

STAR THE MAGIC OF MYTH WARS™

The *Star Wars* saga is based on an ancient form of mythology — the ‘hero’s journey’. Underneath the flash and dazzle of special effects lies ‘the magic of myth’, a shape-shifting realm where young heroes, faithful companions, wise guides and evil villains dwell in labyrinths of discovery. The exhibition *Star Wars: The Magic of Myth* examines the mythology behind the *Star Wars* story, a hero’s journey that takes place ‘a long time ago in a galaxy far, far, away ...’

Star Wars: The Magic of Myth showcases original artwork (including concept drawings and paintings as well as storyboards with production notes), props, models, costumes and characters used to create the *Star Wars* saga — *Star Wars: A New Hope*, *The Empire Strikes Back*, *Return of the Jedi*, *The Phantom Menace* and *Attack of the Clones*. The exhibition was inspired by Joseph Campbell’s story of the hero’s journey presented in *The hero with a thousand faces*, and by comments on the *Star Wars* films in the book and video series *The Power of Myth*.

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Jabba's Palace, Eric Long and Mark Avino.
Star Wars: The Magic of Myth, *Star Wars*™ and © 1997 by Lucasfilm Ltd. All rights reserved.

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This layout of the exhibition also includes the location of the theatrette, interactives and major objects.

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A description of the hero's journey according to Joseph Campbell in his book *Hero with a thousand faces*. The exhibition follows the journey taken by Luke Skywalker.

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This section tells the story of Luke Skywalker and the journey he takes in the *Star Wars* saga. The text is the same as that of the theme panels in the exhibition. Included is the list of artwork (including concept drawings and paintings as well as storyboards with production notes), props, models, costumes and characters on display. The interactives and audiovisuals are also included.

Online resources 33

A variety of websites for students to explore the *Star Wars* universe.

All of the objects, interactives and audiovisuals listed and images used in these teachers notes were correct at the time of publication but are subject to change.

Educational links

'Those of us who make motion pictures are also teachers: teachers with very loud voices. But we will never match the power of the teacher who is able to whisper in a student's ear.'

— George Lucas, *Edutopia*, 2001

Star Wars: The Magic of Myth offers a cross-curriculum focus for primary school students. As part of the English K–6 syllabus, students have the opportunity to study film, storyboards and even the audio-guide accompanying the exhibition as a form of text. Luke Skywalker's hero journey is an ideal focus for an English class. The *Star Wars* universe as presented in the exhibition enables an exploration of the HSIE K–6 syllabus strands of Cultures and Social Systems & Structures. The Designing and Making strand of the Science & Technology K–6 syllabus links to the exhibition by allowing students to design and make their own robots, vehicles and environments. The artwork, props, costumes, and models in the exhibition link to the Creative Arts K–6 syllabus. Elements of drama and music can also be explored.

Students studying the following lower secondary school subjects will find the exhibition useful:

- English — for the study of film, story boards and the concept of the 'hero's journey'
- Textiles and Design — costume design
- Visual Arts — concept art, props, models, story boards
- Design & Technology — concept art, costumes, props, models
- Drama — study of scripts.

The Higher School Certificate (HSC) English Syllabus now includes *Star Wars: Episode IV A New Hope* as a prescribed film in the Changing Worlds focus of the Change area of study. Students examine the underlying assumptions of other worlds, considering them in relation to the world they know. They reflect on the ways in which understanding of the world is transformed and express this understanding in a range of compositions.

Other HSC syllabus areas that may have a direct link with *Star Wars: The Magic of Myth* include:

- Design & Technology
- Industrial Technology
- Society and Culture
- Textiles and Design
- Visual Arts.



C-3PO carried by Ewoks, production painting by Ralph McQuarrie.

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Powerhouse programs

All booked school groups will receive a comprehensive set of teachers notes. Activity guides have been developed for primary and secondary English, Design and Visual Arts students. A variety of exciting programs have been developed to enhance your teaching and to link your students' *Star Wars* experience to the curriculum.

Teachers preview

Friday 20 September, 4.30–7.00 pm

RSVP: Friday 13 September

Cost: free

This is an exclusive opportunity for teachers to preview the exhibition. Special guests include actor Anthony Daniels (C-3PO), Industrial Light & Magic (ILM) master modelmaker Lorne Peterson, ILM visual effects supervisor Ben Snow. Education staff will be available to answer your questions. Light refreshments provided. Bookings essential. Tel (02) 9217 0222.

Star Wars study day

Thursday 19 September

Time: 9.30 am – 2.00 pm

Cost: \$15 per student, \$10 per student member schools (includes exhibition entry) *Star Wars* study days introduce students to two of the creative artists whose work is featured in *Star Wars: The Magic of Myth*. The presenters are Academy Award winner Lorne Peterson, Industrial Light & Magic's master modelmaker and Ben Snow, ILM's visual effects supervisor Ben Snow. Bookings essential. Tel (02) 9217 0222.

'The myth behind the hero'

Saturday 5 October, 10.00 am – 3.00 pm

Cost: \$80 members \$100 non-members (exhibition viewing and lunch included)

Most cultures have heroes, both real and fictional. To accompany the exhibition *Star Wars: The Magic of Myth*, the Primary English Teaching Association (PETA) and the Powerhouse Museum have developed a professional learning day to support primary teachers in developing a critical analysis of how heroes are constructed and represented in both literature and film. The day will be presented by experts in these fields and includes a guided tour of the exhibition with ample practical examples of how it can be incorporated into classroom study. All participants will receive a ready-to-go teaching and learning unit.

Contact PETA on tel (02) 9565 1277 for further information and bookings.

Star Wars symphony

Monday 18 to Friday 22 November

Cost: free with Museum entry

Selected school bands from across New South Wales will play the memorable theme music of *Star Wars* and other *Star Wars*-inspired music.

IMAX joint visit

Combine your visit to *Star Wars: The Magic of Myth* with a movie, such as *Space Station 3D* at the IMAX theatre in Darling Harbour. By combining your visit you can save up to \$2 per student! Bookings are essential, phone the Powerhouse Museum on (02) 9217 0222 and for the IMAX Theatre on (02) 9213 1600.

Powerhouse print materials

Powerhouse discovery challenges

Powerhouse discovery challenges are print-based inquiry-based units of work that:

- begin and end in your classroom
- involve a structured discovery process with links to the classroom curriculum
- include pre- and post-visit activities
- provide a deeper understanding of the Museum's collection
- promote team problem-solving skills, and
- are FUN!

Suitable for students in Years 4–8 there are two challenges to choose from that visit *Star Wars: The Magic of Myth*. Bookings are essential. Tel (02) 9217 0222.

'Design a podracer'

Inspired by Anakin Skywalker's win at the Great Boonta Eve Race on Tatooine students design their own podracer. Students also visit the Powerhouse Museum's *Transport* and *EcoLogic* exhibitions.

