

TRANSCRIPTION OF SOUNDTRACK

LEGO[®] Art – 31200 Star Wars[™] The Sith[™]





0001 00:00:02:13 00:00:10:19

[Ian]: I tried to draw my worst nightmare for George. The vision of my worst nightmare and he said, "Give me your second worst nightmare."

0002 00:00:10:21 00:00:16:04

[Glyn]: But then when he put the helmet on, you're really transported back to being eight years old

0003 00:00:16:06 00:00:20:20

[lan]: I think that for Darth Maul I had tried to out helmet Darth Vader for about a year.

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[Christopher]: He is kind of to some extent the hero of the whole story.

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[Doug]: And so we put all those things together to create one of the most visually striking villains of all time.

0006 00:00:28:24 00:00:32:09

[Ian]: And then John Williams comes along and puts a soul inside him.

0007 00:00:32:11 00:00:37:06

[Glyn]: And he turned to me really quickly. Just spun his head at me in this kind of aggressive way.

0008 00:00:37:08 00:00:39:23

[Kylo Ren]: I'll show you the dark side.

0009 00:00:44:04 00:01:01:03

[Andrea]: Imagine crafting your own wall art maybe it's a passion that fascinates you or maybe it's the promise of an immersive creative experience like no other. A piece of iconic art you can build for yourself. Relax and reconnect with your creative side.

0010 00:01:03:14 00:01:23:07

We've created unique soundtracks curated around the world of art, music, and movies. And in this soundtrack we're going into the Star Wars universe. We'll hear from four of the people who were a big part in creating the movies that we all know and love and take a deep dive into the Sith Lords.

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How do you create the next iconic super villains to follow Darth Vader?

0012 00:01:27:24 00:01:30:07

We're also going to hear from these guys:

0013 00:01:30:09 00:01:34:00

<R2-D2 and BB-8 beeping>

0014 00:01:34:02 00:01:51:20

R2-D2 and BB-8 and the sound designer that was a big part of giving them their voices. And then we'll hear from the LEGO® designers who created the LEGO® art pictures of the Sith Lords and get a peek behind the curtain of what it's like working at the LEGO® group.

0015 00:01:52:07 00:01:56:05

You can listen as you build at your own pace and get the inside story.



0016 00:01:56:07 00:01:57:22

Ready to dive in?

0017 00:01:57:24 00:01:59:05

[R2-D2 and BB-8 beeping]

0018 00:01:59:07 00:02:00:07

Good. Me too.

0019 00:02:00:09 00:02:01:09

[R2-D2 and BB-8 beeping]

0020 00:02:01:11 00:02:04:19

[Andrea]: I'm Andrea Collins. Welcome to LEGO® art.

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Our first guest is Doug Chang. He's the vice president and executive creative director for Lucasfilm. In that job he basically oversees all the Star Wars designs for the franchise that can be for feature films, theme parks, video games, and long-form TV shows.

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When the original Star War movies were made, it was mostly analog.

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A lot of model building, analog audio production, and even stop-motion animation. Then came the computers and cutting-edge special effect creations. And Doug Chang was right in the forefront of that.

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So before we go behind the scenes of the creation and design of the Star Wars universe. Let's hear about that. And we start in Detroit where a 15-year-old Taiwanese born boy saw a movie that changed his life because Doug didn't always know he wanted to work in the movie industry.

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[Doug]: I didn't, no you know. Actually, growing up as a kid in Detroit Michigan I always drew and I drew a lot and I didn't really know if there could ever be a career in art.

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And what changed that was when I saw Star Wars when I was 15-years-old. And after seeing Star Wars, the following year I saw the making of the documentary behind the scenes of the people actually doing the craft.

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And that really showed me that there were people who were doing this as a living and I realized well maybe there's a way I can channel my creative energies in terms of my, you know, my doodles in elementary school to be something that could become a career.

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And at that same time I was also really interested in stop-motion animation by you know the films of Ray Harryhausen.

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And so after seeing Star Wars and after seeing the Making Of documentary I realized well maybe there's a chance. And so I went to the library and checked out books on filmmaking, model building, set building, and animation and I started to make my own movies.



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And at this time I really didn't know where it was going to go I was just having a lot of fun just experimenting and I think part of the charm and the excitement for me was that I didn't know what I was doing. It was all kind of new and I was making it up as I went.

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And so I had this really weird naive bold confidence that kind of, you know, drove me. And that really fuelled my love for filmmaking and I started making dozens and dozens of short three-minute animations and surprisingly I entered them into film festivals and they started to win.

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[Andrea]: Wow.

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[Doug]: Yeah, no, that's when I realized well maybe there is a potential. But you know growing up in Michigan we are so far removed from California and the film industry that I honestly didn't know how I would ever you know manage to get into the business itself.

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And so ultimately I decided that okay I had to move out of Michigan. I had to move to the west coast and I ended up studying film at UCLA.

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[Andrea]: Wow. You know it's so interesting when you start doing something just for fun and then years later you go, "Man look at that it actually..."

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[Doug]: <laughs>

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[Andrea]: Those experiences still come in handy I'm sure in some way or that creativity, you know?

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[Doug]: Exactly. You know and that was you know when I remember back when I was a child of 15 doing this. That was the allure was, you know, there was this boldness this sort of fearlessness in terms of creating art because, honestly, I didn't know any better.

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I didn't know what the limitations were and so that kind of youthful spark was really, you know, something that that I try to maintain and capture today even in my day job because I think that's so important that you can't overthink it you just have to kind of dive in, you know, with your full creativity and take those risks that you need, you know, in order to do a really good job.

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And so what's interesting now is that you know it's been... Wow almost 40-some years since then and I still approach my job in very much the same manner.

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Meaning that I go into each of these projects not really knowing where it's going to go. And a lot of times what excites me about the films that I design is that it's always new, it's always fresh. I'm always working with new filmmakers with a new point of view.

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And I don't know where it's going to go and so that's where the excitement comes in is that each project always pushes me out of my comfort zone. And I love that idea that,



you know, I'm 58-years-old now and I've been in this business for quite a long time but I still find that excitement of learning something new that I'm constantly growing and I hope that never goes away.

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[Andrea]: in other words it was Star Wars that got the 15-year-old Doug interested in filmmaking. So when he came out to Los Angeles it was his biggest dream to work with George Lucas at the new Star Wars films.

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[Doug]: But I also realized at the same time that was probably a very slim chance.

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[Andrea]: So he devoted his career at that point to just getting into the film business and started directing and designing computer-generated TV commercials and that got him comfortable with working with computer graphics that was very new at the time.

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But it was still a dream to work on real movies. So when he got offered a job at Industrial Light & Magic, a company founded by his hero George Lucas...

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[Doug]: I basically packed everything up and drove north.

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[Andrea]: He jumped at the opportunity.

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[Doug]: It was a chance I had to take. It was a chance to fulfil my dream because there was a chance to work with Industrial Light & Magic. You know, the people behind the scenes in that Making of documentary that I saw when I 15-was years old. and the irony was that when I arrived at ILM the rumor at that time was that George was never gonna make another Star Wars film. He was done.

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You know that phase of that production was done and so I kind of resigned myself. Okay well I'm here at the company that he formed to do Star Wars but I was gonna really embrace the opportunity and just work on, you know, being creative and work on designing films.

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And I was the new kid on the block I was the new art director at Industrial Light & Magic. And so I didn't get all the choice projects but I was given the projects that were in some ways the cutting edge of visual effects at that time, meaning computer graphics. And so one of the, you know, projects that I got was an opportunity to work and design the visual effects for Terminator 2.

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[Andrea]: When Terminator 2 came out back in 91, the world saw special effects we've never seen before. The movie marked the first time that a lead character in a feature film had been created at least in part through the use of computer graphics.

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Remember the villain turning into liquid metal and walking through the bars of a prison? It's regarded as a milestone in computer graphics and changed the movie industry forever.

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[Doug]: And it was really great because, you know, we were finally trying to push the boundaries of filmmaking and that's I have to say one of the unique things that I really feel fortunate about in my career is that I've been given opportunities to work on the cutting-edge of filmmaking. Whether it's filmmaking techniques, filmmaking stories.

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And Terminator 2 was definitely one of those films where we were pushing the boundaries of visual design in terms of what could be created cinematically for film.

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James Cameron, you know, had a very distinct idea of what he wanted and it was our goal to really bring that to life. And at that time you know computer graphics looked pretty good but it wasn't photo-real. It wasn't cinematic it didn't quite make that breakthrough yet and so Terminator 2 was our opportunity to actually merge the two. To really prove to the film-going audience that computer graphics was at a point where it could actually, you know, create a very powerful illusion to replace, you know, model-building and set-building, you know, to create a completely synthetic creature and character.

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[Andrea]: You've probably seen so much change in the special effects world over the decades.

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[Doug]: Yes, no. You know, and that's the interesting thing is I was very fortunate in my career to actually, you know, come in to into the industry at that bridge at that transition of, you know, going from traditional media in terms of model building, and practical sets, and stage building miniatures to the new realm of all digital visual effects.

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And what was fascinating for me was, you know, it was a new tool. It was something that was very special. A lot of people didn't understand how it worked and I think that was the power for me. The attraction for me was to dive into this new technique and to really push it to discover what I could do and what I couldn't do.

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[Andrea]: In 92' you and the special effects team at ILM won both a BAFTA and an Academy Award for best visual effects on Death Becomes Her. What was that like?

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[Doug]: Oh, it was... It was completely surreal. I mean, you know, that's one of those things where you hope and aspire that you can achieve something like this in your career but I never really thought it would be realistic. And you know to have the opportunity to be even nominated was something very special. And you know the funny thing is when we were working on these films we knew we were always on the cuttingedge and that's part of the appeal of why, you know, Industrial Light & Magic we're doing these kinds of films is that, you know, very few companies at that time could do this kind of visual effects and for Death becomes her it was very unique in that... You know this was the first film where we were really trying to create organic synthetic humans in terms of flesh. In terms of you know how to do these weird sort of distorted figures, you know, because you know of course Death becomes her is a black comedy.

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And our main heroes, you know, basically take this immortality potion that allows them to live forever and that means that they can't die even if they're injured and throughout the film you see them in this various stages where, you know, Meryl Streep for instance had her head completely twisted around. And how do you do that, you know? How do you create a visual effect of that? And part of the solution was to create a digital neck that we can blend her head to her body but reattach it in a very unusual way. And so Death becomes her was a breakthrough in that this was the first time we were using computer graphics to actually create synthetic, you know, organic tissue.

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And it was a really hard task. I remember we went in there and even though they're only a handful of shots. It took months and months to do and then even on top of that we have to go in there and by hand, you know, hand paint the visual effects to clean up what the computers couldn't do. And what was really great was that, you know, it was proving that, okay as a tool computer graphics had the potential to actually now move forward into sort of the organic territory.

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and so when Death Becomes Her was nominated for an Academy Award, I mean we were kind of all blown away because, you know, of course being in the visual effects community we knew that this was going to be something special. We knew we were creating things that people had never seen before. But again we didn't know you know how far we were really pushing the technology and the visual effects community is wonderful in the sense that they...

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You know, we thrive on uh pushing the boundaries of filmmaking and to be recognized by the Academy for that. For Death Becomes Her was just you know icing on top of the cake. And I remember, I mean, you know, I was I believe about 31-years-old? It was completely surreal. It was kind of, you know, the pinnacle of my career at that time and I didn't know where it was going to go after that but it was just kind of an amazing experience to be recognized by your peers.

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[Andrea]: At ILM up through the early 90's Doug Chang worked on more iconic movies after that. Forest Gump, The mask, Jumanji...

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[Doug]: And so I was right at ILM at that point where we were trying to discover, "Okay, well how far should we push this medium? Is this really viable and how much can we use of it for visual effects?"

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[Andrea]: So whenever he had a meeting with a director or someone else from one of the studios, they always ask for the same thing.

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[Doug] Show me something that we haven't seen before. Show me something that has never been done before.

