

REBUILD THE GALAXY: BEHIND THE SCENES

THE OFFICIAL MAGAZINE | ISSUE 236

STAR WARS INSIDER

EXCLUSIVE STAR WARS FICTION!

INTERVIEW:
Alistair Petrie
Rogue One and *Andor*'s General Davits Draven

Into The Nightlands
How the Dark Horse Comics mini-series was created

ROGUE ONE
A STAR WARS STORY

The ongoing legacy of the *Star Wars* prequel



MAUL: SHADOW LORD
SAM WITWER ON THE RETURN OF THE *STAR WARS* VILLAIN!

© & TM 2024 Lucasfilm Ltd. All Rights Reserved. Used under authorization.

MARVEL STUDIOS

THE INFINITY SAGA

The complete collection!



All 22 movie books in the Infinity Saga series, published as a resized matching set!



Scan here for the full publication schedule!

TITANBOOKS.COM

MARVEL

© 2025 MARVEL

A MESSAGE FROM THE EDITOR

"Hello There!"



If you're still reeling from the news that this fantastic magazine is ending with issue #237, fear not: we've got plenty of exclusive features and interviews for you before that sad day dawns. We look back at the making of *Rogue One: A Star Wars Story* with Industrial Light & Magic's executive creative director John Knoll, who dreamt up the story of the rebels who stole the Death Star plans in the first place. He's joined by director Gareth Edwards and writer Gary Whitta in a chat that covers the movie's inception to its legacy. Talking of which, we've also got an interview with *Rogue One* and *Andor*'s Alistair Petrie (rebel general Davits Draven) for you to enjoy.

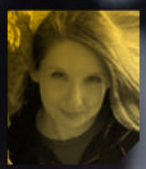
The silhouette of Darth Maul looms on the horizon with the approach of Disney+ animated series *Star Wars: Maul - Shadow Lord*, and actor Sam Witwer tells *Insider* about what fans can expect from the former Sith Lord's new adventures. We also speak with LEGO® *Star Wars: Rebuild the Galaxy* director Chris Buckley about the making of *Pieces of the Past*; and learn about the creative decisions behind Dark Horse Comics' recent *Tales from the Nightlands* mini-series from writer Cavan Scott, prequel concept artist Iain McCaig, and artists Robert Hack, Soo Lee, and Vincenzo Riccardi. Last, but not least, Lucasfilm's Phil Szostak writes our penultimate slice of *Star Wars* short fiction. That should be enough to impress even the darkest of dark lords until we meet our destiny.

May the Force be with you.



Christopher Cooper
Editor

MEET THE CONTRIBUTORS...



Amy Ratcliffe
@amy_geek

Author of *Star Wars: Women of the Galaxy*, Amy is obsessed with the saga and loves to visit Disney theme parks as often as she can.



Mark Newbold
@Prefect_timing

A writer for U.K. sci-fi magazine *Starburst* and a *Star Wars Insider* contributor since 2006, Mark is an Honorary Friend of the 501st Legion.



Amy Richau
@amyrichau

Amy is a regular contributor to StarWars.com, and is the author of *Star Wars: I Love You, I know: Lessons in Love and Friendship.*



Brandon Wainerdi
@ActuallyBrandon

Brandon is a writer, digital strategist, and podcaster, with a prodigious talent for crossword puzzles and a love for the *Star Wars* galaxy.



Chelsea Zukowski
@ChelsZukowski

A journalist, educator, and historian, Chelsea writes about popular culture from books and movies to theme parks and TV.



Phil Szostak
@PhilSzostak

Lucasfilm creative art manager Phil is the author of *The Art of Star Wars* books covering the prequel trilogy, *The Mandalorian*, and *Andor*.

CONTACT US

Write to us

UNITED STATES
Star Wars Insider, Titan Magazines, 2819 Rosehall Lane, Aurora, IL, 60503, U.S.A.

UNITED KINGDOM
Star Wars Insider, 144 Southwark Street, London SE1 0UP, U.K.

Email us:
starwarsinsider@titanemail.com

Call us
To subscribe in the U.S. please call toll free on 800-261-6502. For U.K. and all other destinations please call 01778 392085 or +44 (0) 1778 392085

Find us
WWW.TITANMAGAZINES.COM
FACEBOOK.COM/STARWARSINSIDER
@SW_INSIDER

Star Wars Insider is also available online. To download, visit: **www.titanmagazines.com/digitial**

Visit www.starwars.com

THE OFFICIAL MAGAZINE
STAR WARS INSIDER
ISSUE 236

TITAN EDITORIAL
Editor / Christopher Cooper
Designer / David Colderley
Group Editor / Jake Devine
Editorial Assistant / Holly Smith
Art Director / Oz Browne

LUCASFILM
Senior Editor / Brett Rector
Editor / Jennifer Pooley
Art Director / Troy Alders
Creative Director / Michael Siglain
Asset Management / Chris Argyropoulos, Gabrielle Levenson, Bryce Pinkos, Sarah Williams, Jackey Cabrera, Shahana Alam, and Elinor De La Torre
Story Group / Leland Chee, Pablo Hidalgo, Kate Izquierdo, Matt Martin, and Emily Shkoukani
Creative Art Manager / Phil Szostak

CONTRIBUTORS
Kristin Baver, Mary Fan, Mark Newbold, Amy Ratcliffe, Amy Richau, Jay Stobie, Phil Szostak, Brandon Wainerdi, and Chelsea Zukowski.

SPECIAL THANKS TO
Lucy Goldsmith, Erich Schoeneweiss at Random House, Holly McIntosh, Joseph Taraborrelli, Andrea Towers and Jim Nausedas at Marvel Comics, Spencer Cushing and Joe Cavanaghat Dark Horse Comics, Tracy Cannobbio, Lyn Cowan Chris Coxall, Amanda Gonzalez, Greg Grugsby, Ian Kintzle, Lillian Noble, and Kylie Clark at Lucasfilm. Kevin P. Pearl, Ryan Jalernpan, Eugene Paraszczuk Lyssa Hurvitz, Jenna Depellegrini, and Shana Highfield at Disney.

TITAN MAGAZINES
Senior Creative Editor / David Manley-Leach
Lead Creative Editor / Phoebe Hedges
Editors / Louis Yamani & Jonathan Wilkins
Assistant Editor / Ibraheem Kazi
Designers / Dan Bura & Matt Bookman
Head of Production / Kevin Wooff
Production Manager / Jackie Flook
Production Controllers / Caterina Falqui & Kelly Fenlon
Publicity Manager / Will O'Mullane
Publicist / Julia Oprzondek
Direct Market Sales Coordinator / Bryce Walker
Digital & Marketing Manager / Jo Teather
Marketing Coordinator / Lauren Noding
Sales & Circulation Manager / Steve Tothill
Head of Rights / Iga Kaminska
Rights Executive / Mary-Beth Prindezi
Head of Creative & Business Development / Duncan Baizley
Publishing Directors / Ricky Claydon & John Dziewiatkowski
Chief Operating Officer / Andrew Sumner
Publishers / Vivian Cheung & Nick Landau

DISTRIBUTION
U.S. Newsstand / Total Publisher Services, Inc. John Dziewiatkowski 630-851-7683
U.S. Newsstand Distribution / Curtis Circulation Company
U.S. Bookstore Distribution / The News Group
U.S. Direct Sales / Lunar Distribution
U.K. Distribution / Marketforce

SUBSCRIPTIONS
U.S. subscriptions / 1-800-261-6502, email: customerservice@titanpublishingusa.com
Canada subscriptions / 818-487-4575
U.K. subscriptions / 01778 392085 email: swmag@servicehelpline.co.uk

For more info on advertising contact
adinfo@titanemail.com
(USPS 003-027) (ISSN 1041-5122)

EU RP
eucomply OÜ Pärnu mnt 139b-14 11317 Tallinn, Estonia
hello@eucompliancepartner.com
+3375690241

Star Wars Insider is published six times per year (January/Feb, Mar/April, May/Jun, July/August, September/October, November/December) by Titan Magazines, a division of Titan Publishing Group Limited, 144 Southwark Street, London SE1 0UP.

Contents © 2026 Lucasfilm Ltd. & TM. All Rights Reserved, Titan Authorized User. TMN14410

PUBLISHER'S U.S. AGENT
2819 Rosehall Lane, Aurora, IL 60503. Periodicals Postage Paid at Aurora IL and at additional mailing offices.

POSTMASTER
Send address changes to Titan Publishing, *Star Wars Insider*, PO Box 147, Lincolnshire, IL 60069
U.S. edition printed by Quad.

© 2026 Lucasfilm Ltd. and ™
All Rights Reserved. Used Under Authorization.

STAR WARS INSIDER

CONTENTS

ISSUE 236



26

Rogue One: A Star Wars Story

Almost 10 years after the movie debuted, *Insider* talks to John Knoll, Gary Whitta, and Gareth Edwards about the cinematic project that led to *Andor*.



◆ NEWSSTAND EDITION



◆ COMIC STORE EXCLUSIVE



◆ SUBSCRIBER EXCLUSIVE



◆ FOIL EXCLUSIVE









06
Launchpad
The latest TV, movie, publishing, and collectibles news from across the *Star Wars* galaxy.

18
Interview: Sam Witwer
The voice of Darth Maul reveals how the former Sith Lord seeks a new destiny in *Star Wars: Maul - Shadow Lord*.

26
Going Rogue
Insider looks back at how *Rogue One: A Star Wars Story* went from idea to script to hit movie.

36
Tales of Destiny
Relive *Tales of the Empire* and *Tales of the Underworld* with our episode-by-episode companion.

42
Darker Than Night
The writer and artists behind Dark Horse Comics' *Tales of the Nightlands* discuss the creation of its supernatural villain.

50
Interview: Alistair Petrie
The actor who played General Davits Draven in *Rogue One* and *Andor* on the thrill of his expanded *Star Wars* role.

56
When Bricks Collide
LEGO® *Star Wars: Rebuild the Galaxy* director Chris Buckley tells *Insider* how *Pieces of the Past* was put together.

62
A Certain Point of View
Our resident holocron keeper examines how the Empire's Most Wanted, Cassian Andor, evaded capture.

72
Exclusive Fiction
Retiree Urbra Procura turns detective in "A Death in Elderblock 26-0640" by Lucasfilm's Phil Szostak.

INCOMING TRANSMISSIONS

49
Prize Giveaway
Win a copy of *Star Wars: The High Republic: Survivors of the Stormwall* from Titan.

66
Worldwide
Rebel cosplay, a trooper on patrol, and sketching at the edge of the galaxy.

80
Jedi Master's Quiz
Test your knowledge of *Rogue One: A Star Wars Story*.

Star Wars: Fate of the Old Republic Revealed

Epic new role-playing videogame in the works





Lucasfilm Games and collaborators Arcanaut Studios, have announced *Star Wars:* Fate of the Old Republic, an epic new narrative, single-player, action role-playing game that will take gamers into an ancient period of galactic history.

The game takes inspiration from the immensely popular *Star Wars:* Knights of the Old Republic, released in 2003, although it is neither a sequel nor a continuation of the much-loved original.

"When we developed the original KOTOR, we wanted to create a definitive *Star Wars* experience," Casey Hudson, head of Arcanaut Studios and the director of the game, told StarWars.com. "Now, 25 years after we started work on that game, our aspirations are equally ambitious. Fate of the Old Republic represents an opportunity to explore a contemporary vision of a definitive *Star Wars* experience, using state-of-the-art technology and game design, and an all-new story crafted specifically to deliver on the combination of player agency and immersion that was at the heart of KOTOR."

"It is being built by people who helped shape that legacy," said Douglas Reilly, Vice President and General Manager of Lucasfilm Games. "This new project is about honoring that legacy by creating something in the same tradition of a deep, cinematic, choice-driven role-playing game. Casey's expertise in crafting deep, long-term storytelling and building immersive, choice-driven worlds is second to none, and we are fortunate to have the game director of one of the most beloved *Star Wars* games of all time return to the galaxy far, far away."

"We're still early in development, with many challenges ahead," Hudson







revealed. "I'm grateful to have enjoyed the support of KOTOR fans for many years, and I look forward to embarking upon this journey together, sharing more of what we're doing as soon as we can!"



A True Original

Star Wars re-release rollback

The first *Star Wars* movie will return to the big screen on February 19, 2027 for a limited run, but it transpires that many fans will effectively be seeing it for the first time.

Further to the previously reported news that *Star Wars: A New Hope* would be getting a theatrical release to commemorate the movie's 50th anniversary, it has been confirmed that it will be shown in its original 1977 form, rather than the 1996 Special Edition.

George Lucas famously added numerous updated effects and entire new scenes to *A New Hope,* which, along with the Special Editions of *The Empire Strikes Back,* and *Return of the Jedi,* have stood as the definitive versions of the original trilogy for almost 30 years. However, now a full restoration is underway of "*Star Wars,*" enabling audiences who have previously never had the opportunity to enjoy the film that started it all in the comfort of a modern theater.

The re-release heralds a year of celebrations that will include *Star Wars* Celebration 2027 in Los Angeles and the debut of a new movie, *Star Wars: Starfighter.*

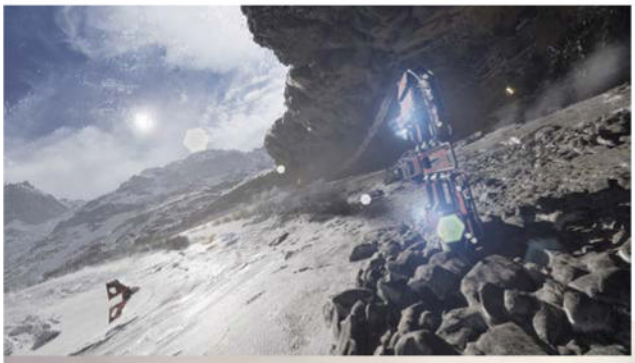


The Race Is On

Take the hotseat in an all-new *Star Wars* racing game

Prepare to have your breath taken away by *Star Wars:* Galactic Racer, a high-octane new videogame on the way from developer Fuse Games, in collaboration with Lucasfilm Games.







Revealed with a stunning trailer at The Game Awards 2025 last December, the new racing game accelerates *Star Wars* racing to another level, while retaining the grand tradition of planet-hopping excitement that graced *Star Wars: Episode I:* Racer. In fact, one major location in Galactic Racer is Ando Prime, first introduced in the 1999 game. Players will also race across the wreckage-strewn landscape of Jakku, as they take the role of Shade—described as a "lone racer with a dream of glory and revenge," by Fuse Games' Matt Webster.

"Players will learn more about Shade as they progress through the game's campaign. Your aim is to survive long enough to earn your shot at becoming an elite racing pilot," Webster told StarWars.com. "Our races are high-stakes competitions, where racers do everything they can to get to the front in the solo campaign and in our awesome multiplayer gameplay. Players will have meaningful, consequential decisions to make on how they choose their path to become an elite racing pilot. Along the way you'll compete with rivals, journey to new planets, and master different classes of repulsor craft or speeders, each with their own distinct capabilities." Stay tuned to **StarWars.com** for updates.





Play Your Cards Right

Collectible gaming goes digital

Lucasfilm Games are collaborating with Zero36 Studio and CCG Lab to create a digital collectible *Star Wars* card game that will enable players from around the world to engage with each other across Android, iOS, and PC.

"Our mission is to craft an experience that captures the thrill, adventure, and heart of *Star Wars* — a game that feels instantly familiar yet constantly surprising." Cory Jones, CEO of CCG Lab, revealed when the game was announced. "Together with Zero36 Studio and Lucasfilm Games, we're creating something truly exciting for players and fans alike—an experience that celebrates the joy of play in the galaxy far, far away."

"The *Star Wars* galaxy, with its wide roster of iconic characters, is a perfect fit for a collectible card game," added Lucasfilm Games' Douglas Reilly. "We're confident that the unique expertise of ZERO36 Studio and CCG Lab makes them the right teams to deliver a *Star Wars* card game that brings the saga to life in a new way for the genre."



Image not from game

PRODUCTION DIARY

Star Wars movies and streaming series from a galaxy far, far away....

NOW STREAMING

STAR WARS VISIONS ビジョンズ

Volume Three
Disney+

STAR WARS YOUNG JEDI ADVENTURES

Season Three
Disney+

POST PRODUCTION

STAR WARS MAUL SHADOW LORD

Season One
Starring Sam Witwer
Disney+

STAR WARS THE MANDALORIAN AND GROGU

Starring Pedro Pascal and Sigourney Weaver
Directed by Jon Favreau

STAR WARS AHSOKA

Season Two
Starring Rosario Dawson
Disney+

STAR WARS STARFIGHTER

Starring Ryan Gosling, Flynn Gray, and Amy Adams
Directed by Shawn Levy

Never Tell Him the Odds

Honor Han Solo's rebellious exploits with this phenomenal figure

From taking a tauntaun out in a search for Luke Skywalker to fleeing the Imperial fleet in the *Millennium Falcon,* Han Solo demonstrated incredible bravery both before and after the fateful Battle of Hoth. The Han Solo Sixth Scale Figure by Hot Toys captures the infamous scoundrel in all of his *The Empire Strikes Back* glory, with a stunningly-detailed head sculpt that perfectly reflects Solo's charming features. Accessories include a Hoth parka, blaster pistol, welder, protective goggles, breath mask, and thirteen interchangeable hands. Standing 12.2 inches tall, the Han Solo Sixth Scale Figure retails for $285 on **Sideshow.com**.



THE LIGHT SIDE

By Jamie Cosley



Death Star Duo

Don't let these *Star Wars* sculptures slip through your fingers



Fearless and direct, Princess Leia Organa stood face-to-face with Grand Moff Tarkin and let him know precisely what she thought of him and his "foul stench." Commemorate these epic characters with Regal Robot's Princess Leia Bronze-Style Bust and Grand Moff Tarkin Bronze-Style Bust. These hand-painted resin portraits are emboldened by a realistic bronze look with layers of metallics and patina that add a dignified disposition to each sculpt. Add the 6-inch tall Princess Leia ($49) and 7-inch tall Grand Moff Tarkin ($49) Bronze-Style Busts to your collection on **RegalRobot.com**.



The Fate of the Krayt

Give your office space a taste of Tatooine with this desert-dwelling desk organizer

The ominous sight of a krayt dragon skeleton buried in the dunes of Tatooine highlighted the desert's deadly reputation in the wake of C-3PO and R2-D2's escape from the *Tantive IV*. Regal Robot's Krayt Dragon Desk Organizer is a far more welcome sight, placing the droids' escape pod into a base shaped after the krayt dragon's remains to create a handy place to store your pens, pencils, paperclips, and other desk accessories. Measuring about 4 1/2 inches tall and over 7 inches long, the hand-painted set is made from solid resin and packed with detail. Priced at $69, the Krayt Dragon Desk Organizer can be purchased on **RegalRobot.com**.



THE STAR WARS DOT COLUMN

From the desk of StarWars.com Editor-in-Chief Kristin Baver

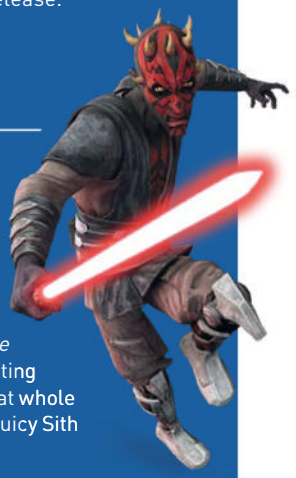


There is truly nothing like the feeling of settling into a movie theater seat among friends, popcorn in hand, ready to experience a new *Star Wars* movie for the first time. It's like being a kid again, with all the anticipation and wonder. Instead of mouthing every favorite line, you're on the edge of your seat waiting to see where the story will take you next. *The Mandalorian and Grogu* is just a few short months away, and I couldn't be more excited to recapture that feeling and be reunited with the Clan of Two, Din Djarin and Grogu. But you know I also love a classic rewatch...

The Start of Star Wars Production

Nearly 50 years ago, on March 22, 1976, filming officially began on the original *Star Wars* movie. Not yet named *A New Hope*, principal photography kicked off in Tunisia but was almost immediately interrupted by the first winter rainstorm the region had seen in five decades. On StarWars.com, we'll be paying homage to this milestone anniversary as we get ready to celebrate the 50th anniversary of the film's release in 2027, complete with a theatrical re-release.

Formerly Darth, Now Just Maul



As we await *Star Wars: Maul – Shadow Lord*, you may be asking yourself: Who is Maul? Or: Wait, didn't that guy die in *Episode I*? If the series is your first foray into *Star Wars* animation, much to learn you still have. The Sith Lord was cut in two in *Star Wars: The Phantom Menace* and left for dead, but *Star Wars: The Clone Wars* gifted us spider legs Maul, resurrecting a Zabrak who is really quite mad about that whole thing back on Naboo. Brush up on all the juicy Sith lore on StarWars.com now.

These Cookies will Freeze Before You Reach the First Marker

The colder months are the perfect time to try your hand at a recipe from StarWars.com's favorite cookbook author Jenn Fujikawa. Fight off the frosty chill that makes it feel like Hoth outside by warming your house with a batch of tauntaun cookies. This herd of sugar cookie snow lizards smell good on the outside, and inside they're stuffed with candy entrails. Yum!



Twin Ion Carry-On

The ultimate TIE pilot travel companion



Your average short-range TIE fighter might only have room for a single pilot, but at a handy 14 by 22 inches, the TIE Fighter Departer Carry-On case from Heroes & Villains should fit snugly behind the pilot's seat.

Designed with seamless mobility, security, and organization in mind, the rugged, hard-shell, zipperless suitcase comes decorated with emblems and iconography straight out of the Imperial fleet. Featuring a telescopic handle, 360-degree spinner wheels, and two TSA-approved combination locks, this versatile carry-on is available now on **heroesvillains.com**, priced at $250.

Amidala Attire

Channel Padmé's fanciful style to inspire your everyday outfits



From her time as the Queen of Naboo to her tenure as a Senator, Padmé Amidala's fashion choices never failed to leave a bold and lasting impression on everyone she encountered. Her Universe channels Amidala's wardrobe into its latest designs, including the Padmé Velvet Bishop Sleeve Dress and the Padmé Purple Bell Sleeve Coat. With an embroidered belt design and side-seam pockets, the 95% polyester Velvet Bishop Sleeve Dress drew inspiration from Padmé's battle attire in *The Phantom Menace.* The two-toned Purple Bell Sleeve Coat is highlighted by a flocked Naboo sigil at the chest and filigree embroideries around the waist and sleeves. The Velvet Bishop Sleeve Dress ($74.90) and Purple Bell Sleeve Coat ($89.90) are available exclusively on **HerUniverse.com**.





Complete Your Train-ing

Get the Rebellion on track with this Lionel Trains locomotive



Star Wars has delivered unforgettable moments ever since *A New Hope*'s opening crawl, and now a host of these pivotal scenes are being commemorated in Lionel Trains' beautiful Rebel RS3 LionChief Freight Set with Bluetooth 5.0. The set comes with an RS3 locomotive outfitted in Rebel Alliance iconography, two box cars with original trilogy images, a blue milk-filled tank car, LionChief remote, and a dozen assorted FasTrack sections. The electric locomotive can be controlled with the remote or by voice via the LionChief App, and it also comes with a RailSounds RC sound system. The Rebel RS3 LionChief Freight Set is priced at $574.99 on **LionelStore.com**.







Escape from the Exogorth

Evade the Empire with this Space Slug scaled replica

The Empire's pursuit of the *Millennium Falcon* took an unexpected turn when the freighter sought refuge within a cavern that turned out to be the gullet of a gigantic Space Slug! Regal Robot's Space Slug Scaled Replica allows you to relive this memorable scene, as the collectible was developed with a high-resolution 3D laser scan of the original prop and reproduced at a 60% scale. Measuring 15 1/2 inches in height, the fiberglass Exogorth is hand-painted and comes with an asteroid-themed base and a removable miniature *Millennium Falcon*. The Space Slug Scale Replica is priced at $750 on **Sideshow.com** and is expected to ship in the third quarter of 2026.

The Porkins Patrol

Represent Red Squadron with this classic crewneck tee

Jek Porkins' participation in the Rebel Alliance's attack on the Death Star cost him his life, but it also endeared him to the *Star Wars* fans who consider him to be one of Red Squadron's most saluted pilots. RSVLTS memorializes Porkins with its Rebel Scum (Porkins Squad) Long Sleeve Tee, which acts as a tribute to Porkins and the other pilots who made the ultimate sacrifice for the Rebellion. The 50/25/25 polyester-cotton-rayon blend tee is emblazoned with a skull wearing a Rebel Alliance helmet and the words "Rebel Scum" in bold retro lettering. Add the Rebel Scum (Porkins Squad) Long Sleeve Tee, priced at $39, to your wardrobe on **RSVLTS.com**.



