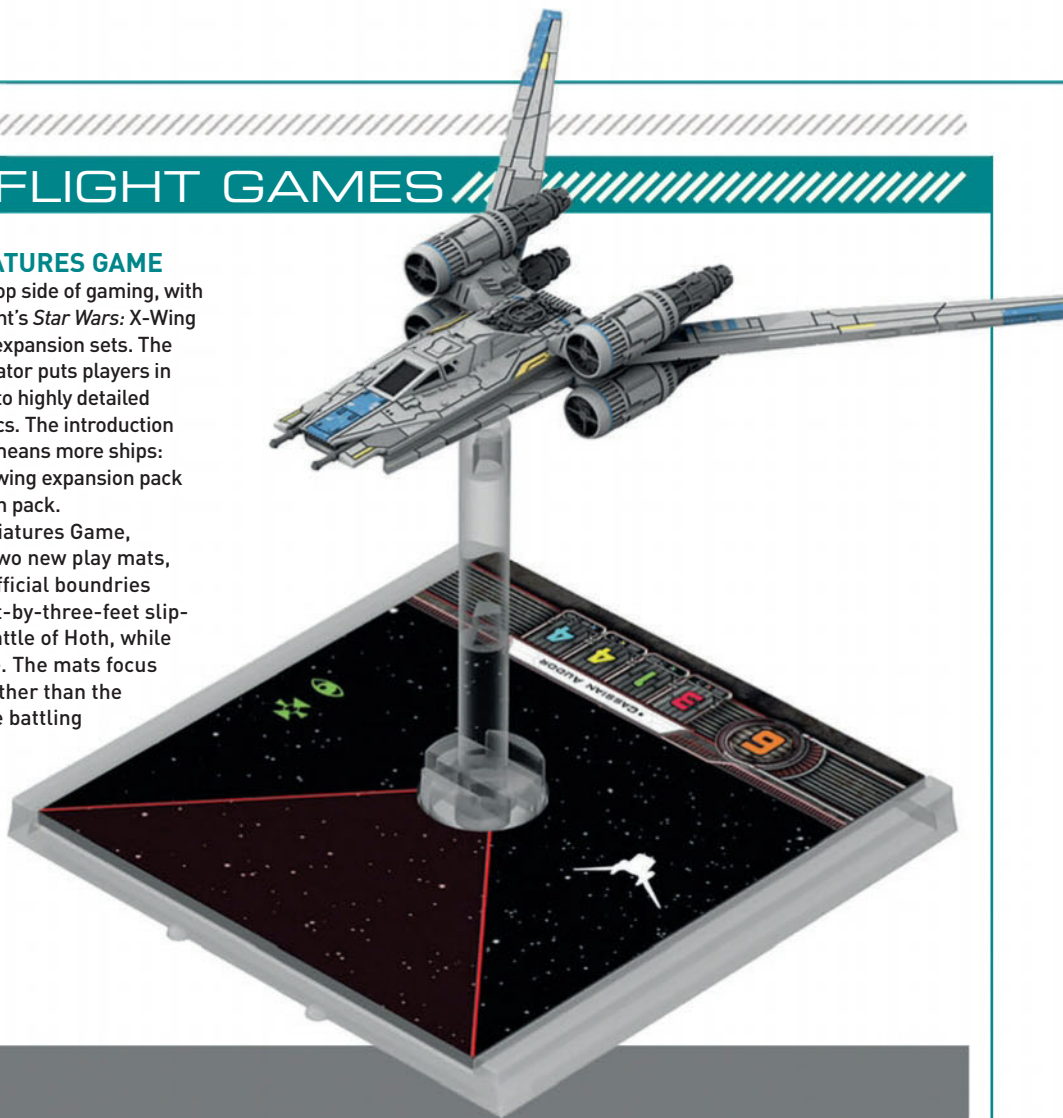
Rogue One also comes to the tabletop side of gaming, with great new additions to Fantasy Flight's *Star Wars: X-Wing Miniatures Game* in its tenth wave expansion sets. The popular ship-to-ship combat simulator puts players in the middle of space battles thanks to highly detailed models and sophisticated mechanics. The introduction of *Rogue One* to the existing game means more ships: you can get the Rebel Alliance's U-wing expansion pack or an Imperial TIE striker expansion pack.