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[Andrea]: Oh, my god.

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[Doug]: And that's a really hard ask because, you know, it's like, "Okay well what is that if you haven't seen it? What is it?" And that was the fun charm is that the pendulum in terms of the visual spectacle swung all the way to the very far extreme where we were tasked to design things that were just, you know, completely out of the imagination.

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To really just kind of invent spectacle for the storytelling and that was really fun. But as you know, you know, once that allure of creating spectacle kind of goes its full course, you then start to realize well, you know what? You're just creating eye candy.

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There's very little substance to this visual spectacle, you know? We have to pull it back to reality. We have to pull it back to the story. We have to make sure that the tools and how we're using computer graphics actually serves the filmmaker and the storytelling part of it. And so now I'm seeing an interesting flow where the pendulum is swinging back the other way. Where it's going back more towards old school, more traditional techniques. And so what I love about where we are is that we are at that point in in the



filmmaking industry where the technique now is just that. It's a tool for us to use. And our goal is to use all of that in designing, you know, a powerfully entertaining story.

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[Andrea]: And sometimes you do special effects that we don't even see as effects.

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[Doug]: Yeah.

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[Andrea]: Is that right?

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[Doug]: Yes, no exactly.

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No and you know I... it's a good point to bring up is that a lot of times visual effects is not about visual spectacle. Sometimes it can be very subtle and one of the reasons I enjoyed working with Robert Zemeckis on Forrest Gump was that 80 percent of the visual effects were completely invisible. I mean a lot of times people don't even know what we were doing. We were doing things like manipulating clouds, manipulating the sky, manipulating nature in such a very subtle way to sort of accentuate the key emotional points of the story at that time.

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And so when you look at the film everything is very carefully art directed even though it looks like, wow, we just you know went out there and shot a beautiful plate or beautiful background. But in fact you know the clouds were, you know, artificially put in there to be very specific to tell a very, you know, emotional scene.

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In some ways that's where I think the power of visual effects is most powerful. Is that audiences don't realize it. They don't see it. They don't recognize it. They just get immersed into the story. You know, the other extreme, of course, is the spectacle of you know creating space battles and laser guns and stuff. But I like both, you know? I like the very subtle visual effects and I like the over-the-top visual effects.

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[Andrea]: In case you're wondering when we're going to hear about Star Wars and the Sith Lords, don't worry we'll get to the dark side very soon. Later we'll hear from the concept directors who created Darth Maul and Kylo Ren, the supervising sound editor who played a big part in creating the amazing sound of the movies, and the two LEGO® designers who recreated the Sith Lords in LEGO® art. Stay with us.

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You gotta remember that the original three Star Wars movies were made in the late 70's and early 80's. So long before computer graphics became so advanced is what Doug and his colleagues at ILM were doing in the 90's.

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Star Wars was the trigger that inspired Doug Chang to get into filmmaking and it was still his dream to work with George Lucas on the new Star Wars movies.

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All his talent and hard work finally paid off when in 1995 Lucas decided to move forward with the Star Wars universe and asked Doug to head up the new Arts department.

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[Doug]: Yeah, I was one of the first employees that was brought on board. I mean it was myself, the producer, and George and it was really great because, you know, that first



year and a half was just pure creativity, pure blue sky. I didn't know what George was writing. He would only give me tiny little titbits of stories of characters, of things that he wanted to explore.

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And that was very deliberate. I mean, he specifically wanted me to not know enough of the story so I could then explore and develop these worlds as full worlds. By that meaning, you know, when I was for instance designing the planet of Naboo. You know, his brief was that, you know, this is a new planet. It's a very idyllic planet. This is sort of a very old culture, it's kind of, you know, like Venice in some ways. It's a mix of different architectural styles and from there he let me run with it.

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[Andrea]: Let me just pause here for a second to let that sink in.

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imagine your boss coming into your office and saying, "I need you to design a planet. Let's call it Naboo. Yes, that's it. The planet Naboo. Go ahead." That's what happened and that's what Doug did.

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[Doug]: And that's one of the great things is that. Then I can go in there using research I can start to flush out what the world can be. What it can look like, things, you know, all the way down to, you know, what is the set-dressing in a room? What are the vehicles like? What is the architectural style? What is the costuming? What are the characters? What are the creatures that inhabit this world?

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And this was all independent of knowing how they would all be, you know, woven into George's story. And then once I had enough of that laid out there then George could come in and literally just cherry-pick the ideas that he wanted. And by doing that you

know it was one of the really great things about working with George is that I learned so much about film design. You know, prior to joining the Lucasfilm Art department in 95'. You know I had a pretty solid nine years of film design and I thought I was pretty good at it.

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But when I started working with George I realized that, I mean, he was a true visionary in the sense that he knew how to build worlds to make them feel very authentic, very real and that's critical because that's why Star Wars is so timeless now.

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I mean it you know all designs hold up really well and they hold up because George's approach was really unique. He never considered Star Wars to be science fantasy he always considered it to be a documentary.

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A historical film a period piece and that was how we designed it was that instead of designing a future world, we went back into the past and designed it as a real breathing world that could actually exist and that meant doing all the homework.

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And so George's tech you know approach to it was really unique for me in the sense that we designed this very thorough world and he would come in there and just cherry pick the last, you know, maybe two or five percent of the world that you want to show on the screen. But all that rest of the homework was there so that when you see a set on Naboo or the vehicle. All the history in terms of the development of how designs became what they are is there and can explain all of that but we don't have to.

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And what that gives, you know, the filmmaker is it gives the filmmaker the ability to create something that's very authentic in the sense that you know everything is



cohesive. You know the designs make sense. There's nothing very arbitrary about it. I mean if you look at the door shapes they make sense because of, you know, all that homework that we did. And a lot of times the audience may never care or may not want to know but it's always there.

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And I think audiences are smart in the sense that they can intuitively pick that up. They know if something you know feels real or if it's not or if it's too false or if it's too fabricated.

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One of the first things Doug also did was to design the pod racers in Star Wars: Episode I and we'll hear more from Doug about that work later.

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And also the man who gave them the iconic sound.

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<pod racer zooming>

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As you can hear designing a planet is a bit of a mouthful. And soon more designers joined the art department at Skywalker Ranch. One of them was the talented creature and concept designer Terryl Whitlatch.

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She designed most of the alien characters and creatures for Episode I. Including the undersea monsters of Naboo, the Naboo swamp creatures, and Jar Jar Binks. Like Doug said, the first year was just...

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Pure creativity. Pure blue sky.

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So there they were, drawing away. Creatures, characters, vehicles, robots architectures, and other parts of the planet Naboo. But there was so much more to do so they hired our next guest. Talented illustrator and concept designer, Iain McCaig.

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[lan]: When I joined the team on Star Wars Doug Chang and Terryl Whitlatch had been working for I think almost a year. So, the room up at Skywalker Ranch, the art department, was full of pictures of the best creatures. The most amazing creatures you could ever imagine and all these robots and worlds

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And I wondered what am I going to do? And then I realized that they weren't really drawing the humans who just happened to be the main characters. So, I said do you mind if I take these?

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They went, "No, no. Take them. So, by default, I kind of got all the main characters in the movie. And, you know, that's manna from heaven for me. I have things about people that fascinate me and Star Wars is a fantastic piece of mythology which means it really goes into the archetypes of what motivates human beings. And I got a wonderful tapestry of characters to play with. Not just good and evil but every shade in between.

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[Andrea]: Where do you get your inspiration from? When do your ideas come to you?

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[lan]: Oh, every second of the day <laughs>

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<both laugh>

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[lan]: Real life. Real life is my inspiration first and always. You can't beat nature for a design. You can't find better fantasy creatures than human beings. It really is this is an amazing planet and amazing life and you just need to keep your eyes open and be questioning and I think be a child as well.

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[Andrea]: But you also designed a character that definitely wasn't for children?

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[Ian]: Oh, yes. Darth Maul was a fascinating evil character because as Ray Parks who played Darth Maul said, "Oh he's not evil, he's cheeky."

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And I thought cheeky? Yeah. He really is, isn't? He's not thundering around with scowls on his face. He's actually there at the end of the film. He's doesn't care about the Trade Wars. He just sees two Jedi's both of whom are taller than him and he just wants to kick their butts and he's practically hopping up and down on his feet because he can't wait to fight.

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[Andrea]: Right. Cheeky evil is probably the most fun kind of evil.

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[Ian]: Totally. So, if you remember the Heath Ledger Joker that was cheeky evil.

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[Andrea]: Oh, yeah.

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[lan]: Right? There was a character that was... He was promoting chaos and yet we loved him. And he's saying terrible things and he's doing terrible things, but we still loved him. And really that's the hub of great design. Right there is a character who can be two things at once. Life is about great paradoxes and yes, we got to weave that inside of Darth Maul too.

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[Andrea]: This was at the time where they were doing the first of the prequels following the original movies where Darth Vader was the villain probably the most iconic villain in movie history. How do you possibly follow that?

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[Ian]: I think for Darth Maul I had tried to out helmet Darth Vader for about a year and nearly had a nervous breakdown.

0120 00:25:45:15 00:26:09:22

Because, you know, it's a perfect design. It's a skull and a nasty helmet and somehow that's just so iconic. I think also for me though, it removed the face, and I couldn't see what was going on in there and I find that terrifying. When I don't know what people are thinking. So after about a year I took the helmet off and I started to explore what would have been inside it and that that helped me a lot.

0121 00:26:09:24 00:26:15:06

[Andrea]: Was there a big pressure to follow that legacy to make the next iconic villain?



0122 00:26:15:24 00:26:17:17

[lan]: Well, probably.

0123 00:26:17:19 00:26:18:19

<both laugh>

0124 00:26:18:21 00:26:55:20

[lan]: I... you don't think of those things when you're drawing though, it's... Can you imagine if you were supposed to perform that character and inside you're thinking, "Oh, my god. This has to be the next big thing." You probably wouldn't do very well. So, for me, you take all of that and you put it aside and you actually get into the story and this particular point was we have someone we have to be afraid of, how the heck do we do that when he's fighting two on one? When he's not the main villain taking over the universe? What is it about him that's terrifying? And it was his joy in destruction. His joy in being Darth Maul.

0125 00:26:55:22 00:27:00:16

[Andrea]: Wow, so you work on a character like Darth Maul before you know the full story?

0126 00:27:00:18 00:27:17:00

[lan]: Oh, yes, absolutely, very often not just for George but on many films. I'll come in before there's a script or sometimes even a director. There's an idea and my job. That's why it's called concept art is to show people what the film could be.

0127 00:27:17:02 00:27:17:22

[Andrea]: Wow.

0128 00:27:17:24 00:27:25:05

[lan]: And to give their writers, and directors, and studios, and all the other department heads a vision of where they could go.

0129 00:27:25:07 00:27:37:03

George doesn't give a lot of direction. It's one of the... It's one of the beauties of the ways he works is he actually casts you to do what you do and then gives you a name, a sentence.

0130 00:27:37:05 00:27:44:00

In Darth Maul's case I think it was, "He's Darth Maul. Vision from your worst nightmare." Yeah, that was it.

0131 00:27:44:02 00:27:44:22

<Andrea laughs>

0132 00:27:44:24 00:27:49:19

[lan]: I didn't know if it was male or female or a plant or what, but it was a vision from my worst nightmare.

0133 00:27:50:14 00:28:02:11

I tried to draw my worst nightmare for George. A vision of my worst nightmare and I put it in a little folder, and I waited till the meeting and then slipped it across to him he opened the folder went, "Oh, my god!"

0134 00:28:02:13 00:28:03:03

<Andrea laughs>

0135 00:28:03:05 00:28:10:04

PAGF 12



[lan]: Then he closed it real quick and handed it back to me and he said, "Give me your second worst nightmare."

