

Katz & Ducks

**Howard The Duck
Producer
Gloria Katz
Talks About
The Duck
She Found
In An
Alley In
Cleveland**



As Lucasfilm crews move their equipment throughout Northern California, all activity eventually centers on the HOWARD THE DUCK production offices in San Rafael. There and at every one of the film sites is producer Gloria Katz, a busy woman these days as she and husband/Director Willard Huyck work on their third collaboration with Executive Producer, George Lucas. BANTHA TRACKS readers have been hearing about HOWARD THE DUCK for only several months. But, Katz and Huyck have been working on the idea for HOWARD off and on for eleven years.

Katz reached back to 1975 when George Lucas showed her and Huyck the first edition of the Marvel Comic, "Howard the Duck." "It's not like a comic book at all, it has a very sophisticated take on things. It was really very funny in an odd way — funny in the sense of the 'duck out of water, trapped in a world he never made.' It really wasn't like any other comic we'd seen."

Katz says that she and partner Huyck were immediately interested and made inquiries about the availability of the film rights. As it turns out someone had already purchased the film rights. Then those rights expired without the film having been made. Another problem with making a film based on the comic book was more nuts and bolts. How do you get a live action character that's a talking duck? Eventually Katz and Huyck got the rights to produce the film and met the man who had held them originally, film executive Frank Price.

continued inside . . .



Gloria Katz (continued)

"He told us he was always interested in Howard because he had a really unique personality. But, no one knew how to make the movie because no one knew what kind of character to use. Then eventually we began to see work with new kinds of characters, and knew we could make HOWARD THE DUCK."

With legalities and technologies in place, Katz and Huyck had to get down to a basic film project, character development and a script.

"The comic book gives you a place to start. But, we wanted to develop a real, full-blooded character; more sensitive; less one-dimensional, more introspective. We wanted him to have doubts about why he was put on Earth, is he really courageous, is he really a master of Quack-Fu? Of course, he really is — and he overcomes those doubts."

There is really a very simple reason Howard has to be so complex a character. If he weren't, Katz says, nothing else would work.

"We think of him as 'Howard.' Howard is Howard. In order to act with him and direct him and write for him you must really believe that he is a duck from outer space stranded in Cleveland. We must relate to Howard as a real creature. It IS Howard the Duck. He is real; absolutely three dimensional with a full-blown personality. We think of him as this Duck who landed in Cleveland and asked us to make this movie about his life here."

Part of Howard's full-blown personality is his off-the-wall sense of humor. That dry Duck World wit is as intentional as everything about this duck.

"I am fundamentally a humorist. I think a really good humorist is able to set up a kind of mirror to life and able to comment about the society in which we live. Part of that is Howard's sense of humor. He's not a stand-up comic; but, he has a sardonic take on things that he constantly shares with anyone who will listen to him. So, one of those mirrors is a view of us as seen through the eyes of a creature from outer space. Another is our taking many comic book and movie tradi-

tions and having fun with them and turning them on their head, doing something different with them."

There are many things about this film that are "different" and unconventional besides the obvious quality of its leading man being a duck. There are new ways of getting things done; like bringing in Thomas Dolby to start writing the music while the film was in pre-production instead of pasting it on in post-production. There are new ways of working together, like Katz and Huyck who seem almost like parents.

"A traditional producer sort of packages a property, brings in a director and then withdraws and the director makes the movie. But, we don't work that way. I was co-writer of the script and I have stayed on with the film. It's the only way that it would be interesting. Willard is the director of HOWARD THE DUCK and, I'm the producer. We have different jobs, working together. It's very similar to raising a child where you each will deal with different areas of that child's growth and development, but you do it together."

One thing that is obvious about Gloria Katz is a sense of pride in this work. And, a feeling that she



HOWARD THE DUCK

Willard Huyck and Gloria Katz — different jobs, working together to create HOWARD THE DUCK.



HOWARD THE DUCK

and husband Willard Huyck have explored and searched through all aspects of this film. If it's absurd; if it's outrageous; if it's spun around and upside down, it's supposed to be.

"Howard the Duck takes the notion of the super-hero and kind of turns it around and puts it on its head. I mean, here's someone who is totally un-heroic, yet is put in impossible situations like having to save the world when he's only 38 inches high. There's never been a film like HOWARD THE DUCK."

This unheroic, wise-quacking, impossible duck waddles onto the wide-screen in a Universal Pictures release this summer.

■ *Jok Church, Maureen Garrett*

Talking to:

JEFFREY JONES

Bantha Tracks visited Jeffrey Jones in his trailer dressing room parked outside a cavernous studio during a break in the filming of HOWARD THE DUCK. His warmth and welcoming made us feel at home despite the fact that he had just finished a grueling shoot lasting hours. As the crews worked outside we talked duck, inside.