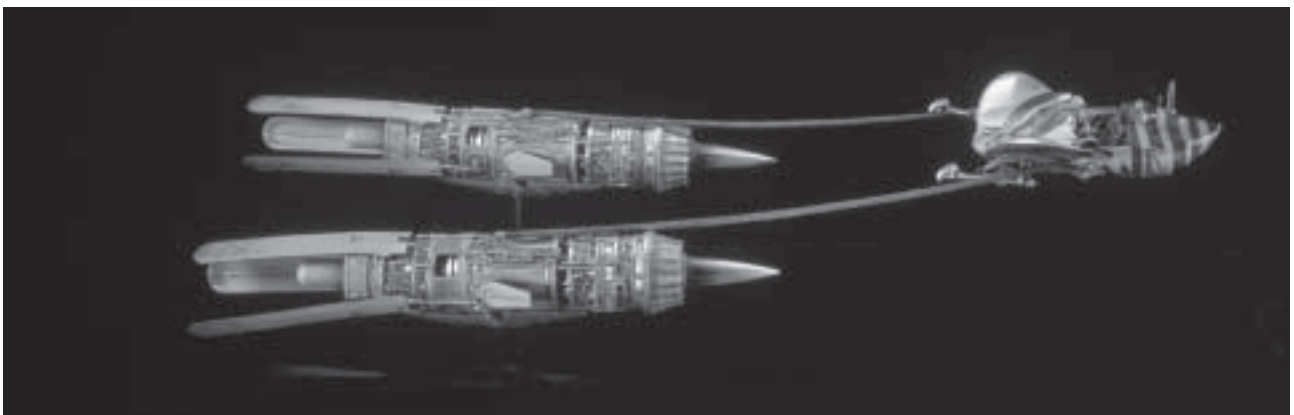
'Design a droid'

'Droids' such as R2-D2 and C-3PO are a dominant feature in the *Star Wars* universe. Students will also visit Isaac and Stumpy in the Powerhouse Museum's *Cyberworlds* exhibition in their challenge to design a droid.

Activity guides

Classroom-based activity guides have been developed to accompany the exhibition. These guides are designed to help the classroom teacher stimulate student discussion, investigation, research and discovery. The guides are available upon booking a classroom visit to the exhibition. The activity guides produced cover the following curriculum areas:

- Primary — General
- Secondary — English
- Secondary — Design and Visual Arts.



Anakin's podracer, photograph by Gary Mortensen for the exhibition *Star Wars: The Magic of Myth*.
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Accompanying the exhibition

***Star Wars: The Magic of Myth* documentary**

Accompanying the exhibition is a fascinating, 30-minute documentary that examines the phenomenal cultural impact of *Star Wars* worldwide. This documentary includes interviews with filmmaker George Lucas; actors Harrison Ford, Carrie Fisher, and Mark Hamill; sound design director Ben Burtt; composer John Williams; and others.

Students can view the documentary in the exhibition. It is also screened on a continuous loop in the Kings Cinema on level 3 from 10.00 am – 1.00 pm Monday to Friday.

***Star Wars: The Magic of Myth* audio-guide**

A fascinating audio-guide accompanies the exhibition and gives students a behind-the-scenes look at the making of the *Star Wars* films. James Earl Jones (the voice of Darth Vader) guides visitors through the exhibition providing further insight into how George Lucas created and developed the characters and scenes in his films. Listeners are privy to exclusive commentary by producer Rick McCullum, artist Ralph McQuarrie and sound design director Ben Burtt. One audio tour per two students (with two headsets) is included in the student admission price.

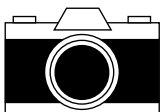


Yoda, Eric Long and Mark Avino.

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***Star Wars: The Magic of Myth* companion book**

The exhibition reveals classical mythology themes and motifs that are woven throughout the saga. In the companion book to *Star Wars: The Magic of Myth* (Bantam, 1997), author and exhibition curator Mary Henderson carries these comparisons to even greater levels and provides compelling illustrations that demonstrate the technical and philosophical influences of mythology in the *Star Wars* saga. Swords, sorcery and chivalry combine with space flight, laser weapons, and droids. The book is available in the exhibition and the Powerhouse Museum shop.



Photography

Students may take photographs throughout the exhibition (cameras only; no flash, no tripods, please). Don't miss this one-of-a-kind opportunity!

Exhibition map



1. Introduction
 2. A New Hope
 3. Empire Strikes Back
 4. Return of the Jedi
 5. The Phantom Menace
 6. Attack of the Clones
 7. Theatrette
 8. Shop
- AV Audiovisuals
IA Interactives

Joseph Campbell and the hero's journey

Joseph Campbell, one of the world's foremost students and scholars of mythology, studied thousands of myths from around the world and discovered that the majority of them shared many common characteristics. In fact, he saw all the stories as variations of one overall tale, which he named the 'monomyth'. The subject of the hero is no exception. While the heroes of various cultures may be defined as heroic for different reasons, nearly each one fits the stages of the hero journey as developed by Campbell.

According to Campbell's book *The hero with a thousand faces* (1949:245–246) we can summarise the hero's journey into three main stages.

Departure

'The mythological hero, setting forth from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion).'

Initiation

'Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-

mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinisation (apotheosis), or again — if the powers have remained unfriendly to him — his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom).'

Return

'The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir).'

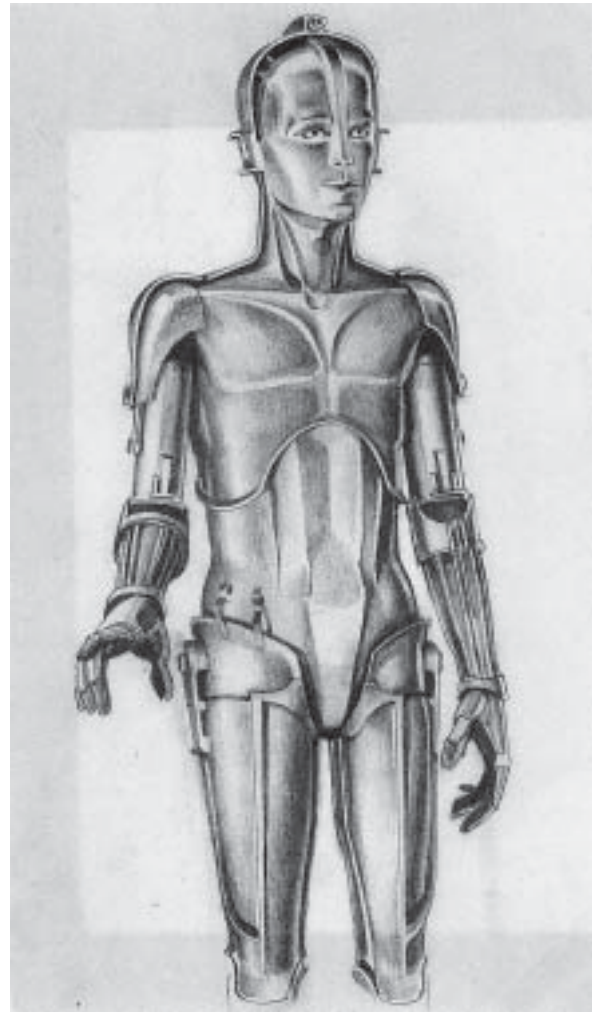
In the exhibition *Star Wars: The Magic of Myth* the hero's journey of Luke Skywalker is followed. Each film in the original trilogy can be considered as corresponding to each of the stages above: *A New Hope* with Departure, *The Empire Strikes Back* with Initiation and *Return of the Jedi* with Return. These teachers notes detail the journey more closely. *The Phantom Menace* and *Attack of the Clones* begin to follow the journey of other characters such as Anakin Skywalker and Padmé Amidala.