0136 00:28:10:06 00:28:11:06

<Andrea laughs>

0137 00:28:11:08 00:28:32:12

[lan]: And then it occurred to me. It's not science fiction. It's not set in the future. When does it take place? It takes place a long, long time ago. And he didn't want my worst real-life nightmare, he wanted my worst mythological nightmare and that that was easy. I have been terrified since the age of three of clowns.

0138 00:28:33:04 00:28:47:18

I love clowns by the way. I've been a clown. I love clowning and all that. But anybody who paints the smile on their face is scary. So, I just decided to paint the smile in Darth Maul's face. If you look carefully, he is smiling.

0139 00:28:47:20 00:28:49:19

[Andrea]: These characters must stick with you.

0140 00:28:49:21 00:28:50:11

[lan:] Oh, yes.

0141 00:28:50:13 00:28:56:09

[Andrea]: You must really feel like you probably have to embody them a little bit when you're creating this universe.

0142 00:28:56:11 00:29:20:17

[lan]: Well, I'd never draw a character from a generic face ever. Characters come from the personality inside and so... But I actually had to go around the art department and draw everybody's face and turn them into Sith Lords because I knew what they were, and I could imagine what they did in their dark days if they had gone to the dark side.

0143 00:29:20:19 00:29:40:21

And I think I took the animatics supervisor and I carved... I put I put a circuit board on his face, that's right. And then I took the photographer, and I carved his face up like a pumpkin, I put a light inside it. And then the production designer Gavin came along, and he was very hesitant to have me draw him. And just said, "Don't make me look fat." So, I...

0144 00:29:40:23 00:29:42:00

<Andrea laughs>

0145 00:29:42:02 00:30:02:17

[lan]: So, I covered his face in these markings that, you know, as you do when you put makeup on. There's ways to slim down a face or widen a face and so on. And all of a sudden, I think we hit it. I saw George's eyes light up and I realized, "Oh, okay. He's painting his face. Of course. He's painting his face. He's still wearing a mask."

0146 00:30:03:11 00:30:06:06

And I'd run out of people, so I drew myself.

0147 00:30:07:18 00:30:20:00

[Andrea]: So, in the early stages Iain McCaig used his own face to design Darth Maul. But then they cast Scottish actor and martial artist Ray Parks to play the role. And that added so much.

0148 00:30:20:02 00:30:35:21

PAGF 13



Ray has a much more interesting bone structure and a really fascinating nose that held that design much better than mine did. So just his physiognomy added so much but so did his joy, so did his performance that turned that design into something even better.

0149 00:30:35:23 00:30:38:07

[Doug]: Oh, Darth Maul. < laughs> Darth Maul is one of my favorite.

0150 00:30:38:09 00:30:39:15

[Andrea]: This is Doug Chang again.

0151 00:30:39:17 00:31:07:01

[Doug]: What I like about him is that... It's, you know, not only that Ray Parks brings so much to his persona, his character performance. But just the makeup and the design of the character was very unique. They're very subtle hints of a lot of things that kind of help to inform who this character is in terms of you know the threat in the minutes. And I think he's one of the most perfect blends of all these things because he has a little bit of, you know, poisonous snake graphics in there in terms of the tattoos of his face.

0152 00:31:07:03 00:31:39:23

But then Iain McCaig also gave him horns very subtle horns that kind of remind you of the devil. And so, by completely packaging all that with Ray Park's performance. His grimace along with the tattoos along with the iconography of the subtle horns. Kind of creates a very interesting different character that, you know, his face is a mask. He doesn't have to hide anything else and I really enjoy that because his character is one of many different species, but Darth Maul is unique in that he's the most incredible looking character of his species.

0153 00:31:40:00 00:31:48:07

[Andrea]: Doug mentioned Darth Maul's horns but that wasn't actually lan's design. It was the result of teamwork and a misunderstanding.

0154 00:31:48:09 00:32:10:18

[lan]: I had drawn Darth Maul with the stiffened black feathers on his head and that came from me needing to figure out a goofy reason why he would be so evil and badtempered and mischievous. So, I bound his head with piano wire and put those black feathers and they had to be at exactly the right place because if not he had to do it again and it hurt every time...

0155 00:32:10:20 00:32:11:20

<Andrea giggles>

0156 00:32:11:22 00:32:18:22

[lan]: And I knew that wasn't going to be in the movie, but it gave me a good motive for putting that expression on his face.

0157 00:32:18:24 00:32:19:14

[Andrea]: Yeah.

0158 00:32:19:16 00:32:34:00

[lan]: So, when that drawing went over to Nick Dudman who created the um the horns on Darth Maul's head. He looked at my stiffened black feathers and just assumed they were dark horns and he lightened them up and turned them into Darth Maul's horns.

0159 00:32:34:02 00:32:37:02

So that did not come from me that came from Nick Dutman and his team.

0160 00:32:37:04 00:32:38:09

[Andrea]: Wow.

0161 00:32:38:11 00:32:45:10



So now we have lan's second worst nightmare. We got the design, we got the face painting, the actor, and the horns.

0162 00:32:45:12 00:32:59:10

[lan]: And then John Williams comes along and puts a soul inside him. And when I heard it, I suddenly saw the other half of Darth Maul. And it was amazing to watch that last piece fit in there and suddenly it came to life.

0163 00:32:59:12 00:33:03:12

<Star Wars "Overture" playing>

0164 00:33:26:24 00:33:31:10

[Matthew]: Oh, gosh yeah. John Williams what an incredible contributor to the Star Wars franchise.

0165 00:33:31:12 00:33:43:00

[Andrea]: And the importance of the music and the sound is what our next guest can talk much more about. His name is Matthew Wood and he's the supervising sound editor at Skywalker sound.

0166 00:33:43:02 00:34:03:14

[Matthew]: Just amazing and obviously a huge talent in his own right, you know? In all the films he's done but my involvement with him has been on the Star Wars films primarily and he's just such a lovely man and so collaborative and kind and gentle and creative.

0167 00:34:04:20 00:34:24:15

And he had a great rapport with George Lucas. So, you know, those are those just amazing themes that he's created. Just incredible themes for each character and how

he builds upon them in each movie and transposes them in different ways to create sort of a dark version of a good theme and how everything's connected.

0168 00:34:24:17 00:34:34:21

and it's emotionally and connected inside you and you don't even know it. You can do hyper analysis of his work and see how it's all connected on a technical level too.

0169 00:34:34:23 00:34:50:05

So, yeah, his music comes in to us in the final mix process. So, while we're doing that time where we're all in the big movie theater-sized room mixing it is where we get the final versions of his soundtrack and we balance that against everything else in the film.

0170 00:34:50:18 00:34:56:04

And it's, you know, we take a large step back to just appreciate what he's brought to us and his themes.

0171 00:35:01:15 00:35:17:15

Several times on the Star Wars saga I've got to go into either at Abbey Road or at Sony Studios in Los Angeles and sat in on the orchestra and been with them while they've played and sat in the room unamplified and listened to the orchestra play.

0172 00:35:17:17 00:35:20:23

[Orchestra music playing]

0173 00:35:21:00 00:35:32:01

[Matthew]: It's breath-taking just to hear those themes and to watch him conduct and to be part of that. And to know that we're going to contribute to that same soundtrack together is really humbling.

0174 00:35:34:23 00:35:56:22



One incredible thing that I never knew when I went. His orchestra that he works with, you know, they sit down for the first time when they're gonna play these tracks. And they get the music that day and they play it that day for the very first time and they're all in synchronization together. You've got a hundred plus piece orchestra that are so professional, incredible artists.

0175 00:35:56:24 00:36:10:07

Meticulously detail oriented. They can sit down and play the Star Wars music altogether in synchronization with each other in perfect pitch right there.

0176 00:36:14:20 00:36:18:17

They just sit down and do it. There's no rehearsal. It's just, boom, go.

0177 00:36:23:10 00:36:32:07

And I... And I've always been just amazed at their incredible dedication to their craft to be able to do that. It's just... I was blown away.

0178 00:36:36:10 00:36:38:10

[Andreal: Much more from Matthew Wood in a bit.

0179 00:36:38:12 00:36:46:19

Also coming up. Concept designer Glyn Dillon who created another of the iconic Sith villain, Kylo Ren.

0180 00:36:46:21 00:36:56:21

And then we'll hear from the LEGO® designers Kitt Kossmann and Christopher Stamp about the work that went into designing the LEGO® art that you might be working on right now as you're listening.

0181 00:36:57:19 00:36:58:17

Stay with us.

0182 00:37:01:15 00:37:31:24

Matthew Wood is the supervising sound editor at Skywalker sound which is a division of Lucasfilm and Disney. He's also a voice actor for the Star Wars franchise. He's acted in the Star Wars prequels, a lot of the animation projects they've done, and the sequels. He's been working for Skywalker sound and Lucasfilm for 30 over years. but he didn't start working on sound design. Instead his first job was a video game tester and that must have been a dream job for a 17-year-old.

0183 00:37:32:01 00:38:18:20

[Matthew]: Yeah, absolutely. I mean I started, yeah, 1990. I was 17 years old and my first job was... I was hired to be a video games tester. So, my job was to come in during the summer. This is right after high school I was coming in and testing video games. So, I'd have to play them all day and find faults with them and sort of log those bugs and get that information to the programmers on what to fix and so we were a big... We were called the test pit and it was a big group of us in this one room just playing video games all day and it was a complete dream job, yeah. I was there first thing in the morning and they literally had to open the building for me to get inside because I was just so excited to go to work at Lucasfilm.

0184 00:38:18:22 00:38:20:03

[Matthew] Yeah.

0185 00:38:20:05 00:38:24:08

[Andrea]: How cool is that? So, you'd play video games for eight hours a day?

0186 00:38:24:10 00:38:51:23



[Matthew]: Yeah it was eight hours a day of sitting down and playing through video games. Like one of the first ones I played was "The Secret of Monkey Island" which was an amazing fun adventure game and so I just have to play that all day and I made some friends there and I really enjoyed it. We were at Skywalker ranch, this beautiful location in Marin County California and it was a complete dream job.

0187 00:38:52:00 00:39:06:14

[Andrea]: After about a year there was an opening in the sound division. This was in the early days of digital sound editing and George Lucas being George Lucas, he wanted to create his own system called SoundDroid that was geared towards films.

0188 00:39:06:16 00:39:26:13

[Matthew]: And most computer-based editing and work like that at that time was done for music. So, this is one of the one of the first things out of the gates. We were developing it at Lucasfilm and it was for George to make more Star Wars movies and so he wanted to have the technology in place for him to get ready to make these new movies.

0189 00:39:26:15 00:39:42:22

So, he called over the games division and asked for their best video games tester to come in and he just wanted some, you know, a kid to come in and hammer on his SoundDroid program to see if they could break it and try to, you know, find new ways to fix it and so that's what I did. I came in and I worked on that.

0190 00:39:44:21 00:39:49:20

[Andrea]: Matthew knew a lot about computers and had an interest in sound but there was a lot to learn about sound design.

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[Matthew]: Yeah there was a lot of learn as you go. I didn't know much about sound design. I mean, I knew about who Ben Burtt was. Who was the sort of master of all Star

Wars and Indiana Jones sound design in the 70's and 80's. And he became a friend of mine out there.

0192 00:40:05:11 00:40:22:02

And really wanted to learn digital technology so I had something to offer him as well as he had something to offer me back which was the teaching me the artistry of sound and what sound means for film and sound design and meeting Ben Burtt kind of changed my life.

0193 00:40:22:04 00:40:38:00

[Andrea]: When you have a legend like Ben Burtt as your mentor, you almost can't go wrong. He did the sound design on E.T., Indiana Jones, and the original Star Wars trilogy where he created many of the iconic sound effects including the voice of R2-D2.

0194 00:40:38:02 00:40:39:07

[R2-D2 chirping]

0195 00:40:39:09 00:40:40:24

[Andrea]: The lightsaber hum.

0196 00:40:41:01 00:40:43:07

[Lightsaber noises]

0197 00:40:43:09 00:40:45:08

[Andrea]: Chewbacca's voice.

