

Foreword

By George Lucas

Movies are an illusion. Cinema is the art of the moving image; the moving image isn't any more truthful than are cave paintings, or hieroglyphics, or the Sistine Chapel. What the artist finds is the truth behind the "truth." Art portrays the aspirations of the society in which it is made.

Two of the most important things human beings do are expressing themselves and communicating with others. How they do that and how clever they are in doing that have always been some of humanity's major accomplishments. Children learn to scratch on rock just as the cavemen did. And even though the technology is extremely simple—it's a stick and a rock—part of human nature is to innovate, to figure out better ways to do things.

I'm not that keen on technology. I'm a storyteller, but to enable me to tell my stories, I've had to develop the necessary technology. After all, to do a moving portrayal on a cave wall of a dying bison, early man had to invent red paint.

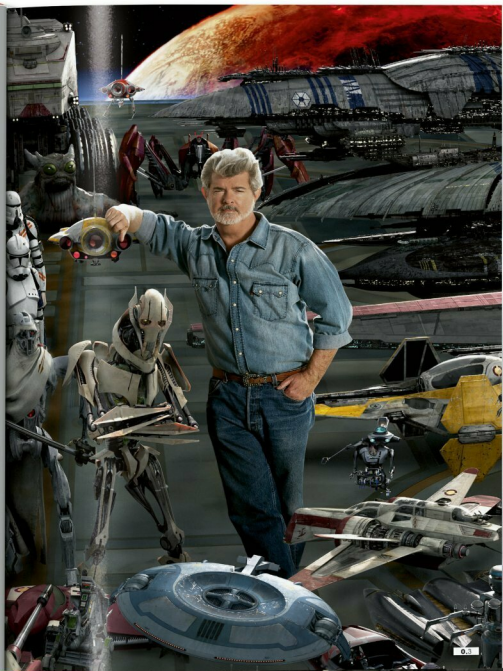
While doing *Star Wars*, I was very limited in what I could achieve in terms of the story's scope. I couldn't show large street scenes; I couldn't have alien characters that were not anthropomorphic walking around on the streets. I couldn't have them as characters. Throughout the making of the *Star Wars* films, I was struggling with such questions as, "How do I create Jabba the Hutt? How do I create a Yoda, who's only a foot and a half high, and have him believably play a scene?" I could

imagine these characters, but I couldn't realize them. It took a lot of effort and talent on the part of many people to manipulate the puppets, latex, and remote-control systems that allowed us to create these creatures. Even then I was unable to move them around to any significant degree.

With the digital technology available today, I've finally reached a point where I can move such characters freely on a set, and I can get better, more dramatic performances out of them. That's been my challenge. It's the same with sets. In the past, I couldn't afford to go to a place in the story that would involve a very large set. Now I can expand the environments in which I'm able to place my stories, which is obviously very important in the fantasy genre.

I put the brakes on my imagination when I was writing the original *Star Wars* because I wanted to write only what I knew I could realize on film. And even then, I was writing things that I wasn't quite sure I could create

- 0.1** *The Phantom Menace* (1999) *Tractor poster released November 10, 1998, designed by Ellen Lee. The long shadow of Darth Vader hangs over the film.*
- 0.2** *Revenge of the Sith* (2005) *Concept art by Erik Tiemens, dated January 16, 2003, showing Anakin Skywalker being rebuilt as Darth Vader.*
- 0.3** *Revenge of the Sith* (2005) *George Lucas poses with many of the computer-generated characters and objects that populate the prequel trilogy.*



The Phantom Menace

Episode I: The Phantom Menace (1999)

Synopsis

Stranded on the desert planet Tatooine after rescuing young Queen Amidala from the impending invasion of Naboo, Jedi apprentice Obi-Wan Kenobi and his Jedi Master Qui-Gon Jinn discover nine-year-old Anakin Skywalker, a young slave unusually strong in the Force. Anakin wins a thrilling podrace and with it his freedom as he leaves his home to be trained as a Jedi. The heroes return to Naboo where Anakin and the queen face massive invasion forces while the two Jedi contend with a deadly foe named Darth Maul. Only then do they realize the invasion is merely the first step in a sinister scheme by the re-emergent forces of darkness known as the Sith.

