



Grievous Cloak Concept K3, EP3 1/12/04 A. Jaeger ILM



Yoda-Anakin scene. “I’d have to write the dialogue,” Lucas agrees. “I’d have to write it this afternoon, but I can do that . . . I hope.”

UJ: During animation dailies, which always follow C Theatre dailies, Lucas has been directing the movie within the movie—aka the animated parts of *Revenge of the Sith*—since late 2003. These meetings are new to the prequel trilogy process, and are specifically designed to give Lucas more one-on-one

Two CG characters are worked out at ILM. Grievous’s cloak concepts are by Jaeger (top left), his eye-mucus and guts are by McBride (insets), and his hard-surface modeling is supervised by Pam Choy (above). Yoda’s “facial expressions” are crafted by lead animator Jamy Wheless (middle right), while Coleman (top right) and lead animator Tim Harrington (right) create his physical performance—during the Jedi Master’s Senate duel with Sidious—by first recording their own motions and then animating them.

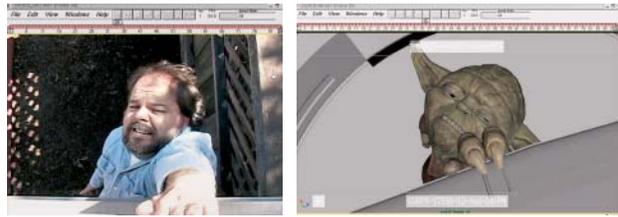
time with the lead animators. Thus, in addition to Coleman, McCallum, and the ILM producers, Jamy Wheless, Scott Benza, Glen McIntosh, and Paul Kavanaugh are present. Tim Harrington (*Eraser*, 1996; *Men in Black*), who supervised the Yoda-Dooku duel in *Attack of the Clones*, is here for the first time, as preliminary animation has begun on the Yoda-Palpatine fight.

After going over animation for that confrontation, Lucas reviews a Yoda shot in his new scene with Anakin. "Yoda doesn't look like he's thinking," he notes.

"I haven't found the emotional tone yet—it's not working," Coleman says, so Lucas explains what's going through Yoda's mind: "*My feelings are correct, Yoda's thinking. The kid's going to be a problem. It's not: listen, think, concern—it's immediate concern.*"

Speaking of Grievous, Lucas says to the group, "We've got a little hissing now . . . We're making him more and more slimy. He's a manipulative coward. He's Dracula Droid." Looking at animation of a Grievous body-guard on Utapau, he remarks, "This part is all different now; we've changed it around in editorial."

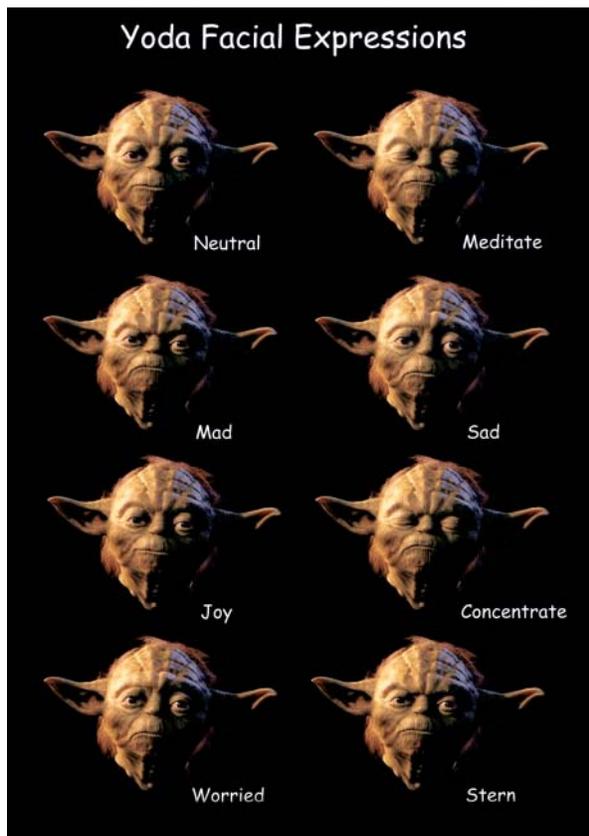
In the back of the room, McCallum leans forward in his seat and takes his head in his hands.



SR: On a wall in the animatics department are the architectural blueprints with the exact Lars homestead set measurements, which were made for Episode II's location shoot in Tunisia. Euisung Lee is using these numbers for animatics of the movie's last shot, which he's preparing as reference for impending pickups. During his short visit, Lucas quickly approves the animatic and leaves.

"So, no new huge changes," Tiemens says, and Lee looks relieved.

TOTAL # OF SHOTS: 2,203 FINALS: 196 FINAL OMITTS: 63
 SHOTS TURNED OVER: 1,430 SHOTS LEFT TO GO: 2,007 WEEKS TO GO: 44



FRIDAY, JUNE 4, 2004

With Coleman directing, Frank Oz is about to record some lines as Yoda for an international publicity program. In a small, cold room, a microphone is set up for the actor-director. After going over his lines, Oz emphasizes how Yoda has to be himself. "He's not a stand-up comic."

A cell phone rings. It's Lucas, who asks Oz whether he'd mind doing guideline voice-overs for Episode III after he's wrapped the marketing material. Oz says it's "not a problem at all." After audio levels are taken, he puts his head down a moment and comes up speaking as Yoda. Take. "Not good," Oz says, "I'm just getting into it, guys . . ." During the next take, it seems like Yoda has entered the room.

The previous afternoon, Lucas completed writing scene 56:

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                                YODA
Premonitions . . . premonitions . . . Hnnnnnn . . .
                                these visions you have . . .

                                ANAKIN
They are of pain, suffering, death . . .

                                YODA
Yourself you speak of, or someone you know?

                                ANAKIN
Someone . . .

                                YODA
. . . close to you?

                                ANAKIN
Yes.

                                YODA
Careful you must be when sensing the future, Anakin. The
                                fear of loss is a path to the dark side.

                                ANAKIN
I won't let my visions come true, Master Yoda.

                                YODA
Rejoice for those around you who transform into the Force.
                                Mourn them, do not. Miss them, do not. Attachment leads to
                                jealousy. The shadow of greed, that is.

                                ANAKIN
What must I do, Master?

                                YODA
Train yourself to let go of everything you
                                fear to lose.
    
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