An Echo Base Ensemble

Bundle up for those frigid and frightful Hoth nights

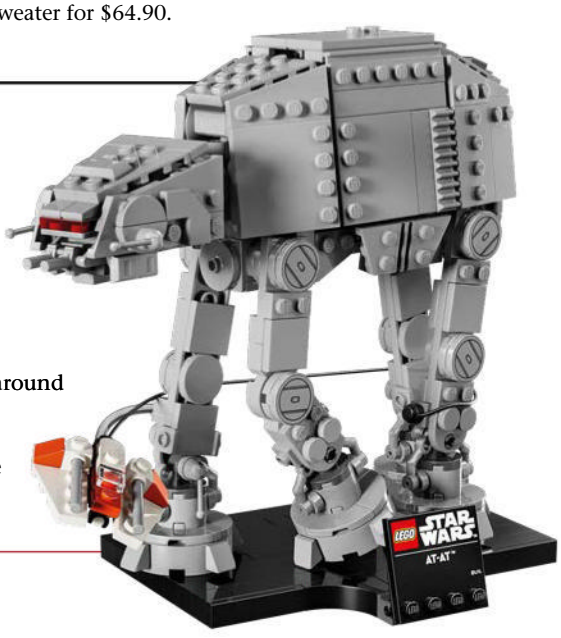
Luke Skywalker nearly succumbed to Hoth's frozen conditions, but Han Solo's clever decision to place the Jedi in a tauntaun carcass supplied him with enough warmth to survive as Solo constructed a shelter. Fortunately, Her Universe's Our Universe Hoth Quarter Zip Sweater allows you to get warm in a far more comfortable manner, as the cotton-polyester blend provides a cozy reprieve from cold winter days. The sweater boasts a scenic print of Hoth, complete with a Rebel Alliance ion cannon, embroidered AT-ATs, and a Hoth badge. Head over to **HerUniverse.com**, where you can pick up your own Hoth Quarter Zip Sweater for $64.90.



AT-AT Attack!

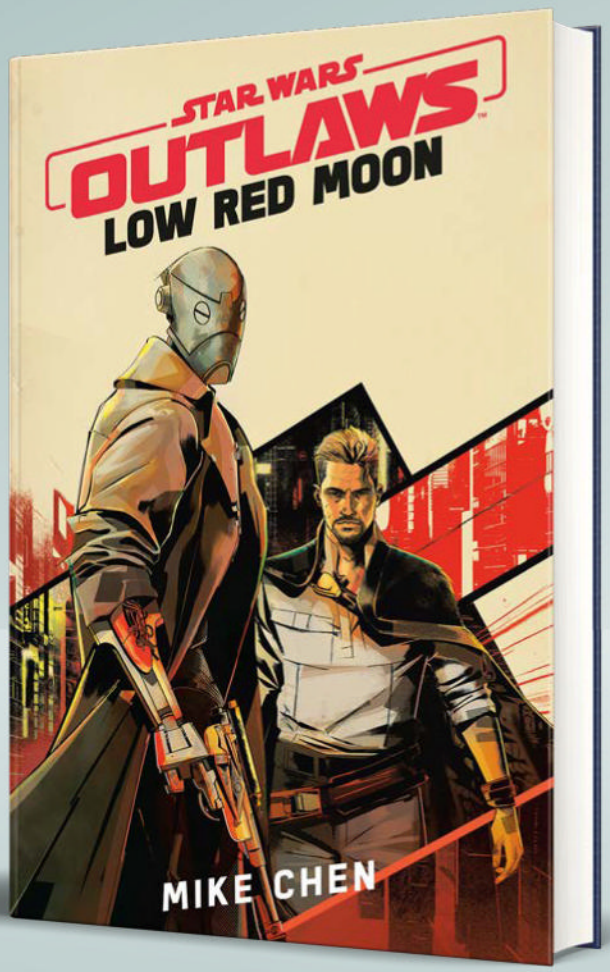
Assemble your squad to assault the hidden Rebel base

Imperial walkers projected a menacing presence as they approached the Rebel Alliance forces defending Echo Base, with the massive AT-ATs looming over the battlefield like mechanical monstrosities. LEGO's AT-AT building set immerses you in those astounding scenes, allowing you to construct the Imperial walker as a Rebel snowspeeder circles around to deploy its tow cable. When fully built, the 525-piece AT-AT set stands over 6 1/2 inches tall and 7 1/2 inches long, coming equipped with a buildable stand and nameplate that makes it perfect for display or play. To purchase the AT-AT ($64.99), take aim on **LEGO.com**.



Book Club

Scum, villainy, and unexpected heroes dominate the latest *Star Wars* releases



Red Moon Descending

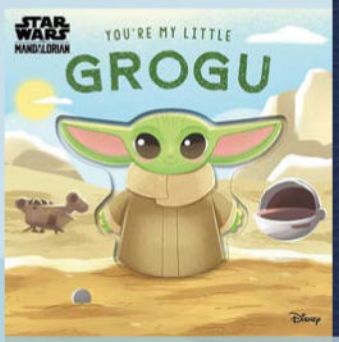
Explore the underworld in *Star Wars Outlaws: Low Red Moon*

The hit videogame *Star Wars*: Outlaws introduced open-world interactive gaming to the galaxy far, far, away with a compelling story at its heart. Now, *New York Times* bestselling author Mike Chen (*Star Wars: Brotherhood*), is the scribe behind its stunning prequel novel, *Star Wars Outlaws: Low Red Moon.*

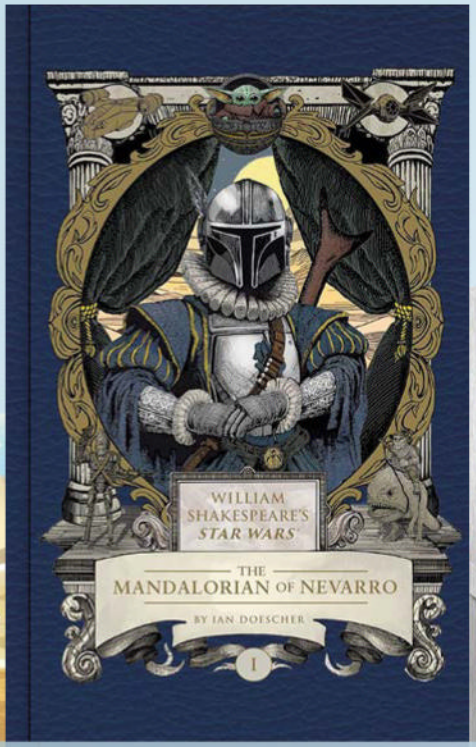
The novel delves into Separatist battle droid ND-5's history, beginning with a fateful mission which sees him programmed to assassinate the wealthy and powerful Barsha clan, a family embroiled in the turmoil of trumped-up conspiracy charges that has caused the Empire to strip them of their corporate fortunes. ND-5's assignment results in the deaths of all but one of their number, Jaylen Barsha, who successfully reprograms ND-5 to be his ally. Now going by the name Jaylen Vrax, the heir to the Barsha family's riches disappears into the underworld alongside ND-5, seemingly content to pursue their lives of anonymity. The criminal duo are surprised when their latest score gives them an unexpected clue which could help solve the mystery of who sent ND-5 after Jaylen's family in the first place. But should they forfeit their one shot at wealth and power at the cost of their uniquely fortuitous partnership?

This essential prequel sets the stage for *Star Wars*: Outlaws, opening the door to additional insight and further opportunities for fans to explore the game. *Star Wars Outlaws: Low Red Moon*, from publisher Random House Worlds, is on sale now.

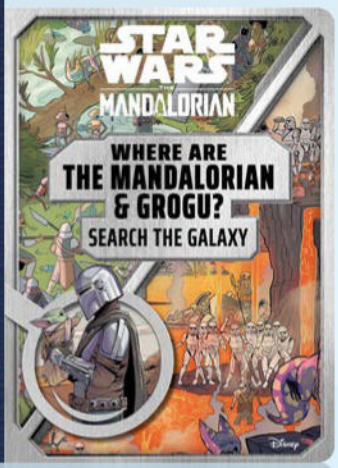
01



02



03



01

Star Wars: You're My Little Grogu

Reunite with Grogu and his friends from the hit Disney+ series *The Mandalorian* in the *Star Wars: You're My Little Grogu* rhyming board book from publisher Studio Fun International. Written by Grace Baranowski and illustrated by Kaley McCabe, the latest entry in the bestselling *You're My Little* series boasts rhyming text and die-cut shapes of your favorite characters from *The Mandalorian,* with illustrations of Grogu, Ahsoka Tano, Luke Skywalker, Bo-Katan Kryze, and the Mandalorian himself, Din Djarin. On sale April 7, this installment is the perfect read for parents to share the love for the little green guy with their own younglings.

02

William Shakespeare's Star Wars: The Mandalorian of Nevarro

Building on the success of author Ian Doescher's *New York Times* bestselling series of *Star Wars* stories written in the style of *William Shakespeare,* the Bard strikes back with a new tome based on the first season of *The Mandalorian.*

William Shakespeare's Star Wars: The Mandalorian of Nevarro: Part the First is a glorious reimagining of Din Djarin and Grogu's early travels, translated into Shakespearean verse with the same wit and period accuracy as Doescher's previous works. This unique and enchanting volume from Insight Editions is richly illustrated with twenty woodcut artworks, and will be on sale on April 7.

03

Star Wars: Where Are the Mandalorian and Grogu? Search the Galaxy

Follow in the Mandalorian and Grogu's footsteps by becoming a bounty hunter and embarking on a journey to search the galaxy for them as they attempt to evade Moff Gideon's forces. Your quest will lead you to classic locations from *The Mandalorian*'s first season, from the lava flats of Nevarro to the desolate horizons of Tatooine and Arvala-7, creating a compelling and enjoyable interactive experience for fans of all ages. *Star Wars: Where Are the Mandalorian and Grogu? Search the Galaxy* goes on sale April 14 from publisher Studio Fun International.

Comics Roundup

Action across galactic eras in the latest *Star Wars* comics

Chronicles of Crime

Marvel miniseries sets the stage for upcoming Disney+ series *Maul - Shadow Lord*

The first issue of Marvel's *Shadow of Maul* introduces the world of the highly anticipated upcoming animated series, *Star Wars: Maul - Shadow Lord,* in a five-issue miniseries that serves as a prequel to the new Disney+ series. Written by Benjamin Percy with art by Madibek Musabekov, *Shadow of Maul* #1 is furnished with a cover by Derrick Chew, and is also available with variant covers by AKA and Björn Barends. The story introduces a cast of characters new to the saga, along with establishing the setting for the series.

The first issue will give readers a glimpse of Janix, a world that has avoided falling into the Galactic Empire's clutches but has become a neon-lit haven for scheming crime bosses and underworld thugs. In the face of overwhelming odds, Captain Brander Lawson attempts to preserve law and order on the beleaguered planet with his partner, a droid nicknamed Two Boots. But are they prepared for the arrival of Maul—one of the galaxy's most feared villains?

Whether you're a fan of *Star Wars: The Phantom Menace,* a devotee of *The Clone Wars*, have reveled in *Rebels*, or any of the books and comics that have cataloged Maul's exploits, this exciting miniseries is the perfect primer for the next chapter in Maul's impressive legacy. *Shadow of Maul* #1, published by Marvel Comics, is in stores March 6.







Star Wars #10

Issue #10 of Marvel's ongoing *Star Wars* series will determine the fate of the Fenril Sector, and quite possibly the galaxy itself!

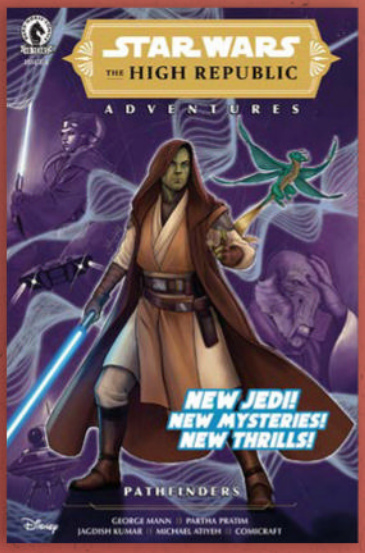
With the New Republic on the brink of war, the legendary Luke Skywalker joins Han Solo, Rynn Zenat, and the Nagai as they face off against Reyna Oskure and her followers. Written by Alex Segura with art by Luke Ross and a cover by Phil Noto, the final confrontation comes to fruition in this thrilling issue. Featuring multiple variant covers, including a Black History Month-connecting cover by Taurin Clarke, *Star Wars* #10 is available from Marvel Comics on February 18.



Star Wars: The High Republic Adventures – Pathfinders #1 (of 6)

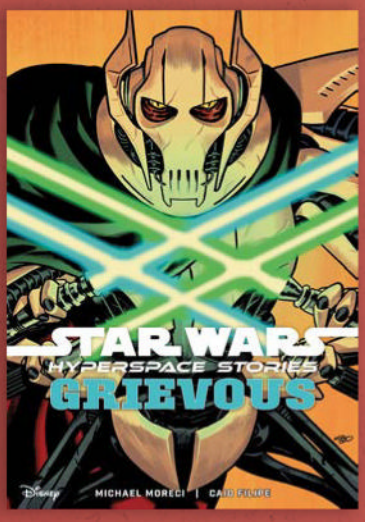
Star Wars: The High Republic Adventures – Pathfinders #1 takes place twenty years after Phase II of the High Republic, as a brand-new team of Pathfinders sets course to a remote region on a mission to investigate the strange demise of a Jedi Master.

Written by George Mann with art by Partha Pratim and Michael Atiyeh, this breathtaking issue kicks off a six-issue series that is sure to become yet another iconic chapter in *The High Republic* saga. *Star Wars: The High Republic Adventures – Pathfinders* #1 is on sale March 11.



Star Wars: Hyperspace Stories: Grievous #1

General Grievous returns! In this original graphic novel, Count Dooku sets his sights on the jungle planet Katou, dispatching Grievous to secure it on his behalf. The Republic sends Jedi Knight Cardiff Baye and his clone troopers to defend the world and its local herders, staging an epic showdown with their mechanized foe. Written by Michael Moreci with illustrations by Caio Filipe and Dan Jackson, *Hyperspace Stories: Grievous*, published by Dark Horse Comics, is on sale March 17.



Incoming

Don't Miss These Upcoming Releases

MARCH

***Hyperspace Stories: The Bad Batch: Rogue Agents* #4**
Dark Horse Comics
Writer: Michael Moreci
Artists: Reese Hannigan & Elisabetta D'Amico
Cover Artist: Valeria Favoccia

Tales from the Nightlands
Dark Horse Comics
Hardcover collection
Writer: Cavan Scott
Artists: Soo Lee, Vincenzo Riccardi & Robert Hack
Cover Artist: Francesco Francavilla

APRIL

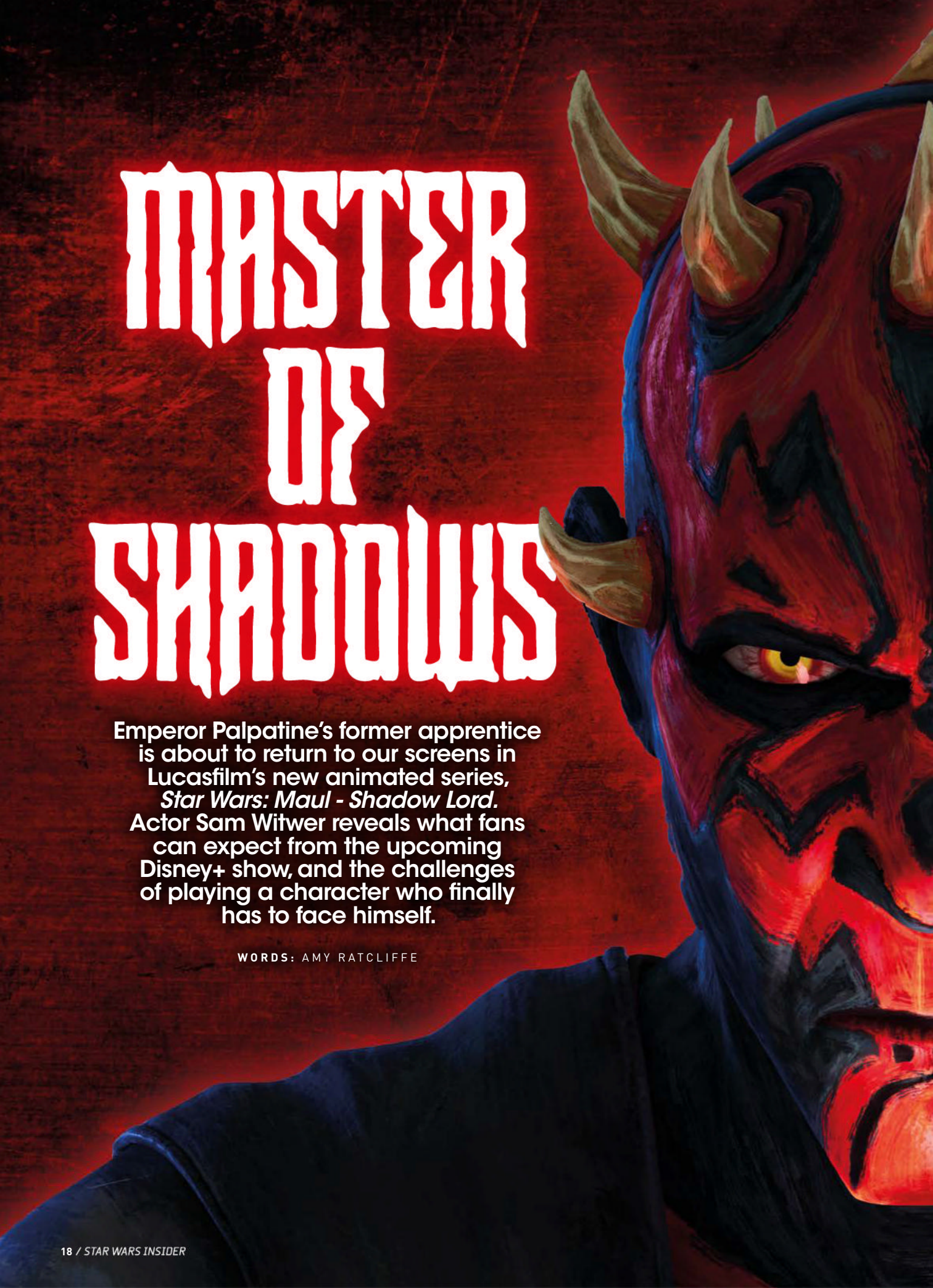
Star Wars: Jedi Knights Vol.2 - A Higher Path
Marvel Comics
Trade paperback
Writer: Marc Guggenheim
Artist & Cover Artist: Madibek Musabekov

Star Wars: Visions
Marvel Comics
Trade paperback
Writers & Artists: Takashi Okazaki & Peach Momoko
Cover Artist: Takashi Okazaki Francesco Francavilla

***The High Republic Adventures: Pathfinders* #2**
Dark Horse Comics
Writer: George Mann
Artists: Parhta Pratim & Jagdish Kumar
Cover Artist: Jake Bartok



MASTER OF SHADOWS



Emperor Palpatine's former apprentice is about to return to our screens in Lucasfilm's new animated series, *Star Wars: Maul - Shadow Lord.* Actor Sam Witwer reveals what fans can expect from the upcoming Disney+ show, and the challenges of playing a character who finally has to face himself.

WORDS: AMY RATCLIFFE



Following on from Ray Park's iconic performance as Darth Maul in *Star Wars: The Phantom Menace,* Sam Witwer has worked hard to make the character his own. From *Star Wars: The Clone Wars* to *Star Wars Rebels,* Witwer has traced the fractures in the former Sith Lord's rage and tragedy. Now, in the upcoming animated series *Star Wars: Maul - Shadow Lord,* he returns once again to the character he's helped define—this time exploring what happens when revenge runs its course. Set in the aftermath of *The Clone Wars,* the series finds Maul rebuilding his power as the Empire rises.

> "We pick up right after *The Clone Wars.* The Empire has just taken over, and Maul's reassessing everything."

***Star Wars Insider:* You've played Maul through so many stages of his life—rage, loss, obsession. Where does *Shadow Lord* find him emotionally?**

Sam Witwer: He's confused, and a little apprehensive. We pick up after *The Clone Wars.* The Empire has taken over, and Maul's reassessing everything. There were plans in place that were supposed to insulate him from the changes when the Empire came to power, and a lot of the people that were supposed to be there for him were not. He's getting back on his feet, the dust is clearing, and he's looking around at the Empire—the thing he and his master had been working toward since he was an apprentice—and thinking, "Is this what Palpatine had in mind? How do I feel about this?

He was once the puppet, but in *The Clone Wars,* Maul started seizing control for himself and becoming the puppeteer. Does that energy carry into this series?

Definitely. In the opening episodes, you see him pulling strings, trying to build a new power base. His plan is ambitious, but he struggles with whether he's the puppet master or the guy who goes and takes

01 Maul (voiced by Sam Witwer) as he appears in *Star Wars: Maul - Shadow Lord.*



"He's still the same ruthless, dangerous figure in the new show—if you cross him, you're done."

care of things himself. He doesn't delegate well. He's so used to being the one who handles everything personally that he often still goes off to do it when maybe he shouldn't. Delegation is very difficult. He doesn't trust easily.

He does have a few people he relies on to an extent. Rook Kast is his first lieutenant, and their relationship is interesting because Maul actually listens to her. He's learned that people have valuable points of view and that, unlike Palpatine, he needs to hear bad news sometimes. So, he's figuring out what it really means to be a shadow lord.

We've seen different facets of Maul's personality through moments of trauma—like what happened to his brother, Savage Opress, being discarded by Palpatine. What new aspects of him did you get to explore this time?

You don't dare bring this character back unless there's something interesting to say. There are traits and emotions we're digging into.

He's very angry at Palpatine. He understands now that *that* guy is the root of his suffering. He got that by the time of *Rebels*.

02 The former Sith fought with Obi-Wan Kenobi often over the decades.

03 Maul's apparent death in *The Phantom Menace* was merely a setback.





04



05

In *Shadow Lord* he sees it even clearer. Everywhere he looks in the Empire, he sees Palpatine's hand. If Maul's going to shake his fist at him, he has to believe he's somehow superior to Palpatine. If he's not, then he deserves everything that happened to him. That's the starting point: he's exploring who he is and also thinking about his brother, Savage Opress, his first apprentice and family. Did he treat him as well as he should've, considering how loyal Savage was? No. But now he's finally assessing that and realizing, "I failed him."

04 Anger at Palpatine drives Maul in the new series.

05 The Witches of Dathomir gave Maul a new life.

06 Maul led his own crime syndicate during the Clone Wars.

That's a heavy idea for Maul to consider at all.

It is. There's a grand reassessment of every part of his life. He was trained to hate and destroy the Jedi without ever questioning it. Now he's looking at the galaxy going, "Boy, we could sure use a Jedi Knight or two." At least with the Jedi you knew where they stood. There's something to respect there. This Empire, he sees no values there, just the naked grab for influence, power, and money. Principles are gone.



06

And he looks at that with a certain level of distaste. He may not have agreed with the Jedi Knights, but at least they had principles. You knew who you were dealing with and you could reason with that. There's no reasoning with the Empire.

This show is bad guys versus worse guys, and Maul's on the bad-guy side of that equation.

In the past, you've mentioned parallels between Maul and Anakin Skywalker. How do you see their paths diverging?

Vader bought into Palpatine's plan completely. Even if he had doubts, he was all in. Maul never was, not really. Maybe in *Star Wars: The Phantom Menace,* but everything that happened afterwards changed him. He's still the same ruthless, dangerous figure in the new show—if you cross him, you're done—and he still manipulates people. But he's drawn new lines he won't cross. There are new behaviors that might make a viewer think, "He kind of has a point."

One of the magical things about Maul is that he tells the ▸



07

truth a lot. He told the truth to Ahsoka. Everything he said was true, and he was the only character who had a workable plan when the Empire was about to come to power. He just blew the pitch.

His "join me" moment with Ahsoka didn't go quite as planned.

[Laughs] No! He assumed that because they'd both been cast out by their orders, she'd share his hatred. He told her, "Good news: we get to kill your old master." And she was like, "That's my best friend." Huge miscalculation. In *Shadow Lord,* he's more aware of that mistake. He's learning how to say things in ways people can actually hear. He's figuring out how to filter his message. He's more aware of how badly that went down and how not to repeat it.

The other thing is that their duel on Mandalore, that was a tough fight for Maul. He didn't know how to pitch that battle because he was trying to preserve Ahsoka's



08



09

07 Maul is the Shadow Lord.

08 Ahsoka Tano confronted Maul during the Siege of Mandalore.

09 A former Sith versus a former Jedi.



10

"He's realizing there's responsibility behind every action. That's new territory for Maul."

life. He knows how to create chaos. He doesn't know how to get this person on his side. When he finally lets the dark side take over—when he decides nothing matters—he's unstoppable. In this new series, he's learned to fight in other ways, too. He's learning to use words, manipulation, persuasion. He's realizing there's responsibility behind every action. That's new territory for Maul.

It's been a little while since you last played the character. What clicked—or didn't—when you stepped back into the recording booth?

I know how to play Maul, but we didn't want to go easy on ourselves. Brad Rau and I wanted to experiment. Brad's a genius. He was the brilliant showrunner of *The Bad Batch* and a wonderful collaborator. We had a few go-arounds before we hit the right tone. People will say, "Oh, that's Maul," but every time he's returned, he's been a different version. He's different in *The Phantom Menace,* different in *The Clone Wars,* different again in *Rebels.* This one is distinct but closest to how he was at the end of *Clone Wars.*

You got to reunite with many of the same collaborators from the previous animated series. Did it feel like getting the band back together?

Definitely. Matt Michnovetz has been writing this stuff forever. I would bring up an idea and he'd go, "Well, remember *Clone Wars*

10 Obi-Wan Kenobi and Maul's long-running feud finally ended on the deserts of Tatooine.

REBUILDING THE DARK SIDE

Sam Witwer credits the power of *Maul - Shadow Lord* not just to the story, but to the team that brought it to life. "It's the most difficult show we've ever done," he says. "And everyone rolled up their sleeves to make it something special."

Supervising director Brad Rau and writer Matt Michnovetz lead the creative charge, finding new emotional territory for Maul and pushing every frame to cinematic levels. Witwer says "this is going to be their magnum opus."