0198 00:40:45:10 00:40:46:15

[Chewbacca howling]



0199 00:40:46:17 00:40:50:17

[Andrea]: And of course the heavy breathing sound of Darth Vader.

0200 00:40:50:19 00:40:52:09

[Darth Vader breathing]

0201 00:40:52:11 00:41:06:21

[Matthew]: And those kind of things were the really important, you know, milestones for me were meeting Ben and forming this team with him and building a team together to make movies. And so it was a very exciting and formative time for me at Lucasfilm.

0202 00:41:06:23 00:41:14:04

[Andrea]: what can you tell us about the, you know, the iconic sound of the lightsaber and how it began and then how it's evolved.

0203 00:41:14:06 00:41:41:07

[Matthew]: Yeah well the lightsaber is a great thing. I mean, it's that's a classic Ben Burtt sound, you know? He basically put sound design on the map because of that first Star Wars movie having so many iconic moments. He was actually given a special Oscar award that year in the Academy. They gave him... They never had an Oscar to sort of... for sound design and he got a special award that year. But you know he had...

0204 00:41:41:09 00:41:57:00

The great thing he had was George Lucas gave him a lot of time to be able to create these things for the original Star Wars. And this lightsaber is a bunch of different components and some of which we tried to recreate in the sequels for the new lightsabers.

0205 00:41:57:02 00:42:13:23

But it's... you know, the ignite? The sound when it ignites part of that is pulling on a vest. A safety vest where, you know, like the kind they give you on an airplane when they say you're gonna have a water landing that, you know, you pull on the cord and the vest will ignite or...

0206 00:42:14:00 00:42:14:21

<Andrea laughs>

0207 00:42:14:23 00:42:37:03

[Matthew]: ...inflate. So that little [whooshing] sound when it inflates that's part of the ignite. There's also this there was a great sound the arc light that sparks when a projector light goes on in a film projector like the one that Ben had at a USC film school had a very intense sound when the arc light would go on and that was part of it.

0208 00:42:37:05 00:42:43:05

[Andrea]: Let's just hear a few of those elements. Here's the sound of the safety vest inflating.

0209 00:42:43:07 00:42:44:18

[Air whooshes]

0210 00:42:44:20 00:42:46:06

[Andrea]: And here's the projector lights.

0211 00:42:46:08 00:42:47:12

<Electrical humming>

0212 00:42:47:14 00:42:54:15

PAGF 18



[Andrea]: Put that together. Maybe add a few more plus a bit of magic and you've got Luke Skywalker's lightsaber.

0213 00:42:54:17 00:42:56:10

<Lightsaber whooshes>

0214 00:42:56:12 00:43:40:00

[Matthew]: And then one day Ben Burtt was taking his microphone in his apartment where he was and it was across the room from him and he was pulling it towards him when it was still on and it went it passed behind his television set and back then, you know, TVs were a different kind of situation. There were these big, you know, firing a lot of electrons into a television and then these big glass monitors and it had a lot sort of interference from the television on the microphone it made this like [vroom] sound like that. And so he ended up making that sound and turning it into like a loop of kind of just the sound of... [Vroom]

0215 00:43:40:02 00:43:41:14

<Humming sound>

0216 00:43:41:16 00:44:06:10

[Matthew] And that sound played back over a speaker. Then Ben took another microphone and would wave it in front of that sound and re-record it again and it made what's called a doppler effect. Like when you hear a train go by and it goes ding, d

0217 00:44:06:12 00:44:11:12

So he would pass the microphone by this speaker and make this [vocalizing] sound.

0218 00:44:13:11 00:44:28:19

And he would perform those sounds based on how the actor was performing on screen. So that became part of the movement. And then the clashes were a lot of some classic electric sounds that Ben liked from some historical films that he was a fan of.

0219 00:44:28:21 00:44:33:06

<Clashing noises>

0220 00:44:35:19 00:44:56:07

[Matthew]: And then he recorded some of the original devices that were used to make Frankenstein's laboratory. A lot of the universal horror films had these electric strike-fading sort of arcing sounds and he went and found those original props and rerecorded them again.

0221 00:44:56:09 00:45:14:12

So there was a lot of components that went into creating those iconic lightsaber sounds and then later on in the sequels we went and tried to recreate some of that and like for Kylo Ren's lightsaber which was supposed to be very unstable and created sort of outside of the Jedi order...

0222 00:45:14:14 00:45:20:22

It was created outside of the Jedi order to be... you know, by Kylo so we put...

0223 00:45:20:24 00:45:21:24

<Cat purring>

0224 00:45:22:01 00:45:33:00

[Matthew]: The sound is actually of a cat purring. One of his cats. He put the sounds of his cat in there. And we put some sounds of engines, chainsaw.

0225 00:45:33:02 00:45:43:07

PAGF 19



I mean, J.J. wanted something like really throaty like a Harley Davidson. So there's all kinds of things mixed in there to make it have this very imposing and unstable feel.

0226 00:45:43:09 00:45:45:14

[Andrea]: Wow. That's such ear candy.

0227 00:45:45:16 00:45:46:11

[Matthew]: Yeah.

0228 00:45:46:13 00:45:52:17

[Andrea]: So let's hear the unstable sound of Kylo Ren's lightsaber see how many of the sounds you can spot?

0229 00:46:01:04 00:46:03:01

And here's what it sounded like in the movie.

0230 00:46:12:24 00:46:27:00

Wow all the sounds that go into creating a scene like that. I'll have to go back and rewatch it now that I know there's a chainsaw, a safety vest, a cat purring in there. I bet you watch movies differently than the rest of us knowing what you know.

0231 00:46:27:02 00:47:17:14

[Matthew]: I mean, yeah. Sound is this wonderful thing where, you know, you don't see it on the screen you're feeling. It's highly emotional and it has this sort of secret way to get into the back door of your consciousness to tell a story and that's what we're trying to achieve in sound. So, you know, only if the sound is done badly do I really notice it but I mean, you know, nine times out of ten it's like... I allow the story to take me away and I'll always be a huge film fan so going into the into a movie theater and having the lights go down and having it go dark and see this giant image on the screen and hear the lovely sound usually can take me away. And I don't sit there and technically go

through the whole thing so I I'm still transported and completely have a romanticized view of film making and love it as a viewer as well. So I can still enjoy movies quite well.

0232 00:47:25:10 00:47:36:03

[Andrea]: What's something that we should all notice a bit more in a movie though? I mean, look, what comes into sound that we might not realize when there's a big explosion or there's a big fight?

0233 00:47:36:05 00:47:53:11

[Matthew]: When they shoot a movie the sound recordist that's on the film, his main goal is to point these very directional microphones at the actor's mouths and record what's coming out of their mouths as the dialogue so that's the main goal of a sound recordist on the set.

0234 00:47:53:13 00:48:25:23

But when it comes to us then we're responsible in the post-production and sound design and team to come up with everything else. So the environments you hear. The aliens, the vehicles, the weapons, all those things even down to the sound of, you know, Kylo Ren's footsteps or, you know, Darth Vader's cape or any of the even the little teeny sounds of Han Solo's blaster on his hilt and all those things everything has to be created in post-production.

0235 00:48:26:00 00:48:39:24

So we spent a good year doing that to create an experience that's supposed to feel real to you and from in these alien worlds and these fictitious places that don't exist. So we're creating those places uh in post-production and sound.

0236 00:48:41:13 00:48:45:00

[Andrea]: What about R2-D2 and all of his wonderful sounds?

0237 00:48:45:02 00:49:24:22



[Matthew]: Yeah, R2-D2, amazing sound. He is based on half performance and half technology. There's a synthesizer called the ARP. The ARP 2600 and it's an analog synth one of the early ones and so Ben Burtt had that and he was able to have oscillators and frequencies trigger to his vocal performance. So Ben would take the microphone and do stuff like, [vocalizing] you know? Or like [vocalizing] Like kind of make sounds and the oscillators and frequencies would track with his voice.

0238 00:49:24:24 00:49:27:14

And he created all these emotions.

0239 00:49:27:16 00:49:34:08

[R2-D2 beeping]

0240 00:49:34:10 00:49:53:20

[Matthew]: And it's funny because he tried to treat R2 like it was a script like, you know, C-3PO and whoever the characters are that were interacting with him. He wrote English lines for and then he kind of performed them with this voice and had that synthesized through the ARP and that became R2.

0241 00:49:53:22 00:50:06:13

And, you know, we had a challenge on... Because he made such an amazing droid with R2-D2. It had all the responses you need and had sad, and angry, and frustrated, and happy, and excited, and worried.

0242 00:50:06:15 00:50:16:17

And he'd made all those sounds that were so iconic and brilliant. So then when we came up to having to make BB-8 in the sequels, we want... And we knew BB-8 and R2 were going to have to interact.

0243 00:50:16:19 00:50:45:14

And we wanted them to have a very distinct sound for each other. We had to come up with, you know, yet again a second version of another droid that could have all those emotions but also be, you know, different than R2. So we used a lot of synthesis as well using a synthesizer. But had it be tactilely controlled with our hand on a grid and so we could influence the way the performance was going to be based on drawing lines with our fingers.

0244 00:50:45:16 00:50:46:22

<BB-8 vocalizing>

0245 00:50:46:24 00:50:47:17

[Andrea]: Wow.

0246 00:50:47:19 00:50:49:15

<BB-8 vocalizing>

0247 00:50:54:10 00:50:59:00

[Andrea]: Now that we've heard the difference between the two droids let's hear a discussion between them.

0248 00:50:59:02 00:51:00:10

<R2-D2 chirping>

0249 00:51:00:12 00:51:03:06

<BB-8 vocalizing>

0250 00:51:03:08 00:51:04:13

<R2-D2 chirping>



0251 00:51:04:15 00:51:06:14

<BB-8 vocalizing>

0252 00:51:06:16 00:51:07:24

<R2-D2 chirping>

0253 00:51:15:00 00:51:26:21

[Andrea]: To simplify it a bit. The production process of a movie can be broken up into three parts. Pre-production, that's where they design and plan everything, the shooting of the movie and then post-production.

0254 00:51:26:23 00:51:44:21

[Matthew]: Post-production, which is the division that I work in. The visual effects and the music and the editing and everything that takes place after shooting in the post is a huge part of it. So I was working on the Star Wars prequels for over a year at least on each one just building these worlds.

0255 00:51:44:23 00:51:58:15

[Andrea]: What's unusual for the way George Lucas worked with the prequels, as you already heard Doug Chang and Ian McCaig talk about was that he brought a lot of them in before there was even a script and that was the same with Matthew Wood in the sound team.

0256 00:51:58:17 00:52:31:05

[Matthew]: The first big Star Wars film I did was Phantom Menace: Episode I. And that had this sequence called the pod race where Anakin is racing against all these other competitors against Sebulba and all these other creatures. And so George Lucas really wanted each pod to have a very distinct personality that kind of matched the driver. And so we had to go out and just record all over the place. So that was a moment where we could start acquiring the sounds even before shooting had commenced.

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[Andrea]: Let's go back to Doug Chang, because the pod racers were also one of the first things he worked on when he joined Lucasfilm.

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[Doug]: Yes the pod racer is one of the most fun design challenges and I remember in my very first meeting with George after I was hired to head up the art department. I was in his office and at first I thought it was just a meet and greet, you know? That I would finally get to meet him because at that time I only saw him in hallways at ILM and never really spoke to him and so this was my chance and I was just stars truck. And I remember we were going, you know, in there it was myself and Terryl Whitlatch along with the producer Rick McCallum. And we were in George's office and we sat down and he basically um just started to talk about the ideas that he had.

0259 00:53:13:18 00:53:39:08

And I was completely unprepared. I didn't realize okay he was going to give us a design brief. So I had to go and grab all the napkins that I could on the table and just started writing down notes as much as I could as fast as I could. And one of the first things that he described was this new race that he wanted to invent and he said basically the idea is, take two of the most powerful engines that you know. Rocket engine, jet engines and just strap a cockpit to it and that's gonna become our vehicle.