A NEW HOPE

The call to adventure

In mythology, the hero's journey begins with the 'call to adventure'. Destiny's herald is usually someone or something fairly ordinary — a frog, a deer in the forest, or, in this case, a humble droid — that carries an important message for the one who is prepared to receive it.

As the Star Wars story begins, a battle in space rages between the evil powers of darkness (the Galactic Empire) and the forces of good (the Rebel Alliance). Princess Leia sends a plea for help to Jedi Knight Obi-Wan (Ben) Kenobi on the planet of Tatooine. The hand of Fate, in the form of Jawa traders, brings her message to Luke Skywalker, a young farmboy. When Luke sees the message hologram, he is drawn into a quest to rescue the Princess and ultimately to save the galaxy.



C-3PO, concept drawing by Ralph McQuarrie.
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Costumes and characters

- Imperial stormtrooper; white gown worn by Princess Leia; droids C-3PO and R2-D2.

Production props and models

- Imperial Star Destroyer; Rebel blockade runner escape pod; Interrogator droid.

Artworks

- Storyboards: concepts for opening scenes of *Star Wars*.
- Concept drawings: Princess Leia; Imperial Stormtrooper; C-3PO and R2-D2.
- Costume designs: Luke Starkiller (Skywalker) with Aunt Beru and Uncle Owen Lars.
- Concept paintings: C-3PO and R2-D2 arrive on Tatooine; sandcrawler.

Audiovisuals

- *Imperial Star Destroyer Pursues Rebel Escape Pod*
Allow: 1.30 minutes.

Interactives

- *Star Wars Holocron*
Description: contains information about the mythological, cultural and filmic connections to the *Star Wars* universe.
Allow: 10 minutes.
Best for: 10+ years.

A NEW HOPE

The wise and helpful guide

A hero first must encounter 'threshold guardians', beings who block the way to the adventure. Luke faces threshold guardians when he is attacked by the Tusken Raiders. He is rescued by Ben.

Often, the inexperienced hero finds that he cannot proceed without supernatural aid, in the form of a 'wise and helpful guide' who provides advice and amulets to further the quest. Ben serves as such a guide and gives Luke a special token: a lightsaber that once belonged to Luke's father.

Ben also interprets the Princess' message and tells Luke about the spiritual power known as the Force. Luke resists the call to adventure, but when he finds his home burned and his family killed, he joins Ben on the journey to Mos Eisley spaceport to obtain transportation to the planet Alderaan, the home of Princess Leia.



Obi-Wan (Ben) Kenobi, photograph by Eric Long and Mark Avino.

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Costumes and characters

- Obi-Wan (Ben) Kenobi; Tusken Raider; Jawa & Blaster.

Artworks

- Concept drawings: Tusken Raiders near the shores of the Dune Sea; Obi-Wan Kenobi and Luke.
- Airbrushed photos: Luke receives his father's lightsaber; Ben retrieves the hologram message.

A NEW HOPE

The threshold

The hero must leave his familiar life behind to begin a journey from childhood to adulthood and to a life-transformation. The Mos Eisley spaceport is Luke's threshold to the adventure. Here he encounters danger, but he also finds a hero-partner in the form of Han Solo, a pirate and smuggler. Han's faithful first mate is the enormous Wookiee, Chewbacca. Helpful animals often appear in myths and fairytales, symbolising the power of the hero's instinctive nature.

As they travel from Tatooine to Alderaan in the Millennium Falcon, Ben begins to train Luke in the ways of the Force.



Chewbacca, photograph by Eric Long and Mark Avino.
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Costumes and characters

- Han Solo; Chewbacca.

Production props and models

- Jedi training remote.

Artworks

- Production paintings: Mos Eisley; Cantina scene.

A NEW HOPE

Into the labyrinth

A labyrinth has always symbolised a difficult journey into the unknown, and in one way or another it is often incorporated into tales of the hero's journey.

When the heroes arrive in the vicinity of Alderaan, they find that the planet has been destroyed by the Death Star, a gigantic Imperial space station. The Death Star is a technological labyrinth: a maze of hallways, passages, dead ends, and bottomless trenches.

Like traditional knights, Han and Luke don armour to accomplish their first hero deed: the 'princess rescue'.



Imperial TIE fighter pilot, photograph by Eric Long and Mark Avino.

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Costumes and characters

- Imperial Officer's uniform; Imperial TIE fighter pilot.

Production props and models

- Darth Vader's TIE Fighter; Imperial TIE fighter; mouse droid.

A NEW HOPE

Hero deeds

The next step in the hero quest is a challenge to mortal combat. The heroes experienced an initial rite of passage in the Death Star and accomplished the 'princess rescue'. Now Leia leads Han and Luke to the Rebel base to plan an attack on the Death Star. Luke joins the fighter pilots of the Rebellion. As he puts on his uniform, he casts aside his youthful identity and assumes a new role: that of a heroic pilot, ready to sacrifice his life for his cause.