On the topic of the X-Wing Miniatures Game, Fantasy Flight has just released two new play mats, specially designed to define the official boundaries of the game. One of the three-feet-by-three-feet slip-resistant play mats depicts the Battle of Hoth, while the other features Starkiller Base. The mats focus on the space above the planets rather than the ground, so you can feel like you're battling in key *Star Wars* territories.

AVAILABLE: Now

PRICE: Expansion packs: \$29.99

Play mats: \$99.99 each



HOT TOYS

JYN ERSO

Hot Toys is set to release standard and deluxe Jyn Erso sixth-scale figures, and both are available for pre-order with shipping scheduled for the third quarter of 2017. Like all Hot Toys statues, the sculpted likeness of Felicity Jones' character is incredibly precise. The standard version of the collectible comes with a layered and tailored Jedha costume, detailed weapons, and three accessories.

The deluxe version comes with a more robust costume, including a bandolier, poncho, goggles, a breathing mask, and other accessories. Additional blaster parts complete the set.

AVAILABLE: July–September 2017

PRICE: \$219.99 (Standard)

\$249.99 (Deluxe)



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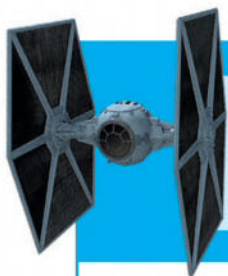


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PUBLISHING

THE LATEST FROM THE WORLD OF *STAR WARS* PUBLISHING! WORDS: DAN WALLACE

AFTERMATH'S END

THE BESTSELLING TRILOGY CONCLUDES IN FEBRUARY

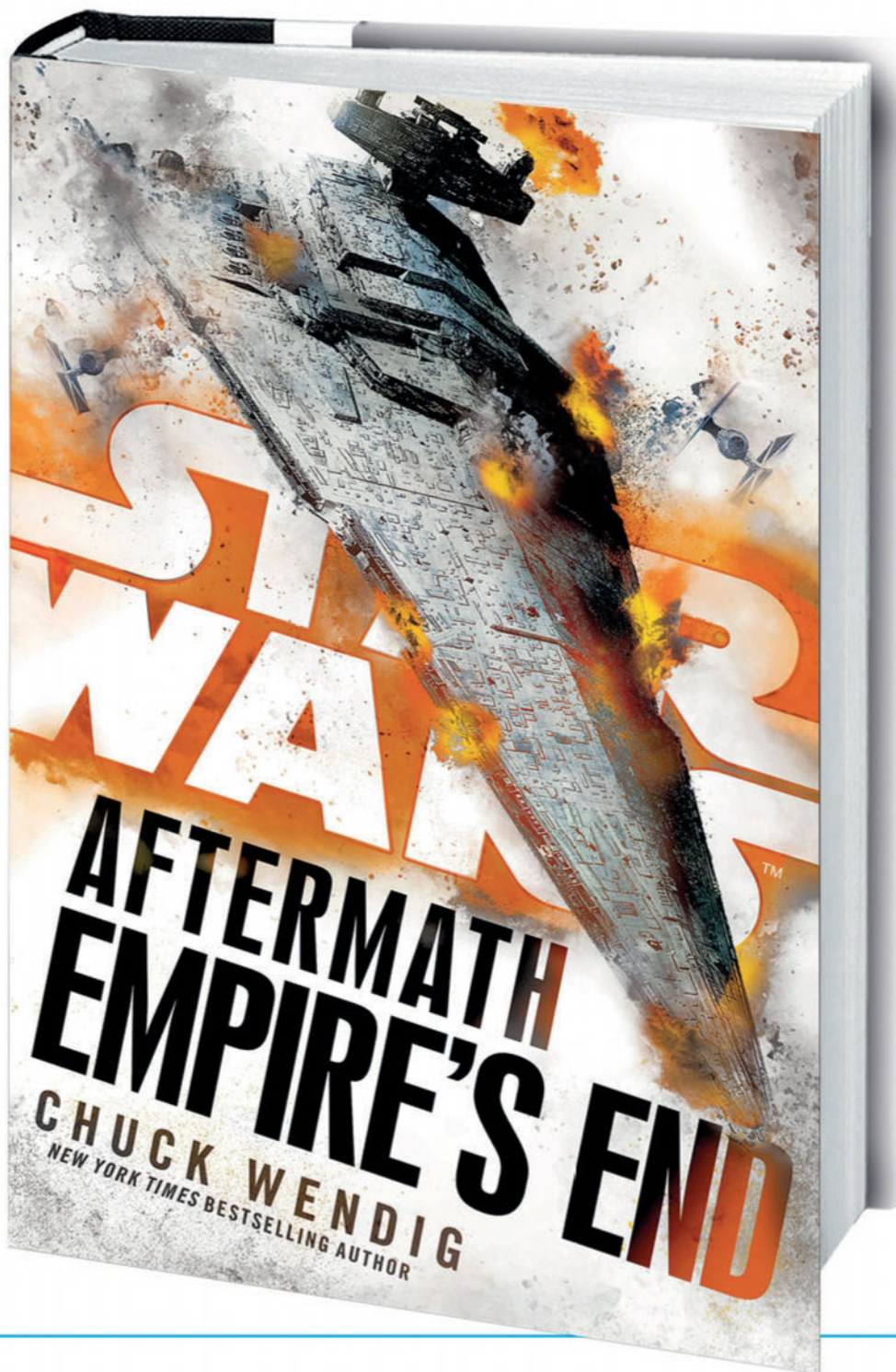
When Chuck Wendig's *Star Wars: Aftermath* debuted in close proximity to the theatrical release of *Star Wars: The Force Awakens*, it came with a promise: to tell the new, official history of what happened in the galaxy after the events of *Return of the Jedi*.