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And when I heard that I was really excited because I could visually see that in my mind. I could see where he was going with it. It was very simple, I mean, it's you know distils the concept down to its bare essence which is basically a powerful engine, and a cockpit, and a pilot. That's all you do.

0261 00:53:54:08 00:54:04:12



[Andrea]: So in other words at that first meeting with George Lucas, Doug was listening to what he said. Scribbling down on napkins and then he tried to put his designer's hat on.

0262 00:54:04:14 00:54:14:08

[Doug]: And so I started to design, you know, what I thought it should be with you know all those things in mind. You know tying the engines together, putting an enclosed cockpit on there to protect the pilot.

0263 00:54:14:10 00:54:18:12

[Andrea]: These designs looked pretty cool but then he showed them to George.

0264 00:54:18:14 00:54:23:08

[Doug]: When I first showed those designs to George, George said, "No, no, no, that's not quite what I wanted."

0265 00:54:23:10 00:54:28:22

Again described exactly what he said in the first meeting which is take two engines, put a cockpit to it.

0266 00:54:29:09 00:54:39:22

And I chased this for a while and I realized, okay, no. I was thinking too rationally. I should just think like a kid again. and just literally you know do what he asked.

0267 00:54:39:24 00:54:45:09

What George was asking and that was literally just take two engines don't tether them together and put this very flimsy cockpit on there.

0268 00:54:45:11 00:55:06:23

And part of what it was that in George's mind he already had an idea of what he wanted and he wanted the danger. that was the whole reason why he wanted these giant engines with this very exposed cockpit was that this was supposed to be a very dangerous race and that was to prove that, you know, Anakin by, you know, by being a young kid that he could pilot this better than anybody else really kind of reinforced his character.

0269 00:55:07:10 00:55:16:20

And so I got that then at that time and I started to, you know, design. Turning off my logical brain and just embracing the idea to reinforce what the character is.

0270 00:55:16:22 00:55:26:17

[Andrea]: So the pod racers had to look dangerous as a part of describing the character the young boy Anakin Skywalker who later grew up to become Darth Vader.

0271 00:55:26:19 00:55:33:14

And that's what Doug started drawing after turning off his logical brain but at the same time research is important.

0272 00:55:33:16 00:56:02:16

[Doug]: I did a research trip to the San Francisco airport into the maintenance bay of one of the airliners and we were given special access to go behind the scenes to see how they service these jet engines and I remember I walked into the service bays, these garages and they had these giant jet engines hung on these cranes and they're all lined up almost exactly like pod racers and it was so amazing I just realized well there's very little you need to do to make this very special.

0273 00:56:02:18 00:56:11:17

All you have to do is take this raw engine and just tie a cockpit to it and that's exactly what I did and those were the first images that George really started to like for the pod race



0274 00:56:11:19 00:56:19:05

[Andrea]: the design of the pod racers was starting to take shape but they also had to have a unique distinct sound.

0275 00:56:19:07 00:56:22:20

So let's go back to Matthew Wood from Skywalker sound.

0276 00:56:22:22 00:56:24:21

Matthew, can you tell us how you did that?

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[Matthew]: Yeah, I mean as a sound recordist or a designer you're always carrying a recorder with you and if you hear something interesting somewhere you'll record it and log it for use at a later time.

0278 00:56:35:24 00:56:42:14

Specifically for the pod race I mean one of the main things was let's just go get as many different engines as we can.

0279 00:56:42:16 00:57:01:10

And so I remember going out and recording a really vintage Ferrari and the owner of the vehicle took the muffler off for me so it would just be like super loud and a lot of that became Anakin's pod, Anakin Skywalker's pod. His revving.

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And then I went out to a race track in Northern California where it was anyone... it was like a, you know, bring your own car kind of race track and everyone... you just paint a number on the side of your vehicle and you could go out and drive and there's all these different cars with souped-up engines.

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And I remember recording all those and, you know, this one Porsche had this really high wind to it and that became part of Anakin's pod and then Sebulba was a lot of um I went out and recorded this little cigarette jet boat out of the San Francisco bay and that became Sebulba.

0282 00:57:36:09 00:57:40:00

[Andrea]: Do those people know that their boat has become that?

0283 00:57:40:02 00:57:53:04

[Matthew]: Probably not I mean I do, you know, we obviously have you know we ask people to participate in the filmmaking process but sometimes you never know where it's going to be attitude like I'll record it and we'll bring it back to the studio and it'll end up working for this or that, so...

0284 00:57:53:06 00:57:54:01

[Andrea]: Right.

0285 00:57:54:15 00:58:02:07

[Matthew]: But, yeah, that's a funny thing if I ever went back and told somebody, I, you know, to find them and say that that was a Sebulba's pod your boat.

0286 00:58:02:09 00:58:03:09

<Andrea laughs>

0287 00:58:03:11 00:58:04:21

[Andrea]: How cool would that be? Yeah

0288 00:58:04:23 00:58:06:02



[Matthew]: That'd be amazing yeah

0289 00:58:06:16 00:58:09:10

[Andrea] I think it's about time we hear what we're talking about.

0290 00:58:09:12 00:58:11:13

[Andrea]: This is Sebulba's pod racer.

0291 00:58:15:02 00:58:16:05

[Andrea]: Here comes Young Anakin.

0292 00:58:18:21 00:58:20:12

[Andreal: And the race is on.

0293 00:58:35:19 00:58:39:11

[Andrea]: Doug did you have sounds like these in mind when you were creating the design?

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[Doug]: I did you know and the funny thing, you know, when I'm designing, I do kind of play in my mind you know what I feel like it should be you know. Either the creatures are saying or the power of the sound, you know? And it's kind of it goes back to my childhood when you're drawing a spaceship you kind of make you know spaceship noises. And so doing the pod engines, you know, I thought, okay well the jet engines they should be like, you know, they should sound like jet engines and then so that was my initial thinking.

0295 00:59:04:03 00:59:15:21

And I remember George surprised me when he said, "You know, think of them more as F1 cars and that's in fact what we're gonna do with the sound design that they're gonna sound like F1 cars not jet engines."

0296 00:59:15:23 00:59:26:13

And I thought, oh wait a minute. Okay that's really interesting because now you're kind of mixing two different ideas and it was actually the exact you know the absolute right mix of ingredients.

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Because here you're taking visually something that's very interesting a jet engine and you think, okay, well I should make jet engine noises but no we're going to turn this into a racing car we're going to have F1 engines in there as the sound and by merging the two, it's what George does so brilliantly is that he can combine different things to create something even better

0298 00:59:43:13 01:00:03:14

and he does that visually, he does that with sound, he does that with characters, he does that with everything really in terms of the worlds that he's creating and so this was one of those examples where at first I didn't quite know, okay can an F1 engine really sound right when you see this pod racer?

0299 01:00:03:16 01:00:09:10

And I remember Ben Burtt in the early days as he was cutting the previous automatics together with the early designs.

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He started throwing in there F1 car sounds and I have to say, I mean, it gave me goosebumps because it elevated the pod race to something that was completely unexpected for me



0301 01:00:24:00 01:00:27:08

[Andrea]: We'll get back to Doug and Matthew later in the soundtrack.

0302 01:00:27:10 01:00:34:06

Now we're bringing in the British concept designer Glyn Dillon to hear how he created the Kylo Ren character.

0303 01:00:34:20 01:00:37:23

But first let's talk about the biggest villain of them all.

0304 01:00:39:21 01:00:43:21

And obviously one of the three Sith Lords that's in the LEGO® art set.

0305 01:00:43:23 01:00:51:08

[Glyn]: probably the most iconic cinema villain in cinema history. Very powerful image you know it's very iconic image.

0306 01:00:51:10 01:00:59:07

[Andrea]: We're of course talking about Darth Vader and Glyn was around eight years old when he saw him for the first time on the silver screen.

0307 01:00:59:09 01:01:03:24

And then he got to see him again up close when he was part of the design team doing Rogue One.

0308 01:01:04:01 01:01:10:11

So Glyn was asked to recreate the iconic mask and the cape he'd been working on that for a long time.

0309 01:01:10:13 01:01:15:08

[Glyn]: We're in the fitting with this very tall stunt guy who's going to be playing him.

0310 01:01:15:10 01:01:19:00

[Andrea]: And then when they had to dress up the stunt man, something weird happened.

0311 01:01:19:02 01:01:36:22

[Glyn]: You know chatting away as you do in a fitting. Before he's got the helmet on before he's got the cape on, you know, he has to wear that leather under suit and we're all just working away like, you know, chatting away. But then when he put the cape on and then when we put the helmet on there was a moment where...

0312 01:01:38:04 01:01:44:15

it sounds funny but it's like you're really transported back to being eight-years-old where you're not...

0313 01:01:44:17 01:01:45:18

<Andrea giggles>

0314 01:01:46:10 01:01:53:15

...you're not really seeing what's in front of you, you're seeing what was in your mind's eye when you were a child.

0315 01:01:53:17 01:01:54:05

<Andrea giggles>

0316 01:01:54:07 01:02:12:23



[Glyn] It was a really strange kind of effect that it had and it was almost one of those things we have to kind of snap out of it in order to then bring your editorial brain back to the job in hand. To, you know, to make sure things were fitting right and the chain around the neck was right and that kind of thing

0317 01:02:13:15 01:02:22:01

But it was really funny it was very powerful experience to go back to that time you know, that time being confronted by Darth Vader

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<Andrea laughs>

0319 01:02:23:20 01:02:28:00

It wasn't very eloquent it was just laughs> freaking out, you know?

0320 01:02:33:15 01:02:42:12

[Andrea]: That wasn't the only time Glyn Dillon was scared by his own design. But we'll get back to that. Let's hear what Doug Chang has to say about the design of Darth Vader.

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[Doug]: Yeah, Darth Vader is one of the most iconic villains for me and it's just because of that mask and, you know, and that mask there's a reason for it and that's the curious thing is that, you know, when I first saw when I was 15 I thought, oh, it's just a cool mask. I didn't realize there was a logic behind that and then later on when I finally got to meet and know Ralph McQuarrie he explained that when he designed Darth Vader's mask that he thought that Darth Vader would actually go out to space. So it was actually a space mask, it was actually a breather it was a space suit.

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And so that completely made sense that that ties into you know why his head isn't closed but then to carry that even further, you learn more about the backstory of Darth Vader that his outfit is actually a life support system that helps sustain him as well but then on top of that what Ralph brought to it that made it even more perfect was that he gave it the emotional sort of iconic look and that was basically a very stylized looking skull. Black skull, merging a little bit with some samurai helmet influences and what Ralph was doing at the early days was exactly what George likes to do for all designs. He likes to combine different cultures and then imbue it with a very strong iconic emotional graphic that anchors the whole thing. And Darth Vader in my opinion encompasses all that because you look at it, you can see a little bit of samurai influence. You kind of know culturally that he's a warrior but then his face, this mask on top of that is a very stylized human face. And so you know it's kind of almost like a death mask but then on top of that you have the sound effect of the breathing and all of the other elements on there where you see the little vents in this in the front of the mask and you realize, okay, you know there's a bigger purpose to the mask. Not only does it look cool and it's a stylized skull but there's a mechanical purpose. It's actually you know helping Vader to sustain himself and so when you put all those things together it was the perfect marriage of all these pieces to create one of the most visually striking villains of all time.

0323 01:04:49:01 01:04:51:08

[Andrea] Back to concept designer Glyn Dillon.

0324 01:04:51:10 01:04:56:20

The first movie he worked on was Star Wars Episode 7: The Force Awakens.

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Here he got to work with costume designer Michael Kaplan who is known for his work on Fight Club, Armageddon, Blade Runner, and many more.

0326 01:05:05:24 01:05:30:13



[Glyn]: Working with Michael Kaplan was great and quite quickly he trusted that I knew the subject matter. You know, I think he wouldn't mind me saying that he's of the Star Trek generation really. He's an older guy so that's what he saw on the TV when he was you know younger and when I'd done a few drawings and worked with him for a little while he knew that I knew what I was talking about in terms of Star Wars.