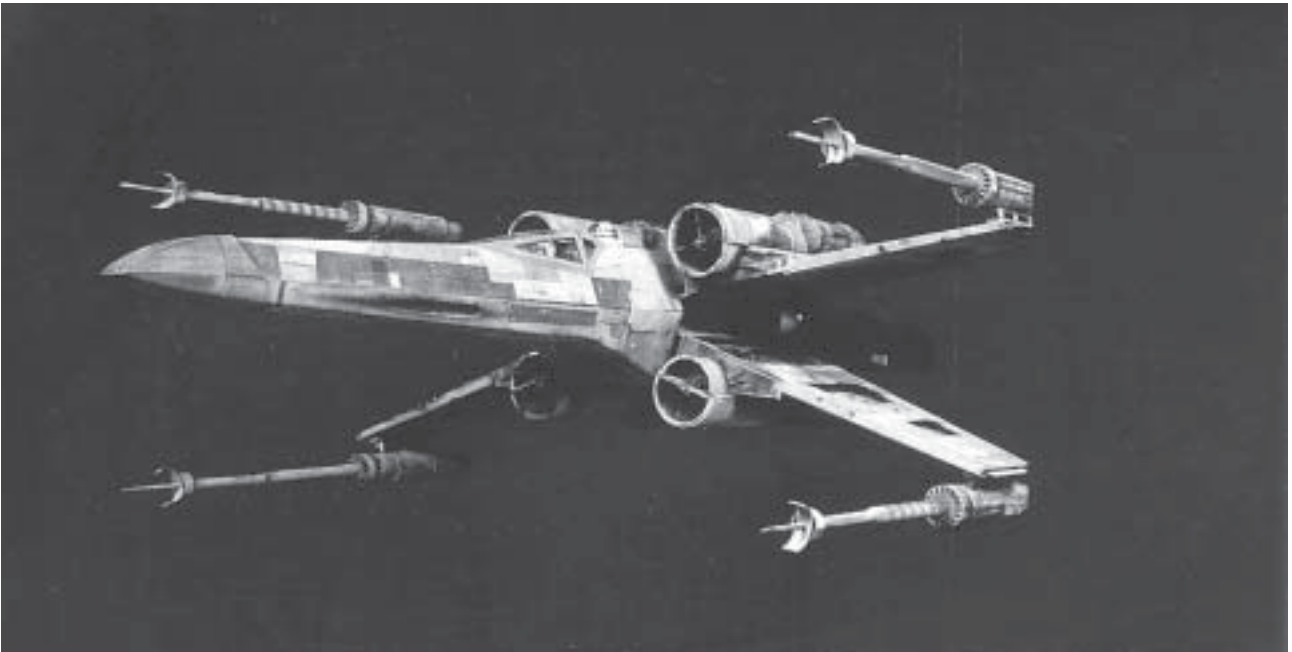
In the end, good triumphs over evil and the heroes are recognised for their deeds of valour. This moment is the end of one adventure, but it also represents the start of the next stage: further initiation on the 'road of trials'.

Costumes and characters

- Luke Skywalker X-wing pilot.

Production props and models

- Rebel Y-wing fighter; Rebel X-wing starfighter.



Rebel X-wing starfighter, photograph by Eric Long and Mark Avino.
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EMPIRE STRIKES BACK

The dark road of trials

Midway through the hero's journey comes a long and perilous path of trials, tests, and ordeals that bring important moments of illumination and understanding. Again and again along the way, monsters must be slain and barriers must be passed. Ultimately the hero must undertake the fearful journey of the descent into darkness.

Although the Death Star has been destroyed, the powers of darkness have not been conquered. The Empire has pursued the Rebels to the ice planet of Hoth, where the heroes face new dangers from predatory creatures and the harsh climate and are forced to flee during an Imperial attack.

Costumes and characters

- Luke Skywalker's Hoth gear and lightsaber; Imperial snowtrooper; wampa ice creature.

Production props and models

- Tauntaun; macrobinoculars; rebel sensor pack.

Artworks

- Storyboards: Luke escapes the wampa's cave; Luke sees vision of Ben and is rescued by Han.
- Concept drawings: scale of Hoth characters; scale of Imperial Walker (AT-AT).
- Production paintings: Snowspeeder passes a cable under the nose of an AT-AT; Wounded rebels retreat to the trench.



Luke Skywalker's Hoth gear, photograph by Eric Long and Mark Avino.

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EMPIRE STRIKES BACK

Into the belly of the beast

One particular mythic motif is the 'swallowing up' of the hero by a large monster. This represents the entry into a mystical world where transformations occur, and the eventual escape represents a spiritual rebirth.

Han and Leia are pursued by Imperial Star Destroyers and TIE fighters as they leave Hoth. To escape, Han flies the Millennium Falcon into an asteroid 'cave', which turns out to be the mouth of a huge space slug. Here Han and Leia at last open their hearts to love.

Vader also undergoes a change at this point, when he emerges from an egg-like meditation chamber. The Emperor appears to him through a holographic message, and Vader is revealed as a slave to the evil forces of the Empire, rather than as their master.



Millennium Falcon, photograph by Eric Long and Mark Avino.

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Production props and models

- *Millennium Falcon*.

Artworks

- Storyboards: the falcon escapes the Imperial Star Destroyers; TIE fighters.
- Concept drawings: Vader's meditation chamber; early concepts for Vader's castle; the Emperor appears to Vader.

EMPIRE STRIKES BACK

The sacred grove

The 'sacred grove' is another mythic motif; it represents an enclosure where the hero is changed. Ancient peoples widely believed the tree to be infused with creative energy. Forests came to symbolise mystery and transformation and they were home to sorcerers and enchanters.

When Luke leaves Hoth, he travels to the planet Dagobah to undergo training with the Jedi Master, Yoda. The hallmark of Dagobah is its large, oddly shaped trees.

Forests can also symbolise the unconscious mind, where there are secrets to be discovered and perhaps dark emotions or memories to be faced. In this forest, Luke battles an image of Vader, prefiguring his combat with the Dark Lord later in the story.

Costumes and characters

- Yoda.

Artworks

- Storyboards: Luke persuades Yoda to take him as a pupil.
- Concept drawings: Yoda.

Audiovisuals

- *Luke and Yoda in Dagobah Swamp*
Allow: 3.20 minutes.



Yoda, concept artwork by Ralph McQuarrie.
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Interactives

- *Force Levitation*
Description: Yoda's training challenge to 'control the force' to lift Luke Skywalker's X-wing Fighter out of the Dagobah swamp.
Allow: 5 minutes.
Best for: 6+ years.

EMPIRE STRIKES BACK

Sacrifices

The opening of the mind and heart to spiritual knowledge requires a sacrifice from the hero. At this difficult and dangerous place on the hero path, Han and Luke both reaffirm the meaning and importance of their lives by their willingness to sacrifice themselves.

The danger of illusion is symbolised by Cloud City above the planet Bespin. At first, the city appears transcendent as it floats among the clouds, but it has a dark underside that becomes a crucible of pain and betrayal for the heroes.

Vader follows the Millennium Falcon to Bespin and then lures Luke there to entrap him. Han is captured, put into hibernation in the carbon freeze chamber, and taken away by bounty hunter Boba Fett to be delivered to Han's former employer, Jabba the Hutt. Han's friend, Lando Calrissian, who betrayed Han to Vader, will undergo a life change and begin his own hero journey.



Boba Fett, photograph by Eric Long and Mark Avino.
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Costumes and characters

- Lando Calrissian; Boba Fett.

Production props and models

- Slave I; Bespin Twin Pod Cloud car.

Artworks

- Concept drawing: Bespin Twin Pod Cloud cars.
- Painting: Bounty Hunters in Cloud City.

EMPIRE STRIKES BACK

The path to atonement

The hero's journey sometimes includes a 'father quest'. After many trials and ordeals, the hero finds his father and becomes 'at-one' with him. This process is called 'atonement'.

Luke has tried to follow in his father's footsteps as a heroic pilot and Jedi Knight. The dark, unknown side of his father, and of himself, is now unveiled as Luke confronts Vader in the dark byways of Cloud City. Vader reveals to Luke that he is his father. Luke realises that he must sacrifice himself, rather than become a tool of evil like Vader.

Leia rescues Luke as he falls from the underside of Cloud City, and when Vader calls to Luke through the Force, Luke acknowledges him as 'Father'—they have begun to move toward reconciliation. Luke has recognised the dark side of himself as part of his destiny, and Darth Vader has begun his own journey toward transformation.