You may remember Jones as the Emperor in the Academy Award winning Milos Forman film, AMADEUS. From the suave, slightly ridiculous Austrian monarch (Well . . . there it is!), Jones moves now into the part of Dr. Jennings — which can seem like playing several parts.

"Well, he's a very nice guy. He's the head of this major scientific project. He's a very responsible, intelligent scientist with a capital S, sort of like Robert Young, straight ahead, no nonsense kinda guy."

What can we add? Jennings sounds like a very likeable guy. But, Jones plays more than one part in the film and his other character is a bit monstrous. Jones sees that as a challenge because being merely monstrous is too easy.

"Hopefully it's not a monster. I mean it IS a monster, but, the character should be more of a villain than a monster. Monsters are like, 'Okay, that's a monster. Ooohhh, it's really scary.' But it's not a character usually. Monsters usually don't have much more than shock value. And this is a character. The guy's got problems."

Jones brings with him wide ranging experience on live stage, having worked in such productions as THE ELEPHANT MAN, with David Bowie. He says the things he learned on stage help a great deal in front of the cameras.

"My background helped me, I think, in terms of discipline. In



theatre you have to create a part and work within the context of the story and with the other players and repeat it night after night whether you feel like it or not. Whatever happened during the day you cannot take it on stage with you. In movies that's helpful because every little segment is separated by the events of the day, in setting up the equipment, and how you feel that day."

Several artistic challenges face Jones in making HOWARD THE DUCK. Aside from having to have several personalities, Jones also deals with an acting challenge most of his colleagues won't face.

"You suddenly realize you're talking to a duck! It's fun. Howard is as real as anybody else on this planet. On his own planet, everybody's a duck. There's nothing particularly cute or unusual about it. They're just ducks. And Howard is a regular kinda guy, duck. He has the same kind of problems that all of us do. And he suddenly finds himself on this world populated with all these "hairless apes." Pretty revolting in his eyes!"

This is Jones' first film with so many special effects. And working on the set before Industrial Light & Magic adds their magic is another challenge.

"In a lot of films, people are relating to each other; things happen in a way that is immediately understandable. Special effects require that you respond to something that's not there. For instance, when someone gets zapped. The effect of that zapping isn't there, you have to invent it in your mind as you're acting to it. If someone is getting blown through a door, how might that look on-screen, how should we be responding to that, is there a recoil? I've never done a movie with so many special effects. It's very interesting to do it. It's very time consuming and difficult, but the reward of that effort is great."

Like you, Jones reads BANTHA TRACKS and saw our interview with Thomas Dolby in issue #31. He told us he especially enjoyed

Dolby's suggestions on how you can achieve your artistic goals. We asked if he too had any thoughts on that subject.