Readers ate it up, and tucked into a second course with the 2016 sequel, *Life Debt*. This February, the *Aftermath* trilogy chronicles the fatal fall of the Imperial regime in its third and final book, *Star Wars: Empire's End*.

Though the destruction of the second Death Star put the Empire on the ropes, some Imperial factions have recently struck back with a vengeance. Now the New Republic—in other words, the freshly-legitimized Rebel Alliance—must root out their hidden enemy or risk losing it all.

Aftermath's chief Imperial antagonist, Grand Admiral Rae Sloane, is now a wanted Imperial war criminal. Top rebel pilot Norra Wexley is leading the hunt for her, nursing a personal grudge due to Sloane's use of her husband as a pawn in her assassination games. The Empire is far from united, however, and treacherous mastermind Gallius Rax is seeking his own path to glory.

In orbit above the barren desert planet Jakku, an Imperial fleet is massing for war. The New Republic's own armada is primed to attack, eager to finish what they started at Endor. When the dust settles, the Battle of Jakku may prove to be even more pivotal than that epic conflict above Endor. One thing is certain—after *Empire's End*, the *Star Wars* galaxy will never be the same again.



FIT FOR A GRAND ADMIRAL

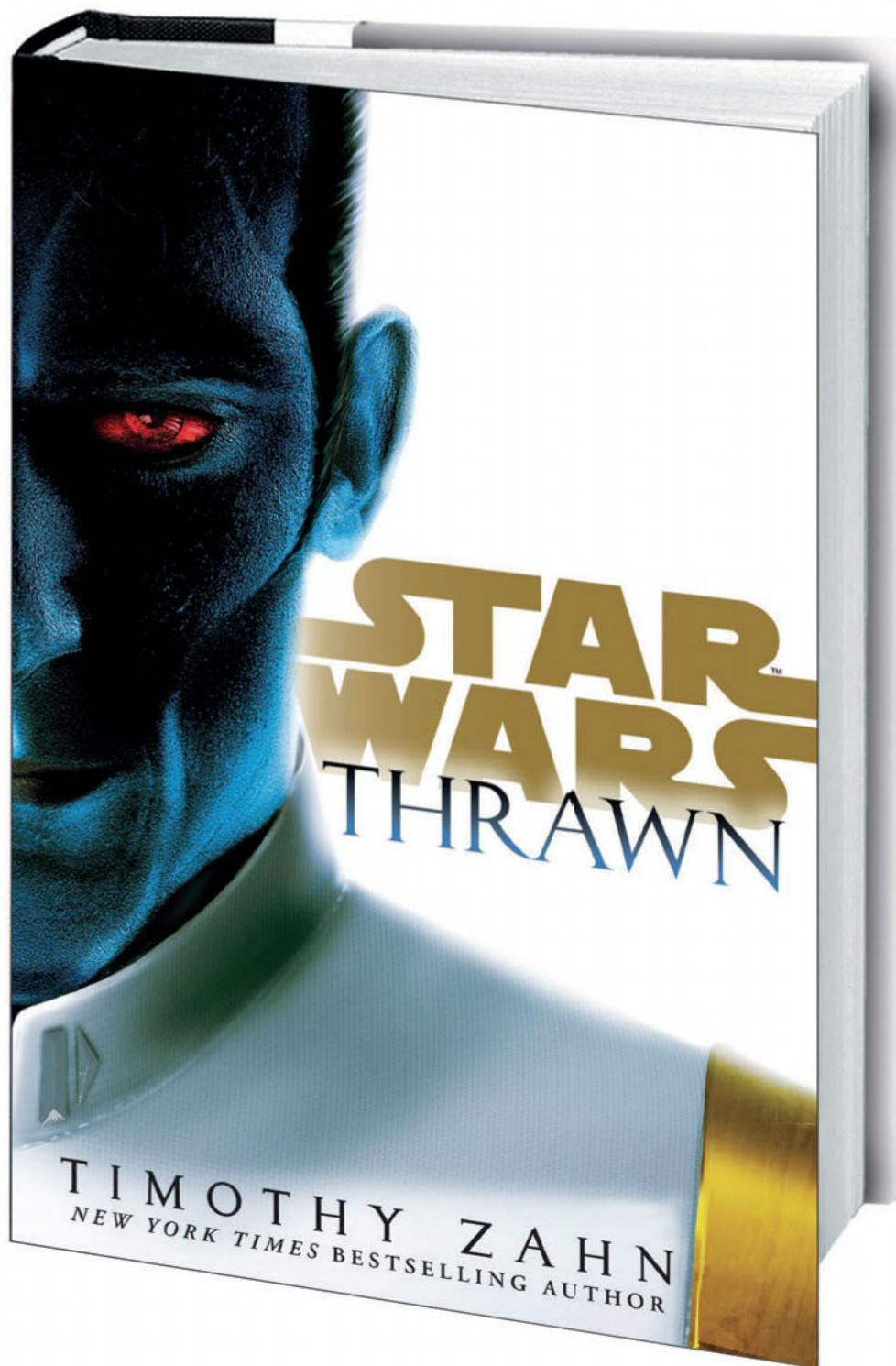
A FAMILIAR CHARACTER GETS A NEW BEGINNING IN *STAR WARS: THRAWN*