The actor also singles out Tracy Cannobbio, longtime Lucasfilm publicist and creative sound board. "Tracy has an extraordinary feel for *Star Wars,*" says Witwer. "She's been there since the beginning of this character. Sometimes she'll give a reaction or a note, and the smart people just apply it immediately. Having her perspective made me feel more secure about what we've done with Maul."

It's that shared trust between artists, producers, and storytellers that elevates *Shadow Lord.* Witwer explains that "everyone has pushed boundaries and taken chances. It's not just been Maul evolving; it's also the storytelling."

Season 3, Episode 17…" and pull some deep cut.

There are producers, and then there are *nuclear* producers like Athena Portillo, who was so devoted to getting things right that she wouldn't let us fail. She built in contingencies and gave us time to experiment before we had to send any episodes out. She locked several completely but kept the early ones open so we could go back and revise them once we had learned how to make the show better. She's the kind of leader who solves problems before anyone else knows they even exist.



11



12

11 Ray Park reprised the role of Maul in *Solo: A Star Wars Story*, voiced by Witwer.

12 Clone Wars-era Maul.

13 Maul's final moments.

"We all wanted to make this the best thing we've ever done."

Keith Kellogg in animation, Joel Aron in lighting—they've given the show a new look that's more in line with how Maul sees the galaxy: dangerous and extreme. David Collins, who I've worked with for 18 years, has created the soundscape. It's unlike anything we've heard in *Star Wars* before. Closer to *THX 1138*. It sounds like a weird feature film, not a TV show. Dave Filoni gave us the mandate to do everything better: acting, scripts, story, cinematography, sound. He told us to push everything further. We built this subplot that wasn't in the scripts and what came out of it is one of my favorite things we've ever done with the character. It's strange, emotional, and absolutely *Star Wars*.

That sounds like an amazing creative environment.

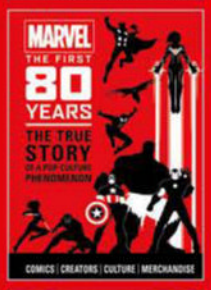
It really was. Everyone has been pushing the boundaries. We've tried things you wouldn't imagine, like me shooting reference footage for complex, emotional scenes, so the animators could see how my eyes and expressions worked. We've even used some practical photography tricks that no one will recognize because it all looks painted, but they solved problems in old-school fashion, like the guys at Industrial Light & Magic back in the day.



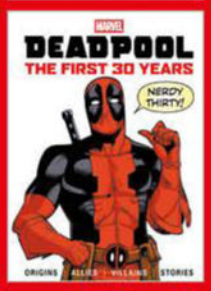
13

These are people I've worked with for almost two decades. We trust each other completely. If someone has a note, you listen. We all wanted to make this the best thing we've ever done.















'VENOM MAN! VENOM MAN! FRIENDLY SYMBIOTE VENOM MAN!'

VENOM
SIGN OF THE BOSS #1 (1997)



Explore the comic book history of Marvel's strangest, deadliest, and funniest anti-hero. From his origins in *The Amazing Spider-Man* comic, discover his greatest battles, his deadliest enemies, and unlikeliest affiliations.

MARVEL
© 2025 MARVEL

AVAILABLE FROM ALL GOOD BOOKSTORES & ONLINE
TITAN-COMICS.COM

TITAN MAGAZINES



GOING ROGUE



Rogue One: A Star Wars Story, **released in December 2016, may have been the second movie of the Disney era, but its storyline dovetailed directly into *Star Wars: A New Hope.* Creator John Knoll, screenwriter Gary Whitta, and director Gareth Edwards tell *Insider* how the project came together.**

WORDS: BRANDON WAINERDI

"It is a period of civil war. Rebel spaceships, striking from a hidden base, have won their first victory against the evil Galactic Empire. During the battle, Rebel spies managed to steal secret plans to the Empire's ultimate weapon, the DEATH STAR..."

So began the opening crawl of *Star Wars: A New Hope*, setting the scene for the space fantasy adventure that was about to unfold, delighting audiences across the globe. But for one young moviegoer, that brief paragraph of backstory wasn't enough. John Knoll, who in 1986 achieved his dream of joining Industrial Light & Magic, always wanted to know more. The visual effects supervisor (now ILM's Executive Creative Director) finally had a chance to get some answers when he envisaged a premise for what would become *Rogue One: A Star Wars Story*.

"The inspiration for the movie actually started with two ideas," Knoll tells *Star Wars Insider*. "Firstly, there was a time when the Death Star was a top-secret weapon and nobody knew about it. By the time we got to *A New Hope,* everybody knew about it and was talking about how to stop it. I was fascinated by the idea of how the rebels found out about the Death Star in the first place. I thought that would be a fun story to tell."

01



02



01 "Senna" concept art by Karl Lindberg.

02 K-2SO and Jyn Erso concept art by Aaron McBride.

03 Felicity Jones as Jyn Erso.

The second inspiration came from a quote credited to Senator Leia Organa in the introduction to 1977's novelization of *A New Hope:* "They were in the wrong place at the wrong time. Naturally they became heroes."

As Knoll explains, "Between Episodes I, II and III, and IV, V and VI, there's this time where there were no Jedi anymore. They were all dead or in hiding. The only people standing up and fighting against tyranny and oppression were ordinary beings without the Force. I found that very relatable: you don't have to have these mystical powers to do something meaningful."

Encouraged by his colleagues, Knoll began to develop the idea. "I was determined to construct a story that followed a logical arc, that had characters that made at least some sense. I spent some time working all that out and trying to make a good three-act structure. I wrote the whole thing up, and that's what I pitched to Kathy Kennedy."

The pitch Knoll presented to the Lucasfilm president was a seven-page outline called "Destroyer of Worlds," which featured a simple but thrilling story: the mission to steal the original Death Star plans. Jyn Erso at this point was a Rebel commando, joined by protocol droid K-2SO, as well as several other team members, including two aliens —a massive Wookiee-type named Senna, and a tiny, skittish character named Lunak. Krennic was also in the mix, but he was an Imperial spy embedded within the rebel team and covertly reporting back to the Imperial Security Bureau.

"The original *Mission Impossible* TV series was a huge inspiration for me," Knoll reveals. "I liked stories that were about the cooperation of a group of experts that come together to do something otherwise impossible. I like that kind of filmmaking as well—big, highly collaborative projects where you're able to do really remarkable things as a group."

03





04

With the direction of the story gaining general approval, there was a period of development to further refine Knoll's concept. Then it was time to bring in a director who could help hone his vision, which Lucasfilm found in Gareth Edwards. The British filmmaker had cut his teeth on the 2010 microbudget self-made feature, *Monsters* (for which he completed the visual effects on his laptop computer) and a kaiju blockbuster, the 2014 *Godzilla* reboot that launched the current "Monsterverse."

"It wasn't on my 2014 bingo card that I would be asked to direct a *Star Wars* movie," admits Edwards, "I hadn't really been thinking about it at all. And the fact that the project was also technically a prequel to *A New Hope* was very intimidating, as well as exciting."

While trying to nail the tone of the initial pitch, Knoll used inspirations rooted in classic heist films and caper movies, like *The Guns of Navarone* (1961). Edwards additionally reached for the inspirations that George Lucas drew from for the original trilogy.

"He had spliced in dogfights from *The Dam Busters* (1955) during the initial edit of *A New Hope*. So, I was basically thinking, 'What was George originally trying to achieve, and what aspects did he leave on the table?'" says Edwards. The director also watched movies like Akira Kurosawa's *The Hidden Fortress* (1958), which famously boasted two peasant characters that Lucas reinterpreted into C-3PO and R2-D2. "You look at those two characters, and they already reeked of *Star Wars*." Edwards hoped they could strike the same balance with new characters in *Rogue One*, like Baze Malbus and Chirrut Îmwe. "We were trying to layer all of this into John's story, and then later Gary Whitta and Chris Weitz's screenplays, trying to be as '*Star Wars*' as possible, and tracing the line backwards," Edwards adds.

Real-world history also sparked ideas for the movie, specifically the Manhattan Project (the post-war mission led by the U.S.A. to develop ▶

> "I WAS FASCINATED BY THE IDEA OF HOW THE REBELS FOUND OUT ABOUT THE DEATH STAR IN THE FIRST PLACE. I THOUGHT THAT WOULD BE A FUN STORY TO TELL."
>
> JOHN KNOLL





05



06



07

04 Lucasfilm president Kathy Kennedy on the set of *Rogue One: A Star Wars Story* with Diego Luna (left) and Riz Ahmed (right).

05 Director Gareth Edwards.

06 Early concept art of the Rebel team by Christian Alzmann.

07 The heroes of *Rogue One* (left to right): Bodhi Rook (Riz Ahmed), Cassian Andor (Diego Luna), Jyn Erso (Felicity Jones), Baze Malmus (Wen Jiang), and Chirrut Îmwe (Donnie Yen).

08 The final, deadly component of the Death Star being installed.

09 Mads Mikkelsen as Death Star mastermind Galen Erso.

10 K-2SO, voiced by Alan Tudyk.

a nuclear weapon, as told in the 2023 movie *Oppenheimer*), which also informed *Rogue One*'s production codename: "Los Alamos."

"I had worked on an eye-opening documentary about Hiroshima, which was really about J. Robert Oppenheimer," Edwards explains. Having already explored the remorseful later years of Oppenheimer's life, he realized the weight of having created a superweapon like the Death Star could be integrated into the *Star Wars* mythos. "It felt like we could have an Oppenheimer character, someone who was torn," says the director.

Another eureka moment came from questioning the design flaw that allowed the rebels to destroy the Death Star—the thermal exhaust port that would cause a catastrophic chain reaction if blasted by a proton torpedo. "We thought, 'What if this Oppenheimer-like character did that on purpose?" says Edwards. "A get-out-of-jail-free card in case this thing got out of hand. That there would be a way to stop it. When that idea clicked, it felt like it was meant to be. Everything fell into place around that idea."

Edwards continued to break the story when writer Gary Whitta (*The Book of Eli, After*

ROGUE FONT

Ten years on, there's one specific *Rogue One* memory that Gary Whitta still holds dear. "When we watched the movie for the first time at the premiere, they sat me next to Chris Weitz, the writer that came on after me," says Whitta. "I was already emotional enough when the credits rolled, but I didn't know if they were going to do the blue letters. I knew they weren't going to do an opening crawl, but I didn't know about the blue letters. And they did the iris-out and everything. My name came up and it was in the font, it was in that color, it was on the starfield, and with the music playing. Chris nudged me with his elbow and leaned over and said, 'We're in the blue letters!' And I lost it, man."



08



09



10

"It wasn't on my 2014 bingo card that I would be asked to direct a *Star Wars* movie." GARETH EDWARDS

Earth) came onboard following an unrelated meeting with members of the Lucasfilm Story Group. Whitta, a huge *Star Wars* fan, got a call from Lucasfilm concerning a mysterious assignment. "They said, 'We're going to send you an outline to look at. Tell us what you think.' And it was a short document that John Knoll had written called 'Destroyer of Worlds,'" remembers Whitta. "My task was to come up with a deeper take. I went away and thought about it, and decided my approach was to think of it like an old-fashioned World War II soldiers-on-a-mission movie. That just felt like it made sense."

The synchronicity between Knoll and Whitta led to the latter being brought onto the fledgling production. "After I got the job, John (Knoll) came to see me in my new office at Lucasfilm and said, 'Hey, you should see this.' He had this little book that I had not been shown ahead of writing my outline, which he had made for Kathy when he had first pitched *Rogue One* as a standalone film. As I flicked through the pages of the book, it was filled with pictures from World War II movies, like *The Dirty Dozen* (1967), and all these other things I had referenced too. I guess I had just been really lucky in the sense that I basically had the same take that John did. And that's how we got rolling."

Edwards and Whitta began to hone Knoll's idea together, sharing both story sensibilities and a common background. "Gareth and I got along right away," says Whitta. "We are both from England, both around the same age, both guys from traditional working-class backgrounds. He is very affable, but when you start listening to him, it's obvious that he's super smart and understands *Star Wars* and filmmaking in a way that few people do."

They continued to develop the Oppenheimer storyline, wanting to craft a new *Star Wars* tale that dealt with shades of gray rather than the ▶

11 Gareth Edwards (center) on the Death Star set with John Knoll (right).

12 Edwards often doubled as camera operator during filming.



11

12





13

"I DON'T THINK *ANDOR* COULD HAVE OR WOULD HAVE EXISTED WITHOUT *ROGUE ONE*." JOHN KNOLL

13 Blue squadron during the Battle of Scarif.

14 Ian Whyte, the creature performer inside the hairy Moroff costume, being cooled down in a filming break.

typical black and white morality the franchise had previously been known for. "That's how we got to the characters of Galen Erso, the idea of an Imperial who had turned towards good, and adding Saw Gerrera."

Gerrera was a rogue freedom fighter who already had a history in the *Star Wars* galaxy, having been introduced in *The Clone Wars* animated series. He proved to be an interesting counterpoint to the type of rebel audiences were more familiar with. "I wanted Saw to be like Colonel Kurtz (Marlon Brando's character in *Apocalypse Now*)," recounts Whitta. "A seasoned military veteran who had basically gone off the deep end. In the first draft of the movie, we literally had a jungle planet where the characters were in a little boat going along this dangerous river. It was very specifically an *Apocalypse Now* reference."



14

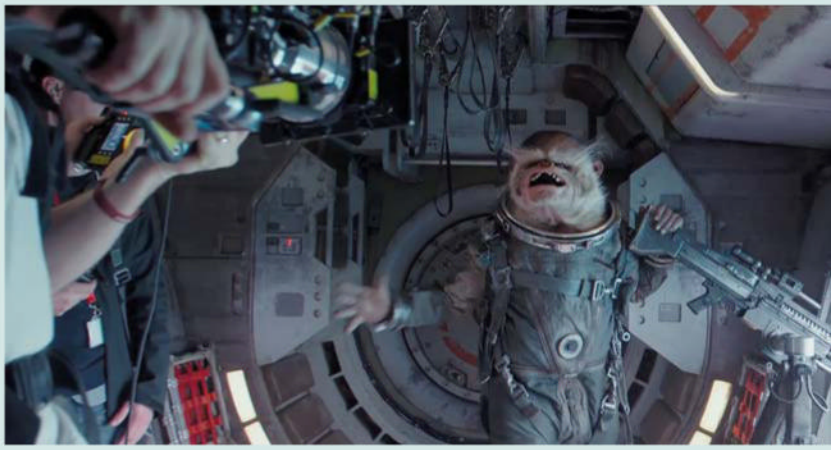
Beyond the characters, one of the largest production challenges was that *Rogue One* had to feel visually close to *A New Hope,* almost as if it, too, had been filmed in 1976.

"I laid down some guidelines early on," says Knoll, regarding visual continuity, citing Imperial technology as a prime example. "We needed to match memory more than reality. What color is a Star Destroyer? Well, that depends on which reference you look at. There are shots in *A New Hope* where it's a soft, off-white. But then throughout *Star Wars: The Empire Strikes Back* and *Return of the Jedi,* the Star Destroyers are much more of a gray, and almost blue at times. So, what color are you going to make them? That was true of a million decisions."

Edwards agrees, adding, "It was a bit like trying to find six new letters of the alphabet, or sounds that had never been made. I was always concerned that it wasn't *Star Wars* enough. In the end, I feel



15



16



like we found a good balance. If you've grown up with *Star Wars,* you just sort of *know.*"

"The first time I walked onto the Yavin 4 set, I almost cried," remembers Whitta. "The crew had pulled the original blueprints for all the set designs. It was like stepping through a time portal into 1976 Elstree. It was so perfectly recreated. I often say that doing this kind of work, making movies, is the closest thing that exists in the world to actual magic. I got quite emotional."

Of course, some of the references were more direct. Battles took on the flavor of the movies that had come before, specifically Return of the Jedi. "I love *Jedi.* I just love it," gushes Whitta. "That's a big reason why the Battle of Scarif looks a lot like the Battle of Endor, with big capital ships, cutting back and forth between a battle on the ground and a battle in orbit. I really wanted to capture the amazing energy of the Battle of Endor."

One legacy callback has become something far greater in the decade since *Rogue One*'s premiere: the return of Rebel Alliance leader Mon Mothma, a role originated by Caroline Blakiston in *Jedi* and briefly re-cast for *Star Wars: Revenge of the Sith* with actress Genevieve O'Reilly. "I love Mon Mothma," says Whitta. "She had that one scene in *Jedi* and she seemed so dignified, and so sad. In that one little performance, you got the sense of someone who had sacrificed a lot for the Rebellion."

O'Reilly's performance in the prequel had been cut from the final edit of *Sith*, but enough time had passed that she was now the perfect age to play Mon again in this original trilogy era. "I'm glad she's gone on to become a big part of *Andor*, because that demonstrates that people like ▶



17

15 Bistan (performed by Nick Kellington).

16 Bail Organa (Jimmy Smitts, left) and Mon Mothma (Genevieve O'Reilly).

17 Forest Whitaker as Partisan leader Saw Gerrera.

18 John Knoll talking to K-2SO actor Alan Tudyk.

19 Gareth Edwards with Diego Luna (Cassian Andor).

20 Edwards directing the iconic return of Darth Vader.

that character," says Whitta. "I had always said that I wanted to know more about Mon Mothma, to see more of her story, and my wish came true."

Of course, Mothma was not the only long-lasting legacy of *Rogue One*, with the two-season Disney+ spin-off *Andor* garnering critical acclaim and a clutch of Emmy awards. "I don't think *Andor* could have or would have existed without *Rogue One*," suggests Knoll. "I've been pleased to see it follow things through, which I think has been very positive for the franchise."

"It also led to a really good sequel called *A New Hope*," chimes in Edwards.



18



19

"Yeah. After he checked it out, it inspired George to go back in time," jokes Knoll.

Actually, Knoll knows exactly what Lucas thought about their work. "I got a phone call from George just after he'd come out of a screening of *Rogue One*, and he was pretty effusive with his praise," says Knoll. "That meant a lot to me, because I had worked with him for all that time during the prequels. To know that he liked it, really meant a lot to me."

"I'd have taken the whole world hating it and George liking it over the other way around, for sure," Edwards laughs.

20



SAVE 50% OFF *STAR WARS* FICTION COLLECTIONS

HURRY! LIMITED STOCK!



FROM JUST $6.49!

Fill your shelves with these must-read short fiction collections from fan-favorite authors including: Justina Ireland, George Mann, John Ostrrander, Cavan Scott, Charles Soule, Timothy Zahn and more!

SCAN THE CODE TO EXPLORE THE SALE!

Sale only available for customers residing in and posting to mainland United States.
Sale price does not include shipping. Shipping costs will be calculated at checkout.
Sale ends May 31, 2026. Orders dependent on available stock.

© & TM 2026 Lucasfilm Ltd.

TITAN MAGAZINES

Disney · LUCASFILM

TALES OF DESTINY

Released to commemorate *Star Wars* Day on May 4, 2024 and 2025 respectively, *Star Wars: Tales of the Empire* and *Star Wars: Tales of the Underworld* continued Lucasfilm Animation's tradition of expanding the story surrounding some of the saga's most intriguing characters.

WORDS: JAY STOBIE

The opening three episodes of *Tales of the Empire* took a deeper look into the life of Morgan Elsbeth, a formidable character introduced in Season Two of *The Mandalorian* and played by Diana Lee Inosanto. The Magistrate of Calodan was revealed to be an associate of Grand Admiral Thrawn, and her formative years and alliance with the Chiss tactician were explored across a three-episode arc in *Tales of the Empire*. Inosanto provided the voice for Elsbeth, having already reprised the role in the live-action series *Star Wars: Ahsoka*.

The Elsbeth arc was followed by three episodes that focused on former Jedi Padawan Barriss Offee, last seen in *Star Wars: The Clone Wars*. Offee had become disillusioned with the Jedi Order and the actions of the Council during the conflict, resulting in her falling to the dark side and committing an act of terrorism against them. *Tales of Empire* caught up with Offee during her imprisonment on Coruscant at a point when the Inquisitorius recruited her. The episodes took Barriss Offee on a redemptive arc that saw her pull back from the atrocities of the Inquisitors and forge her own destiny with the Force.



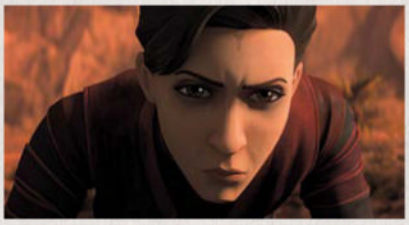
Premiered: May 4, 2024

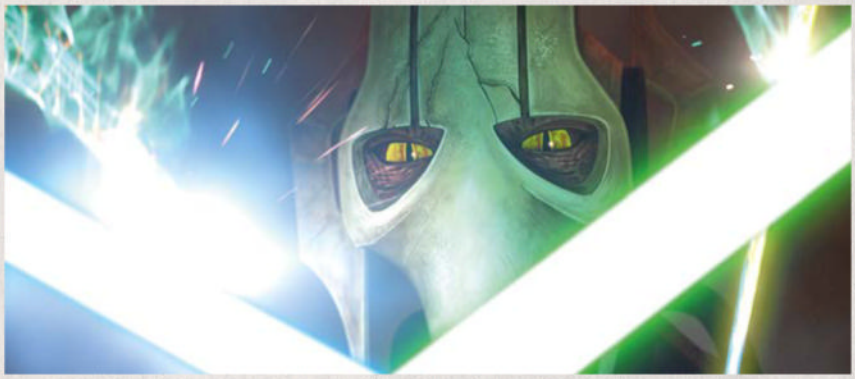
MORGAN ELSBETH: DATES WITH DESTINY

THE PATH OF FEAR

Written by **Amanda Rose Muñoz**
Directed by **Nathaniel Villanueva**

Led by General Grievous, Separatists battle droids attack Dathomir and set the Nightsisters' settlement ablaze. Morgan Elsbeth watches as Grievous strikes her mother down with a lightsaber before





fleeing from the battle droids. Exhausted by the fight, Elsbeth collapses and passes out, only to be found and rescued by the nearby Mountain Clan.

With her own clan annihilated, Morgan recruits several members of the Mountain Clan to accompany her to obtain weapons, but the battle droids intercept them. The matron of the Mountain Clan intervenes and harnesses her power to destroy the droids, but she is too late to save her daughter, Nali.

THE PATH OF ANGER

Written by **Amanda Rose Muñoz**
Directed by **Steward Lee**



Aboard an Imperial Star Destroyer over Coruscant, Magistrate Morgan Elsbeth presents designs for an advanced TIE defender to a group of Imperial officers, but her starfighter proposal is rejected by the assemblage of senior officers. However, Captain Pellaeon sees potential in the Magistrate and her innovative ideas.

Upon returning to Corvus, Elsbeth is confronted by unhappy locals. As she ponders how to respond, the Noghri known as Rukh surprises her. The Magistrate bests Rukh in combat only to find Admiral Thrawn waiting to speak to her. Thrawn understands her desire for revenge and enlists her to join him in extinguishing the growing rebellion.



THE PATH OF HATE

Written by **Amanda Rose Muñoz**
Directed by **Nathaniel Villanueva**

On Corvus, locals watch as a New Republic starship transports Ambassador Nadura to the planet's surface. A former resident of the settlement, Nadura has arrived to discuss Corvus' potential New Republic membership with Magistrate Elsbeth. Nadura does not heed her friend Wing's warnings and proceeds to confront Elsbeth.

Nadura's request that the Magistrate step down voluntarily angers Elsbeth,



and she orders her sentries to attack. The ambassador's New Republic guards are killed, and Nadura is wounded when explosive charges destroy her ship. With her dying breath, Nadura gives Wing a comlink to connect him with Bo-Katan Kryze, but Elsbeth damages it before Wing can answer the call.

THE FATE OF BARRIS OFFEE

DEVOTED

Written by **Nicolas Anastassiou**
Directed by **Saul Ruiz**



An imprisoned Barriss Offee awakens, gazing out her cell's window to glimpse flames flickering at Coruscant's Jedi Temple during Order 66. Former Jedi Lyn Rakish frees Barriss and brings her to the Grand Inquisitor on Nur. Barriss

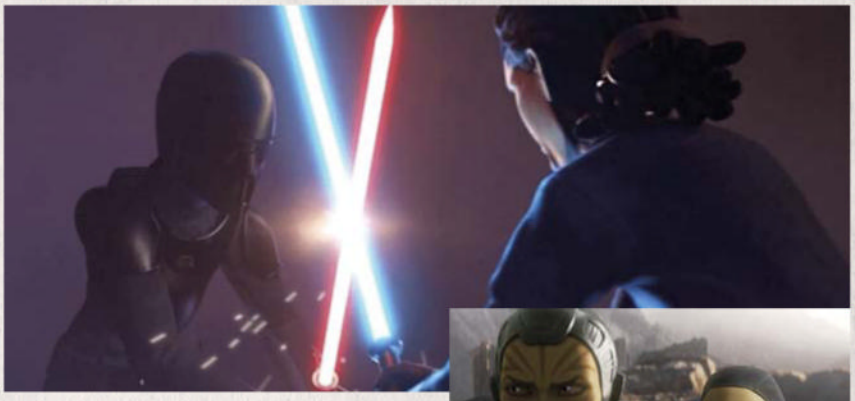


encounters two other Jedi, one of whom is killed trying to leave the facility.