0327 01:05:30:15 01:05:49:02

But Kylo Ren was a tough nut to crack it's always a conversation and a dialogue between you know director J.J. and Michael and myself and of course then lots of other people have opinions and producers and... So everyone is in on it and everyone's trying to do the best job that they can.

0328 01:05:49:04 01:05:55:13

And the character kind of developed over time, you know, at first he didn't have a name he was just known as the Jedi Killer.

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So we always referred to him as the Jedi Killer for most of the process. And at the beginning the character was to be wounded and scarred. So in some way his suit and mask was in some way assisting him, you know, like much in the same way that Darth Vader's was actually. So I was doing stuff like leg braces and for a little while J.J. wanted like to be able to see some of his face through the mask, so we're kind of toying with the kind of a Phantom of the Opera type thing but he didn't want Phantom of the Opera. So it was kind of difficult.

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[Andrea]: Quick side note. Here are two things that you probably already know since you are most likely a hard-core Star Wars fan listening to this.

0331 01:06:42:03 01:06:51:16

The character we're talking about here Kylo Ren is the son of Han Solo and Princess Leia, the nephew of Luke Skywalker and the grandson of Darth Vader.

0332 01:06:51:18 01:06:54:17

They're all one big dysfunctional family.

0333 01:06:54:19 01:07:03:08

And when he's saying J.J. He's talking about the director of the newer movies J.J. Abrams but like I said, you already knew that right?

0334 01:07:03:10 01:07:11:01

So let's go back to Glyn Dillon on how he was working with J.J. in getting the look of Kylo Ren just perfect.

0335 01:07:11:03 01:07:16:13

[Glyn]: It's one of those things where we went through lots of things of not really knowing what he wanted.

0336 01:07:16:15 01:07:48:15

So sometimes he wanted it to feel really horror like but then if you started... if you were showing images that were more horror-like it didn't feel right. It was one of these really difficult processes where sometimes the design started to lead the story because it felt like as the story developed it was obvious that he was relating to his grandfather in some way and J.J. was very uh wary from the start of not wanting to do anything too similar to Vader, you know? You want to do something different when you're doing your film but it felt to me like, well he is honoring his grandfather so if it is if it does have some sort of similarity that would make some sort of sense.

0337 01:08:03:10 01:08:12:06



So that's where the kind of cowl-shaped round the back. The first thing that came up didn't have that element around the back with cowl element around the back.

0338 01:08:12:08 01:08:20:21

But I added that in and my argument was that he would, that would be part of him that he's trying to emulate Vader's look.

0339 01:08:20:23 01:08:40:03

But one thing J.J. said that really clicked with me and that was the thing that got me where we were going was he said, "I want a kid sitting on the back seat of their mum's car to see a poster. To see this mask whatever that mask is and for them to, you know, leap forward and say, Mom, what was that? I really want to go and see that."

0340 01:08:40:05 01:09:33:14

And that got me thinking about what was the stuff that really blew my mind when I was a kid? And there's this painter illustrator called Chris Foss. He did amazing like airbrush paintings of these fantastical spaceships and he did some of the spaceship designs for Jodorowsky's unmade Dune film. But he would do these a lot of these like sci-fi book covers with these amazing spaceships of a massive scale but also have a crazy kind of colors and often it was a black and yellow kind of crazy color scheme. And that inspired me to do those stripes on the forehead the going down into the into the cheeks of the of the mask and when J.J. first saw them, he liked that idea he liked the stripes and he liked that kind of patterning. But he wasn't sure about it being yellow and black.

0341 01:09:34:04 01:09:39:19

I mean he liked the black but he said maybe we... I think it was his idea then he said, "Maybe that could be chrome?"

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Because in the first scene he knew that it was going to be all fire all around so if it was chrome it would reflect in the mask and make it look that black and black and yellow, black and orange.

0343 01:09:50:13 01:09:56:12

[Andrea]: Unlike his grandfather Kylo Ren takes off his mask from time to time. Was that part of the plan originally?

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[Glyn]: Well, no. So the story changed so he wasn't as damaged because I think at some point in the very early stages there was this idea that he'd maybe had a fight with Luke and that's why he was injured or damaged in some way

0345 01:10:12:23 01:10:20:10

But then the story changed but they wanted to keep the mask. So the mask came more about intimidating people. Intimidation.

0346 01:10:20:12 01:10:37:05

So that then enabled him to like put it on when he wanted to intimidate or you know and to be able to take it off you know at will. I think, I mean when J.J. gets someone like Adam Driver as the character he wanted to be able to see his face because he's such a great actor, so it made sense really.

0347 01:10:37:07 01:10:42:17

[Andrea]: How much do you think of the actor who's going to be wearing your design when you're creating it?

0348 01:10:42:19 01:11:04:13

Well, at first we didn't know, you know, there's a period of time where you don't know who. There's no casting had been done. Also like I said we only had this Jedi Killer as the



vague title of the character. But then once, yeah, once you know then it's like, oh, okay. That's great and yeah, yeah it does come into your thought process absolutely.

0349 01:11:04:15 01:11:39:21

He's got an amazing physique, he's a great shape, he's tall and the way he holds his body. It was, you know, really good figure for him to have that mask on and the costume that Michael designed was great. The way it flowed and it kicked out when he was marching down the corridors and stuff and there was a time in the fitting actually, it was really funny. Where I was so concentrating on the job... Like that he was wearing the helmet and we didn't want like any part of his jaw showing. So he had a high necked collar which came right up under his chin

0350 01:11:39:23 01:11:58:09

And the mask... I didn't want it in the same way that Vader's kind of is very big and comes right down low. The idea with Kylo Ren was to try and keep it like the sports car version if you like. You know, something it was a more able for him to move, it was, so it was a bit smaller and tighter to the head.

0351 01:11:58:22 01:12:24:21

So we're just looking at... I was just looking at it in the profile not worrying about whether we were going to see any of his jawlines. I was just thinking about maybe adding a little extra piece on the side near his jaw and as I was just standing there looking looking <a href="look

0352 01:12:24:23 01:12:26:21

[Kylo Ren]: I've been waiting for this day for a long time.

0353 01:12:27:10 01:12:28:14

[Glyn]: And which of course it did.

0354 01:12:28:16 01:12:29:13

<both laugh>

0355 01:12:29:15 01:12:35:00

[Glyn]: It really worked so I was completely um intimidated by this character.

0356 01:12:35:02 01:12:38:08

[Andrea]: Your own design scared you. Your own design worked on you.

0357 01:12:38:10 01:12:39:20

[Glyn]: Yes exactly.

0358 01:12:39:22 01:12:41:05

[Andrea]: That's how you know you've done a good job.

0359 01:12:41:07 01:12:42:13

[Glvn]: Yeah exactly.

0360 01:12:43:17 01:12:51:08

[Andrea]: Matthew Wood from Skywalker sound also worked with Adam Driver and had to create what Kylo would sound like when he was wearing the mask.

0361 01:12:52:00 01:12:57:12

That part of the sound is not recorded on set. It's something they record in a studio after the filming.

0362 01:12:57:14 01:13:05:13



Normally they would record the lines and the sound designers would put the effects on the sound after the recording but Matthew took a different approach.

0363 01:13:05:15 01:13:21:15

[Matthew]: Yeah, so Adam Driver a fantastic actor. You know Adam's very much takes his craft seriously. He's, you know, Juilliard trained actor and he really gets into his roles and I wanted to match his enthusiasm and intensity with and sound.

0364 01:13:21:17 01:13:37:11

So instead of normally what I do with a mask process like with C-3PO or, you know, a Stormtrooper is I just take the original performance and I layer the um mask process on in post-production and the actor doesn't have anything to do with it.

0365 01:13:38:07 01:13:57:16

With Kylo I was like, well, no. I want Adam to hear it while he's doing it. So I wanted to have him be able to play with the microphone and the compression that I was using, and the distortion and everything I was doing with his voice. From a technical standpoint I wanted him to be able to perform with.

0366 01:13:57:18 01:14:12:24

So, he came into Bad Robot and I set the stage and it was just Adam and i working together one-on-one. and I put him in a very dark room, I closed all the curtains, and then I went and got a Darth Vader mask that was at Bad Robot and I put it on a pedestal in front of him and I put a spotlight on that.

0367 01:14:13:01 01:14:28:24

And I just put him in the room alone with it and it's to kind of get him in the mood of like, you know? This is... you know, because the character of Kylo Ren is so obsessed with his grandfather Darth Vader and so I wanted that to be like kind of influencing Adam's performance and I and I just worked with him

0368 01:14:29:01 01:14:54:00

And he would say the lines and speak and kind of really get into it and I was... As he was talking I was manipulating the compression and distortion in his headphones which he had on as he's talking. So he was feeling it and I noticed he as the compression went up his performance got more creepy and small but then I would blow that up artificially with distortion and it had this really unsettling feeling.

0369 01:14:54:02 01:14:56:06

[Kylo Ren]: I will let nothing stand in our way.

0370 01:14:56:08 01:15:08:19

[Matthew]: And so we locked in on that and that's what we that's what we decided to use and so that was a great collaboration I thought of like sound design and actors performance coming together to drive the story of the character forward. So that was really fun for me.

0371 01:15:08:21 01:15:11:08

[Andrea]: Wow. Sound design in real time.

0372 01:15:12:15 01:15:24:20

And the funny thing is that working with Adam Driver and the voice of Kylo Ren, Matthew became the official sound alike for Kylo in video games, action figures, and inperson park experiences at Disney.

0373 01:15:25:08 01:15:36:24

You see, Matthew was also a voice actor and before working with Kylo he became the voice of General Grievous, the main antagonist in Episode III: Revenge of the sith.

0374 01:15:37:15 01:15:44:16



[General Grievous]: Army or not you must realize you are told.

0375 01:15:44:18 01:15:48:08

[Andrea]: So something dawned on him as he was working with Adam Driver.

0376 01:15:48:10 01:15:59:09

[Matthew]: while we were working together for those first few hours I was realizing at that point that I'm like, wow General Grievous is now teaching Kylo Ren how to be a creepy villain.

0377 01:15:59:11 01:16:05:00

He's handing the reigns over which I thought was kind of funny like in a meta kind of way.

0378 01:16:05:02 01:16:07:14

[General Grievous]: We've been waiting for you.

0379 01:16:07:16 01:16:10:23

[Kylo Ren]: And I will finish when you started.

0380 01:16:11:11 01:16:25:24

But, you know, Star Wars is so funny like that. There's all those weird happy accidents and I'm just happy to blend the technology part of it with the acting part of it and using both sides of your brain to create story to drive the script, you know?

0381 01:16:26:01 01:16:28:10

[Kylo Ren]: I'll show you the dark side

0382 01:16:39:16 01:16:48:04

[Andrea]: Glyn, can you tell me a bit more about the design of a character like Kylo Ren? Like how many iterations does it have before ending up with what we see on the screen?

0383 01:16:48:19 01:16:55:01

[Glyn]: Oh, there's uh loads because you are up against like we said the most iconic villain in cinema history Darth Vader.

0384 01:16:55:03 01:17:04:04

You're trying to do something, you're trying to land on something that is different and hopefully as good as, you know, but something that's different and for a new generation.

0385 01:17:04:16 01:17:16:07

So it was a really difficult process so it wasn't just me who was uh working on it in the end. We pulled in the talents from the creature department, and the art department and everyone was having a go at it.

0386 01:17:16:09 01:17:20:13

So I did however many hundreds of ideas so it, but it got down...

0387 01:17:20:15 01:17:27:10

We were, you know, getting nearer the finish line where we need to have something that we need to make in order to get it done in time, start filming.

0388 01:17:27:12 01:17:37:18

And I was working on something else but I knew that J.J. was coming for a meeting that afternoon and I had an idea for this Chris Foss kind of exploration.