Grand Admiral Thrawn has never appeared in a *Star Wars* movie, but incredibly he's still one of the saga's most familiar faces. Introduced in 1991's bestselling novel *Heir to the Empire*, the tactically brilliant, art-loving Thrawn represented a new type of Imperial villain, and quickly attracted a legion of fans. After Disney acquired Lucasfilm in 2012, all spin-off stories—including those starring Thrawn—were relegated to “Legends” status. Was this the end of Thrawn? Not so fast.

The Grand Admiral has been reborn into the new canon, beginning with Season 3 of the animated series *Star Wars Rebels*. Thrawn's literary adventures, however, are core to his identity, and this April sees the blue-skinned Chiss reveal his new biography in the pages of *Star Wars: Thrawn*.

Thrawn's creator, Hugo Award-winning author Timothy Zahn, is returning for the outing, and has promised that *Thrawn* will span multiple years of the character's history. The events of the story begin with Thrawn's first encounter with the Empire and chronicles his rapid rise up the ranks, and end before his first clashes with the *Rebels* crew.

Don't miss what is sure to be a vital look into the nature of Imperial power—not to mention a crowd-pleasing turn for the *Star Wars* saga's most Sherlockian villain!



YOUNG READER ROUNDUP

THERE'S A WEALTH OF ADVENTURE OUT THERE FOR YOUNGER *STAR WARS* FANS

The first few months of 2017 are outstanding ones for young *Star Wars* fans, thanks to new releases that cover both early readers and junior readers with some of the best adventures in the galaxy.

THE PHANTOM MENACE READ-ALONG STORYBOOK & CD (AVAILABLE NOW)