The Grand Inquisitor challenges Barriss, encouraging her to tap into her anger to attack him in a training exercise. In a final test, Barriss is forced to duel the other recruit to the death. Barriss succeeds in choking her opponent with the Force, earning herself a place in the Inquisitorius and meeting their new Master, Darth Vader.

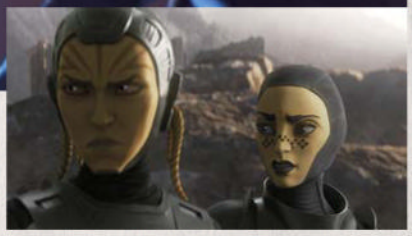
REALIZATION

Written by **Matt Michnovetz**
Directed by **Steward Lee**



Barriss Offee accompanies Lyn, now the Fourth Sister, to investigate reports of a Jedi working with a rebel cell. The two Inquisitors question the impoverished villagers, and a child confesses that the Jedi is hiding in the mountains. The Fourth Sister executes the other locals for not cooperating.

The Inquisitors climb the precipice and locate the Jedi, who puts up a fierce defense. Barriss insists that the Jedi surrender, but the Fourth Sister strikes them down as they consider the option. Displeased by the attack, Barriss betrays the Fourth Inquisitor and pushes her off a cliff before returning to help the wounded Jedi.



THE WAY OUT

Written by **Matt Michnovetz**
Directed by **Nathaniel Villanueva**



Two travelers push through a blizzard on a quest to find Barriss Offee, now a healer. The visitors fled the Empire because its scientists had tested their baby's blood and wanted to take him away. An Inquisitor approaches, so Barriss orders her friends to use her starship and take the family to safety.

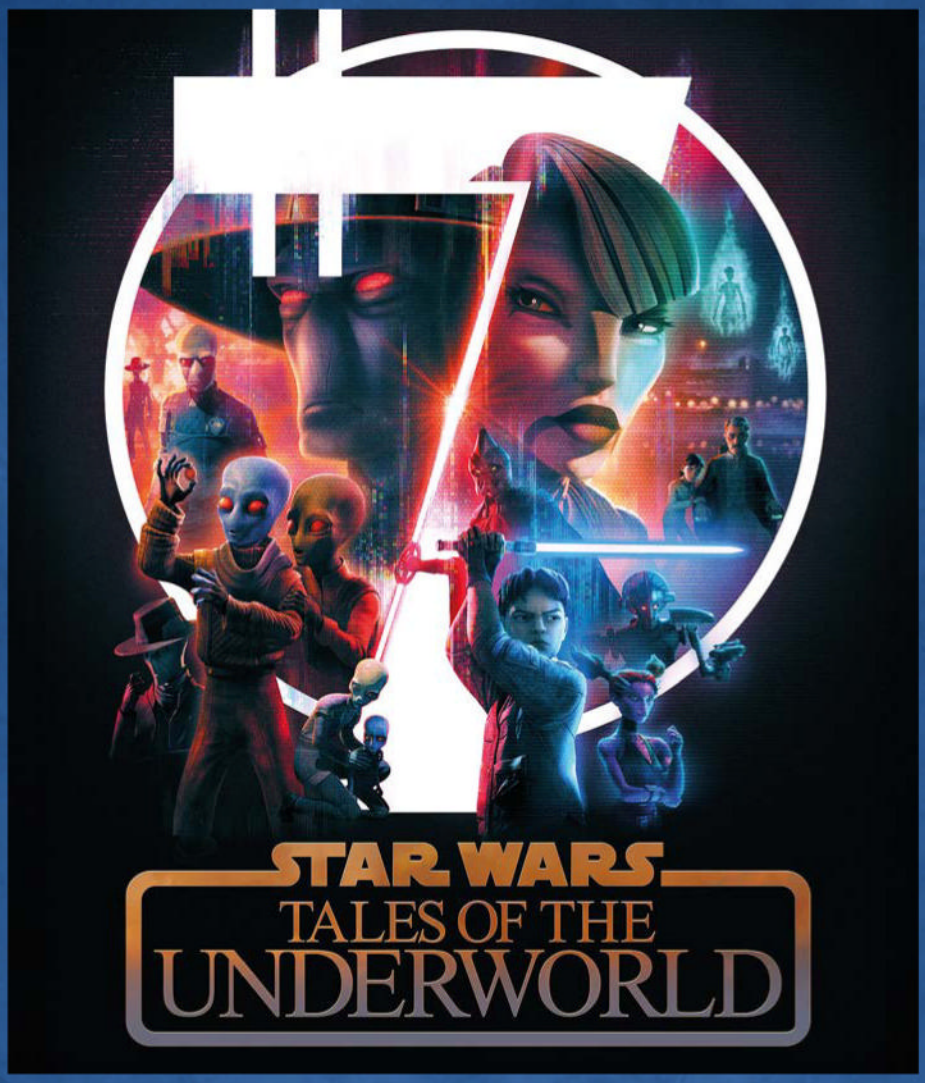
Having survived her fall, the Fourth Sister confronts Barriss, who warns her not to follow the civilians into a cave, but the Fourth Sister does and becomes trapped. She refuses to drop her lightsaber and accidentally wounds Barriss. Leaving her lightsaber behind, the Fourth Sister resolves herself to save Barriss and carries her out of the cave.



Tales of the Underworld shed light on the lives of two Clone Wars-era characters, with the first three episodes bridging a narrative gap in the life of dark side warrior Asajj Ventress, an apprentice to Count Dooku who had previously trained as a Jedi Padawan before becoming an assassin. Ventress had a storied career, switching sides several times, and even working as a bounty hunter. She fell in love with a Jedi named Quinlan Vos and sacrificed her life in order to save his. *Tales of the Underworld* picks her story up at the moment Vos returned her body to her clan village on Dathomir, and she was given another chance to make good on her life—at a personal cost.

In the three episodes featuring Cad Bane, we learned how the bounty hunter first became drawn into a life of crime, and the tragic circumstances that hardened his already corrupted heart. In counterpoint to the paths taken by Barriss Offee and Asajj Ventress, Bane's decisions offer him no chance at redemption.

Premiered: May 4, 2025



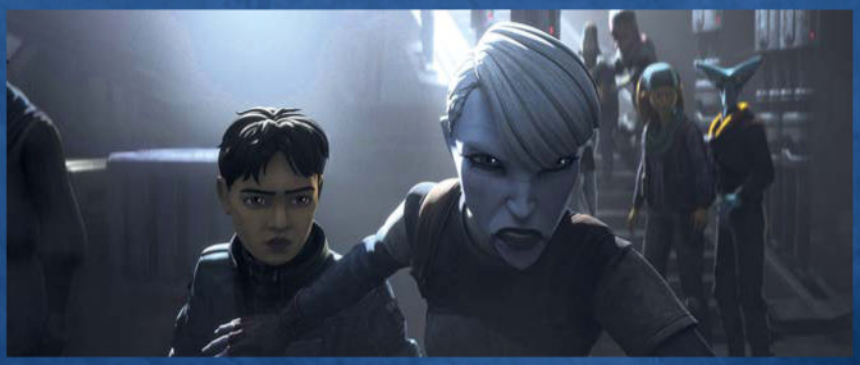
THE REBIRTH OF ASAJJ VENTRESS

A WAY FORWARD

Written by **Matt Michnovetz**
Directed by **Saul Ruiz**

Obi-Wan Kenobi and Quinlan Vos deliver Asajj Ventress' lifeless body to an underground pool. After the Jedi depart, a green flame envelopes Ventress, awakening her to the voice





of Mother Talzin, who gives her a choice: join her sisters or return to the land of the living—at the cost of her heart's desire. Ventress chooses the latter.

Sometime later, Ventress is working at a shuttle station when she encounters a young traveler who is strong in the Force. After she dispatches a squad of stormtroopers who were searching for the boy, the young traveler reveals he's searching for the Path that Quinlan Vos helped establish to save Jedi survivors. Intrigued by the mention of Vos, Ventress soon finds herself face-to-face with an Inquisitor, and engages them in a fierce duel. At the last moment, Ventress and the boy escape.

FRIENDS

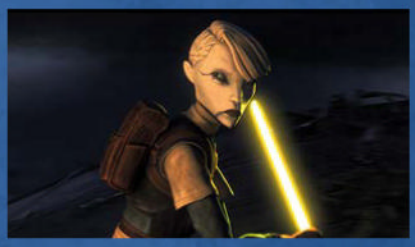
Written by **Matt Michnovetz**
Directed by **Steward Lee**



Ventress and the boy, who introduces himself as Lyco Strata, seek out one of the former assassin's old contacts, locating Latts Razzi and C-21 Highsinger as they take down their latest bounty. Ventress agrees to help Razzi steal an Imperial shield relay unit in exchange for intel about the Path.

Razzi realizes Lyco is a Jedi and privately tells him not to trust Ventress. The crew infiltrates an Imperial facility, but Lyco loses the relay unit during the raid, leading Razzi and C-21 Highsinger to turn on Ventress and the boy. Ventress destroys the droid but allows Razzi to live in return for intel on the Path. Ventress and Lyco set off on their own, and Lyco tells Ventress that he trusts her.





ONE WARRIOR TO ANOTHER

Written by **Matt Michnovetz**
Directed by **Nathaniel Villanueva**



Traveling across a sparse landscape, Ventress and Lyco encounter a man and his granddaughter at a remote settlement. The grandfather, a former Separatist, recognizes Ventress. They bargain with the grandfather, and agree to help his granddaughter collect water in return for guidance to Cipher Canyon.

Ventress, Strata, and the young granddaughter gather water at a nearby pool, but a swarm of raiders descend upon the group and chase them through the canyons. As the raiders close in, Strata realizes he can understand the raiders, who are only upset because they believe their water is being stolen. Strata brokers peace, and he and Ventress are escorted to a ship bound for the Path. However, Strata chooses to remain with Ventress.





CAD BANE: THE GOOD, THE BAD, AND THE UGLY

THE GOOD LIFE

Written by **Matt Michnovetz**
Directed by **Saul Ruiz**

Scavenging for food, two young Duros named Niro and Colby catch the attention of a gangster named Lazlo. The gangster invests in the boys, giving them enough money to splurge on snacks at a local shop.





The next day, Lazlo returns and offers them a chance to earn five times as much for a simple job. The youngsters agree to help Lazlo with a backroom operation run by the local shopkeeper. That night, as the boys distract the shopkeeper and his security droids, the gangster and his crew rob the establishment. During the escape, Lazlo blasts the shopkeeper, shocking the boys. Security forces descend on the scene, capturing Niro. The other, Colby, flees with Lazlo and is welcomed into the "family."

A GOOD TURN

Written by **Matt Michnovetz**
Directed by **Steward Lee**

Years later, Lazlo is killed during a job. Colby—now known as Cad Bane—vows vengeance and returns to his old neighborhood to slay the marshal who shot his mentor. There, he encounters Niro, now a deputy. Niro warns Bane to not make any trouble.

That night, Bane sets off an explosion. The marshal who killed Lazlo arrives, engaging in a standoff with Bane. Bane's fellow gang member and sometime girlfriend, Arin, rushes to the scene.



Niro tries to dissuade Bane but ends up distracting the marshal as they open fire. The marshal is killed, and Niro is wounded by the crossfire. Arin urges Bane to surrender, and the criminal is taken into custody.

ONE GOOD DEED

Written by **Matt Michnovetz**
Directed by **Nathaniel Villanueva**



With Cad Bane locked up on Torano, two members of his crew draw the attention of the law when they pay a visit to his old neighborhood. Marshal Niro soon learns that Bane was actually released early on a technicality, and a shuttle from Torano is scheduled to arrive shortly.

Niro reassures his son, Isaac, that everything will be fine. He meets with the Council to discuss the problem but resists their suggestion that he leave town before Bane arrives.

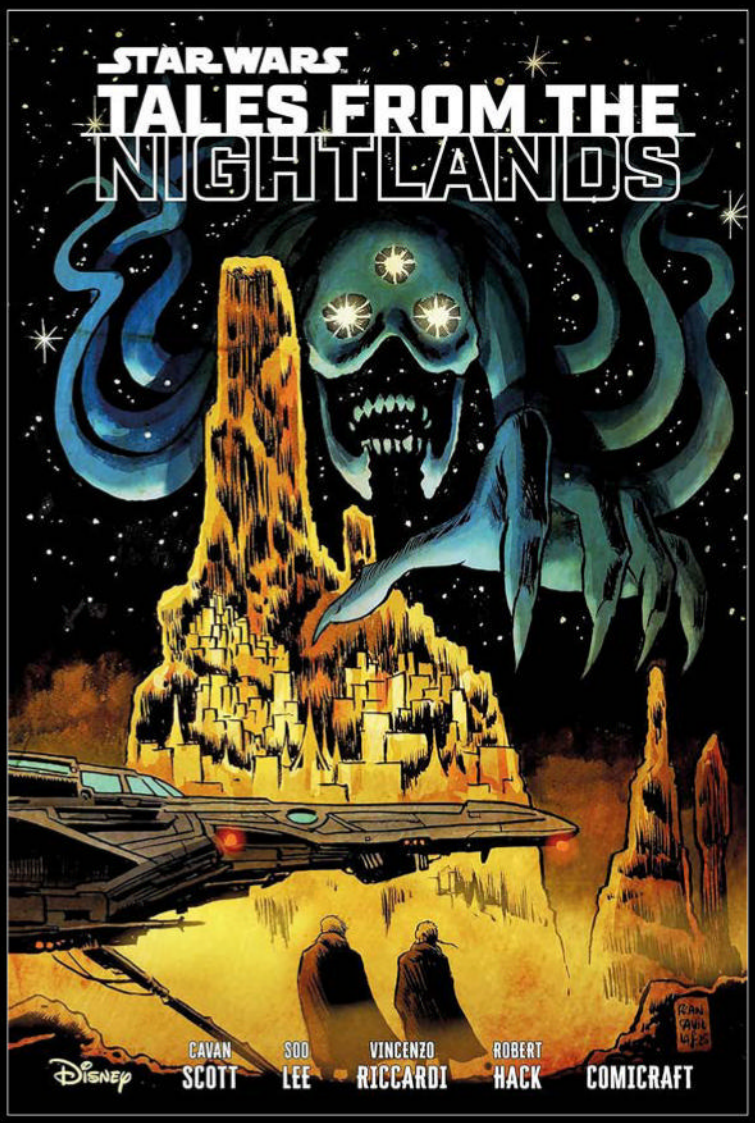
Bane's shuttle lands, and his old crew tells him that Arin married Marshal Niro while he was in prison. Bane makes his way to the marshal's office, where Niro informs him that Arin passed away a few years before. Tensions rise as the former friends face off against each other, then both draw their blasters. Niro is hit twice. As he lies dying, the Duros implies that Isaac is actually Bane's child. Seeing Isaac in tears but in the care of locals, Cad Bane turns and walks away.



DARKER THAN NIGHT

Writer Cavan Scott and artists Robert Hack, Soo Lee, Iain McCaig, and Vincenzo Riccardi reveal the creative process behind Dark Horse Comics' *Tales from the Nightlands*, and the miniseries' horrifying galactic boogeyman.

WORDS: CHELSEA ZUKOWSKI



01

01 Issue #1 cover art by Francesco Francavilla.

02 Issue #3 cover art by Francesco Francavilla.

"ALL THREE STORIES ARE LINKED BY HOPE, BECAUSE THAT'S WHAT *STAR WARS* IS ALL ABOUT." CAVAN SCOTT

Every culture has its mythical and supernatural beings—from the charming yet devilish fae folk of European lore to shapeshifting kitsune from Japan and spectral gwisin of Korean culture. The diverse cultures of the *Star Wars* galaxy are no different, with their own legendary creatures such as the Shrikarai Force Eaters, legendary Starbirds and sun-dragons, Chiss chimaera, and Mandalorian mythosaurs. The newest addition to this pantheon is the Nightlander, a ghostly being of ancient Twi'lek lore that feasts on realities, hopes, and dreams—the light and life of the living.

The Nightlander is the terrifying antagonist of Dark Horse Comics' recent *Star Wars: Tales from the Nightlands* miniseries from writer Cavan Scott and artists Soo Lee, Vincenzo Riccardi, and Robert Hack, with legendary concept artist Iain McCaig providing the design for the Nightlander. Across three issues, the comic showcases a trilogy of self-contained stories set at pivotal moments in the *Star Wars* timeline: shortly after the events of *Star Wars: The Phantom Menace,* between *Star Wars: The Empire Strikes Back* and *Return of the Jedi,* and after the near-destruction of the Resistance in *Star Wars: The Last Jedi.*

"I have always been fascinated with British folklore and the fae, so the idea of a land of the dead for the Twi'lek people and their ▸

02



culture appealed to me," says Scott. "We saw a little bit of that in the Nameless of *The High Republic*. What we see in *Tales of the Nightlands* owes a little debt to my original pitch for what became the Nameless, which had a far more fairytale-like sense to it, so this was a chance for me to revisit some of those ideas."

The Nightlands, and in turn the Nightlander, were concepts born out of an error Scott made when writing *The High Republic: Tempest Runner* audio drama.

"When I was writing *Tempest Runner*, I had Lourna Dee scream 'Damn him to the Nightlands,'" the writer recalls. "I'd forgotten that in Legends, the Nightlands referred to the half of Ryloth that was tidally locked, but that planet wasn't tidally locked anymore."

The comic anthology opens in the dusk-blue skies of Ryloth as Jedi Knight Obi-Wan Kenobi and his Padawan, Anakin Skywalker, travel to the Twi'lek homeworld to pay their respects to the deceased head of the First Family. In the capital of Lessu City, Anakin helps Daesha, a young Twi'lek princess who fervently wishes to speak with her grandfather one last time. Her desires lead her to perform a ritual during the Nightmare Conjunction, a celestial event where the veil between realities thins enough to allow communion with the dwellers of the Nightlands—the Twi'lek land of the dead.

03



03 Artist Soo Lee's depiction of the Nightlander in issue #1.

04 Daesha's desire to speak with her late grandfather opens the door to the Nightlander.



04

When Daesha voices the ritual in ancient Twi'leki, it's not her grandfather who answers. It's the Nightlander, a phantom of misery and despair who breaks into the the land of the living thanks to Daesha's ministrations and Anakin's desire to bring comfort to a young girl in mourning.

"That's our introduction to the Nightlander. She's a being that's been around for many, many, centuries, but this is her first incursion into what she calls 'the Brightlands,' which is our world, or rather the worlds of *Star Wars*," Scott says. "All three stories are linked by hope, because that's what *Star Wars* is all about. The Nightlander decides she's going to make a move on the galaxy via the Nightlands, and she's trying to find an avatar, a vessel to inhabit that she can use to break all hope in the galaxy. Because if she can break hope, she'll be able to step across into the 'real' world."

Enter, the Nightlander

The Nightlander's frightening design was dreamed up by legendary artist Iain McCaig, known for his character designs for *The Phantom Menace* and *The High Republic*. In designing the Nightlander, McCaig employed the same process he'd used for previous creature creations, including Darth

BUG HUNT

Iain McCaig describes his vision of the shadowy realm of the Nightlander, and what drives the creature on...

"In my make-believe world, I had the Nightlander feeding on different realities. And that's what keeps her alive. She devours them until there's nothing left. Very much like termites and insects will devour a house and then they need to go and devour another one," explains the artist. "Where she is at the start of this story wasn't always a nightmare land. It was wonderful. But she ate it, and now it's almost all gone, and there's no food. And what happened in the millennia that she's been devouring this universe is that she had baby Nightlanders."

The need to feed her young is what leads this nightmare creature to seek a new hunting ground. "The thing that attracts the Nightlander the most is the Force, and there's plenty of it in the *Star Wars* galaxy," McCaig continues. "She just has to be able to breach it, and the best way for her to break through is through a Force user. So, she targets the Jedi, and if she can use one of them and make a hole, she can bring her babies, and then they'll take it over and devour it."

05



"I DON'T THINK SHE WAS *TRYING* TO BE SCARY... SHE WAS LETTING US SEE HER TRUE FACE."
IAIN McCAIG

05 Concept art of the Nightlander by Iain McCaig.

Maul and the Nameless: by making up stories about them.

"I need stories; I work from stories. So, I invent them to fill any gaps. It was the same for *The High Republic,* and it's especially true for the Nightlander," says McCaig. "I make up my own answers, and what I draw are visual answers to the questions I've asked."

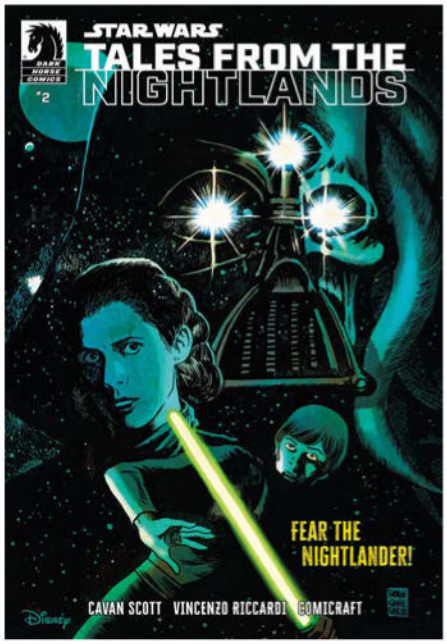
The root of McCaig's backstory for the Nightlander was to build her from the inside out with complex yet relatable desires. "When I was designing the Nightlander, I knew what she needed, and that it wasn't malicious," he explains. "I don't think she was *trying* to be scary. In the end, the Nightlander was just becoming the Nightlander. She was letting us see her true face."

To McCaig, the Nightlander wasn't the villain in her own story. She was simply a being seeking food for her own survival, and that of her insectoid offspring. For visual inspiration, he turned to the natural world, basing the creature's look on magnified images of ants' faces and their claw-like mandibles. "I thought that would be very cool, because the mandibles are both hands and a mouth. So, that's what I gave to the Nightlander," he says.

In each issue, the Nightlander temporarily breaks through the veil separating her world from the galaxy to prey on the emotionally vulnerable. In the first issue, that is Anakin, still reeling from the loss of Qui-Gon Jinn, a Jedi who had quickly become a father figure to him. Then she targets Luke Skywalker at his lowest ebb after losing his friend, Han Solo, and learning the truth about his parentage from Darth Vader after their duel in Cloud City. In her final attempt, the Nightlander stokes Finn's despair and frustration with the future of the Resistance.

"The Nightlander tries to find points where, just like in various cultures on Earth, the veil between the living and the dead is at its weakest. Like Halloween or Christmas Eve," Scott says. "She looks for the moments when, in her culture, hope is at its lowest, and that's what she's going to manipulate."

06





07

06 Issue #2 cover art by Francesco Francavilla.

07 Vincenzo Riccardi provided the art for issue #2.

Dreams and Nightmares

As fans of monster movies, the artists who crafted each issue of *Tales from the Nightlands* took Scott's penchant for spooky *Star Wars* stories (*Tales from Vader's Castle, Tales from the Death Star*) and McCaig's evocative concepts for the Nightlander and ran with them. The result was three bold issues that feature the best styles and tropes of the horror genre, from cosmic horror with gothic undertones to psychedelic and eldritch scares.

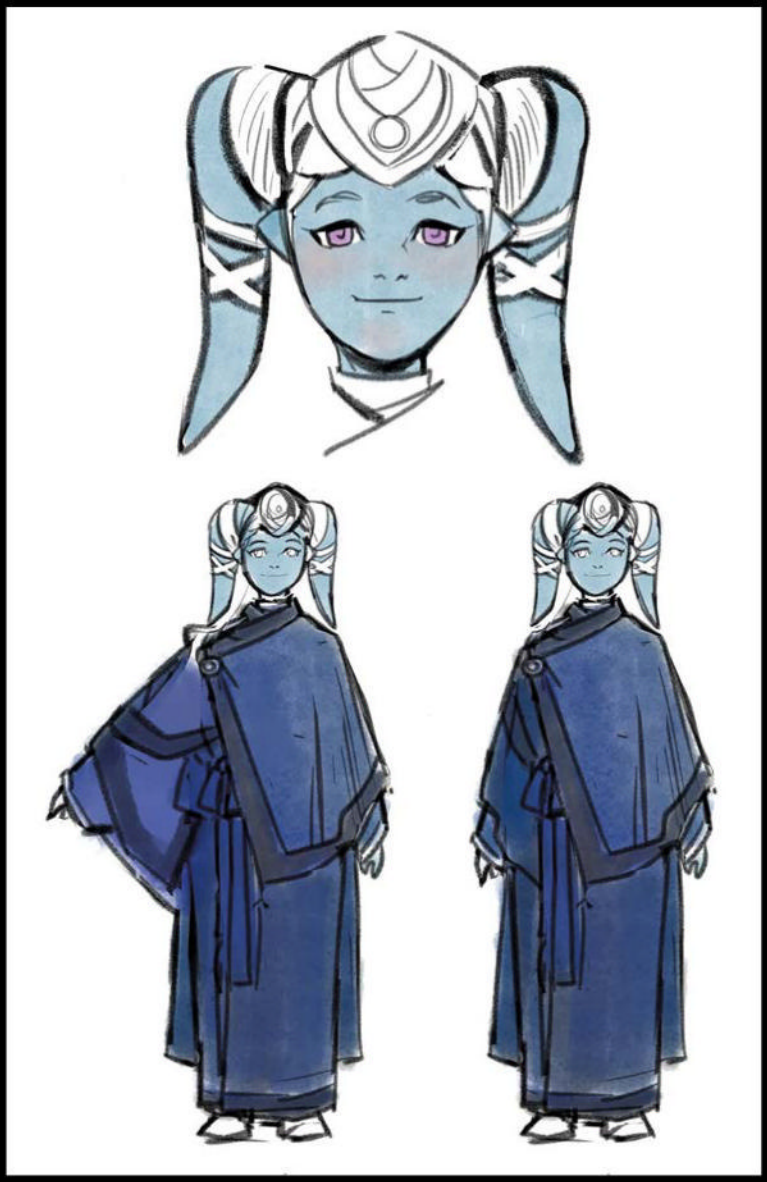
"We're all of the same breed," says Scott. "I loved that common ground. That's why *Nightlands* works. At the heart of each of those artists, there is a kid sitting watching a flickering TV and seeing a monster stumble out of a laboratory or playing with monster action figures."