Artworks

- Production paintings: Luke and Vader duel in carbon-freezing chamber; Luke climbs out onto gantry vane over reactor shaft; Luke hangs from an antenna on the underside of Cloud City.



Luke hangs from an antenna on the underside of Cloud City, production painting by Ralph McQuarrie.
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RETURN OF THE JEDI

The hero's return

The 'hero's return' marks the end of the 'road of trials'. The hero must return from his adventures with the means to benefit his society. Luke comes home to Tatooine to rescue Han from Jabba the Hutt. This is not an easy transition for Luke; his new-found abilities as a Jedi Knight are doubted by friend and foe alike.

As the story continues, all the characters undergo changes: Han is resurrected from his carbonite tomb, Lando makes up for his betrayal of Han by helping to rescue him, and Leia assures the end of Jabba's reign of tyranny by destroying him herself.



Princess Leia slave girl costume, photograph by Eric Long and Mark Avino.

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Costumes and characters

- Lando disguised as skiff guard; Princess Leia as Boushh the Bounty Hunter with thermal detonator; Lyn Me; Rystall; Princess Leia slave girl; Jabba the Hutt; Salacious B Crumb; Rappertunie; Worrt, Road Creature; Weequay (Quee Quay); Klatu (Woof).

Production props and models

- Han Solo in carbonite.

Artworks

- Concept drawings: Ishi Tib; Gamorrean Guard; Luke confronts Jabba; B'omarr Monk with spider droid.
- Storyboard: Leia releases Han from the carbonite.
- Production painting: Luke confronts the rancor; Luke walks the plank over the Great Pit of Carkoon.
- Costume design: Princess Leia.

RETURN OF THE JEDI

The shadow rises

The heroes are not the only ones who can undergo change and rebirth. The forces of evil can also recoup their power and grow with new strength. While the Rebels continue to struggle against Imperial tyranny, the Empire is constructing a new Death Star. A final confrontation must now take place. The forces of good, represented by Mon Mothma, leader of the Rebel Alliance, and those of evil, led by the Emperor, regroup to plan their strategies. Luke discovers that Leia, who has guided and supported him throughout his journey, is his twin sister. In many ways she represents his positive 'anima', the personification of the feminine aspects of his psyche. He also finds that he must confront Vader again. Yet when they make mind-to-mind contact through the Force, Vader appears uncertain rather than aggressive — a sign that he is beginning a transformation.

Costumes and characters

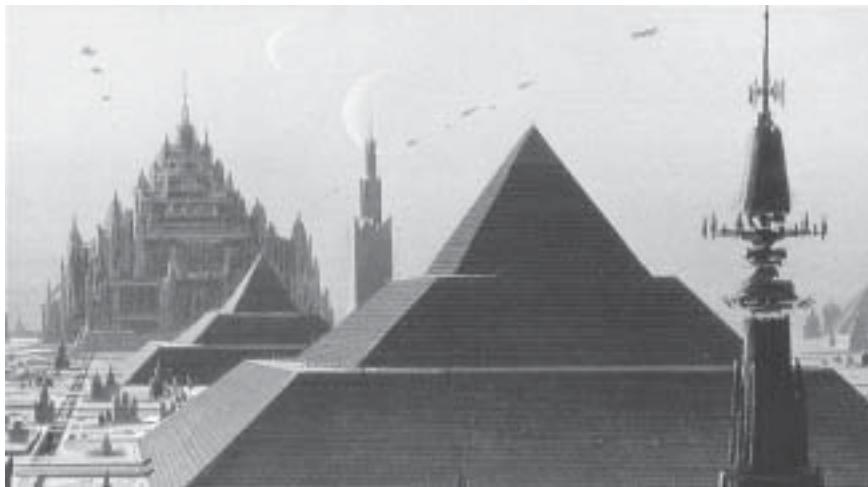
- Imperial royal guard; Admiral Ackbar.

Production props and models

- Imperial Shuttle Tydirium; Mon Calamari Transport.

Artworks

- Storyboards: Vader and Luke meet again as the shuttle travels to Endor.
- Concept drawings: Mon Mothma.
- Concept paintings: Death Star under construction; early concept for an Imperial City; early concept for a Rebel headquarters in the Grasslands.
- Costume designs: imperial dignitary; royal guard.



Early concept for an Imperial City, concept painting by Ralph McQuarrie.
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RETURN OF THE JEDI

The enchanted forest

The inhabitants of an 'enchanted forest' can be both dangerous and helpful. The hero must know the right magic to evoke their protective powers. Luke wins the help of the Ewoks, the small furry inhabitants of the forest moon of Endor.

The Ewoks prove that heroes can come in any size or shape. They battle the high technology of the Empire with logs, stones, and vines. Their lush green environment and harmony with nature make a warm contrast to the cold, austere technology of the Empire. The Ewoks help the Rebels deactivate the Death Star's energy shield generator, so Lando can fly into the Death Star and bomb the reactor core.

Meanwhile, Luke realises that he must set out on a different path from his friends to attempt to reach that part of Vader that is still his father and to turn him back from the dark side.



Ewok concept drawing by Joe Johnston.
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Costumes and characters

- Rebel foot soldier; biker scout; Wicket the Ewok.

Production props and models

- Ewok with hang glider prototype; Imperial speeder bike.

Artworks

- Storyboards: the rebels attack the Death Star Shield Generator on Endor.

- Concept drawings: Ewoks battle Imperial troops; Chicken Walker (AT-ST); Ewok hang glider; Ewoks and Wokling; Ewok village; Ewok village (Chief's hut interior); Imperial speeder bike; Luke and Leia on speeder bike.
- Production paintings: Threepio carried by Ewoks; Ewoks attack a chicken walker (AT-ST).
- Costume designs: Rebel foot soldiers, Imperial biker scout.

RETURN OF THE JEDI

The heart of darkness

The heroes must at last enter the 'heart of darkness', the fortress of evil itself, to destroy its stronghold.