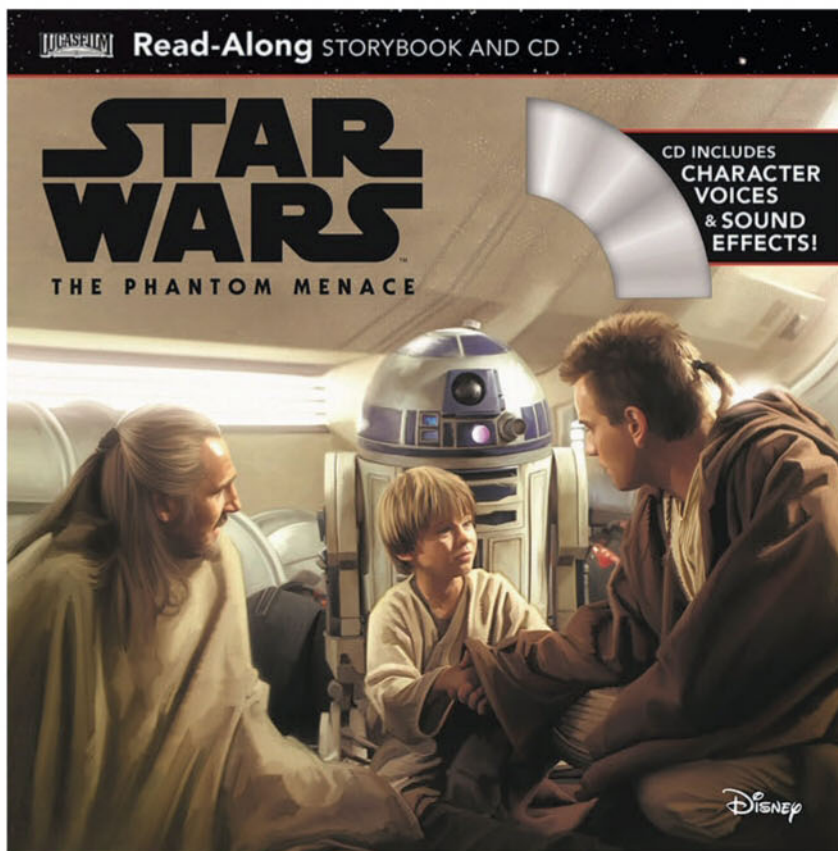
This release is the first in a three-part series of read-along multimedia storybooks that adapt the movies of the *Star Wars* prequel trilogy. Written by Elizabeth Schaefer and illustrated by Brian Rood, the set includes both a 32-page book and an audio CD, enabling kids and parents to relive the excitement of the movie. Keep your eyes open for *Attack of the Clones* (available now), as well as *Revenge of the Sith* coming March 17.

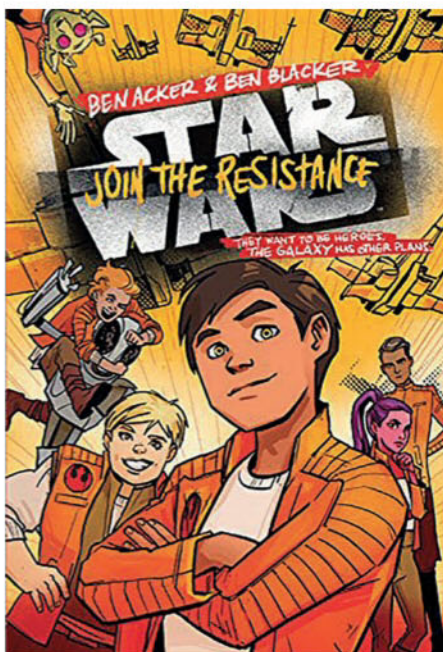
POE AND THE MISSING SHIP (AVAILABLE NOW)

This beginning reader adventure, set before the events of *Star Wars: The Force Awakens*, stars Resistance pilot Poe Dameron and his trusty droid BB-8. When Poe and BB-8 discover that the First Order has captured a civilian ship, their lives are quickly turned upside down!

ROGUE ONE JUNIOR NOVEL (AVAILABLE MARCH 28)

Writer Matt Forbeck adapts the blockbuster movie into a 192-page novelization specifically for junior readers. Meet the unlikely heroes who steal the Death Star plans while facing impossible odds, and learn that a group of ordinary people working together are capable of accomplishing truly extraordinary things.





STAR WARS: JOIN THE RESISTANCE

(AVAILABLE MARCH 7)

Join The Resistance is the first installment in an all-new adventure series written by Ben Acker and Ben Blacker (creators of the *Thrilling Adventure Hour* podcast) with illustrations by Annie Wu. Meet Mattis Banz, an ambitious young idealist recruited by the Resistance to fight the evil forces of the First Order. Unfortunately, Banz's squad mates don't seem quite as promising as he imagines himself to be. There's the Zeltron girl Lorica, the swamp boy Dec, Dec's droid "brother" who thinks he's a pilot, the imposing-but-sweet Sari, and the stuffy team leader Jo.