Soo Lee was the artist on issue #1 and therefore had the honor of introducing the Nightlander to the world. "That was a lot of fun to do because who doesn't love a splash introduction page? It's just one figure and you make sure that figure looks as great as possible," says the artist. "I wanted the Nightlander to be very ghost-like, and she kind of looks like a mermaid because I wanted her to be pretty, like a siren manipulating and luring in the innocent."

Lee crafted Daesha as a sweet and innocent Twi'lek princess with good intentions and charming childlike naivety. The clothing worn by Daesha and the Twi'lek First Family not only showcased Lee's artistic style but were inspired by her own cultural heritage. "Many *Star Wars* costumes are Asian inspired, but because of how deep the Ryloth spiritual lore was, I thought the costumes and spirituality should mesh, so I gave the characters kimono style or hanbok style robes," Lee says.

Vincenzo Riccardi took the artistic reins for the second issue, using his self-proclaimed "quite peculiar" style to render kaleidoscopic sequences. ▶

08



08 Soo Lee's concept art of Daesha.



09

09 Obi-Wan Kenobi and Anakin Skywalker, as depicted by artist Soo Lee in issue #1.

"WE'RE ALL OF THE SAME BREED... THAT'S WHY *NIGHTLANDS* WORKS." CAVAN SCOTT

McCAIG'S MONSTER

Cavan Scott: "As soon as I knew that Iain was going to come on board, I was excited. Iain will come up with 78 ideas a minute if you let him. He's a powerhouse. We're similar in our interests in classic horror, the archetypes of monsters and heroes. For him, they're the heroes; they're the protagonists. They're the ones that you need to understand.

He is inspirational in so many ways, and a real champion of creativity, and makes you feel able to tell stories that you might balk away from. And I love his monsters, and that's what an Iain McCaig monster is—a moment of joy for me."

Robert Hack: "Iain's concept sketches were an absolute gift. Such brilliant designs to build from. Then I just tried to put myself into the mind of a creature shop model maker tasked with fleshing out the designs for Nightlander and her terrible brood."

Vincenzo Riccardi: "How wonderful it was to have Iain McCaig design the Nightlander! I think that design is really spot-on and creepy. I tried to maintain that ghostly, otherworldly feel seen in the original design. This is indeed a horror story, and I love drawing creepy characters."

"There were dreamlike scenes where I had fun adding distortions to the characters' faces and the backgrounds," Riccardi says. "Even the edges of the panels twist and break to create a sense of unease as a scene becomes more disturbing."

Riccardi was "both honored and terrified" to bring his bold style to legacy characters like Luke Skywalker, Leia Organa, and Darth Vader. "Since the story is set at the time of the original trilogy, I was heavily inspired by the films and comics of that period," he says. "In the initial dream scenes, we tried to provide some clues and references that would suggest something 'strange' was going on, like coloring C-3PO's leg a different color or a slightly different depiction of the Star Destroyer's corridors. I hope readers enjoyed reading the book as much as I enjoyed working on it!"

The third issue was Robert Hack's first time illustrating a sequel trilogy era comic, so the first thing he did was pull "all of my *Star Wars* reference books off the shelf, buy a few more, and scour the internet."

"I drew my issue traditionally, on paper with ink, but brought in some supplies and techniques that aren't typically used in comics," he reveals. "The coloring was done with soft pastels, which have a grittiness to them that's perfect for horror."

Like Scott, Lee, and Riccardi, Hack is a massive horror fan, especially classic Universal monster movies and Hammer House of Horror. "What I wanted to bring to the series was a feeling of not holding back. I didn't want to shy away from making it as horrific as possible," says Hack. "I love horror. That stuff is seeped deep into my bones and influences a lot of my work. There's certainly an *Evil Dead* vibe that pops up in the issue. And I wouldn't even deny a touch of *Piranha 2: The Spawning*."



10

10 Robert Hack provided the art for issue #3.

Tales of the Nightlands is filled with existential dread and beautiful monstrosities, but the miniseries also showcases the best *Star Wars* tropes—a burning hope for the galaxy and seeing past the mask of the monster.

"I think monsters are fascinating, and it's because we are always trying to find some way to humanize them," says Scott. "Monsters are at the heart of *Star Wars,* and I think that's why we're all drawn to them as much as we are the heroes."

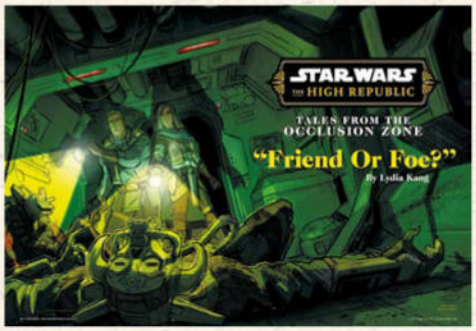
For Scott, collaborating with McCaig and connecting over their shared love of creature features to create a new *Star Wars* monster also opened the door for possible future Nightlander stories. "There are always opportunities to leave breadcrumbs for future storytelling in *Star Wars*. If we get a chance to return to the Nightlander, there are things that came out of our conversations that I really would like to explore."



11

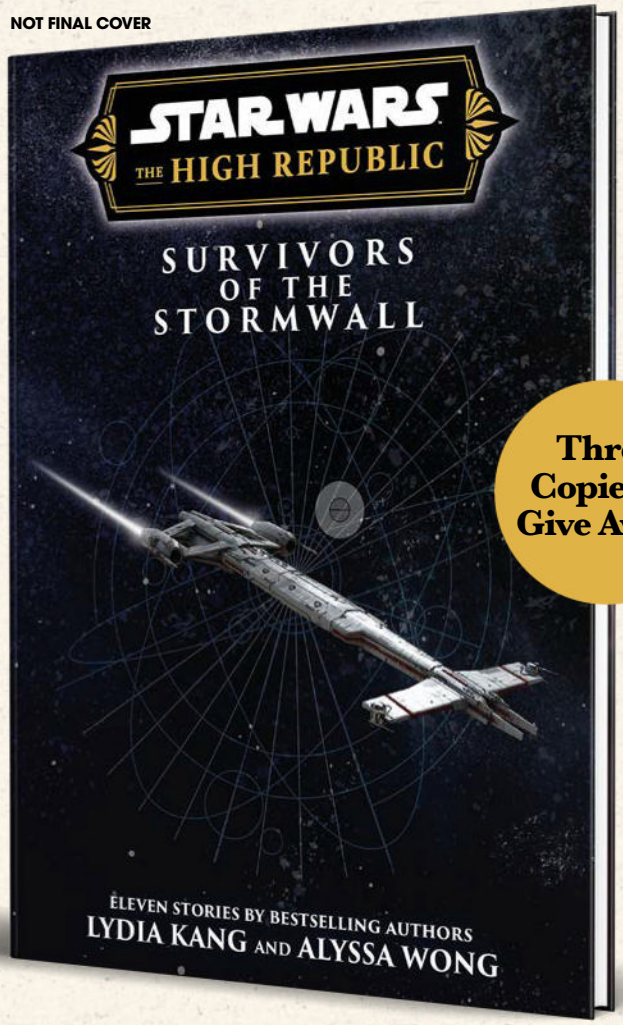
11 The Nightlander menaces General Leia Organa in Hack's issue #3 artwork.







NOT FINAL COVER



Three Copies to Give Away!

Survivors of the Stormwall!

Win *Star Wars Insider's The High Republic* Phase III *short fiction collection*

Star Wars: The High Republic **introduced an all-new era to the galaxy far, far away, across numerous novels, comics, audiobooks, and in the pages of *Star Wars Insider*. *Survivors of the Stormwall* is the third collection of short stories exclusive to the magazine, and we have three copies to give away.**

Written by best-selling authors Lydia Kang and Alyssa Wong, with illustrations by *Star Wars* concept artist Jake Lunt Davies, this epic collection brings together 11 short stories set during Phase III of *The High Republic*. Following the destruction of Starlight Beacon and the expansion of Marchion Ro's galaxy-splitting Stormwall, the crew of the *Aurie*—a lone Republic Longbeam—find themselves lost in the Occlusion Zone. Meanwhile, Jedi Padawan Ruu searches for a route through the impenetrable barrier.

Including a detailed companion to Phase III, chronological readers guide, and a collection of Davies' concept art, the minds behind *The High Republic* discuss the creation and legacy of the ambitious publishing initiative.

To be in with a chance of winning a copy, just send us the correct answer to the following *Star Wars* trivia question:

Who was the villainous leader of the Nihil?

A. Marchion Ro
B. Martian Row
C. Marion Reyvenwud

Send your answer via email to **insidercomp@titanemail.com** or our usual postal address (see 'Contact Us' on page 3), marked "STORMWALL" by April 28, 2026. Terms and conditions are available at titanmagazines.com

May the Force be with you!

titan-comics.com

© and TM 2026 Lucasfilm Ltd. All Rights Reserved.

DRAVEN ON DECK

ALISTAIR PETRIE

WORDS: MARK NEWBOLD

The son of a Royal Air Force pilot, playing General Davits Draven in *Rogue One: A Star Wars Story* and *Andor* Season Two seemed like destiny for actor Alistair Petrie.



01 Alistair Petrie as General Davits Draven.

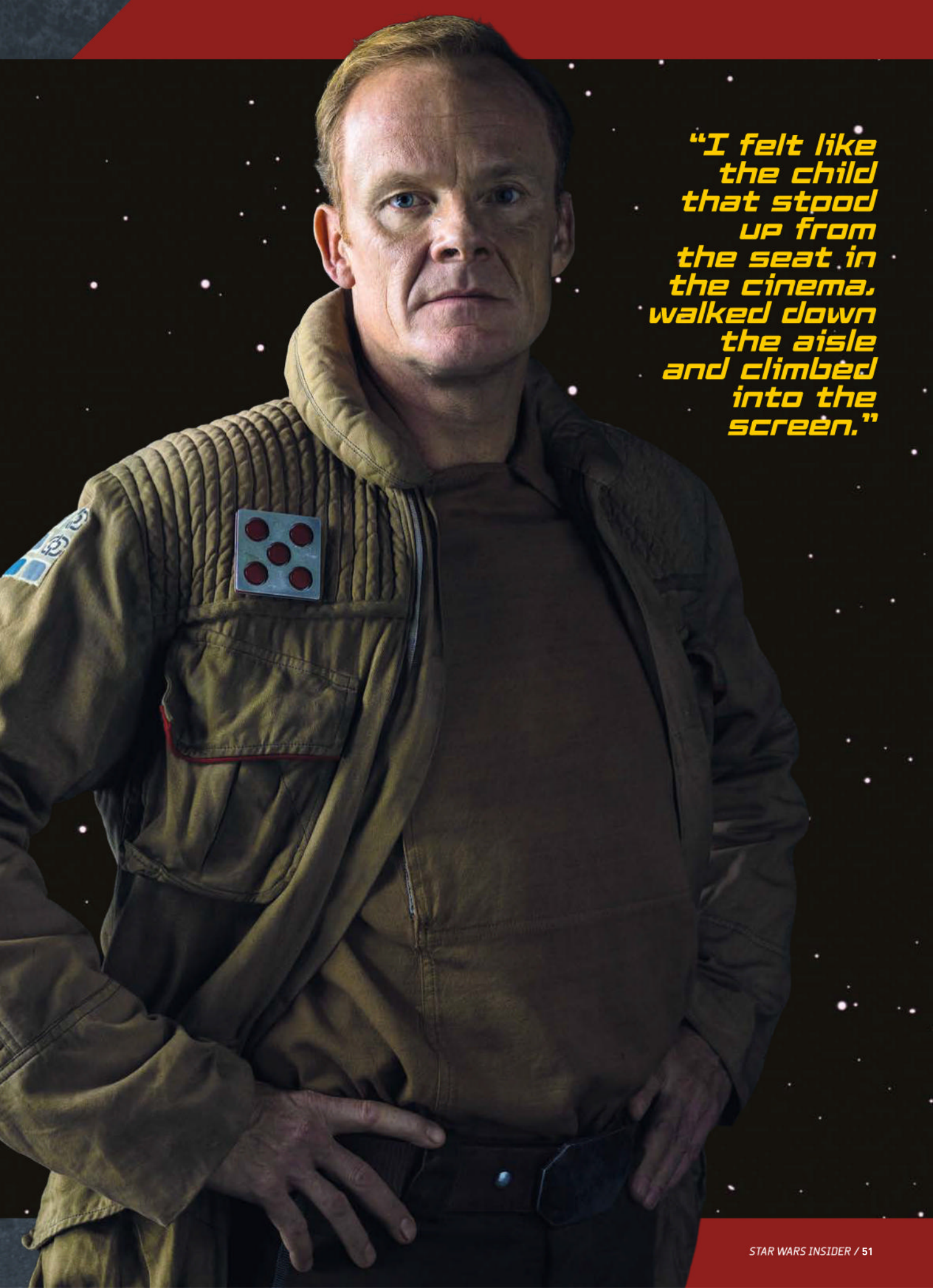
For many people fortunate enough to be involved in the making of *Star Wars*, while their sojourn into the galaxy far, far away may be a temporary pit stop on their life's journey, often it is a highlight of their career. That was very much the case for Yorkshire-born actor Alistair Petrie, who landed the role of General Davits Draven in 2016's *Rogue One: A Star Wars Story*, having cherished the movies since childhood.

"*Star Wars: A New Hope* was the first film I saw at Salisbury Cinema in the U.K. at the start of 1978," remembers Petrie. "I was seven and a bit years-old, and it was one of those cinematic experiences where I was so engaged in this extraordinary story that I felt like I was the only person in the cinema. I honestly don't remember whether my mom or my dad took me, because it felt like a completely personal experience."

That personal experience quickly began to bleed into his everyday life. "Even at seven and a half, I thought that any young person's destiny was to leave the safety net of home like Luke Skywalker had, and that was thrilling and inspiring. I identified with Luke because I worked hard at school and I was willing to do the tasks that were asked of me, so in a way I saw myself in him. Also, Mark Hamill's characterization was so beautiful. That innocent determination to go out into the world resonated with me as a young boy."

The world of the 1970s was vastly different to the immediacy and ease-of-access modern fans have to the saga. Back then, there were few lifelines to the galaxy, so for the young Petrie his memories of the 1977 film were very special indeed.

"In those days, a cinematic storytelling experience was a one-off event. You couldn't rewatch it the next day, so it firmly rooted itself within your imagination, ▶


"I felt like the child that stood up from the seat in the cinema, walked down the aisle and climbed into the screen."

and you then took it into the playground," Petrie continues. "The overarching theme of good versus evil was distinct and clear. It was almost black and white, the simplicity of that set against an extremely complex galaxy, the likes of which we hadn't seen before. It engaged my internal moral compass. The visual nature of it, the characterization, the casting, the music, the production values. It was the confluence of all of those things that made it so completely magical. *A New Hope* has an amazing alchemy."

From Base To Base

Born in the North East of England and raised in the Middle East, Europe, and East Africa, Petrie saw much of the world at a young age, moving from base to base every three years, and he believes it's his experiences as a military child that connected him so firmly to *Star Wars,* its ideals, and the original trilogy's central protagonist.

"Being the son of a pilot was a factor," he says. "Watching Luke jump into an X-wing fighter was a bit like my dad's job. In a way, watching how X-wings were the first line of defense gave me a perspective on the nature of war, and also the danger that my father was putting himself in, which was a subconscious realization, but it stayed with me. It's not a huge leap from a jet fighter to an X-wing."

As the allure of an actor's life began to entice him ("My mother had a line in a pantomime production of *Toad of Toad Hall,* and the entire theater burst out laughing, which I thought was magical," he recalls), his early career was largely played out in the world of theater, with performances at the Royal Shakespeare Company, the National Theatre and in London's West End, opposite stage stars including Sir Michael Gambon and Ralph Fiennes. 1993 saw his first television credits with roles in episodes of *Demob* (1993) and *Scarlet and Black* (1993). 1997 brought his first cinematic role in *Mrs. Dalloway,* followed by *Cloud Atlas* (2012), *Rush* (2013), and *Victor Frankenstein* (2015). His burgeoning film career soon led him back to his childhood home—the galaxy far, far away.

"I got a call from my agent who told me that Jina Jay (*Rogue One*'s casting director) had called to say that Gareth Edwards would love me to be in his *Star Wars* film. I very quickly said 'great, as long as I get a cool name and a line'. Then I could go to the Guildford Vue Cinema with my three teenage sons and sit there with a big grin on my face and say, 'I've been in a *Star Wars* film.'

"This was all very sweetly relayed back to Jina saying, 'Alistair would love to, but he doesn't want to be unnamed Senator Number 4, he wants a name and a line.' Jina quickly came back and said yes to both, which was the beginning of something gorgeous and spectacular," Petrie smiles. So far, so good, but there was a potential roadblock ahead for the actor before he could assume the role of Draven.



02



03

02 Petrie on set as Draven during the filming of *Rogue One.*

03 Petrie was pleasantly surprised to learn Draven would return in *Andor.*

"Being the son of a pilot was a factor. Watching Luke jump into an X-wing fighter was a bit like my dad's job."

"I was sent the original page-and-a-half scene I was needed for, where the senators gather to discuss a plan of action, and there were a couple of lines that had my name that I thought would maybe take half a day to shoot," Petrie remembers. "Then my agent said they wanted me on set for two weeks, but the dates conflicted with a family vacation in Cornwall I had planned. I said to my wife, 'it's fine, I know how these things work. It's a big film, there's a lot of shooting to be done, they'll have me for a couple of days, and they'll drop it in, so we'll be fine to go. I'll get a call saying can you be at Pinewood on such and such a day, I'll drive up, drive back, no problem'. Of course, I was away for four or five days, but my wife has never held it against me."

Rebel Boot Camp

With production approaching, director Gareth Edwards invited the cast to Cardington Sheds—a vast airship hangar-turned-film studio that would be home of the Yavin 4 sets—for a team-building exercise. "With a lot of these big budget projects, the notion of rehearsal is not a part of it. You turn up, you do it, and then you leave. It can be a fairly anonymous experience," says Petrie. "But we got a call saying Gareth was going to gather everybody on a Sunday at Cardington so we could get a sense of the set. It was described as a rehearsal, but there was lots of drinking of cups of tea and gossiping and walking around with our mouths wide open.

"Gareth gave this lovely speech. He said we needed to forget that this was *Star Wars,* forget all of that. He said that a week before he'd been in New York recording James Earl Jones as Darth Vader, and he had to pick his jaw up off the floor because he was sitting behind him recording Darth Vader's lines. He said, 'I had to get over that. We're here to tell a very specific story, so let's tell that story and just forget about everything else'."

With that wise advice given, Edwards then introduced members of the cast. "I remember Gareth very sweetly introduced Diego Luna, and Jimmy Smits returning as Bail Organa, and then obviously we'd got *Star Wars* royalty as Genevieve O'Reilly was back as Mon Mothma. Genevieve was so sweet and self-deprecating about her involvement. She said, 'Oh God no, I just did a couple of days way back when'. It's sensational to think where Genevieve and Mon Mothma now exist in the lore. It's one of the things that makes me most happy."

After the $1.059 billion success of *Rogue One,* Petrie moved on from Draven to other roles, but on November 8, 2018, during a Disney quarterly earnings call, Disney CEO Bob Iger announced that a live-action series focusing on Cassian Andor was in development for Disney+. To Petrie's surprise, it seemed there was potential for Draven to return. ▶



04 Draven (Petrie) and General Raddus (voiced by Stephen Stanton).



05 Andor (Diego Luna) being briefed by Draven at the secret rebel base.

"It was so special to see Yavin 4 again."



06 Petrie's *Rogue One* costume was reused in *Andor*.

07



"I was taken out for lunch by some people from Lucasfilm to talk about the possibility of a show based around Cassian Andor's character, which would be five to six seasons long, and was I interested? I said, 'Of course I am! Call me when the scripts are ready,' and that was that. Then it all went quiet. About a year later, when Tony Gilroy was announced as showrunner, I emailed him and Tony replied saying, 'I'm gonna call you.'

"I remember exactly where I was when the call came," continues Petrie. "I was walking down a particularly muddy path with my dog, and my phone rang. The signal can be a bit ropey down there, but I found a sweet spot, and Gilroy and I had a half hour conversation. He talked me through what the plan was, the timeline, and how Draven might fit into that timeline. I said, 'Tony, call me. I'll come. It's that simple.' He said great, hold that thought, and then he disappeared and did his thing." Petrie has nothing but praise for the *Andor* showrunner. "I think Tony is one of the true greats. Great as a writer, as a director, and as a human being. He's fearless. I think he's amazing."

07 Draven's scenes in both *Rogue One* and *Andor* were all restricted to Yavin 4.

08 Like Cassian Andor, Draven considered Wilmon Paak, (Muhannad Bhaier) as a loose canon.

Return To Yavin 4

After a very satisfying fitting with costume designer Michael Wilkinson ("I remember I put the trousers on, and they still fit!") it was time for Draven to return to the only place we see the character in both *Rogue One* and *Andor:* the rebel base on Yavin 4.

"It was so special to see Yavin 4 again, albeit rebuilt at a different location (this time on Stage 1 at Longcross Studios). It was the first day shooting on the rebel base



08



HOPE IN COMMUNITY

Like many of his fellow actors who have played roles in *Star Wars*, Alistair Petrie has embraced the community of fans that support the saga.

"I felt quite reticent at the first *Star Wars* convention I went to, because I wasn't sure what to expect," he says. "Of course, in many ways it was everything that I didn't expect. It was truly magical to meet all of these people that come together, a lot of whom may feel disenfranchised in this world but have found this vast, global community. That was remarkable."

It's also a community that Petrie believes will endure far into the future. "If we seek anything in life we seek community, some kind of acceptance in a sometimes very lonely world, and what I feel so gloriously happy about is that it's not going anywhere. The community is so wonderfully entrenched in our cultural life, and to see young kids and people way older than us still following, embracing, collecting, loving, sharing moments together is in many ways more thrilling and important to me than my own involvement. The world can feel very authoritarian, but the rebellion exists. You can watch it tonight and find that sense of hope."



09

09 "He's tough, but he understands the nature of sacrifice for the greater good," Petrie says of Draven.

10 Draven (Petrie, center) and Mon Mothma (Genevieve O'Reilly, right) discuss the rebel plight with Bail Organa (Benjamin Blatt, left) in *Andor* Season Two.

set, and even the crew's jaws were on the floor. I remember looking around thinking it was incredible. Everything was practical. My first shot was walking down the middle of the hangar. There were a couple of tiny pads of green screen dotted around, but everything else was real. The X-wings were right there. Everything was there."

Petrie again drew upon his experience as the child of a military man to inform his performance as General Draven, a hardened soldier shaped by his experiences.

"I knew that he'd been surrounded by conflict his entire life. War and conflict are steeped in his bones," says the actor. "I think what he sees in Cassian is a variety of things. He sees this ill-disciplined, dangerous, committed, brave warrior who needs harnessing. It would be too easy for Draven to dismiss him as a loose cannon. He also needs to gain his respect, which is key to Draven, not least because his entire life he's been brought up within a chain of command, and without a selfless chain of command, things collapse. In Cassian, he sees someone who has to be given leeway, and Draven has to realize it's a two-way street. Whilst he demands respect, he's also got to earn it. If Cassian wants respect, he's got to show some. He's not a violent man per se. He's tough, but he understands the value of sacrifice for the greater good, and he takes that on board for the sake of other people who are maybe not prepared to go there."

The opportunity to reprise the role and expand upon the character meant the world to Petrie. "It took me back to my seven-year-old self. Gareth and I agreed, it was how we both felt about it when we were doing *Rogue One*. I felt like the child that stood up from the seat in the cinema, walked down the aisle and climbed into the screen, and that's a rare feeling indeed as an actor. An actor's life goes through ups, downs, all sorts of different things, but at the heart of that story it's essentially about the absolute magic of being in something on a screen. If you draw a straight line between the seven-year-old and the 50-something year-old that I am now, that blows my mind every time I think about it, and I do think about it a lot," he grins.



10



01 Jedi Bob (Bobby Moynihan) versus Solitus (Dan Stevens).

WORDS: AMY RICHAU

WHEN BRICKS COLLIDE

HOW LEGO® *STAR WARS* REBUILT THE GALAXY

Atomic Cartoons' Chris Buckley, director of LEGO® *Star Wars: Rebuild the Galaxy* and recent sequel *Pieces of the Past,* reveals how the brick-built reimagining of the saga was pieced together.



"Everything I'd done in my career had been leading up to being a part of *Star Wars*."

The 2024 Disney+ animated series LEGO® *Star Wars: Rebuild the Galaxy* may have been Chris Buckley's directorial debut, but it was far from his first experience combining the galaxy far, far away with the ever-popular building system.

As a child, Buckley collected LEGO® sets and *Star Wars* toys, but his passion for both went into overdrive when the first LEGO *Star Wars* sets arrived in the 1990s, alongside the release of *Star Wars: The Phantom Menace*. "I obsessively bought every single LEGO *Star Wars* set that came out," remembers Buckley, who quickly developed an appreciation for the LEGO brand's love for *Star Wars* storytelling and the creativity that went into each set.