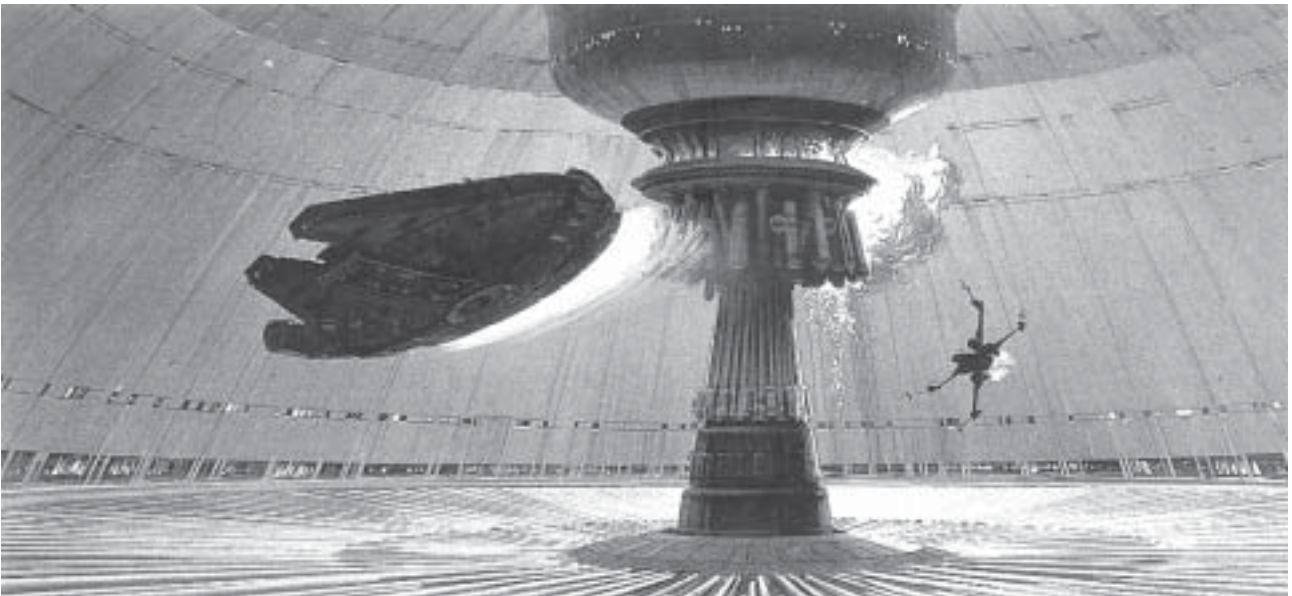
When Han and Leia finally destroy the energy shield generator, Lando and Wedge fly into the Death Star to fire on the reactor core at the centre of the space station. While conflict rages around the Death Star, Luke struggles with the dark forces within the Death Star, where he is undergoing a spiritual conflict in his battle of wills with the Emperor.

Production props and models

- Rebel B-wing fighter; Imperial TIE interceptor; Imperial TIE bomber.

Artworks

- Storyboards: Lando and Wedge destroy the Death Star.
- Production paintings: Rebel cruisers in battle at Death Star; B-wing fighters blow up Star Destroyer; Falcon and X-wing shoot the Death Star main reactor.
- Costume designs: Rebel pilot.



Falcon and X-wing shoot the Death Star main reactor, production painting by Ralph McQuarrie.

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RETURN OF THE JEDI

The final victory

The destruction of evil is not always accomplished by sheer physical force or cunning. There is always hope that those who have given themselves to the forces of darkness can be redeemed. In his confrontation with Vader and the Emperor, Luke wins not through his warrior skills, but through an appeal to his father's heart. It is Vader who slays the Emperor to save his son.

Masks are frequently part of mythic ritual and Darth Vader's mask is part of his demonic persona. When he asks Luke to unmask him it represents Vader's release from the imprisonment of his role, a release that comes for him only at the moment of death. Yet this gesture is also an affirmation of life, the final opening up of father to son.

As the Rebels and Ewoks celebrate their victory over the Empire, Luke burns his father's armour on a funeral pyre. The spirit of Luke's father, Anakin Skywalker, joins the spirits of Ben and Yoda. Luke has achieved the final triumph of the mythic hero's journey — he has brought back from his adventures the means for the regeneration of his society.

Humanity has triumphed over a repressive, monolithic system, and Luke, through his hero's journey, has opened his heart to compassion and succeeded in following a spiritual path between light and dark, good and evil.



The Emperor Palpatine, photograph by Eric Long and Mark Avino.

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Costumes and characters

- Luke Skywalker and lightsaber; The Emperor Palpatine; Darth Vader and lightsaber.

Production props and models

- Vader's helmet (interior).

Artworks

- Storyboards: Luke wounds Vader; Vader destroys the Emperor; Luke pulls Vader back from the precipice.
- Concept drawings: Darth Vader.
- Concept paintings: early concepts for the Emperor's throne room in a lava lake.
- Production paintings: Luke and Vader duel in the Emperor's throne room; the Emperor zaps Luke.

Audiovisuals

- *Darth, Luke and the Emperor Battle*
Allow: 2.40 minutes.

RETURN OF THE JEDI

Journey's end

As the Rebels and Ewoks celebrate the destruction of the Death Star and their victory over the Empire, Luke burns his father's armour on a funeral pyre. The spirit of Luke's father, Anakin Skywalker, joins the spirits of Ben and Yoda. Luke has achieved the final triumph of the mythic hero's journey — he has brought back from his adventures the means for the regeneration of his society.

In the end, humanity has triumphed over a repressive, monolithic system, and Luke, through his hero's journey, has opened his heart to compassion and succeeded in following a spiritual path between light and dark, good and evil.



Luke and Vader duel in the Emperor's throne room; The Emperor zaps Luke, production paintings by Ralph McQuarrie.

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* **Please note:** this panel is not in the exhibition.

PHANTOM MENACE

An epic saga

Star Wars follows the heroic journeys of several characters: Luke, Han, Leia and even Darth Vader. At the end of Return of the Jedi, Vader shows that he too is a hero, when he saves Luke and destroys the Emperor. The beginning of Vader's own 'hero's journey' is revealed in *The Phantom Menace*, when Queen Amidala arrives on the planet Tatooine, and a young Anakin Skywalker, the future Darth Vader, receives his own 'call to adventure'. During the Podrace and his first efforts to save Amidala and her people, Anakin proves himself through his deeds. The early part of his journey begins full of hope and promise, but he has the potential to follow the dark side of the Force.

Star Wars is ultimately a story of a father, mother, son and daughter and thus follows the pattern of an epic saga, a mythic tale that spans the generations. The choices, actions and misfortunes of the parents create a destiny that their children must later fulfil. Events in the lives of the parents are often echoed in those of the children, and so Anakin's and Luke's stories begin in the same way, with a damsel in distress and a call to action.



Anakin Skywalker, podrace costume, photograph by Gary Mortensen for the exhibition *Star Wars: The Magic of Myth*.

Star Wars™ and © 2000 by Lucasfilm Ltd. All rights reserved.

Costumes and characters

- Anakin Skywalker podrace costume.

Production props and models

- Anakin's podracer.

Artworks

- Concept drawings: podrace startline; podrace arena; Watto's Shop (interior) Watto the Dealer; Sebulba's podracer; Anakin's podracer; Aldar Beedo's podracer.
- Painting: podrace crash.

PHANTOM MENACE

Servant of darkness

The treacherous Sith lord sends his apprentice, Darth Maul, to find Queen Amidala when she escapes the Trade Federation blockade surrounding Naboo. Darth Maul unsuccessfully attacks Jedi knight Qui-Gon as the Queen's ship leaves Tatooine, and later the two meet in combat during the battle for Naboo. Qui-Gon is killed by Darth Maul, who in turn is destroyed by Obi-Wan.