0389 01:17:37:20 01:17:46:06



So I quickly kind of did a batch of drawings, images and showed them to Michael and he's like, "Yeah, great let's put them into the meeting as well."

0390 01:17:46:08 01:17:55:16

And that was one of them that he liked. And it was it was probably about a year, nearly a year of doing, working on this and working on lots of other stuff as well.

0391 01:17:55:18 01:17:56:08

[Andrea]: Wow.

0392 01:17:56:10 01:18:03:00

[Glyn]: Of trying to get to that point so when J.J. said, "I like that." It was just like, yes, thank god!

0393 01:18:03:02 01:18:07:02

[Andrea]: Wow to see your imagination come to life like that. It must just be...

0394 01:18:07:04 01:18:08:03

[Glyn]: It's incredible.

0395 01:18:08:05 01:18:09:08

[Andrea]: Yeah.

0396 01:18:09:10 01:18:24:00

[Glyn]: That was my favorite thing about all of these years working on the Star Wars films. so once J.J. had kind of okayed the direction for Kylo's helmet then we had to kind of work on making it up in three dimensions.

0397 01:18:24:02 01:18:38:00

And when it comes to that there's this amazing guy called Sam Williams who works in zed brush which is a program, a computer program which is like a sculpting program. So you can sculpt inside the computer.

0398 01:18:38:02 01:18:38:14

[Andrea]: Wow.

0399 01:18:38:16 01:18:49:14

[Glyn]: It's kind of like playing with clay inside the computer and he's very kind. He didn't mind me sitting next to him all the time asking him to pull it and push it and tweak it here and there.

0400 01:18:49:16 01:18:56:00

Yeah, it's the best thing about these films is like working at people who are the best in the world at their jobs, you know?

0401 01:18:56:02 01:19:05:14

So you draw something, or design something, think something up, and it can sometimes be only a few days later that they're producing something that looks amazing.

0402 01:19:05:16 01:19:06:06

[Andrea]: Wow.

0403 01:19:06:08 01:19:12:10

[Glyn]: It's a real treat, you know? It's a real pleasure and honor to be involved with those people.

0404 01:19:12:12 01:19:13:12

PAGE 33



[Andrea]: No kidding.

0405 01:19:14:01 01:19:19:21

is there a specific scene you can tell us about in in the film that you're really pleased with?

0406 01:19:20:14 01:19:29:04

Well, I think, you know, I just I think Adam's... He's amazing what he does with it and, yeah, I mean I loved seeing him storming through the corridors.

0407 01:19:29:18 01:19:33:08

I like those low angles that J.J. did when he's storming through the corridors.

0408 01:19:34:03 01:19:40:20

There is, there actually there's a scene uh where for those of you who will look closely where when he's in interrogating Poe that was the first day of shooting. So that was the it was the first thing we shot with Kylo Ren and the original helmet design, the muzzle or the face plate that's on the mask was bigger.

0409 01:20:01:03 01:20:17:12

We designed it as a bigger thing and in that scene you see it but I think when the rushes went off to America I think someone higher up requested that that muzzle plate be reduced so it was a bit of a kind of panic stations.

0410 01:20:18:01 01:20:23:13

Okay quick we have to do and we cut it down maybe two different sizes show J.J.

0411 01:20:23:15 01:20:27:01

He chose one and that was that was what it became for the rest of the film.

0412 01:20:27:03 01:20:31:03

And he said, "You know, they would fix that in post." But they never did.

0413 01:20:31:05 01:20:35:17

So if you want to see what it was originally designed like you can see in that scene in the Force Awakens

0414 01:20:35:19 01:20:53:12

when he's interrogating Poe that was how it was originally designed. Had we known that earlier I would have moved that dent over but of course it was too late. So for me that little dent is a little bit too close to the edge of that face mask but I have to get used to that.

0415 01:20:58:00 01:21:03:00

[Andrea]: Let's bring in the two LEGO® designers that created the three Sith Lords in LEGO® art.

0416 01:21:03:02 01:21:06:12

Senior designer Kitt Kossmann and design lead Christopher Stamp.

0417 01:21:07:09 01:21:14:24

Now LEGO® art is two-dimensional which I imagine is different than what you're used to designing. How did that affect the process of creating it?

0418 01:21:15:12 01:21:25:16

[Kitt]: When we created this, it's... I've been painting paintings before and I really had to use that knowledge that I gained during paintings when I did these ones.

0419 01:21:26:11 01:21:37:16



Because it is a flat images and you're working with colors and the thing about mosaics is that you have to step away from them to actually really see what they are. 0420 01:21:37:18 01:22:13:07

When you are too close up to them like it sometimes just look like an ocean of colors. So I think the magic about them is that when you move a bit away from them you can suddenly see what it is and that is a bit like painting. So I really used my painting skills when I did these mosaics but it's a very different experience compared to what I've been doing so far but I knew it from back then so in that that respect like it was nice doing something different then getting back to that media again.

0421 01:22:13:22 01:22:30:11

[Christopher]: I think when I first looked at it i thought oh this will be you know pretty simple. It's very... lines of studs very 2D like you mentioned. Because I was a little bit naive as to the complexities it takes to create art.

0422 01:22:30:13 01:22:39:08

I think that's the biggest difference between LEGO® art and other LEGO® products is that it is it's more art than design.

0423 01:22:39:10 01:22:53:09

You need to look at it the way you would look at a painting in a gallery rather than necessarily the way you would look at a sculpture that's pretty like strange just to when you step into it when you're trying to design it from a mindset standpoint

0424 01:22:53:24 01:23:00:00

I was very lucky because Kitt was on the team and Kitt's got experience with art and painting previously.

0425 01:23:00:21 01:23:17:16

I think the challenge that I noticed was you kind of... with most LEGO® products you think about the play experience but then that goes hand in hand with the building experience and the two is kind of 50/50. You need to have fun when you're building it and then you need to have fun when you're playing with it.

0426 01:23:18:09 01:23:28:22

But with this the building experience to some extent takes a lesser seat and because you're focusing more on the adults and it's a display piece rather than a toy.

0427 01:23:30:03 01:23:37:08

The visual aspect and that final visual display piece that takes a very much greater role.

0428 01:23:38:03 01:23:51:02

So you don't need to necessarily build in hidden functions and features. The build of it's going to be placing a lot of one by one round plates in a row that kind of takes care of itself.

0429 01:23:51:17 01:24:08:04

We found that to make that interesting that was how we use the colors. So for example you you'll see on some of them that we don't have just a plain background. we tried to mix maybe it includes dark blue and black in a pattern to make that build a bit interesting so you don't feel it's repetitive just placing the same color constantly.

0430 01:24:09:05 01:24:28:11

But it was more the use of how we use the colors together to give it that 3D look. So even though you're building something that's very 2D and flat when you look at that look at the individual images when you look at that then it's very 3D effect.

0431 01:24:28:13 01:24:35:10



That's the change I think that was the struggle I found because when you build a normal LEGO® model it's automatically 3D.

0432 01:24:35:12 01:24:48:08

[Andrea]: Let's talk about now Star Wars the three different Sith Lords that you're able to create in LEGO® art. The most iconic of them all Darth Vader what was that experience like?

0433 01:24:48:24 01:24:55:04

[Christopher]: With Star Wars we worked with brand new... We created brand new art directly with Lucasfilm.

0434 01:24:55:18 01:25:02:19

Characters we have seen but art and imagery that's never been shown in a poster or in a movie or anything.

0435 01:25:02:21 01:25:24:09

So that was a very different experience with this product because we went into this with an idea of what we wanted but it was a really close dialogue with the concept artists at Lucasfilm to figure out what is the right pose? Where should the lighting be? Should the lighting be more intense, less intense? What should the cropping on that picture be?

0436 01:25:24:22 01:25:33:22

So compared to some of the others that we worked with this one was, this one was very different as well and definitely a different learning curve.

0437 01:25:33:24 01:26:01:15

[Kitt]: Yeah also the I think the images were very special compared to what we've been working with in the other mosaic. because the contrast between the light and the

darkness was so big, so when creating them that that was a big challenge to actually get that light right from the light source. That took some time and also like with Darth Maul like half of his face was from the original image

0438 01:26:01:17 01:26:11:23

it was more or less... just like really really dark and to create that difference between the light side and the dark side it sounds really like Star Wars now doesn't it?

0439 01:26:12:00 01:26:13:18

<Laughing>

0440 01:26:13:20 01:26:24:24

[Kitt]: With just 12 colors that was a sometimes a bit hard particularly with Darth Maul. We struggled a lot because his eyes just like didn't want to show up on the image.

0441 01:26:25:14 01:26:36:13

We did several like try-outs on him before we got his eye right because in the beginning it was just like one yellow dot and it they look really scary.

0442 01:26:37:19 01:26:45:02

But, yeah, we made a tighter crop on him and then at some point we found his eyes again

0443 01:26:45:04 01:26:47:16

[Andrea]: And what about the Kylo Ren piece?

0444 01:26:47:18 01:26:51:23

I think the thing with Kylo Ren the challenge we had there was...

0445 01:26:52:00 01:27:10:18



because we are reusing the same colors throughout the three pictures, the question with Kylo Ren was how do we increase the amount of red following on from Darth Maul who has a lot of red in the skin tone and then with Darth Vader you can you can put a lot of red into the eyes particularly.

0446 01:27:11:08 01:27:16:11

Kylo Ren, you don't really do that then you're kind of going away from who the character truly is

0447 01:27:17:12 01:27:25:13

But what we were allowed to do is we could work closely with the people working on the new movie at the time which was the last The Last Jedi.

0448 01:27:26:02 01:27:31:21

And from that we found out that Kylo Ren was going to have the new look with the red streaks and cracks through his helmet.

0449 01:27:32:11 01:27:38:03

So we were given that information quite early which was before the movie came out which was great.

0450 01:27:38:05 01:27:51:24

And that really helped us because before that we kept trying different things and different amounts of reflection on the helmet which was one solution but wasn't really creating the character the way that we know him.

0451 01:27:52:01 01:28:11:17

[Kitt]: Also the challenge with him was actually that he has these u stripes going around his eyes and his helmet that's made out of like silvery metal and to just create these this gap around a b like between the stripes was hard to get that right on the image.

0452 01:28:11:19 01:28:18:05

And also to get the shape of this mouth piece right. That was also a bit of a hassle.

0453 01:28:19:06 01:28:27:23

So, but I think like the hardest one was actually Darth Vader to make him Like... to get all the shape of his helmet right.

0454 01:28:28:00 01:28:28:10

[Christopher] Yeah.

0455 01:28:28:12 01:28:37:22

[Kitt]: That took some effort and also his eyes to get the shine, the reshine of the light sword in his eyes that was also really hard.

0456 01:28:37:24 01:28:43:05

[Christopher]: Yeah and we also found because I remember when we first started with Darth Vader I think he was the first one we started with.

0457 01:28:43:07 01:28:48:07

Because obviously this was new for us we explored how detailed do these need to be?

0458 01:28:48:09 01:28:53:07

We wanted these to be quite photorealistic. Obviously because it's pixel you need to simplify.

0459 01:28:53:09 01:28:58:04

But we tried simplifying it to begin with and it looked very cartoonish



0460 01:28:59:03 01:29:04:00

And that's why we needed to really figure out the balance of how simple do we make this.

0461 01:29:04:02 01:29:11:14

Because if you make it too simple it looks kind of like a hand drawn like a very down in age version of the character.

0462 01:29:11:16 01:29:13:12

[Kitt]: It's almost like a comic book.

0463 01:29:13:14 01:29:36:16

[Christopher]: Exactly so we could really... We really wanted to capture for example the lines on his chin on in the mask and the lines in the reflections on his cheek that was that took a lot of time. Then that had a domino effect onto the cropping because if we can't get it then we need to we need to scale it up a little bit more to get that um to allow us to have the pixels to capture the highlights and shadows.