Buckley grew up to become an animator, ticking off a lifelong ambition when he worked as senior animator on the 2017 film *Star Wars: The Last Jedi*. "Everything I'd done in my career had been leading up to being a part of *Star Wars*," he says.



02



03

INSIDER INTEL GOING GREY

Buckley, Hernandez, and Samit worked with the LEGO team in Denmark on new sets inspired by *Rebuild the Galaxy.* When it came to the *Dark Falcon,* LEGO designers encouraged the animators to add more grey tiles to the black and red starship because all-black vehicles are more difficult for LEGO builders to put together.

02 Darth Rey and her deadly Darth dream team.

03 Yesi Scala, Sig Greebling, Servo, Dev Greebling, and Jedi Bob.

04 The Greebling brothers take flight.

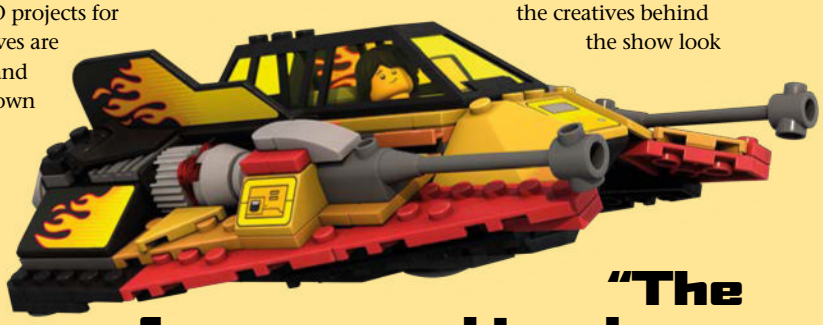
"I worried that becoming a part of this world was going to be very stressful and crazy, but everyone on that show knew what they needed to do, and it was actually the most relaxed I've ever been working in visual effects."

Buckley had a hand in animating elements for scenes including Finn's confrontation with Captain Phasma in the *Supremacy*'s hangar, shots of the Resistance fleet's attempts to evade the First Order, and one scene involving the *Millenium Falcon.*

Before taking the reins of *Rebuild the Galaxy,* he gained further experience on several animated LEGO productions, including *The LEGO Movie 2: The Second Part* and *The LEGO Star Wars Holiday Special.* "Lucasfilm reached out to me when they were looking to revamp their whole LEGO *Star Wars* output and asked if I would be interested in coming aboard a new project in a different capacity, as director," says Buckley of the next big step in his career.

Part of the appeal of LEGO projects for Buckley is the freedom creatives are given to dive into a popular and beloved world and put their own spin on it. "I think the appeal of LEGO *Star Wars* is that, at its core, it remains *Star Wars,*" he suggests. "What we can do is take all these stories, characters, and heart and give them a tweak with a little wink to the camera, not taking ourselves too seriously while adhering to the *Star Wars* rules. We can take something very, very serious, put a ridiculous joke in the middle of it, and it lands really well because the audience expect a certain non-sequitur style of humor and slapstick with LEGO."

Buckley likens it to building a *Star Wars* train set and getting away with surprising and wacky turns, so long as the train doesn't jump off the tracks, hits its marks, and runs on time. Adding zaniness to LEGO *Star Wars* stories is something the creatives behind the show look



"The foreground is where the stories happen, but we can have so much fun in the background."



04

05



forward to just as much as the fans. "I think where LEGO and *Star Wars* have been such a strong combination, in toys, videogames and animated shows, including ours, is that the foreground is where the stories happen, but we can have so much fun in the background," the director notes. "We can pepper in Easter eggs until the cows (or the nerfs) come home, and we get a kick out of making it funnier and better by adding more stuff to the background, more nuances at every stage, from storyboarding to layout and animation."

THE BROTHERS GREEBLING

Both *Rebuild the Galaxy* and *Pieces of the Past* follow the adventures of brothers Sig and Dev Greebling, new *Star Wars* characters devised especially for the series. "Sig is basically 'us'—a fan—but *inside* the *Star Wars* galaxy," Buckley says of the lead character, voiced by *Stranger Things*' actor Gaten Matarazzo. Sig's journey is the heart and soul of the eight-episode adventure—he's a *Star Wars* historian who knows all the rules of that galaxy. Then his world is turned upside down when everything in it begins to disobey those rules, and his brother Dev takes a step towards the dark side.

"When the galaxy shifts and changes into this crazy mishmash, Sig longs for that connection to his brother again," explains Buckley. "I think what showrunners Dan Hernandez and Benji Samit did really well with the scripts was that they made Sig's journey really relatable. Each of us can look at Sig and identify with him."

Another aspect of working with Hernandez and Samit that Buckley enjoyed was how open they were to suggestions when it came to the story, such as altering the original relationship between Sig and Dev from good friends to brothers. "We realized through crafting the story that we actually needed a stronger bond between the two of them. Siblings is one of the strongest bonds you can get, and it's a very *Star Wars* thing as well," Buckley says. "The creative environment throughout the entire project encouraged pitches from everyone. Whatever idea was best, that was what we would go with."

Matarazzo and Tony Revolori (who voiced Dev) were the first choices to play the brothers. "And luckily, both of them said yes," Buckley relates, happily. "It's not common to get your number one picks, especially for your main characters, so we were in a really great spot from the start. Due to scheduling, it wasn't until almost the very end of the recording sessions that we were able to get them in the recording booth at the same time, but what a treat it was to have both Gaten and Tony in the studio together to feed off of each other in such an important and critical moment within their characters journeys. Nothing can beat the chemistry of two fantastic actors in person!"

Another new character introduced in *Pieces of the Past* was a unique villain in the *Star Wars* pantheon of dark-siders, in the form of Solitus (voiced by Dan Stevens)—a Sith Breaker with very different motivations than the usual galaxy-dominating *Star Wars* evil-doers audiences are used to.

"Solitus is like that older cousin that comes over to your house and says, 'Why are you playing with LEGO? LEGO is for kids. You're not a kid!' and tramples all over the creativity of play," Buckley tells *Insider*. "That's the meta of it all." ▶

05 Gaten Matarazzo (Sig Greebling) and Tony Revolori (Dev Greebling) during recording.

06 Chewbacca in impressive LEGO form.

07 "Together again ...huh?!"

08 Jedi Bob's grand entrance.

INSIDER INTEL
FAMILY REUNION

Pieces of the Past puts characters in a scene that had never had screen time together: Darth Vader, Padmé Amidala, Luke Skywalker, and Leia Organa. "The thing we honed in on is this may be the only opportunity to ever see the Skywalker family unit, to get all four of them interacting with each other," said Samit. "It felt like something that maybe we could be the only ones to show that to the fans and to ourselves."

07



06

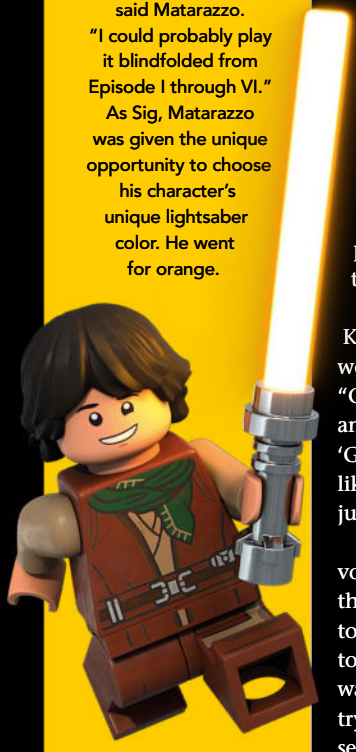




08

INSIDER INTEL GAME OF CHOICE

Rebuild the Galaxy stars Gaten Matarazzo and Tony Revolori both played LEGO *Star Wars* video games before taking on the roles of Sig and Dev. "I played The Complete Saga religiously," said Matarazzo. "I could probably play it blindfolded from Episode I through VI." As Sig, Matarazzo was given the unique opportunity to choose his character's unique lightsaber color. He went for orange.



DEEP CUTS AND FRESH TAKES

Deep cut cameos from the depths of *Star Wars* lore added yet more layers of fun to *Rebuild the Galaxy*'s panoply of iconic characters. Jedi Bob, who originated as a LEGO minifigure in the 2002 *Star Wars* Republic Gunship set, was a favorite of Buckley's. "Everyone knows Bobby Moynihan from *Saturday Night Live,* but I didn't know his depth of acting ability," the director says. "What he gave us with Jedi Bob was a very understated performance. He brought a lot of life to the character, and I kept falling in love with his performance more and more as time went on. I wanted to give Jedi Bob as much screen time as possible."

Other cameos were drawn from *Star Wars* Legends stories, such as Rebel Alliance agent Kyle Katarn (from the Dark Forces videogame series), and Jaxxon, an infamous green rabbit-like creature dating back to 1970's *Star Wars* Marvel Comics. In some cases, original actors voiced LEGO versions of their *Star Wars* characters from movies, TV shows, and videogames, but faced the challenge of putting a zany spin on their role, while keeping the heart of the character recognizable to fans.

Cameron Monaghan, who played Jedi Cal Kestis in *Jedi: Fallen Order* and *Jedi: Survivor,* went into the recording booth with a plan. "Cameron showed up, put the headphones on, and said, 'I have some ideas.' And we were like, 'Go!'" laughs Buckley. "He wanted to make Cal like some kind of 'bro.' He brought a lot and just ran out of the gate."

It took a while for Sam Witwer, who has voiced Maul in dozens of productions including the forthcoming *Star Wars: Maul - Shadow Lord,* to tamp down the character's inherent anger. "It took a bit to get Maul happy," notes Buckley, "It was interesting to watch Sam free himself and try something else with the character. He seemed to really stretch his wings with it."

Performing Maul's dialogue to the tune of "Duel of the Fates" was improvised by Witwer in the studio, resulting in a moment in *Pieces of the Past* that proved to be a hit with cast, crew, and fans alike.

The director felt privileged to watch iconic *Star Wars* actors interpret their familiar roles in entirely new ways, citing Anthony Daniels and Mark Hamill's fresh takes on C-3PO and Luke Skywalker as high points.

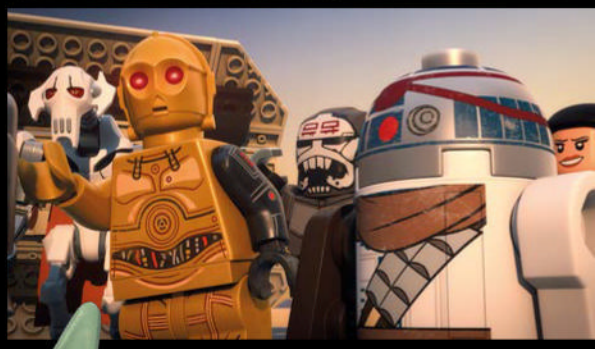
Buckley was all in favor of letting Daniels loose in the recording booth. "You don't want to step on the people that have been doing it for years and years, because there's no one that knows that character better than them," he says. "Anthony wanted to lean in on the bounty hunter, bad guy C-3PO idea for *Pieces of the Past,*" recalls Buckley. For example, since the protocol droid was hanging around a bunch of pirates, it was Daniels' idea to have him pronounce R2-D2's name as "*AAARRRR*2-D2."

"It added so much authenticity, having those actors come back and make just the slightest of tweaks to their characters," says Buckley. "And they seemed to enjoy the process. They found it very freeing to be able to do the character they've always done, but just a little bit different. The second Mark Hamill started talking, I felt like, 'Whoa! Those are the words we've been crafting for months, and he said them *perfectly*.'"

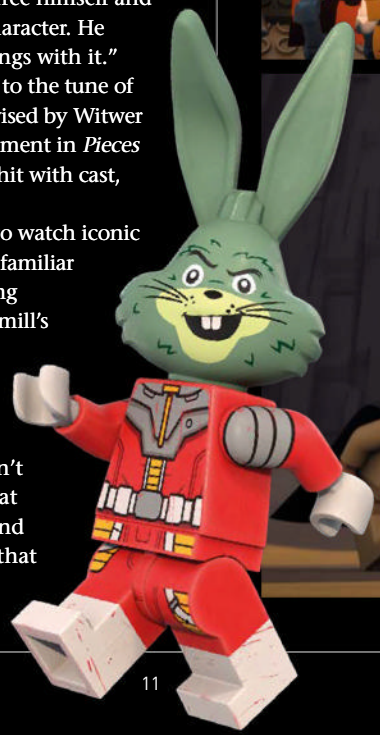
09



10







11

09 Voicing a cheerful Maul was a challenge for voice actor Sam Witwer.

10 Space pirates C-3PO and R2-D2.

11 Jaxxon—a deep cut from Marvel Comics' 1970s *Star Wars* run.



12

BUILDING UP THEN BREAKING DOWN

While the story of *Rebuild the Galaxy* is the star, no LEGO series would be complete without a constant bucket of bricks being built into new and wondrous vessels and buildings… and then being taken apart and transformed into something entirely new.

"There's something so satisfying about not only building a set from LEGO instructions, but also just grabbing a bucket of LEGO and putting things together," says Buckley. "I usually have a couple of LEGO bricks on my desk just to fidget with. It's just so satisfying and tactile."

Creating the sequences where LEGO pieces would shift from one build to another on screen proved to be more challenging. "The difficulty is not in breaking things apart, because computer animation does such a good job of blowing stuff up," Buckley reveals. "Where it does get difficult is turning a white X-wing into a black TIE fighter. The pieces just want to go where they need to go and they kind of forget about other objects around them. The geometry just wants to pass straight through, ignoring everything, so that's where it gets complicated."

To solve the problem of clashing bricks, the animators came up with an effect where a white LEGO brick would move from the foreground to the background behind other bricks, where it could change into a black brick unobtrusively. "We're always hiding stuff," grins Buckley. "And I think we got very good at it. Once we nailed the process on a technical and artistic level, it was actually quite easy to propagate. Working out those transformations encouraged the effects team to ask, 'What else do you have? What else can we do?' So that was a lot of fun."

While *Rebuild the Galaxy* and *Pieces of the Past* were a dream come true for Buckley, he sees an open playing field for future LEGO *Star Wars* stories, noting the positive reaction from audiences who appreciate the heart of *Rebuild the Galaxy* and how it feels so authentically *Star Wars*. "There's not enough time in the world to tell the number of stories we have for LEGO *Star Wars*," says Buckley. "But there are infinite possibilities."

12 (L-R) Director Chris Buckley, Tony Revolori (Dev), Gaten Matarazzo (Sig), Shelby Young (Leia), Sam Witwer (Maul), and writer-showrunners Benji Samit and Dan Hernandez at a recording session for *Pieces of the Past*.

13 *Rebuild the Galaxy* role reversals turned many bad guys into good guys.

13



A CERTAIN POINT OF VIEW

Our resident *Star Wars* expert, Jay Stobie, consults his library of holocrons and ancient Jedi texts to answer your questions about the events, people, and places of the galaxy far, far away....



Concept art by Matt Allsopp

"In *Andor* Season 1, Cassian Andor's face was clearly known to the authorities soon after Deputy Inspector Syril Karn received a tip off identifying him. Dedra Meero's subordinates were also on the lookout for Cassian on Ferrix during Maarva Andor's funeral. Yet during the second season he seemed to be able to travel anywhere, unhindered, even penetrating an Imperial facility to steal a prototype TIE fighter, and later grocery shopping on Coruscant with Bix. Surely his face was on wanted posters across the Empire?"
Rob Kaczmarek, London, United Kingdom

We know that Syril Karn had seen and distributed a hologram of Cassian Andor's face that was pulled from his criminal record on Morlana One. Additionally, Karn immediately recognized Cassian when he spotted his nemesis among the rioting crowd on Ghorman, leading to the fateful showdown that cost him his life. Given Cassian's concern about new cameras that had been installed in a Coruscant park while he and Bix Caleen were hiding out in the Empire's capital, the Empire clearly had the capability to use security technology to track its enemies. So, how could Cassian avoid detection?

On Coruscant, at least, it was possible for the two rebels to hide in plain sight by taking advantage of the anonymity offered by the "insanity" of

Security Matters

Lio Partagaz



Major Lio Partagaz oversaw the Imperial Security Bureau's supervisors and attendants, initially encouraging Supervisor Dedra Meero's unorthodox approach to searching for Axis. Once the ISB realized information about the Death Star had been leaked, Partagaz elected to commit suicide rather than endure the disgrace of defeat.

Dedra Meero



A driven officer whose tactics often put her at odds with her colleagues, Supervisor Meero encountered a setback when she proved unable to detain Cassian Andor at his mother's funeral on Ferrix. Reassigned to the Empire's initiative to orchestrate the strip-mining of Ghorman, her desire to capture Axis remained.

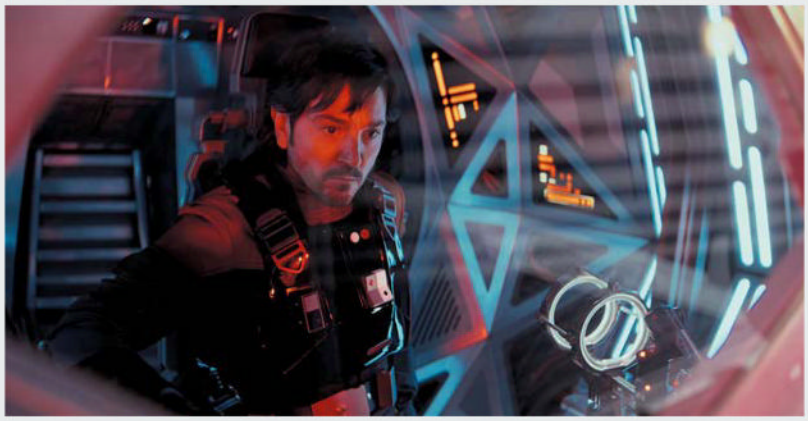
Heert



Originally Meero's attendant, Supervisor Heert assumed responsibility for the investigation into Axis, although Meero's continued interest in the case caused him concern. Following Luthen Rael's death, Heert accompanied a team to apprehend Kleya Marki on Coruscant, but he and the agents were all killed in an encounter with Cassian Andor's team.

Coruscant. Its bustling nature and busy public spaces helped cover their movements. They could easily lose themselves in the crowds, covering their faces if need be and doing their best to avoid being recognized. On a planet with a population estimated in the trillions and a transient number of visitors from all over the galaxy, the ability to become just another face in the crowd was one of Cassian's best defenses.

But what about the rebel's theft of the TIE Avenger from the Sienar Test Facility? Well, Cassian himself may have provided us with an answer during his first meeting with Luthen Rael on Ferrix, before they left for ▸



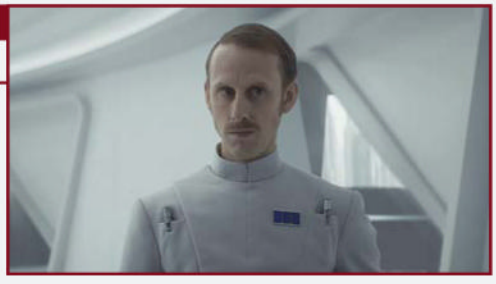
Lagret



Often found commiserating with Lonni Jung, Supervisor Lagret found himself in charge when Mon Mothma gave her Ghorman speech in front of the Imperial Senate. Lagret was later placed in charge of detaining Major Partagaz, ultimately giving his superior the opportunity to take his own life.

Lonni Jung

Diligent and unassuming, Supervisor Lonni Jung utilized his position at the Imperial Security Bureau to spy on behalf of Luthen Rael. Although Rael had promised to get Lonni and his family to safety when the time came, the deceptive antiquities dealer killed him in order to tie up loose ends on Coruscant.





the Aldhani heist. Discussing his theft of an Imperial Starpath Unit from the Steergard Naval Yard, Cassian emphatically explained that the Imperials were so proud and satisfied that they couldn't imagine someone like him infiltrating their base and taking their gear. Luthen concurred, citing the Empire's arrogance as one of its greatest weaknesses.

This conceit manifested in other ways, such as the Imperial disdain for those they considered beneath them. Despite being imprisoned on Narkina 5, Cassian Andor's true identity was never uncovered. Why? The Empire saw the inmates as disposable tools that could be replaced by the next group of unlucky individuals to be falsely accused of criminal activity. To Cassian's point about only needing a uniform and an Imperial token to break into Steergard, even Imperial soldiers were viewed as faceless cogs in the machine. From helmeted stormtroopers to bureaucratic officers, all Cassian needed was a disguise to blend in.

Who Are You?

Another aspect to be considered is the availability, reliability, and interconnectedness of security systems used across the vast Empire. No footage of Cassian was captured during the Aldhani heist, for example, evidenced by his description being relayed verbally by Imperials who witnessed his escape rather than via a recording.

While the Imperial Security Bureau had access to the best intelligence technology and resources to cross-reference data, regular Imperial outposts often did not. Recall Din Djarin's ability to access information regarding Moff Gideon's location from a security terminal on Morak that required a facial scan. While Fennec Shand's 'wanted' status would have tripped the Imperial alarm, Din Djarin used his anonymity to his advantage, suggesting Imperial security protocols were somewhat slack. Another example of Imperial arrogance.

Cassian Andor's knack for aliases and disguises enabled another layer of protection from detection. Before traveling to Ghorman, Cassian absorbed detailed background information on the fashion designer alias he would adopt during his trip. As superficial as such disguises might appear, they nevertheless allowed him to visit Ghorman on two separate occasions under two different identities. Cassian's alter ego as a journalist was so solid that he was still able to continue using it on Coruscant, even after the horrific slaughter on Ghorman.

Finally, we must remember that the Empire's focus was on identifying the mysterious rebel lynchpin known as 'Axis.' Although it was believed that Andor could potentially lead them to this shadowy figure, the passionate pursuit of the rebel was largely an obsession of Syril Karn—the one person who spotted the Empire's most wanted amongst the chaos of the second Ghorman Massacre. Cassian's luck almost ran out when he ran into a man he didn't even know.

CASSIAN'S COVER STORIES

5 BSW4:
Joining the team led by Vel Sartha on Aldhani, Cassian Andor used the alias "Clem" throughout the mission to steal the Imperial payroll. Once the heist began, "Clem" and several of his cohorts posed as Imperial soldiers so they could enter the facility without suspicion.

5 BSW4:
Following the Aldhani raid, Cassian assumed the name "Keef Girgo" and laid low on Niamos. Caught up in an Imperial sweep of the vacation planet, "Girgo" was arrested and sentenced to the Imperial prison on Narkina 5.

3 BSW4:
As Coruscant fashion designer "Varian Skye," Cassian visited Ghorman to assess Carro Rylanz and the growing Ghorman underground. "Skye" advised the insurgents as they made plans to steal an Imperial weapons shipment.

2 BSW4:
When Cassian returned to Ghorman the next year, he adopted the identity of Mid-Rim Network journalist Ronni Googe in a bid to kill Dedra Meero. While there, "Ronni" bore witness to the second Ghorman Massacre.

2 BSW4:
Still undercover as journalist Ronni Googe on Coruscant and with the assistance of Erskin Semaj, Cassian rescued Mon Mothma from the Imperial Senate in the wake of her speech decrying the Ghorman Massacre.

1 BSW4:
Along with Jyn Erso and a small rebel team, Cassian embarked on an unauthorized mission to steal the Death Star schematics from the Imperial vault on Scarif, gaining entry into the facility disguised as an Imperial officer.



Tracking Technology

In addition to Imperial forces themselves, bounty hunters also acted as agents of the Empire on numerous occasions, including during Darth Vader's search for the *Millennium Falcon* in the wake of the Battle of Hoth. While Cassian Andor didn't seem overly concerned with such private contractors, they were often able to track their quarries down anywhere in the galaxy.

Once a hunter accepted an assignment, they were given access to their target's chain code and biometric data, which was used to program a tracking fob. Even with all of this advanced gear, bounty hunters still needed to rely on their ingenuity and experience when seeking out their prey.

WHAT DO YOU NEED TO KNOW?

Send your in-galaxy queries to starwarsinsider@titanemail.com with the subject header, "A Certain Point of View."

EXPLORE THE *STAR WARS INSIDER* ARCHIVES

Check out these *Star Wars Insider* back issues...















Complete your collection, buy a gift, pick up a rare cover!

FIND THESE ISSUES AND MANY, MANY MORE AT
TITAN-COMICS.COM/INSIDER

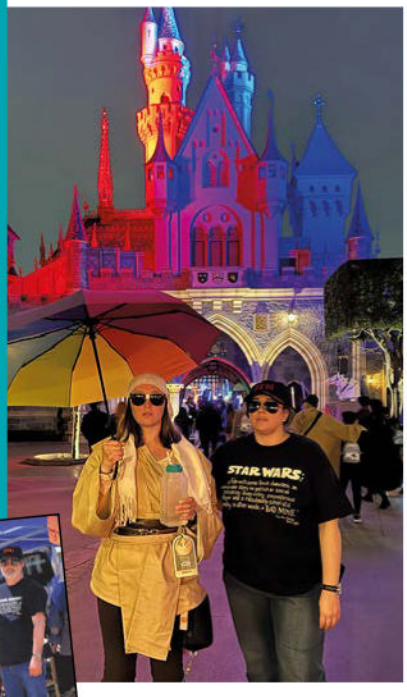
REBEL NIGHTS

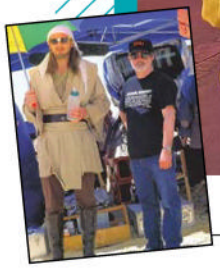
Star Wars takes center stage at an epic Disneyland event

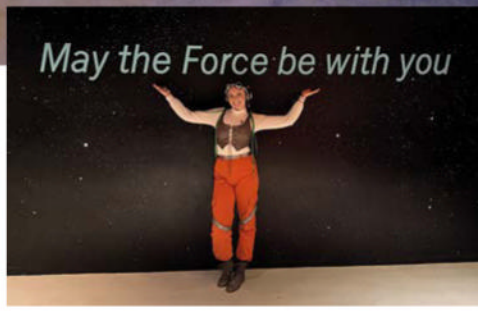
When Kerry Loughran's friend Renae suggested they go to a *Star Wars* Nite at Disneyland in *Star Wars: The Phantom Menace* cosplay, dressed as George Lucas and Liam Neeson in a behind-the-scenes photo taken on set, she was all in. "I've always had an admiration for cosplayers and have wanted to have a go for years," Kerry outlines. "It's basically Halloween every day when you cosplay. An excuse to craft and dive into your favorite characters, sometimes by your own hand and sometimes with the help of others!"