While the conflict appears to centre around Queen Amidala, it is really part of the ongoing battle between two rival forces in the cosmos, the spirit of light and the spirit of darkness. The ritualised combat between these powers is a tradition that dates back to the earliest mythic stories. In the best-known variant, reflected in the Star Wars saga, the powers of darkness rebel against the established order, and humanity must take sides in the struggle. Qui-Gon is the representative of goodness and compassion, while Darth Maul is symbolic of violent destruction and the dark forces of evil. Death and evil are closely associated in mythology, and Maul is the death-demon, in the service of a dark tyrant who will conquer the galaxy and drain its life energy. With the mutual destruction of Qui-Gon and Darth Maul, the battle is non-conclusive and will be engaged again. The Sith lord will find another apprentice; the heroes will find their greatest triumph in turning death from a defeat into a victory and reasserting the forces of light.



Darth Maul, concept drawing by Iain McCaig.
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Costumes and characters

- Darth Maul and lightsaber.

Artworks

- Concept drawings: Darth Maul, early concept; Darth Maul.

PHANTOM MENACE

Ruler of wisdom

Queen Amidala is the young, elected ruler of Naboo. When her people are threatened by the Trade Federation, she leaves her home world to seek the assistance of the Galactic Senate. Her request is rejected, and Queen Amidala returns home to convince the native Gungan, who share the planet, to help her save her kingdom.

'Nabu' was the ancient Babylonian god of wisdom, so as Queen of Naboo, Amidala is the 'ruler' of wisdom. Enthroned amidst her Councillors and handmaidens, she is a politician and statesperson, using her clear perception to govern wisely.

However, Amidala's elaborate gowns, mask-like makeup and serene dignity also give her a remote quality and conceal the other aspects of her character. When she pleads with the Gungan leaders, Amidala reveals that she sometimes disguises herself as Padmé, while one of her handmaidens pretends to be the Queen. As Padmé, Amidala is touchingly young and sometimes naïve, while at the same time she can be a young woman of decisive action, as shown when she creates and executes the plan to retake Naboo.

In these abilities — to hide in plain sight, project an illusion of herself, and yet reveal her true nature as well — Amidala embodies the mystical force of maya. This is the power both to conceal and reveal truth at the same time and is particularly associated with mythic goddesses.



Queen Amidala, Smithsonian photo by Eric Long.
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Costumes and characters

- Queen Amidala Senate Gown; Queen Amidala's handmaidens.

Artworks

- Concept drawings: Queen Amidala; Amidala's End Parade costume; Queen Amidala's headdress and hair designs.

ATTACK OF THE CLONES

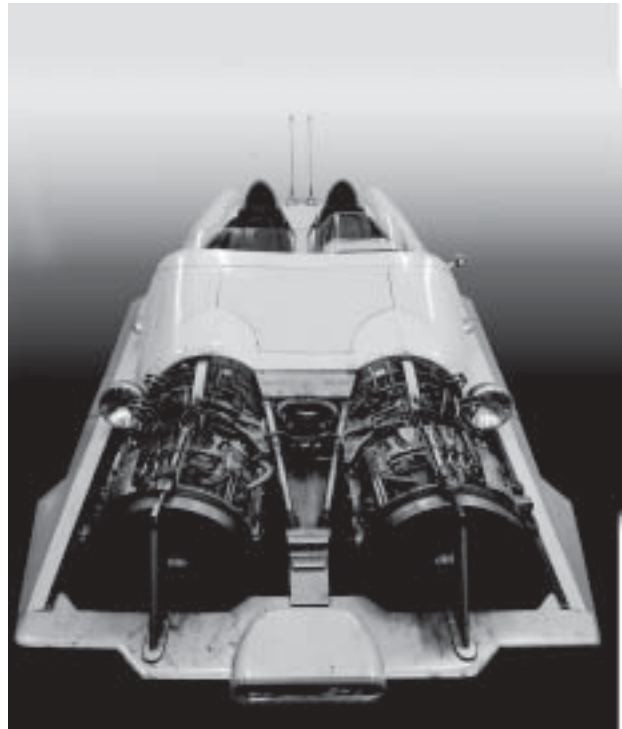
Attack of the Clones: made in Australia

'We have long been interested in working in Australia with its incredible pool of talent. We now have that opportunity at the wonderful facilities of Fox Studios Australia ... They have been instrumental in our decision to shoot here.' *

The announcement that Sydney would host the production of Star Wars: Episode II Attack of the Clones, and also Episode III, gave the Australian film industry an important opportunity to participate in the development of the Star Wars saga. The original Star Wars trilogy, together with Episode I, was filmed largely in the United Kingdom.

Principal photography took place in Sydney between June and August 2000, with Australian film crews and production staff helping to turn George Lucas' vision for Episode II into reality. Australasian acting talent was also highlighted in the film, with many Australian and New Zealand actors, such as Jack Thompson and Temuera Morrison, in supporting roles.

* Rick McCallum, Star Wars producer, 1998



Airspeeder driven by Anakin Skywalker.

Powerhouse Museum, Sydney, photograph by Jean-François Lanzarone. *Star Wars: The Magic of Myth*, Star Wars™ and © 2002 by Lucasfilm Ltd. All rights reserved.

Costumes and characters

- Zam Wesell.

Production props and models

- Airspeeder driven by Anakin; Zam Wesell's airspeeder; Assassin droid.

Artworks

- Concept drawings: Anakin's speeder; Coruscant speeder (Zam Wesell); Obi-Wan's Starfighter.

Audiovisuals

- *Aerial chase of the bounty hunter*
Allow: 4 minutes.

ATTACK OF THE CLONES

The gathering darkness

The once-bright Republic has become stained with a growing darkness. Crime and corruption thrive and assassinations are an easy solution to controversy. Even within the ranks of the Jedi, the Dark side is at work. Obi-Wan discovers tampering in the Archives Library, in the very heart of the Jedi Temple. Little does he realise, looking at the bust of Count Dooku, that the power of the Force has been corrupted.

In this environment, Anakin Skywalker struggles with the rigorous self-discipline required by the Jedi. He often uses his phenomenal powers in an emotional way, whether he is piloting an Airspeeder, revenging the death of his mother, or falling in love with Padmé Amidala.

The most important task of the hero is to make the right choice. Heroes must put aside their pride, feelings and personal life, using their powers to seek justice rather than dominance, fighting because they must, not because they are consumed by revenge. As Anakin discovers, this is no easy task and he is repeatedly tempted to use the Force for his personal ends.

Like Yoda's young, innocent Jedi trainees, Anakin possesses the creative and redemptive force that is hidden within us all. His struggle will be to bring these life-potentialities successfully into adult realisation.



Young Jedi in training use remotes to hone their lightsaber skills.

Star Wars Episode II Attack of the Clones © 2002 Lucasfilm Ltd and *Star Wars*™. All rights reserved. Used under authorisation.

Costumes and characters

- Young Jedi initiates with training helmets.

Production props and models

- Jedi Temple Library sculptures: Yoda; Ki-Adi-Mundi; Saesee Tiin; Count Dooku.