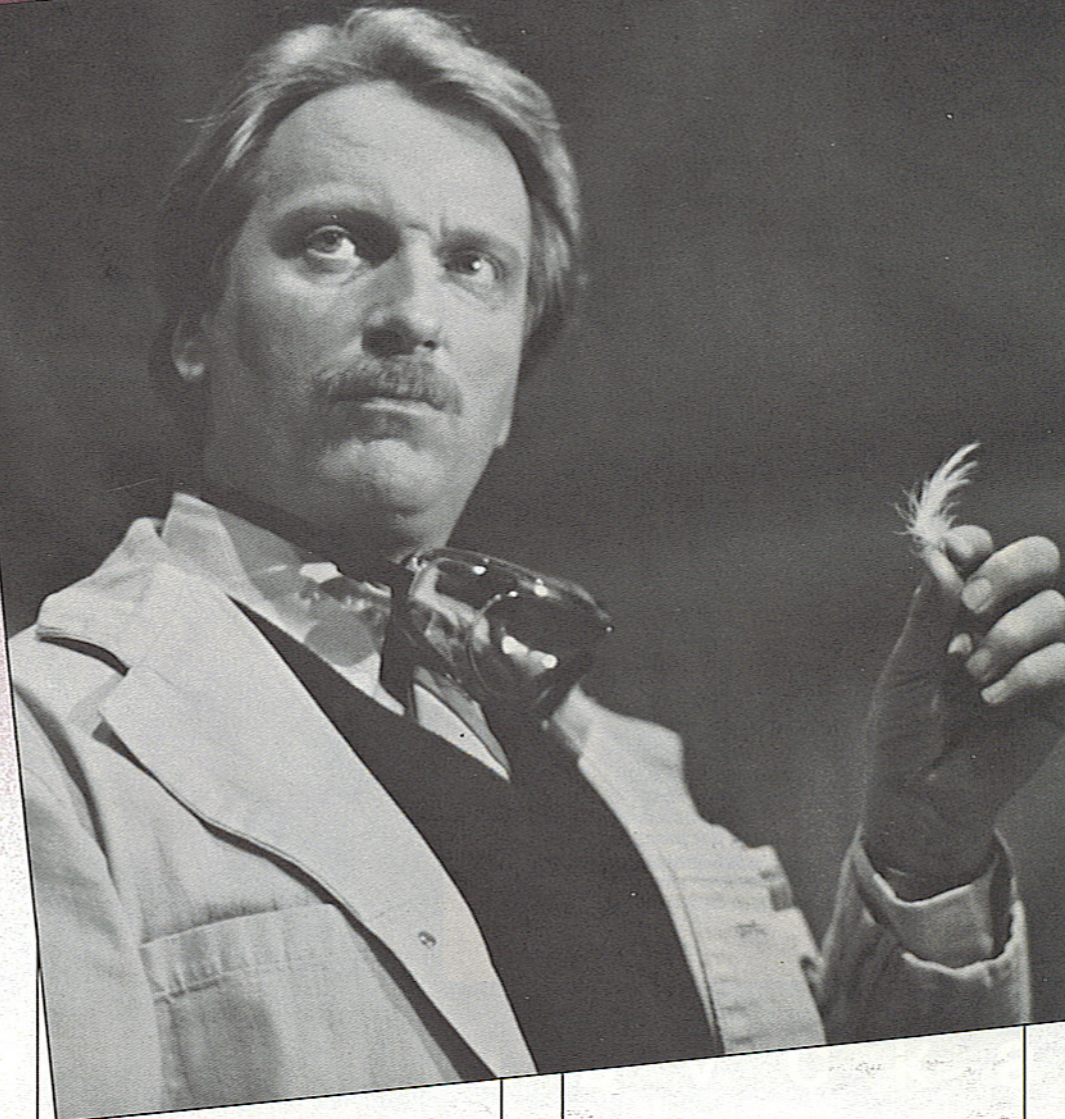
"Within any practical reality, you have to do what it is you want to do. Follow your own idea and remember there's no one way to do anything. For instance, there is no one way to become an actor, or to become a musician. There is no style or anything that you have to learn that makes you a more attractive commodity. Satisfy yourself. Follow your own vision; it's the only thing that results in any kind of success. It has nothing to do with getting anybody to respond to you, or winning awards, or getting to wear furs on 'Dynasty.' The only

people who succeed have done things to satisfy their own demands."

There's a major difference between the words "serious" and "grim." Many times when we say someone is serious, we mean they're grim. But, "serious" really means: thoughtful in manner, concerned for what really matters. And, that is a very good way to describe Jeffrey Jones — a serious actor; thoughtful and considering matters of consequence in his art. Luckily for us, he'll share that with us in HOWARD THE DUCK.

■ *Jok Church, Maureen Garrett*

Trouble on the wing? Something's not quite right with Dr. Jennings' experiment. Where did the feather come from?



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LABYRINTH'S OTHER STARS

Most of you already know that the upcoming Henson Organization/Lucasfilm Ltd. production LABYRINTH stars David Bowie (as Jareth) and Jennifer Connelly (as Sarah). In fact they are the only human characters in the film. As the release date approaches, BANTHA TRACKS has obtained photos of the 'other' stars, three wonderful creatures who come to Sarah's aid as she makes her way through the amazing maze.

The Labyrinth around Jareth's castle is the inspiration behind the film's title. Inside these twisting, turning walls Sarah meets her friends and faces her challenges. At the center of this foreboding landscape is her goal — her baby brother, trapped within the confines of Jareth's evil palace.



Jennifer Connelly and David Bowie as SARAH and JARETH, the stars of LABYRINTH.



LABYRINTH™



SIR DIDYMUS seems to look a lot like the sheep dog that is his steed. A gentleman of the old school, SIR DIDYMUS practices the fine art of chivalry in his journey with Sarah.



HOGGLE is Sarah's first friend in the goblin-filled maze. HOGGLE can be a bit cranky at times and has a passion for shiny bits of jewelry. His trust features prominently in Sarah's quest.



This large hulk of a creature is LUDO. His horns, teeth and sheer size startles everyone, even Sir Didymus peaking in from the tree. Underneath it all, LUDO is a gentle and warm friend.



LABYRINTH is going to JAPAN! In this Japanese one-sheet for LABYRINTH it almost seems possible to see Japanese writing on the top of the maze design. Perhaps a reader fluent in Japanese will translate any hidden messages. Sorry, this poster is not available through the Fan Club.

At nearly every turn in the Labyrinth our three heroes must stop, consider the situation and make a decision — which one way of the many choices is the correct route to Jareth's castle?