Kerry also assembled a Hera Syndulla cosplay that she has worn on Halloween, at *Star Wars* Nite, and for a costume party. "*Rebels* is my comfort *Star Wars* show. I'm also a huge advocate for mental health and trying to normalize conversations about it," Kerry remarks. "When I watched *Rebels*, I was so moved by Hera's ability to help everyone work through their struggles and help them communicate, verbally or through an outlet. Especially after Kanan's death, it really touched me that each of the characters were shown grieving in their own way









INSIDER NEEDS YOU!

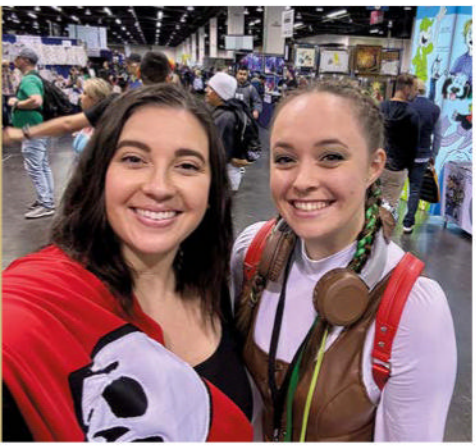
We want to hear from you! Tell us about your *Star Wars* experience. What made you want to become a fan? What have you done in the name of *Star Wars*? Tell us your *Star Wars* story by sending your photos, art, and letters here:

starwarsinsider@titanemail.com

Or via regular post:

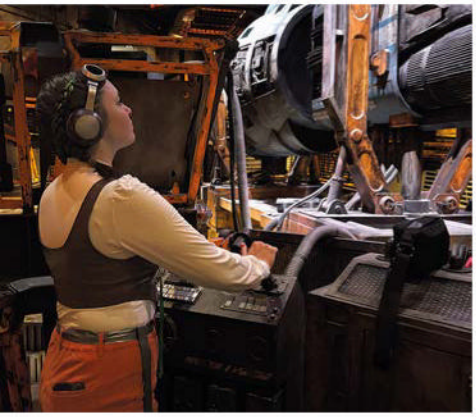
UNITED STATES
Star Wars Worldwide,
Star Wars Insider,
Titan Magazines,
2819 Rosehall Lane,
Aurora, IL, 60503,
U.S.A.

UNITED KINGDOM
Star Wars Worldwide,
Star Wars Insider,
144 Southwark
Street, London,
SE1 0UP,
U.K.



while still finding the will and motivation to keep moving and doing right by Kanan."

Friendship is integral to Kerry's love for *Star Wars,* as she actually met her best friend Renae while attending an Ahsoka Day celebration at Disneyland. "I am so thankful that the people I have interacted with are truly some of the most accepting, funny, and kindhearted people. I've been part of many fandoms, but this one feels extra special," Kerry beams. "My corner of *Star Wars* has brought me to the most amazing *Star Wars* friends. These people have made me love the franchise more than I ever thought was possible."



ARTISTS' ALLEY

Talented *Star Wars* fans share their amazing drawings inspired by the galaxy far, far away....

01 "RODIAN" AND "NOODLE SHOP" BY SETH PEEVELY

Seth Peevely, whose fan art includes a Rodian from *The Book of Boba Fett* and a creature from *The Acolyte*'s Lomi Usqi Noodle Shop, has a deep love for *Star Wars,* stating, "I've been a *Star Wars* fan for as long as I can remember, and as a public school art teacher, I've found the saga to be a powerful bridge





to connect with my students. I often create my pieces during their studio time, using illustration and painting to show how ideas come to life. While we explore a wide range of artistic styles and subjects, *Star Wars* serves as an exciting, familiar touchpoint that sparks creativity in the classroom. Sharing that process not only inspires my students but pushes me to evolve as both an artist and a teacher."

01 "TAUNTAUN" BY CHRIS MUNRO

Chris Munro has been drawing *Star Wars* fan art since he was 10 years old. "I always just start with a pencil and paper, grab a coffee, sit down, put on some favorite music on my headphones, and just draw," Chris advises. The artist has recently begun experimenting with digital painting and embraces the errors that are a part of the process. "Allow yourself to make mistakes. The beauty of creating digitally is how you can go back to a piece many times and change it," Chris reflects before concluding, "My dream is to have my work appear on a *Star Wars* comic or book cover."



BOUNTY HUNTERS

Scouring the galaxy for the stars of *Star Wars*.

EWAN MCGREGOR: "Hello There"



Marina Kravchuk poses with Ewan McGregor, who played Obi-Wan Kenobi in the prequel trilogy and the eponymously titled Disney+ series.

Meeting Obi-Wan Kenobi is not an everyday occurrence, so as any devoted fan would do, Marina traveled to meet Ewan McGregor when he was scheduled to appear at Spacecon in Texas.

McGregor, who starred as the Jedi Knight in the prequel trilogy and *Obi-Wan Kenobi,* portrayed a younger version of the character who had been pioneered by Sir Alec Guinness in the original trilogy.

"I always appreciated his commitment in honoring Sir Alec's performance, while adding so much more depth and nuance to the character," Marina says. "I can't really imagine anyone else as Obi-Wan now. I wanted to meet Ewan not only because of *Star Wars*—although I admit, I was hoping to hear him say 'Hello there' very much!—but also because I loved his performances in *Velvet Goldmine* (1998), *Robots* (2005), and *Angels and Demons* (2009).



DROIDS AND DRAWING

Using creativity to express a longtime love for *Star Wars*

"My mom used to watch *The Empire Strikes Back* every week," Gina Johnson says of her family's *Star Wars* fandom. "My dad collected every Legends book. My own obsession started with the release of the Special Editions in theaters and then *The Phantom Menace* when I was in high school. It's been part of my DNA for over 30 years, and came back into my life in a big way with *The Mandalorian* and the opening of Galaxy's Edge in Disneyland."





Always looking for new droids and creatures to customize for her collection, Gina gives each addition a name, backstory, and new accessories or paint. "My pit droids PT-9902 and PT-9904 are modeled after Tech and Crosshair from *The Bad Batch,* complete with matching paint jobs, leather trim, and a datapad made of a bit of cardboard and glue. My puffer pig Wroshyr has a healthy green glow, given that her home planet of Kashyyyk hosts a wide variety of mosses and lichens."

When visiting Batuu, Gina brings a sketchbook and blends fan art with urban sketching, sharing her *Star Wars* enthusiasm with other fans. Gina also ventures into different media, such as wooden cards, collages, and carving linocut blocks.

"Crafting and drawing has been such a powerful expression of my *Star Wars* fandom. I've always loved family in *Star Wars,* from Luke and Leia to Din Djarin and Grogu, to the crew of the *Stinger Mantis* to the clones of the Bad Batch. Their bonds give hope, even in a rapidly darkening galaxy; their fight empowers and inspires us. I love sharing that hope and inspiration in the real world as I find friendship and a place in the greater *Star Wars* community."



PATROL TROOPING

Cosplaying as some of *Star Wars'* most elusive characters

When Taylor Goodson first saw the *Star Wars* Special Editions in 1997, he found himself gravitating toward the specialized and unique ships and costumes. "While my friends were dressing up as Darth Vader and drawing X-wings, I was doodling the TIE bomber and interceptor variants and trying to read every detail I could find about the scout troopers from *Star Wars: Return of the Jedi*."

Since discovering the 501st Legion in 2015, Taylor has assembled nearly 30 costumes, ranging from a stormtrooper from *Star Wars: A New Hope* to a Jedi ensemble from *The Acolyte*. "I always enjoy the challenge of trying to recreate costumes that are seen for an incredibly limited amount of time, such as the tank driver from *Rogue One: A Star Wars Story* and the patrol trooper from *Solo: A Star Wars Story*," Taylor relays, expressing his fascination for the troopers, ships, creatures, and characters who lurk in the background of shots.





Taylor concludes that, "*Star Wars* is for everyone. I truly believe that, and I find it to be the best part about the saga. There are stories about heroes, about evil, about complicated characters doing amazing things, about small victories by everyday people. There is so much variety for the enjoyment of a plethora of people with unique preferences for content. While my favorite film is *Return of the Jedi*, another fan's favorite piece of media may be *Star Wars: Resistance*, and that variety is something to celebrate. We are all brought together as fellow fans, friends, and family under this marvelous banner of imagination and fantasy and, and I am happy that you, collectively, are here to share it."

THE UNMISSABLE *STAR WARS* BOOK SALE

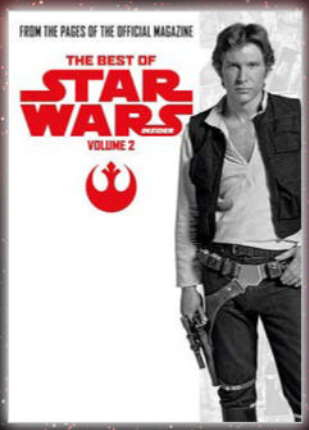
LIMITED TIME ONLY! LIMITED STOCK!









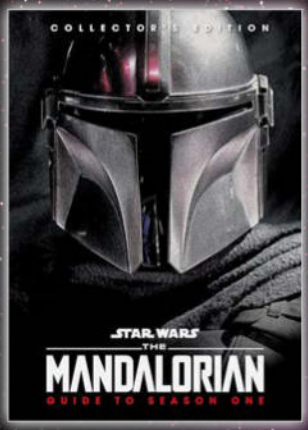
















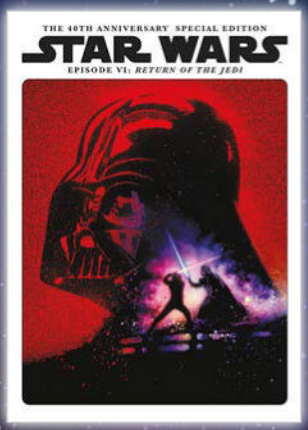
TITAN MAGAZINES

Sale only available for customers residing in and posting to mainland United States. Sale price does not include shipping. Shipping costs will be calculated at checkout. Sale ends June 30, 2026. Orders dependent on available stock.

SAVE $$$ OFF THESE MUST-READ BOOKS & COMPANIONS!

50% OFF!

From ***Star Wars: A New Hope*** to ***The Mandalorian*** and beyond, these books are the perfect companions to your favorite movies and TV shows!









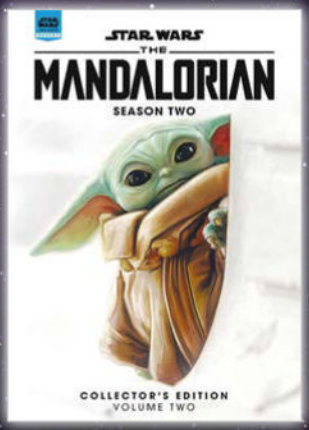




SCAN THE CODE TO SHOP THE SALE!









© & TM 2026 Lucasfilm Ltd.

Disney · LUCASFILM



Concept art by Erik Tiemens

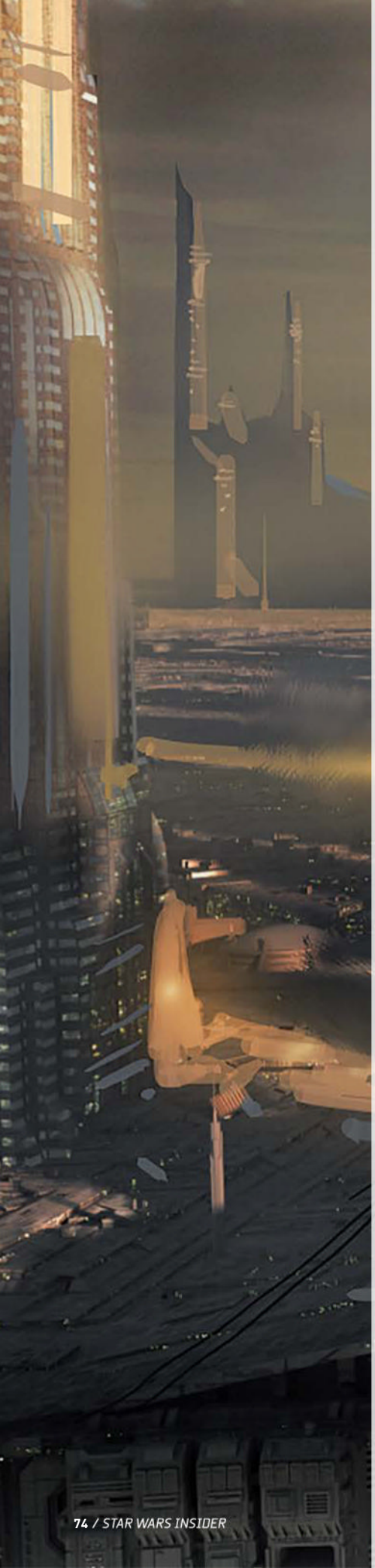


STAR WARS

GALACTIC TALES

A DEATH IN ELDERBLOCK 26-0640

BY PHIL SZOSTAK



Late one cold and clear evening, in an unremarkable residential district far from Coruscant's political center, former Humbarine system fleet commander and decorated Clone War hero Armen Sim left his elderblock apartment for the last time, a sheet draped over his dead body.

From the doorway of her residence along the corridor, Urbra Procura watched as the droid-operated hover-stretcher, flanked by two paramedics, carried Sim's mortal remains toward the main turbolift. The tooka cat that had been nuzzling her ankles suddenly decided there was nothing in the corridor to interest him and turned tail back into her apartment. The elderly woman was about to follow when a pair of worried looking orderlies emerged from Sim's residence and one of them pressed the panel to lock the door behind her.

"Orderly Strick. Was that the commander?" Urbra asked, scaring the wits out of the taller of the two, who hurried over, nervously.

"I'm so sorry, Miss Urbra," Orderly Strick whispered, placing a reassuring hand on the resident's arm. "There's nothing to worry about. You should go back inside."

Of all the orderlies at the facility, Strick had always shown a particular commitment to Urbra's wellbeing. Theirs was a kinship born of small talk and knowing asides about the events of the day, both within and without the elderblock. But always with an undercurrent of genuine and mutual warmth. Strick's gesture brought a tear to Urbra's deep blue eyes, but she was quick to blink them away. "I'm fine, I'm fine," she half-smiled, shooing her friend away playfully as if she were an insect.

But Strick remained by her side. "The doctor said that the commander passed peacefully," she added. The pinging sound of the lift's arrival caught Strick's attention and, after offering Urbra a sympathetic smile, she hurried over to attend to the departing paramedics.

A phrase all too often heard in Imperial Elderblock 26-0640 was, "Everyone has their time in the barrel." As far as Urbra could tell, Sim had been a picture of health and good spirits, so something about his unexpected passing just didn't add up. Urbra had known Sim for a long time, having served alongside the fleet commander during the war. Now she came to think about it, perhaps he had been uncharacteristically distant in recent weeks, isolating himself from his usual social circle. But why?

Ever since she'd been a young child, Urbra had been a keen-eyed observer of people, often seeing things that others missed. It was a preternatural sensitivity that, as she'd gotten older, she had come to regard as a gift rather than a burden. Consequently, she was never one to ignore that tickling sensation behind her ears telling her something wasn't quite right. And at the moment, that tickle was like an angry nest of fire wasps.

Urbra shuffled back into her softly lit apartment and relaxed into her easy chair. Chi-Chi, the tooka cat, wasted no time in leaping onto her lap and curling up into a cozy ball. Prior to moving into the elderblock, Urbra had never owned a pet. In fact, Chi-Chi had come with the place. Even the longest-standing residents of the facility couldn't remember a time when the affable creature hadn't been there.

The story Urbra had heard was that when his original owner (as much as anyone "owns" a tooka) passed, a family member rightfully took Chi-Chi home with them, a good half-an-hour's speeder ride away. But the tooka soon escaped and somehow made his way across the city, all the way back to the elderblock.

Thus, Chi-Chi had the run of the place, taking full advantage of the facility's automatic doors. Residents were often surprised upon returning to their rooms to find the tooka napping in their beds or trying to pry open a food cabinet with his paw. Some even raced back to their rooms, Chi-Chi in close pursuit, in an attempt to close and lock the door before he could dash in. In Urbra's estimation, he was the

most hound-like tooka she had ever known, friendly and fearless, perhaps a little dim-witted in that endearing, hound way.

Placing a hand around her still warm cup of tea, Urbra gently stroked Chi-Chi behind the ears, listening to the tooka's relaxed purrs. In that moment of comfort and privacy, Urbra allowed her emotions to rise to the surface, releasing a deep, uncharacteristic sob. It came from a place of deep grief, not just for the commander, and lasted a mere moment. Urbra recentered herself, pulled a handkerchief from her sleeve, and blew her nose with a loud honk. Her eyes narrowed as she gulped a long draft of her tea. There was something suspicious about Sim's death, and she was going to get to the bottom of it.

Early the next morning, Urbra joined the group of fellow residents who regularly gathered in the communal lounge to put the world to rights. She found them huddled together, engaged in animated, gossipy chit-chat about the commander's demise.

"Don't you think it's strange that Sim almost never had any visitors, being a famous war hero and all?" asked Rew, rubbing the back of her head as she tended to do when thinking. At 73, she was the youngest member of the group, and had only recently moved into the elderblock.

Everyone besides Urbra nodded along as they sipped their hot caf or munched on the corner of some toast. "I'm not surprised," countered Loos. "He was so full of himself, he probably tipped over and banged his fat head on the refresher." Rew shot him a dirty look but everyone else either ignored Loos's crass remark or stifled a laugh.

"Or it was Seppie revenge," Loos continued, on a roll. "I heard the Separatists bumped off their political enemies by dropping poisonous insects into their bedrooms!"

"That's ridiculous," Rew said dismissively, but appeared nervous at the thought.

"I always hoped that Moffi and Toffi would pay us a visit someday. Maybe they should do an exposé on the commander's past, or at least interview prominent residents?" piped up Gaal, primping her elaborate hairstyle in a pocket mirror. She had an outsized personality and a vivid imagination.

"I heard the poor man was estranged from his children. You have to wonder why?" Rew leaned in, conspiratorially.

"You knew the commander longer than anyone, didn't you?" Gaal snapped her mirror shut and turned towards Urbra with a sly grin, her tone suggesting she meant something more salubrious.

Urbra was only half paying attention and took a moment to answer. "Of anyone here? Most definitely," she said, ignoring the implication in Gaal's tone. "But yes, our paths did cross a few times over the years." Urbra paused briefly to consider how best to answer. "We were in military intelligence together, during the war, but lost touch after he transferred into the Imperial Navy," she said.

"What was he like as a younger man?" Gaal asked in turn, her eyes widening. "The commander was quite handsome, no? Especially in a uniform, I imagine."

"Come to think of it, I don't recall you ever having a visitor either, Urbra…" smirked Loos, haughtily, and he leaned back in his med-glide chair, enjoying the hoots of Broo, the gray-furred, hulking Talz that was never far from his side.

Of her fellow residents on floor 305, Loos was the most ruthless gossip of the group, but Urbra was barely listening to him. Her attention had been drawn to the reception area, separated from the lounge by a transparisteel wall. An unusually tall man in Imperial uniform seemed to be berating the unhappy looking staff nurse behind the reception desk. Urbra was unfamiliar with the bleached white tunic, or which branch of the military it represented. What she did note was that its sleeves were rather too short for the man's long arms, revealing pallid wrists that were almost indistinguishable from his tunic.

Soon, the facility director (an ▸





obsequious bureaucrat whom Urbra found particularly irksome) emerged from her office. The scowling Director Diggins pushed her way past the nurse to engage with the tall man in a way that seemed, from a distance, to be both proud and dismissive. The elderblock staff had grown increasingly frosty to the residents under Diggins' miserly leadership. The quality of the meals had also taken a noticeable dip, lending credence to the rumor that the director had been cutting costs while skimming off the top of the facility's profits.

The tall man was suddenly and visibly angered by something the director said, and Diggins shrank in fear. The unusuality of an active military presence on the elderblock, plus the power dynamic at play, all but confirmed Urbra's suspicion that the tall man's presence was related to the death of the commander. But what had angered him so?

Diggins hurriedly led the tall man away down the hall towards the apartment turbolifts, out of sight. Urbra noticed a pair of teenaged volunteers had been loitering with a library trolley close to reception. They would have heard the entire argument. She made her excuses and left the others to their idle chit chat, intercepting the volunteers before they could go about their duties. She was certain they would have overheard the raised voices at reception. "Hello girls. Do you have anything new for me to read?" she asked, casually.

Both smiled, as aware of Urbra's curious nature as she was that they liked to gossip just as much as the residents. "Maybe we could drop by later?" suggested Zooey, the elder of the two.

"Capital idea," Urbra nodded. "I shall look forward to seeing you."

Shortly before lunch, she made her way along the common hallway, knowing most residents would be busy either watching Moffi and Toffi on *Good Morning Coruscant* or engaged in some scheduled activity or other. After checking to make sure the coast was clear, Urbra unlocked the door to the commander's apartment using his entry code (she had a not-entirely-unintentional habit of collecting them) and slipped inside.

She found the apartment in almost total disarray, clothes and bedding strewn about, chairs out of place, drawers half open. Even his military medals and service blaster had been shoved aside. It made no sense, given Commander Sim's temperament. A scene of a struggle ending in violent death started to form in Urbra's mind, but Strick had told her the staff doctor had determined he'd died of natural causes, so she dismissed that line of reasoning. No, this looked more like a hasty search, perhaps carried out by the Imperial visitor earlier in the day?

On the floor beside the dresser, she found the commander's slate-gray naval uniform, thoughtlessly tossed aside. She held up his tunic, rank badge still pinned to its chest, and began folding it with the intention of placing it back in its drawer. Something fell from its folds onto the carpeted floor with a light clump. She looked down. It was an Imperial-issue comlink. Surely Sim hadn't retained links with the service, after all these years? Although that could explain why the uniformed man was so interested in his death.

Among several other objects scattered across the floor, Urbra's eyes alighted upon an old holo projector disc. She retrieved the device and sat on the edge of the bed. Upon activation, a fuzzy blue three-dimensional portrait of a young Balosar woman appeared, whom Urbra recognized as a Jedi general that the commander had fought alongside many times during the war. Just then, it struck Urbra that there were no other such personal mementos in the commander's room.

Before she could properly consider these discoveries, she heard raised voices from the hallway, getting louder with each passing second. Urbra quickly pocketed both devices and stood up.

The door to the room whooshed open and a handful of strangers entered with Diggins in tow. They were mid-argument with the director, whose usual disingenuous smile

couldn't disguise her unease. "We have already discussed this, Director," a graying man in a plain suit was saying emphatically. "In light of the circumstances, we are owed a substantial refund."

He was the first to notice Urbra and the disheveled state of the room. "What the…? Who the hell are you, and what are you doing in my father's apartment?!" He appeared to be the eldest of the bunch and spoke with what sounded to Urbra like a distinctly Coruscanti accent.

Flanking the gray man and Diggins were two others: a younger man in a structured and unseasonable overcoat, which suggested to Urbra that he was an offworlder. And a woman, younger still, who looked like she would rather be anywhere in the galaxy except this room. Their resemblance to the commander and each other was striking. They were clearly siblings.

"Oh, my stars," Urbra said weakly, rubbing her forehead. "Where am I? I must have gotten turned around."

The gray man folded his arms.

"And what have you done to father's things?" the younger man asked Urbra pointedly, stepping across the room and picking up a pair of undershorts. His accent was much lighter, indicating he didn't spend much time on the city planet.

Urbra scanned the room with a confused and then concerned look on her face. "Hmm. It must have been that policeman I saw earlier with Director Diggins. The very tall one in the white uniform?" she offered, looking to Diggins for confirmation.

"The police?!" the younger man exclaimed in shock.

"Why yes. Wouldn't that make sense if the commander was murdered?" Urbra suggested, innocently.

"Murdered?!" the two men said simultaneously. Director Diggins was caught completely off guard and flushed red. The young woman looked aghast and sat heavily on the bed, wrapping her arms tightly around her body. Urbra paid very close attention to each of their reactions.

Just then, Strick pushed through the group and reached for the old woman. "Miss Urbra, no one has been murdered," she said gently but firmly, with wide eyes, directed at and visible only to Urbra. "Now come along, it's time for your meds."

Urbra frowned. It wasn't time for her medication. She wasn't even on any medication! Strick attempted to lead her out of the room, but Urbra was as stubborn as a young eopie.

"Urbra and her friends here at the elderblock have such vivid imaginations, Wavell," Diggins chuckled dismissively to the gray man, regaining her composure. "May I call you Wavell?"