RELEASE DATE May 16, 1999 (US)

RUNNING TIME 136 minutes

Cast

QUI-GON JINN LIAM NEESON
Obi-WAN KENOBI EWAN MCGREGOR
QUEEN AMIDALA / PADMÉ NATALIE PORTMAN
ANAKIN SKYWALKER JAKE LLOYD
SENATOR PALPATINE IAN MCDIARMID
SHMI SKYWALKER PERNILLA AUGUST
SIO BIBBLE OLIVER FORD DAVIES
CAPTAIN PANAKA HUGH QUARSHIE
JAR JAR BINKS AHMED BEST
C-3PO (VOICE) ANTHONY DANIELS
R2-D2 KENNY BAKER
YODA (VOICE) FRANK OZ

CHANCELLOR VALORUM TERENCE STAMP

BOSS NASS (VOICE) BRIAN BLESSED

WATTO (VOICE) ANDY SECOMBE

DARTH MAUL RAY PARK

SEBULBA (VOICE) LEWIS MACLEOD

WALD / PODRACE SPECTATOR /

MOS ESPA CITIZEN WARWICK DAVIS

Crew

DIRECTOR GEORGE LUCAS
PRODUCER RICK MCCALLUM
SCREENPLAY GEORGE LUCAS
EXECUTIVE PRODUCER GEORGE LUCAS
PRODUCTION DESIGNER GAVIN BOCQUET
DIRECTOR OF PHOTOGRAPHY
DAVID TATTERSALL

FILM EDITORS PAUL MARTIN SMITH, BEN BURTT
COSTUME DESIGNER TRISHA BIGGAR
DESIGN DIRECTOR DOUG CHIANG
VISUAL EFFECTS SUPERVISORS JOHN KNOLL,
DENNIS MUREN, SCOTT SQUIRES
ANIMATION DIRECTOR ROB COLEMAN
SOUND DESIGN BEN BURTT
MUSIC JOHN WILLIAMS

1.1 Drew Strassan's poster for *The Phantom Menace* was released on March 11, 1999.



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1.14 *The battle droids presented no real threat for the Jedi, Dong Chiang: "I started to explore how do we make a more menacing version. At that point George said, 'Okay, let's do a really weird mechanical droid that breaks the human form.'" Concept art by Dong Chiang (March 29, 1996, 4 days) featuring Obi-Wan Kenobi.*

1.15 *Final frame of Qui-Gon using his lightsaber to burn through the metal doors to reach Cunray while Obi-Wan attempts to fend off the attack. The filming process involved shooting the scene with the action and then filming with only the background, to get a consistent environment for the visual effects that would be added later.*



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We were trying to get a few shots a day out, about 30 or 40 shots a week, and we had to keep that pace up throughout the production, or we'd get behind.

Rick McCallum We used electronic projection for viewing dailies during production and to screen the various cuts throughout the post-production process. We used an electronic system for the sound team to mix with. For dailies, we used the Digital Projection POWER 4dv. For

screening cuts in progress, we used Electrohome's VistaPro 2000. The sound mix in our Mix A facility used an Electrohome Roadie.

Fred Meyers / Digital Operations There was connectivity between the editors at the Ranch



1.147

"There are some very goofy hairstyles here. George has had a bad rap for giving those cinnamon buns to Princess Leia, so I think he's up for the firing squad for this one..."

Iain McCaig / Concept Artist

and ILM. They could set up their own live review sessions to show and talk about how the cut was changed that day. Everyone would look at one image that would have not only the dailies material in it but also the images of the people who were participating. Along with high-quality audio, they'd have video pointers so they could point to things on the screen.

Tim Alexander We would go to "George Dailies," on Tuesdays and Thursdays. George would come down to ILM and they would show him video, as well as film. Rob Coleman would show a sequence of shots and throw out his ideas, and then George would say, "It should be a little slower here... faster there. Maybe we should try to recut this... let's add a shot here." It was very open. When you have someone like Rob saying, "Maybe this is the way it should be cut," it's smart for Lucas to listen. That was great for us "computer" guys.



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1.145 The queen in Palpatine's quarters as she decides her strategy.

1.146 Iain McCaig's concept for Queen Amidala's costume (December 15, 1995), stamped "Fabulonno" by Lucas. McCaig: "This huge hairstyle was historically accurate, but she had to walk sideways through doorways."

1.147 Lucas and Portman on set. This was the second scene to be shot on the first day of filming. Lucas: "Natalie is fantastic. It all came together. I only had to do two takes. She really had it down. Iain's always great, but I had no idea what was going to happen with her."