THE FIGHT IN THE FOREST

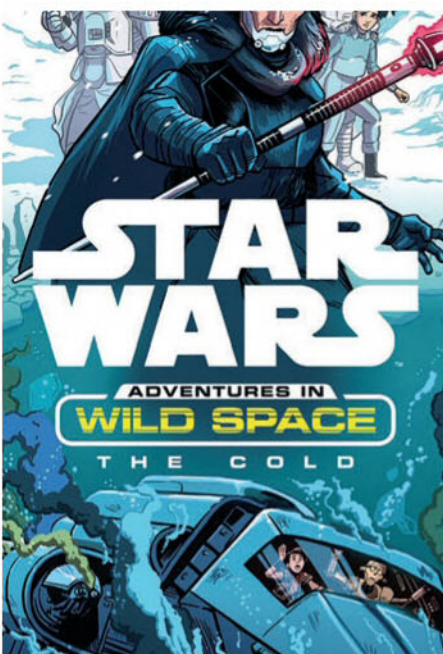
(AVAILABLE NOW)

Part of the World Of Reading *Star Wars* series, this Level 2 32-page book adapts the climactic fight scene from *The Force Awakens* with several all-new illustrations. Relive the epic battle between Rey, Finn, and Kylo Ren!

STAR WARS: ADVENTURES IN WILD SPACE BOOK #5: THE COLD

(AVAILABLE MARCH 9)

The junior-reader series continues with this latest installment from writer Cavan Scott and publisher Egmont U.K.. As part of the *Adventures in Wild Space* saga, *The Cold* chronicles the ongoing trials of Milo and Lina Graf, kids who have vowed to fight the Empire following the kidnapping of their parents.



COUNT 'EM DOWN WITH OBI-123

THE YOUNGEST *STAR WARS* FANS CAN LEARN THEIR NUMBERS IN THIS *ABC-3PO* COMPANION

In 2016, *ABC-3PO* charmingly mashed up the *Star Wars* universe with the traditional format of a children's alphabet book. This year, the same team are conjuring their creative magic in the numerical world of facts and figures.

OBI-123, out in February from Disney Lucasfilm Press, reunites writers Calliope

Glass and Caitlin Kennedy with artist Katie Cook. This 48-page storybook is a galactic-infused walk through simple numbers and counting concepts.

If you're a Jedi parent, take note! According to the galaxy's wisest Jedi Masters, there's simply no better way to educate your younglings than *OBI-123*.



MEET MR. MAUL

GUESS WHO'S BACK? THE GALAXY'S MOST DANGEROUS SITH LORD STARS IN HIS OWN LIMITED SERIES



If you thought getting cut in half could stop *The Phantom Menace*'s most memorable villain, you don't know Maul. The animated series *Star Wars: The Clone Wars* revealed that the tattooed Zabrak survived his bisection, acquiring a set of mechanical legs to continue his quest for vengeance against the Jedi. But where did that unstoppable drive come from? A new miniseries arriving in February aims to explain.

Darth Maul is a five-issue series from writer Cullen Bunn (*Deadpool Kills the Marvel Universe*, *Wolverine*) and artist Luke Ross (*Star Wars: The Force Awakens*, *Hercules*). It takes place shortly before *The Phantom Menace*, with Maul in his full-bodied prime. As a Sith apprentice, he is patiently awaiting his master's orders to smite his enemies—but Maul's patience can't last forever.

When he hears of a Jedi Padawan in the clutches of a crime boss, Maul sets out

to free her and turn her to the dark side. If that fails, he plans to kill her outright. "Darth Maul was my favorite character in the film," Cullen Bunn recently told Marvel.com while remembering *The Phantom Menace*. "At this point, the only Sith we had seen on the big screen were Vader and the Emperor. But here we have this menacing, devil-like creature with these piercing, evil eyes. And he moved! He wasn't slow and menacing. He was quick, moving in blurs, and lethal! I couldn't help but wonder what had driven his brash, impatient anger. That's part of what we're exploring with this book."

Darth Maul issue #1, on sale in February, features a cover by Rod Reis and variant covers by Rafael Albuquerque and Mark Brooks, plus a special *Star Wars* 40th Anniversary variant by Terry Dodson. "This story allows us to really dig into the things that make [Maul] who he is," says Bunn. "His hunger for revenge is caged, yes, but

he's cunning and tricky. He'll find a way to indulge his desires. My hope is that we'll see many unexpected sides of Darth Maul in this series."