0464 01:29:36:18 01:29:48:14

[Andrea]: Yeah, so I guess cropping and how you're going to crop the photo is a huge part of all of this too when you're determining what will be the most manageable to recreate in LEGO® art form.

0465 01:29:49:01 01:29:49:21

[Christopher]: Absolutely.

0466 01:29:49:23 01:29:57:15

[Andrea]: So the lightsaber is in all three pictures was that a given that you wanted to make sure that was an element in in each one?

0467 01:29:57:17 01:30:03:10

[Christopher]: Yeah that was a specific request that I asked the artists to put in.

0468 01:30:04:15 01:30:16:21

When you think of Star Wars, I mean, I'm a fan of stars myself but when you think of Star Wars one of the first things that pops into your head is lightsabers. Laser swords. That's one of the coolest parts of it.

0469 01:30:18:17 01:30:25:19

So there was the need that, okay if you're showing these characters when they at the coolest. They're at the coolest when they're doing lightsaber fights.

0470 01:30:26:10 01:30:38:19

But then from a practicality standpoint, it kind of answered the question of Darth Maul is red and the other characters are black and silvery and dark gray.

0471 01:30:38:21 01:30:44:06

How do we get the red into the other pictures? How do we make these three...?

0472 01:30:44:08 01:30:50:23

If you're a collector and you build all three and you put them all on your wall at the same time, how do you get the three to work together as a one piece?

0473 01:30:51:18 01:31:04:11

So therefore by including that red lightsaber in the three images, that really pulled the images together and it dialled up the use of red that we could have through Darth Vader and Kylo Ren to match Darth Maul.

0474 01:31:04:13 01:31:12:19



[Andrea]: So you chose to do the Sith lords in this, so the bad guys. Why did you choose to portrait the dark side and not the good guys?

0475 01:31:12:21 01:31:19:02

We started with Darth Vader when you think of Star Wars and you think of the three trilogies

0476 01:31:19:19 01:31:24:11

It's... Realistically Darth Vader is the main character.

0477 01:31:24:13 01:31:30:22

He is kind of to some extent the hero of the whole story if you go to the prequel trilogy.

0478 01:31:30:24 01:31:43:07

It's a story of him going from a boy into becoming Darth Vader as a man and then obviously the original trilogy is all about Darth Vader and his connection with Luke.

0479 01:31:44:11 01:31:54:06

And then in the sequel trilogy it's very much about Kylo Ren trying to live up to and trying to match Darth Vader.

0480 01:31:54:08 01:31:59:03

So when you look at this the Skywalker saga, it's very much a story of Darth Vader.

0481 01:31:59:05 01:32:09:19

So we started with that perspective and then from that perspective we went into how do we make this um as a three-piece work?

0482 01:32:09:21 01:32:12:10

What is the cool story we could tell around it?

0483 01:32:12:24 01:32:28:07

And the coolest aspect of Darth Vader or Anakin Skywalker is when he's in the Darth Vader phase of his life. So from that we then quickly leant into the dark side of the force and into the Sith Lords.

0484 01:32:28:09 01:32:40:00

[Andrea]: With Star Wars it's quite unique that the bad guys are just as popular if not more so than the good guys Let's go around the table with this one. Let's start with you lan. Why do you think it's like that?

0485 01:32:40:02 01:32:56:15

[Ian]: I think it's because we like characters that are rich in contrast and paradoxes. Because they feel fully rounded, they feel real and because the good guys have to walk such a fine line in a story

0486 01:32:56:17 01:33:01:24

And people back off from having them do anything that might lose the audience sympathy. The bad guys have the stage and they can do anything they want, right?

0487 01:33:08:01 01:33:20:19

So they could be really nice, they could be great, they can have a favorite pet. They could they can actually be good guys with this one flaw with this fatal flaw that does not let them follow through on the good.

0488 01:33:20:21 01:33:36:19

And so as a result they tend to be much more interesting and very often when I'm writing stories because I do that too. I will take my villains and swap them with the good guys and all the characteristics of the villain now become the good.



0489 01:33:36:21 01:33:48:16

I do that in designs as well. You know it's very easy to put horns and teeth and spikes on something and make it feel evil but then if you swap it for the good guys you've got Batman.

0490 01:33:48:18 01:33:51:07

[Andrea]: Oh, yeah, yeah, yeah.

0491 01:33:51:09 01:34:00:09

[Ian]: And very often you can do the same trick with the evil people too. Evil tends to shout, tends to be nice and loud and dominate the stage.

0492 01:34:00:11 01:34:09:01

But evil that's quiet, evil that you don't know is there, like Keyser Söze from The Usual Suspects are terrifying.

0493 01:34:09:14 01:34:19:05

And so if you really really wanted to do evil, make him the most unremarkable, law-abiding citizen you possibly can who does these terrible things.

0494 01:34:20:01 01:34:20:17

[Andrea]: Christopher?

0495 01:34:20:19 01:34:32:19

[Christopher]: I think the best heroes I feel are defined by their villains. So if you look at Batman and the Joker for example. You can have a good hero but they're only really as good as what the bad guy is.

0496 01:34:33:11 01:34:40:02

And I think when you look at Star Wars Darth Vader is arguably the biggest bad guy in movie history.

0497 01:34:40:20 01:34:46:19

Everybody quotes those movies, everybody knows who Darth Vader is, whether you're a small child or you're an adult.

0498 01:34:47:17 01:34:56:06

And he's kind of timeless so I think that alone is added to how cool he is as a character.

0499 01:34:56:08 01:35:10:05

And then with the introduction of Darth Maul, he could take on two Jedi's at the same time and kind of win he so he's even cooler from that standpoint because you need two good guys to take on this bad guy.

0500 01:35:10:20 01:35:15:11

And then when you're looking at Kylo Ren he's even pushing it a bit further

0501 01:35:15:13 01:35:25:05

Where he's taking on the whole empire to some extent so if the bad guy isn't a challenge for the good guy then they're kind of not as cool.

0502 01:35:25:07 01:35:35:09

But the fact that these are really powerful and it takes everything the hero has to beat them I think that automatically puts them off on a certain a certain level in my opinion.

0503 01:35:35:11 01:35:37:11

[Andrea]: Yeah. Glyn, what's your take?



0504 01:35:38:01 01:35:42:00

[Glyn]: I mean for me I think when I was a kid, I loved the first film.

0505 01:35:42:22 01:35:50:19

And I loved... I think the most intriguing thing and the thing that really hooked me was everything about the force.

0506 01:35:50:21 01:36:01:03

I loved that whole idea and I don't know maybe that's why it's so popular I think when you're a kid you're closer to that kind of idea of things you're closer to that magic in life.

0507 01:36:02:10 01:36:19:04

And I think there's you know there's that Jungian shadow self idea, you know, that there's the part of us that is the you know that is the dark part. So I think it's a safe way somehow of looking at that stuff and accepting it in films like this.

0508 01:36:19:06 01:36:27:11

It's like you know going on a roller coaster it's a safe way of putting your life in danger, you know, knowing you're not you're gonna come out okay.

0509 01:36:27:13 01:36:32:13

It's a safe way of looking at that dark part of yourself without really putting yourself in any danger.

0510 01:36:32:15 01:36:35:12

[Andrea]: What about you, Matthew? Why do you think the Sith are so popular?

0511 01:36:36:21 01:36:43:20

[Matthew]: Because I think that you know they... bad guys are usually misguided, you know?

0512 01:36:43:22 01:36:52:11

They're very close to being good guys but just what they've allied themselves with is just not the right cause usually, you know?

0513 01:36:52:13 01:36:55:23

And you need to have something, I mean, it's always the battle of good versus evil.

0514 01:36:56:00 01:37:05:13

So good's got to have something to battle every once in a while but I, you know, the bad guys are usually tormented by something or obsessed with something.

0515 01:37:05:15 01:37:12:06

And their ego gets involved too, so usually they're quite flashy and self-important.

0516 01:37:12:08 01:37:19:23

And I think that just, you know, makes them larger than life and you got to have these good forces out there to sort of calm that all down.

0517 01:37:20:10 01:37:26:05

But I think, you know, everyone inside of us all we all have things we wrestle with, good and bad

0518 01:37:26:07 01:37:35:15

So I think it's just a moment it's a way to see that bad side personified on screen in a way that you'd never do yourself



0519 01:37:35:17 01:37:44:15

0522 01:37:57:21 01:38:05:10

0523 01:38:05:12 01:38:11:05

But it's interesting to watch to see what that would... how that would transpire and then and it's great to see good come in and vanquish evil always, I find, you know?

0520 01:37:44:17 01:37:54:20

Luke becomes the hero because he throws a lightsaber down and says no I won't kill my father.

that part of yourself go you know let it run free it's interesting

0529 01:38:45:10

0520 01:38:45:10

0520 01:38:45:10

0520 01:38:45:10

0521 01:37:54:22 01:37:57:19

And Darth Vader becomes interesting because he saves his son. https://doesn't take
[Andrea]: is it more fun to design a villain?

And Darth Vader becomes interesting because he saves his son. https://doesn't take
away the fact that he's destroyed people and he's worse than Hitler.

0527 01:38:34:15 01:38:38:23

0530 01:38:56:01 01:39:02:14

0531 01:39:02:16 01:39:06:18

0533 01:39:14:24 01:39:16:20

Yes, yes definitely. I think you know I think all of the empire stuff is really fun to design, you know.

What do you do when someone horrible does a good moment? And that fascinates me too, you know? Is there a way out of hell?

The Stormtroopers I love designing all the Stormtroopers. That's definitely my favorite

Is there a way of redemption for character good or evil?

part of the job, I think.

0532 01:39:10:20 01:39:14:22 0524 01:38:11:07 01:38:17:03

[Andrea]: Thank you for listening to the story behind Star Wars and the Sith. [Ian]: But really it's, there's heaven and there's hell but in reality we embody both.

0525 01:38:17:15 01:38:28:24

How's your piece of art coming along?

dark inside you and not turn it into an external monster.

0534 01:39:16:22 01:39:18:16

0526 01:38:29:13 01:38:34:03

Are you getting ready to hang it on the wall?

Right? Something that's out there that I can just pick up a lightsaber and defeat. 0535 01:39:19:03 01:39:23:22

We have both urges both desires inside of us and it's important to be able to see the



do they listen carefully.

0543 01:40:03:21 01:40:05:13

Maybe you're ready to break it apart and build one of the other versions or create your <Andrea laughs> own. 0544 01:40:05:15 01:40:16:14 0536 01:39:24:11 01:39:28:06 Right? But then you practice your storytelling skills and you'll start to run out because you'll use up every story you've ever read adapted into your own stories and then you In this soundtrack we've been talking so much about creativity. have to start telling stories about you thinly disguised. 0537 01:39:28:18 01:39:34:24 0545 01:40:16:16 01:40:18:16 So we'll end with Iain McCaig talking about how we can all foster creativity in our kids. And those are the ones the kids most want to hear. 0538 01:39:35:01 01:39:38:11 0546 01:40:19:21 01:40:23:01 [lan]: I think by doing it with them, right? [Andrea]: This has been an original soundtrack from LEGO® art. 0539 01:39:38:13 01:39:48:02 0547 01:40:23:14 01:40:24:18 If anybody wants their kids to grow up to be artists pick up a piece of paper, do a goofy drawing pass it over to them and have them add something to it. Thank you for listening. 0540 01:39:48:04 01:39:54:09 0548 01:40:24:20 01:40:26:10 Or you know when they go to bed at night tell them to give you a creature, and a food, [Chewbacca howling] and a place. 0549 01:40:26:12 01:40:29:00 0541 01:39:54:22 01:39:57:11 [Andrea]: Oh, sorry, Chewie. We didn't have time for you. And rather than reading a bedtime story tell them one 0550 01:40:29:02 01:40:30:02 0542 01:39:57:13 01:40:03:19 [Chewbacca howling]

And tell them if you miss any one of those three things they get another story. So, man,

[Andrea]: My name is Andrea Collins. May the force be with you.

0551 01:40:30:04 01:40:34:09