"Oh, we do get up to all sorts of things," Urbra interjected, touching the sleeve of Wavell's suit. "I was good friends with your father, in fact. Although I don't recall him ever mentioning his family."

The younger man scowled. "Isn't that lovely," he said. "And just like Father."

"Now, Tomm," Wavell replied. "Let's be fair. It's not like you and Lainy have even been around." Urbra assumed he meant their younger sister, who, at the mention, hugged herself even tighter.

"I was the one who stayed on Coruscant. I took care of Father, paid his bills." Wavell glanced at Director Diggins. "Even with the twins entering the Academy this year."

"You poor man," Urbra said, giving Wavell's arm a squeeze. "The Empire's fees have been creeping up, year on year. Haven't they, Director?" Again, Strick tried to get Urbra moving but to no avail.

"Well, I uh..." Diggins gabbled, flustered.

"We've all been feeling the pinch," Urbra said, nodding.

Wavell cleared his throat, perhaps moved by Urbra's sympathy. "Far be it for a patriot like me to question the Empire," he said. Tomm audibly scoffed at his brother. "But she's not wrong," Wavell finished, throwing his brother a biting look.

"Well, that should all get ironed out in short order, isn't that right, dear brother? Director?" Tomm said impatiently. It suddenly dawned on Urbra that the family were likely here on more pressing business than just gathering the commander's ▸



possessions. A difference of opinion on financial matters, by the sounds of it.

"Yes," Diggins affirmed. "If you would, Strick." She gestured to the door and Strick finally and quickly hustled Urbra out of the apartment.

"Wonderful meeting you all!" Urbra called from over her shoulder as she exited.

Ushering Urbra back to her apartment with a hand under her elbow, Strick's expression darkened with worry. "What do you think you were doing back there?" she asked, more upset than angry. Urbra didn't respond.

As they reached Urbra's front door, Strick stopped. "For your own good, please stop meddling," she pleaded, looking her friend square in the eye.

To be fair, Urbra had been known to meddle, especially after that incident in the kitchen concerning the drop in food quality, but her attention right now was beyond Strick's shoulder, where she could see Director Diggins leading the bickering siblings back towards the lifts.

That evening, Urbra carefully lined up several small objects on her windowsill, bathed in the glistening lights of the city at night. Each one represented a person she felt might be linked to the death of the commander: the holo-disc and comlink she'd pilfered from Sim's room stood in for the Jedi and the commander; three polished river stones of diminishing size representing his children, Wavell, Tomm, and Lainy; an Imperial credit each for Director Diggins (small and brassy) and the tall, uniformed man (large and chrome), whom she'd since learned from the volunteers was an investigator from the Imperial Security Bureau. Finally, she set down a pearlescent figurine of a beetle as a placeholder for someone, or something, unknown. She felt sure she was missing a piece of the puzzle.

As soon as everything was set and Urbra settled back into her favorite chair, Chi-Chi leapt up onto the sill and proceeded to nudge the nearest object, the figurine, with his paw, pushing it closer and closer to the edge.

"Chi-Chi!" Urbra admonished the tooka, pointedly but with amusement. The animal pretended not to hear her, but after a moment, he jumped off of the sill and trotted away.

For a while, Urbra sat contemplating the objects, sipping her tea as she considered each of her suspects and their possible motives. Why would the commander have a hologram of a Jedi Knight and yet, despite their estrangement, no mementos of his family? Or had there been more to their friendship? No, that was a ridiculous thought... Were the financial pressures on Wavell Sim enough to contemplate murdering his own father? But how would he or anyone have been able to enter the facility and kill the commander without detection? Might Diggins have pressured the staff doctor to report death by natural causes to avoid potential litigation?

And what of the comlink? Was the commander trying to reach someone as he lay dying? A desperate cry for help? Or did the device belong to someone else? She leaned forward and reached for both objects, weighing them up in each hand. Were they what the tall man had been searching for when he presumably ransacked the room? She also wondered if Director Diggins' long-rumored skimming had anything to do with the ISB agent's investgation. Or the commander's death! Strick was scared enough of the director to warn her to keep her nose out. The very thought of Diggins made a sour expression flash across Urbra's face, not unlike that time the kitchen had served the residents rotten bellfruit with dinner.

The elderly woman soon felt a warm wave of drowsiness slip over her. As she had gotten older, Urbra had come to respect and lean on the openness and flexibility of mind that occurs just as one is dozing off, halfway between wakefulness and sleep. It was a similar state of mind reached through meditation, a practice with which Urbra had to admit she had fallen out of in recent years. Her mind began to drift, gently sorting her thoughts as she half-slept. She could sense something profound bubbling away at the edge of her subconscious, just out of reach.

Chi-Chi suddenly mewed, startled, breaking Urbra's reverie. The banded fur on the tooka's tail puffed up, his attention focused beyond her apartment door.

Urbra was instantly sharp and alert. Having learned to trust Chi-Chi's instincts, she quickly gathered up her robe and made her way to the door. She opened it a crack and peered out into the cool hallway. For a moment she saw nothing, then a light flickered through the gap at the foot of the commander's door. Someone was inside.

Followed by Chi-Chi, Urbra tip-toed lightly across the corridor, and paused for a moment outside Sim's apartment. She took a deep breath and activated the door, stepping through and keeping low, moving faster than her age belied. A glint of light on a blaster muzzle caught her attention and she raised her hand in defense, instinctively igniting the weapon she had secreted in her robe, just in case. Two red blaster bolts shot through the air, easily deflected by the blue blade of Urbra's lightsaber. Chi-Chi dashed under the bed.

A weak voice cut through the darkness. "I was right. You are a Jedi!"

"Strick? Is that you?"

"Urbra," sobbed Strick, shaking violently. "I'm sorry. I'm so sorry."

The elderly woman returned her lightsaber to its hiding place and comforted the distraught woman. "Calm yourself, child," Urbra said, squeezing Strick's arm. "What in the galaxy are you talking about?"

"He was going to turn you in to the Empire," the orderly stuttered. "I couldn't let him do that to you."

"The commander?" Urbra asked, but that familiar tickle was bothering her again. Sim's Imperial comlink. A direct line to an Empire that wanted her kind extinguished.

"You killed Sim," Urbra murmured, her eyes wide. "To protect… me?"

"Sometimes he would talk about the past. About the war. One day, he confessed that he'd fallen in love

with a Jedi," Strick replied. "He'd always spoken so fondly of you, so I figured…"

"That *I* was the Jedi?" Urbra could have laughed, had the situation not been so tragic. The commander had surely known such relationships were against the Jedi Code, and he had always been a stickler for the rules. Or so she'd thought.

Urbra reached for the disc in her pocket, which she activated and handed to Strick. "I think this was the woman he loved. As I recall, she was quite wonderful."

Strick looked stunned, then horrified at her mistake.

"You're right, though. I am… *was*... a Jedi Knight," Urbra half smiled, acknowledging the fact. "And Sim knew. He'd always known."

Urbra's heart broke as she thought about how desperate her friend must have been to betray her trust, let alone his sense of honor. Financial insecurity and the rift between his family over something as cold as credits had been too much for Sim to bear. Whatever price the Empire had put on her head must have been bountiful indeed.

"How did you do it?" Urbra asked, gently.

"I distribute the daily meds," Strick admitted, swallowing her guilt. "Substituted his usual dosage with something I knew his body couldn't tolerate. I made sure it was painless. He died in his sleep."

Urbra glanced at the Republic-era blaster Strick was still gripping tightly. "You came back for his gun?"

"With the Imperial police sniffing around, I thought I might need to do more to defend you. I was born on Gatalenta. My people never forgot what the Jedi did for us," Strick said, proudly. "I've never forgotten. The galaxy needs the Jedi, now more than ever."

Chi-Chi suddenly hissed from beneath the bed, just as Urbra felt her senses prickle. Someone was fast approaching, outside.

The door snapped open and the ISB investigator burst in, a blaster in his hand. He placed himself protectively between Strick and the old woman and aimed his sidearm at the orderly, whose shaking hands still held Sim's blaster. "Drop the weapon," he barked.

Panicked, Strick fired wildly.

"Don't!" Urbra cried out. But it was too late.

The Imperial took careful aim and fired a single shot with well-trained precision. Strick blinked once, her eyes reaching out to Urbra. Then she crumpled to the floor, smoke curling from a gaping wound in her chest.

The Imperial stepped slowly towards the dead orderly, nudging her body with the tip of his boot to ensure she was dead. He picked up the holo-disc Strick had dropped and activated the recording. "So, the commander wasn't lying after all," he sneered, glaring at Strick's corpse in disgust. "And this scum killed him for it. Stinking Jedi sympathizer."

Urbra couldn't stifle a gasp of shock, which the Imperial mistakenly took for shared contempt. "Don't worry, citizen. Whoever this Jedi is, we'll soon find and punish her."

Suddenly Urbra found herself with a nurse at each arm. "Get that old woman out of here," hissed Diggins, who had appeared in the doorway, panting from trying to keep up with the Imperial.

As she was ushered from the room, Urbra heard the director pleading with the security agent, "Inspector Noh, I assure you I knew nothing about this orderly's egregious beliefs."

"We'll discover the truth of that during your interrogation, director," the ISB agent hissed.

Urbra returned to her apartment to find Chi-Chi waiting, shivering and terrified, on her doorstep. She scooped him up and held him tight, closing the door against the drama across the corridor. She closed her eyes and sought the light that had always guided her.

After a moment, Urbra felt into the pocket of her robe and pulled out her lightsaber hilt. She turned it over in her hand, studying the weapon in a way that she hadn't done in many years. The final words of poor Strick lingered in her ears. "The galaxy needs the Jedi, now more than ever."



NEXT ISSUE:
One final blast of exclusive *Star Wars Insider* short fiction!

JEDI MASTER'S QUIZ

Rogue One: A Star Wars Story told the heroic tale of the rebels who stole the plans to the Death Star. What do you remember about their intrepid exploits?

Compiled by Jay Stobie

"SAVE THE REBELLION. SAVE THE DREAM."

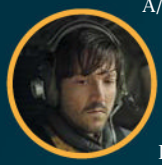
Join the Rebellion and solve these *Rogue One*-related questions.

THE JOURNEY TO JEDHA



1: Where was Jyn Erso when the rebels liberated her?

A/ Kessel
B/ Wobani
C/ Brendok
D/ Coruscant



2: What class of ship did Cassian Andor pilot to Jedha?

A/ U-wing
B/ *Lambda*-class shuttle
C/ VCX-100 light freighter
D/ TIE bomber



3: What did Saw Gerrera use to interrogate Bodhi Rook?

A/ Rhydonium fumes
B/ Bor Gullet
C/ Blue milk
D/ Natural charm

4: What was the Empire mining on Jedha?

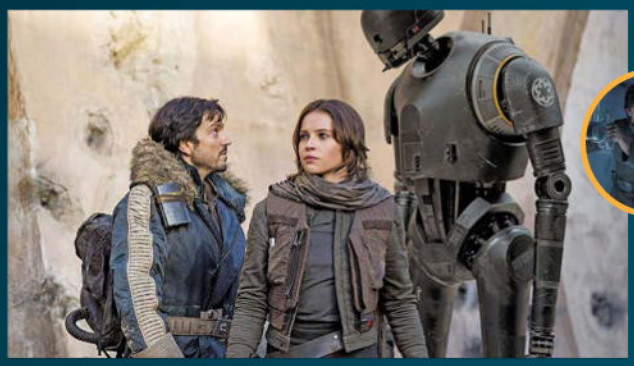
A/ Kalkite
B/ Coaxium
C/ Kyber
D/ Cortosis

5: Whose partisans attacked an Imperial convoy in Jedha City?

A/ Luthen Rael
B/ Maya Pei
C/ Saw Gerrera
D/ Anto Kreegyr



THE PLANET KILLER





6: Who left a holomessage detailing where the Death Star schematics were stored?

A/ Galen Erso
B/ Obi-Wan Kenobi
C/ Leia Organa
D/ Karis Nemik



7: Which settlement did the Death Star target with a single reactor ignition?

A/ Cloud City
B/ Mos Eisley
C/ Sundari
D/ Jedha City



8: Why did Director Krennic pay a visit to Eadu?

A/ For a rock-climbing vacation
B/ To congratulate Galen Erso's team
C/ To investigate several security breaches
D/ To meet a nerf-herder

9: How did the Death Star travel to Scarif?

A/ At sublight speeds
B/ Through hyperspace
C/ Among a pod of purrgil
D/ Via a black hole

10: Who commanded the Death Star when it fired on Scarif?

A/ General Veers
B/ Admiral Ozzel
C/ Captain Piett
D/ Grand Moff Tarkin



THE BATTLE OF SCARIF



11: What codename was used to identify the datafiles containing the Death Star plans?

A/ Ranger
B/ Stardust
C/ Cinder
D/ Starlight

12: What type of Imperial walker confronted the rebel troops on Scarif?

A/ AT-STs
B/ AT-TEs
C/ AT-ACTs
D/ AT-DTs

13: Who commanded the rebel fleet during the space battle?

A/ General Madine
B/ Admiral Statura
C/ General Dodonna
D/ Admiral Raddus



14: Which Rebel Alliance starship received the plans to the Death Star?

A/ *Profundity*
B/ *Eravana*
C/ *Millennium Falcon*
D/ *Eternity*

15: Who boarded the rebel flagship in search of the Death Star plans?

A/ Darth Vader
B/ Grand Admiral Thrawn
C/ Emperor Palpatine
D/ Captain Pellaeon



"THE STRONGEST STARS HAVE HEARTS OF KYBER."

Go rogue and find 10 key terms from *Rogue One* below:

M	U	S	S	T	R	A	R	F	A	R	O	W	S
S	T	A	R	D	E	S	T	R	O	Y	E	R	H
L	G	A	Z	E	B	U	S	M	A	L	L	I	O
G	R	E	E	R	T	O	N	S	P	O	U	N	R
A	R	E	N	I	W	O	O	K	E	E	I	G	E
O	B	A	Z	E	M	A	L	B	U	S	E	O	T
E	M	I	L	E	R	Y	A	R	V	A	Z	F	R
M	U	O	M	Y	G	A	A	K	O	Z	Z	K	O
I	S	T	N	U	R	N	L	A	S	O	R	A	O
Y	T	U	M	M	U	A	O	D	R	A	P	F	P
D	A	N	K	O	O	B	E	K	R	U	G	R	E
Z	F	V	X	W	I	T	W	R	E	A	N	E	R
S	A	M	I	O	N	Z	H	I	S	I	V	N	Y
U	R	Q	I	N	B	A	Z	M	M	O	L	E	A
B	U	S	S	U	P	E	R	L	A	S	E	R	N



ANSWERS QUIZ:

"THE JOURNEY TO JEDHA"

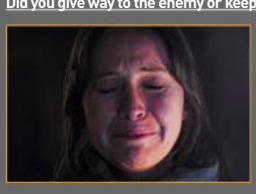
1. B, 2. A, 3. B, 4. C, 5. C, 6. A, 7. D, 8. C, 9. B, 10. D, 11. B, 12. C, 13. D, 14. A, 15. A.

"THE STRONGEST STARS HAVE HEARTS OF KYBER."

1. Mustafar, 2. Baze Malbus, 3. Shoretrooper, 4. Ring of Kafrene, 5. General Draven, 6. Mon Mothma, 7. Yavin, 8. Superlaser, 9. Lyra Erso, 10. Star Destroyer.

HOW DID YOU DO?

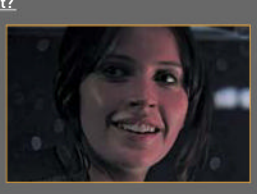
Did you give way to the enemy or keep going until all your chances were spent?



0–9: We find your answers vague and unconvincing.



10–19: Almost perfect. You were on the verge of greatness!



20–25: Congratulations! You are one with the Force.

NEXT ISSUE

THE OFFICIAL MAGAZINE | ISSUE 237

STAR WARS INSIDER



237
Special Collector's Edition

End of an Era
Star Wars cast, crew members, and *Insider* contributors celebrate the best magazine in the galaxy

The *Insider* Story
Former editors of *Star Wars Insider* reflect on the magazine's history

Force Visions
What lies ahead for *Star Wars*? *Insider* takes a look forward to upcoming movies and series, including *The Mandalorian and Grogu*

Exclusive Fiction
An all-original *Star Wars* story

STAR WARS TITAN MAGAZINES

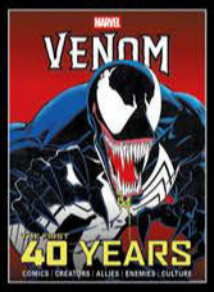
Subscribe today at www.titanmagazines.com
U.S. 800 261 6502 | U.K. 01778 392085

Disney · LUCASFILM

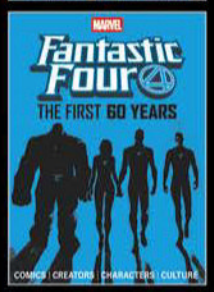
© & TM 2025 Lucasfilm Ltd.



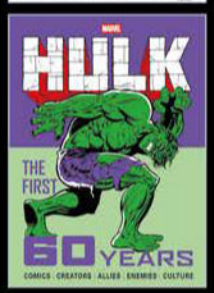






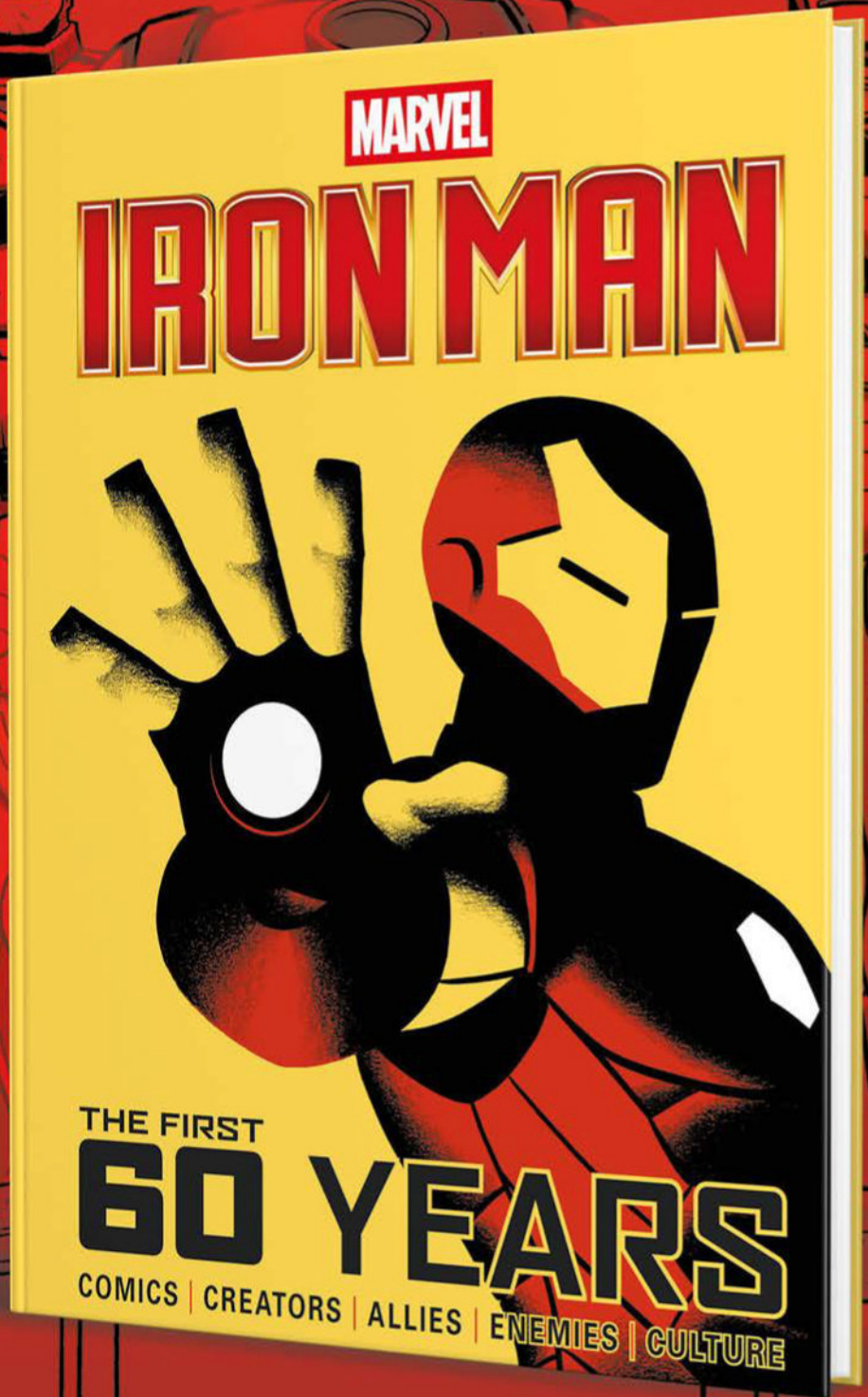






"THIS IS IRON MAN."

IRON MAN, TALES OF SUSPENSE #39 (1963)



First appearing in March 1963, the adventures of Iron Man have been thrilling readers with a mixture of high-tech action and adventure for over six decades. Explore the history of the comic book with this hardcover edition – the ultimate guide to the Invincible Iron Man!

MARVEL

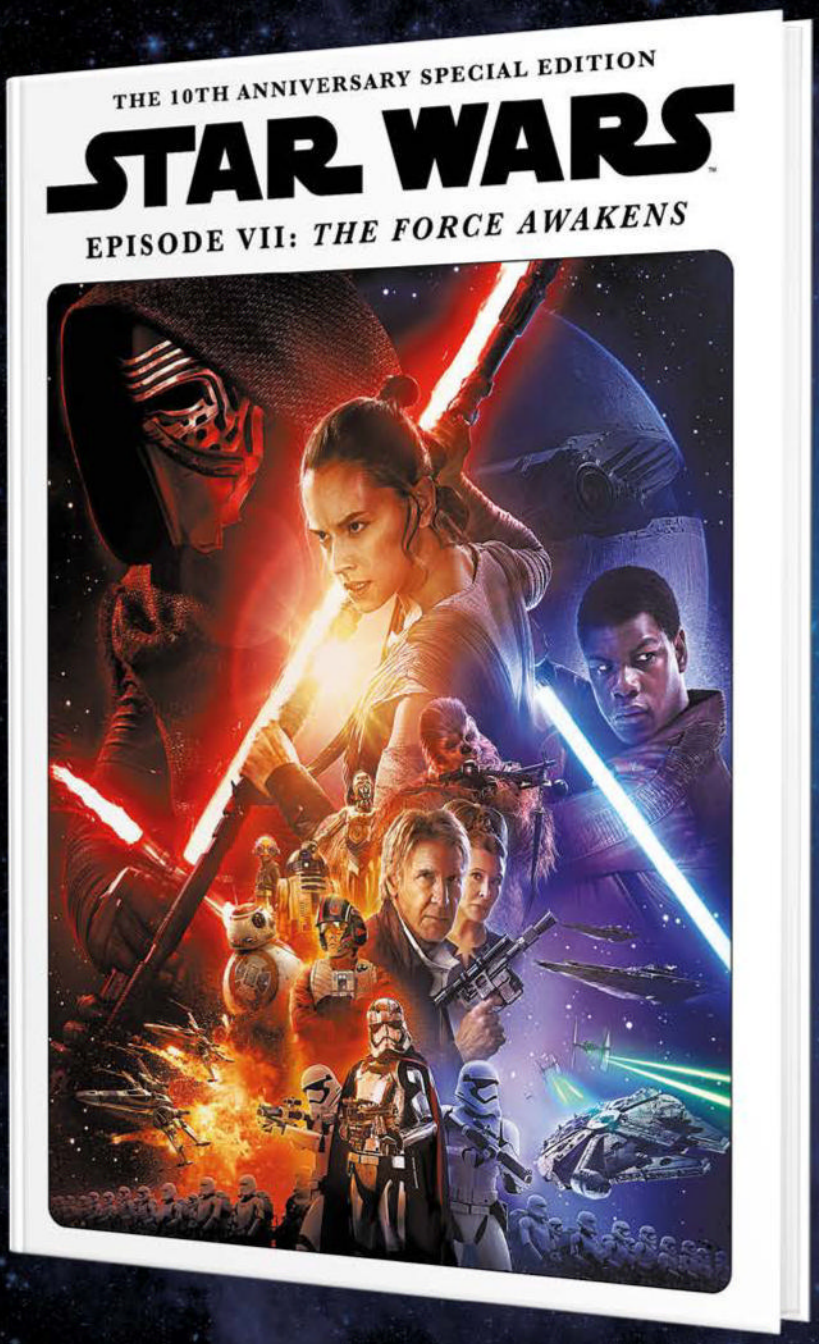
© 2025 MARVEL

AVAILABLE FROM ALL GOOD BOOKSTORES & ONLINE

TITAN-COMICS.COM

TITAN MAGAZINES

CELEBRATING A DECADE SINCE THE LAUNCH OF THE SEQUEL TRILOGY!



Go behind-the-scenes to look at the making of *Star Wars: The Force Awakens*, from script development, to concept art, filming, and release. Includes interviews with John Boyega, Harrison Ford, and Daisy Ridley, plus photography from the Lucasfilm Archives!

ALSO AVAILABLE







AVAILABLE IN ALL GOOD STORES AND ONLINE

TITAN-COMICS.COM

Disney · Lucasfilm

TITAN MAGAZINES

© & TM 2025 Lucasfilm Ltd.