Artworks

- Digital concept painting: Jedi temple.
- Digital concept drawing: Palpatine costume concept.
- Concept drawing: Palpatine's desk.

Interactives

- *Light Saber Archive*

The light sabers displayed here are replicas of those lost in battle between famous Jedi heroes and Sith villains. As students approach each light saber the glowing beams strike and they will witness the battles between the 'Light' and 'Dark' in which they were used last.

Best for: 8+ years.

ATTACK OF THE CLONES

A forbidden bond

When Padmé Amidala and Anakin Skywalker travel to Naboo, the journey becomes a spiritual transition as they begin to open their hearts to one another.

This spiritual, romantic love between two individuals was celebrated in medieval European myth as 'Amour'. In the 12th century, Amour was considered a revolutionary concept, as marriages were arranged for social or political reasons and spirituality was associated exclusively with religion. Individuality was subject to strict limitations within the concepts of moral obligation and adherence to an ethical code.

Anakin and Padmé have likewise dedicated themselves to duty and honour at the expense of their personal lives. Part of Anakin's Jedi training requires him to distance himself from relationships; Padmé is a leader of her people and resolutely focused on serving them. Yet his passion and her compassion break down these barriers, and allow love to attain their hearts.

However, Amour also opens the heart to suffering, as illustrated in medieval myths such as those of Lancelot and Guinevere, Tristan and Isolde, and Romeo and Juliet. Like those lovers, Anakin and Padmé must pay a heavy price for choosing to value love instead of duty and social obligation.



Geonosis Execution Arena, digital concept painting by Erik Tiemems.

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Costumes and characters

- Padmé Amidala battle costume; Anakin Skywalker; Jedi Padawan costume.

Production props and models

- Geonosisian execution cart.

Artworks

- Concept paintings: Kamino; Tipoca City; Slave 1 landing platform; Republic attack gunships; solar sailcraft hangar.
- Concept drawings: Jango Fett; Stormtrooper concept.
- Digital concept paintings: Geonosis Execution Arena; Clone War end battle.

Audiovisuals

- *The arena on Geonosis*
Allow: 4 minutes.

Knowledge Portal

When Obi-Wan Kenobi wanted to find out about the mysterious planet Kamino, he turned to the Jedi Archives for information. This contained possibly the single largest source of information in the galaxy, with vast amounts of data stored electronically and holographically.

To search the vast library database, Obi-Wan used a research desk, which allows access to the archives' holdings. Despite the assurance of the Archivist, Madame Jocasta Nu, that the archives were complete and secure, Obi-Wan could find no information about the planet.

This desk and chair were used during the filming of *Star Wars: Episode II in Sydney*.

Production props and models

- Jedi Archives Library analysis desk and chair.

This section of the exhibition contains a variety of interactives for students to explore the various aspects of the *Star Wars* saga.

Star Wars dress ups

- Description: try on a variety of masks and costumes of various *Star Wars* characters.
- Allow: 10 minutes.
- Best for: 4+ years.
- Note: not available at all times.



Obi-Wan Kenobi sitting at the library analysis desk in the Jedi Archives.

Star Wars Episode II *Attack of the Clones* © 2002 Lucasfilm Ltd and *Star Wars*™. All rights reserved. Used under authorisation.

Interactives in the 'Knowledge Portal'

- *Darth Vader's Mask*

Turn to the Dark side. Put your face up to the mask and see yourself as Darth Vader. If you dare, speak the words of the Sith Lord through the mouth piece. A voice synthesiser inside the mask creates the effect of Darth Vader's voice. Sound samples and 'Darth Vader breathing' help to turn you into a Sith Lord!

Allow: 5 minutes.

Best for: 6+ years.

- *Making Magic*

A behind-the-scenes look at the making of the *Star Wars* Trilogy Special Edition. It features never before seen images and interviews with George Lucas and the team at Industrial Light & Magic. Use the left mouse button to select and the right button to exit a movie sequence.

Allow: 10 minutes.

Best for: 10+ years.

- *The Phantom Menace*

Use the push button controls to explore the making of *The Phantom Menace*, its design, costumes, and visual effects. Discover documentaries, deleted scenes, storyboards and multi-angle animatics.

Allow: 10 minutes.

Best for: 10+ years.

- *Star Wars: pit droids*

Watto's pit droids must get to the podracers, they need your help. Use the control console and the tiles within the game to guide them through challenging mazes and puzzles as you race through treacherous environments.

Allow: 10 minutes.

Best for: 8+ years.



Darth Vader, photograph by Eric Long and Mark Avino. *Star Wars: The Magic of Myth*, *Star Wars*™ and © 1997 by Lucasfilm Ltd. All rights reserved.

- Padawan training modules.

The following activities from the Arena section of the *Star Wars* Kids website have been adapted for use with this exhibition:

- Carbon connection
- Garbage masher
- Force flight.

Allow: 10 minutes.

Best for: 8+ years.

- *Jedi Starfighter*

Do you have the skills of a Jedi pilot? Use the controls to pilot the craft and help the Republic's cause. Training missions are a good place to begin for the novice pilot.

Allow: 10 minutes.

Best for: 10+ years.

Online resources

The internet is a wonderful resource for students to explore the *Star Wars* universe. The following websites are good starting points for students to begin their online journey.

Star Wars: The Official Site

<http://www.starwars.com>

Lucasfilm's official home on the web, features 5000 pages of information and media, including daily news, related fiction such as comics and books, movie trailers and more than a dozen exclusive web documentary videos about the making of the films.

Star Wars kids

<http://www.starwarskids.com>

The purpose of this site is to provide children with a fun, interactive opportunity to learn more about the *Star Wars* saga. The site leverages the many themes of the saga — leadership, courage, family — to enrich kids' enjoyment of the movies, to help them better understand the movie-making process, and to help them see that a story set in outer space can actually apply to their own lives.

Star Wars: The Magic of Myth exhibition

<http://www.nasm.si.edu/StarWars/>

Explore the exhibition as it appeared at the National Air and Space Museum in Washington DC. Students can hear audio clips from the interactive audio tour narrated by James Earl Jones and take a closer look at artefacts and artworks.

Make a hero

<http://www.lucaslearning.com/jsv/teachers/index.html>

Lucas Learning, Ltd, celebrates heroes and heroines in *Star Wars: The Magic of Myth*, with this exciting online activity. Try 'Make-a-Hero', a multidisciplinary tool designed to support a variety of classroom activities across the curriculum. Students can create their own heroes and heroines using mythical characters from across cultures, times and places, and print them out to use in a variety of curricular formats.

Please note

These websites were available and suitable at the time of publication. We advise that teachers should check sites before recommending them to students.



Podrace crash, concept artwork by Doug Chiang.

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Star Wars: The Magic of Myth

Exhibition partners



This exhibition was developed by the Smithsonian's National Air and Space Museum and organised for travel by the Smithsonian Institution Traveling Exhibition Service (SITES). All artefacts in the exhibition are on loan from the archives of Lucasfilm Ltd.

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