Maul's target, Jedi Padawan Eldridge Kaitis, is powerful but still largely untrained. There's a chance that Maul could twist her will into serving his own ends. Tellingly, Maul fails to inform his master Darth Sidious of his intentions. On this mission, Darth Maul is going rogue.

"Much of this story takes place in the shadows," says Bunn. "That is, after all, where Maul must operate in order to keep his existence secret. He's testing himself by hunting some of the most dangerous prey in the galaxy. His primary target, though, is the Jedi."

What fate will befall Eldridge Kaitis once she crosses paths with a guided dark-side missile like Darth Maul? Bunn offers one key hint: "She and Maul have more in common than either would at first believe."

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DARTH MAUL



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BANTHA TRACKS



BY THE FANS
FOR THE FANS

THE FORCE OF FANS

As of next issue, *Star Wars Insider* #172, *Bantha Tracks* will be changing into an all-new feature. We really want you to keep sharing your great photos, stories, art, and letters. There will be a new address next issue, but in the meantime please contact us at:

banthatracks@starwars.com

Or via regular post:

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In the meantime, here are some great messages we've received from some of the most dedicated fans—from all around the world!

Enjoy – and see you next issue!



A dapper Gareth Edwards soaks up the amazing premiere atmosphere.

ROGUE ONE HITS!

From the bottom of my heart and all of those who were able to attend, thank you so much to Lucasfilm and everyone involved with inviting us to be a part of the *Rogue One* premiere! I am extremely grateful and thankful to have been able to experience this special event and will never forget it! I hope that we the 501st Legion, Rebel Legion, Mando Mercs, R2 Builders, and the other fan groups will be able to continue in the great relationship we have with Lucasfilm, and together keep sharing the love we all have for the *Star Wars* universe. Here are just a couple of photos I took with the others in my group and those appearing in the premiere—it was such a blast!—Stuart Loui, IC/IG/TI-42501, Imperial Sands Garrison, 501st Legion

GET IN TRACKS!



Kathleen Kennedy
and Anthony
Daniels catch up.

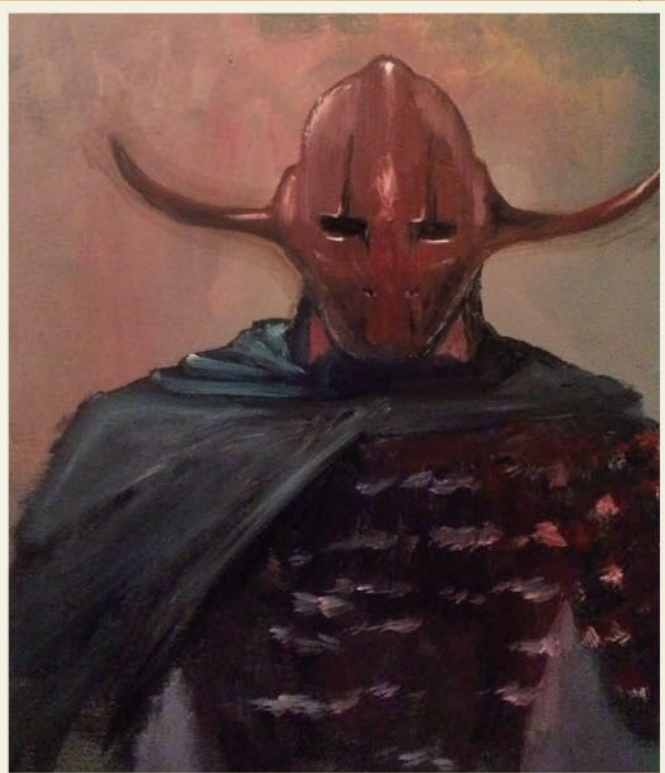
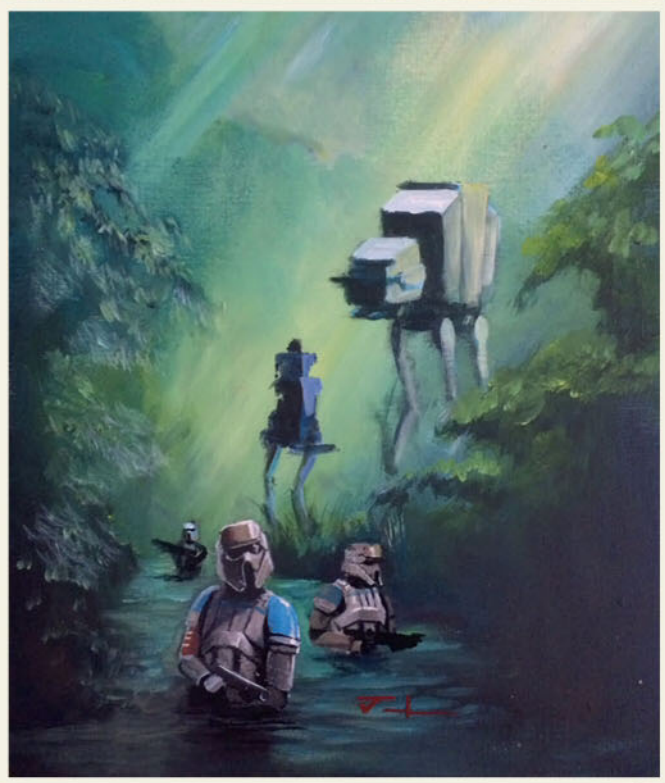


