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PAUL DUNCAN

# THE STAR WARS<sup>TM</sup> ARCHIVES

EPISODES IV-VI  
1977-1983

TASCHEN





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I was in the basement of the house next door, which was just a storeroom. I set up tables for all my tape recorders, and a Moviola, with the ability to take recordings and make transfers onto 35 mm stock. I could transfer music, sound effects, or dialogue. And then I could hand it off to the editor, if they wanted something to cut in.

George wanted to build up the track as he went along. I was free to try experiments and fail. I pretty well pinned down all blasts, all the roars of spaceships passing overhead—those tracks carried through all the way to the end. There were 300 tracks in all—all augmented by other people's work. The great advantage of George's working this way, of inviting me to provide as rich a sound as possible, as early as possible, was that it gave everybody confidence. The second scene I worked on was



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the *Jaws*. An unexpectedly comical scene, which people needed sound to appreciate.

**Paul Duncan** The first alien voices in the film.  
**Ben Burtt** We hadn't figured out R2-D2 yet. R2 was a problem. We took a lot longer to come up with something that was deemed successful for R2.

*Chew worked on the opening scene and the Tatooine scenes up to Ben's cave.*

**Paul Hirsch** Marcia had gotten the end battle to roughly manageable proportion—she had 20 minutes. It was very difficult cutting because it was all World War Two footage intercut with blue screen. Finally, when they

1.147 *An X-wing and THE fighter duel in space above the Death Star in this frame from the Special Edition.*

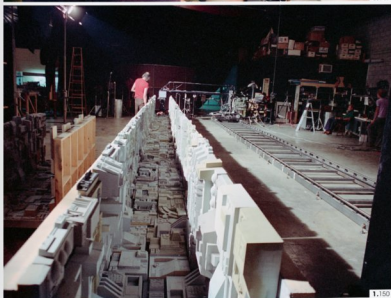
1.148 *This is an early mock-up to test different setups of the X-wing attack on the Death Star. It is clear that each element needed to be filmed separately because of problems with movement, focus, and shadows.*

1.149 *Joe Johnston hard at work on detailing a matte painting of the trench that, ultimately, was not used.*

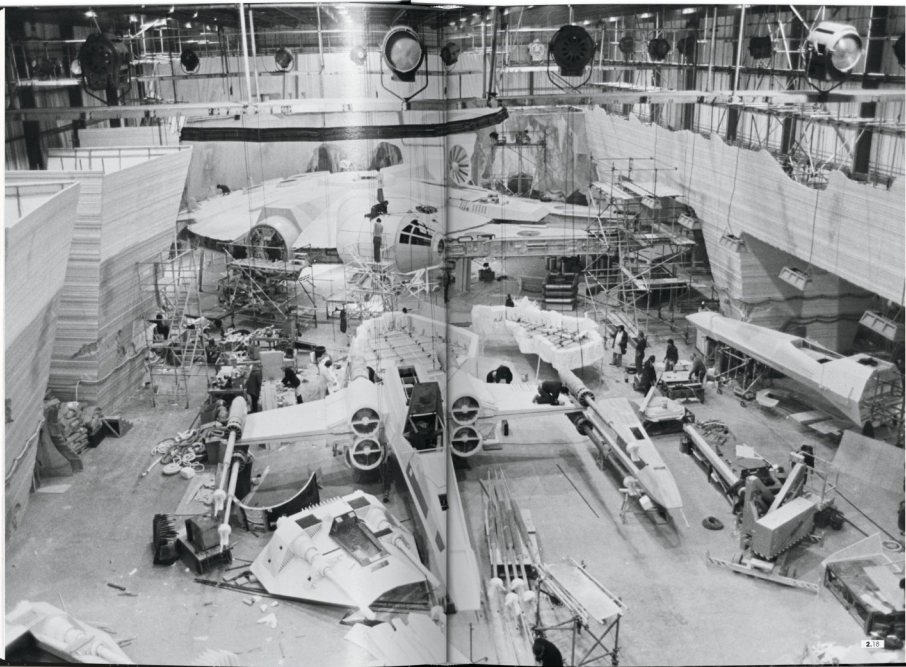
1.150 *The model trench, with a track beside it for use by the Dystraflex camera. The images could be used as the backing for models, a process plate backing for pilots in cockpits, or for a point-of-view shot.*



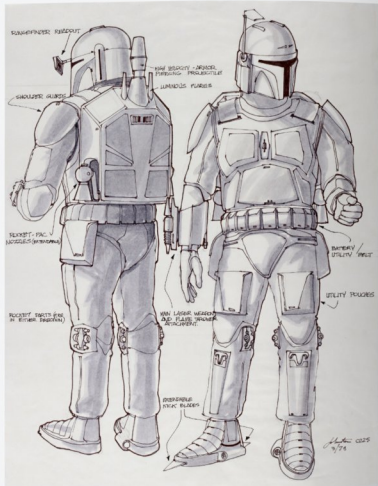
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**2.119** Both Ralph McQuarrie and Joe Johnston developed Boba Fett's look and devices in early 1978. This Johnston design lists many of the gadgets.

**2.120** Electronics, flashing lights, and even a flamethrower were built into the costume, the latter being demonstrated by Alan Harris.

**2.121** The white dented helmet of Boba Fett was created in the UK and then shipped to ILM in the United States.

**Harrison Ford** Let's just look at this, okay? Vader says, "Put him in the carbon-freezing chamber," and Boba Fett says, "What if he doesn't survive?" It takes a moment for everyone to realize how callous it all is. But there are still questions to be answered. For example, what about Leia?

**Irvin Kershner** You still assume they're going to do something to Leia, too, but you're the one who's going to be the guinea pig.

**Harrison Ford** But I don't think there should be any "buddy-buddy" stuff with Lando.

**Irvin Kershner** Of course not. Lando, after all, is acting out of expediency. Wait. There is something interesting developing here. "What's up, buddy?" "What's up, pal?" That's your line to Lando.

**Harrison Ford** But I come in with my hands chained! That gives me an idea of what's up. I'm the only one who's manacled.

**Irvin Kershner** Right. But I don't think you should be manacled when they send you down to the pit.

**Harrison Ford** I think I should be manacled. It won't stop the love scene. I don't have to put my arms around Leia to kiss her. I can't see how they would indulge in more than a straight kiss in such circumstances. It has to be rough and brisk and over with.

**Irvin Kershner** Absolutely. I don't intend to mess around.

**Harrison Ford** As I pass by her, I think Leia ought to say very simply, "I love you."

**Irvin Kershner** (Tries it out) "I love you." And you say, "Just remember that, Leia, because I'll be back." You've got to say, "I'll be back." You must! It's almost contractual!

**Harrison Ford** If she says, "I love you," and I say, "I know," that's beautiful and acceptable and funny.

The fist shot rolls at 1:12 p.m. and, by 1:45 p.m. they have made four takes.