The fans greet
the stars as
they arrive!



GREETINGS FROM THE PHILIPPINES!

On behalf of the Philippine Garrison and the rest of the local fan groups, I would like to thank Disney and Lucasfilm for inviting us to the premiere of *Rogue One*. We all loved the film and were awed by everything in it.—Manny Mendoza, Commanding Officer, Philippine Garrison, 501st Legion



WAR STORIES

I am an Iraq War veteran, and like to paint my experiences over there into recreated *Star Wars* scenes. These are original works based off my military experience and my love for *Star Wars*. Enjoy!—Jerry Frech, MFA, email



THE LITTLEST EMPIRE ↑

Here is my daughter Riley Parks at Long Beach Comic-Con in her scout trooper gear, with a little boy in his AT-ST costume that his dad made for him. —Jeff Parks, email



A LONG TIME AGO IN A BEDROOM FAR, FAR AWAY...

Here are my kids, Rylee and Carter Maxwell in their ultimate *Star Wars* bedroom. This is only a fraction of what's actually in the room—these two are huge *Star Wars* fans!
—Jeffrey Maxwell, email





JEDI FRIENDS!

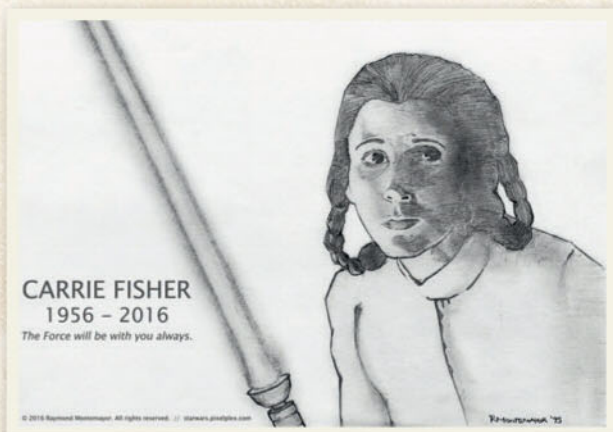
This photo was taken at Phoenix Comicon 2016. I was cosplaying Luke Skywalker in his Hoth outfit (created entirely by me) when I found this adorable little Rey. After getting consent from her parents to take the picture, I offered to let her hold my lightsaber. Naturally, she said yes!—Elizabeth Hunter, email



FAN POWER! ↗

This is my son Joe (age 8) dressed up as a GNK Power droid, ready to go to our local cinema to watch *Rogue One*!

—Carly Potter, email



ART OF A PRINCESS ↗

On hearing the sad news of Carrie Fisher's recent passing, I dug up an unfinished sketch of her as Princess Leia, which I began in 1995. It was inspired by both Carrie's performance in *The Empire Strikes Back* (my favorite movie) and the *Dark Empire* comic book series. I scanned it, touched it up, and added some text as a tribute to Carrie Fisher.

—Raymond Montemayor, email



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BOUNTY HUNTERS

I was lucky enough to get some photos with a few famous faces at Celebration Europe back in 2016!

—Marcus Dohring, email



Marcus meets the mighty Warwick Davis (Wicket)!



Marcus and Sam Witwer (the voice of Darth Maul).



Marcus chills out with Ray Park (Darth Maul)!

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