1986年・夏・映像新次元の誕生
LABYRINTH



THX SOUND SYSTEM UPDATE

Lucasfilm's Theatre Alignment Program treats a movie theatre as a kind of visual/musical instrument that needs tuning and regular care, from the quality of the film print, to the screen, to the massive sound system behind that screen. More and more theatres now feature the THX logo on their screens. It signifies the approach of a film's presentation with a crystal-line clear soundtrack.

Several film companies are also using the THX System to produce their soundtracks. That means the THX System is the *reference* for these film studios. What they hear in their sound labs is what you'll hear through the same sound system in your theatre.



Here's the latest list of theatres and post-production facilities featuring sound by THX:

CALIFORNIA

- UA Coronet Theatre #1 & #2, Westwood
- UA Egyptian Theatre, Westwood
- UA Movie 7 #1, Clovis
- UA Horton Plaza #2, San Diego
- UA 8 Movies, Escondido
- *UA Woodland Hills (FEB 1986)
- *UA Thousand Oaks (MAR 1986)
- Mann's National Theatre, Westwood
- GCC Avco Center Cinema #1, Westwood
- UA Galaxy Theatre #1 & #2, San Francisco
- Mann's Bruin Theatre, Westwood
- Mann's Village Theatre, Westwood
- Mann's Chinese Theatre #1, #2 & #3, Hollywood
- GCC Sherman Oaks Theatre #1 & #2, Sherman Oaks

TEXAS

- UA Cinema 6 #1, Amarillo
- UA South 8 Theatres #4 & #5, Dallas

- UA Prestonwood Creek #1 & #5, Dallas
- UA Skillman 6 Theatre #3, Dallas
- UA Walnut Hill Cinema #3, Dallas
- UA Hulen 6 Theatre #3, Ft. Worth
- UA Las Vegas Trail 8 #4 & #5, White Settlement
- UA Cinema 6 #1, Hurst
- UA Phelan 6 Theatre #1, Beaumont
- UA Towneast 6 Theatre #4, Mesquite
- UA Northstar #4 & #5, Garland
- UA Arlington South Cinema 8 #4 & #5, Arlington
- GCC Towneast Mall Cinema #4, Mesquite
- GCC Northpark Cinema #1, Dallas
- Presidio Enterprises' Southpark Cinema 3, #1, Austin
- Presidio Enterprises' Arbor Cinema 4, #1, #2 & #3, Austin
- Presidio Enterprises' Lincoln Center 3, #1, #2 & #3, Austin
- Santikos Northwest 10 #8, San Antonio
- Loew's Preston Park 6-Plex, Plano

ARIZONA

- Mann's Christown Fiveplex #3, Phoenix

COLORADO

- Mann's Century 21 Theatre, Denver

FLORIDA

- *Fox Theatres, Pampano Beach (MAR 1986)

ILLINOIS

- **GCC Yorktown Cinema Theatre, Lombard

MICHIGAN

- **Showcase Cinema Cascade, Grand Rapids

MINNESOTA

- GCC Har Mar Cinema, Roseville

NEW JERSEY

- GCC Essex Green, W. Orange

NEW YORK

- Redstone Brookhaven Multiplex, Long Island

OHIO

- National Great Northern Movies, Cleveland
- **GCC Northland Mall, Columbus

TENNESSEE

- UA East Towne Mall, Knoxville

VIRGINIA

- GCC Springfield Mall, Springfield

CANADIAN SITES

ONTARIO

- Cineplex Odeon York Theatre, Toronto
- Famous Players' Eglinton Theatre, Toronto
- Cineplex Odeon Canada Square Theatre #1 & #2, Toronto

BRITISH COLUMBIA

- Cineplex Odeon Oakridge Centre Theatre, Vancouver
- Famous Players' Stanley Theatre, Vancouver
- Cineplex Odeon Westmount #1 & #2

AUSTRALIAN SITES

- *Village Cinema City Complex, Melbourne (SPRING 1986)

Post Production Facilities — THX Sound System Installation Sites

1. Warner Hollywood Goldwyn Studios Stage A
2. Glen Glenn Sound Stage A and S
3. Amblin Productions
4. Panavision
5. MGM Dubbing Stage
6. Sprocket Systems, Lucasfilm Ltd.
7. Soundfirm Ltd., Australia
8. Trans/Audio Inc., New York
- *9. National Film Board of Canada, Montreal

*Theatre in construction, THX certification pending.

**System modifications required, THX certification pending.



This antique stereoscopic viewer was loaned to us by Lucasfilm Archivist, David Craig. It contains the 3-D photos from BANTHA TRACKS #31 shot by ILM's Roberto McGrath. If you try this, be sure to reverse the right and left photos. That's the only way those photos will work in a viewer.

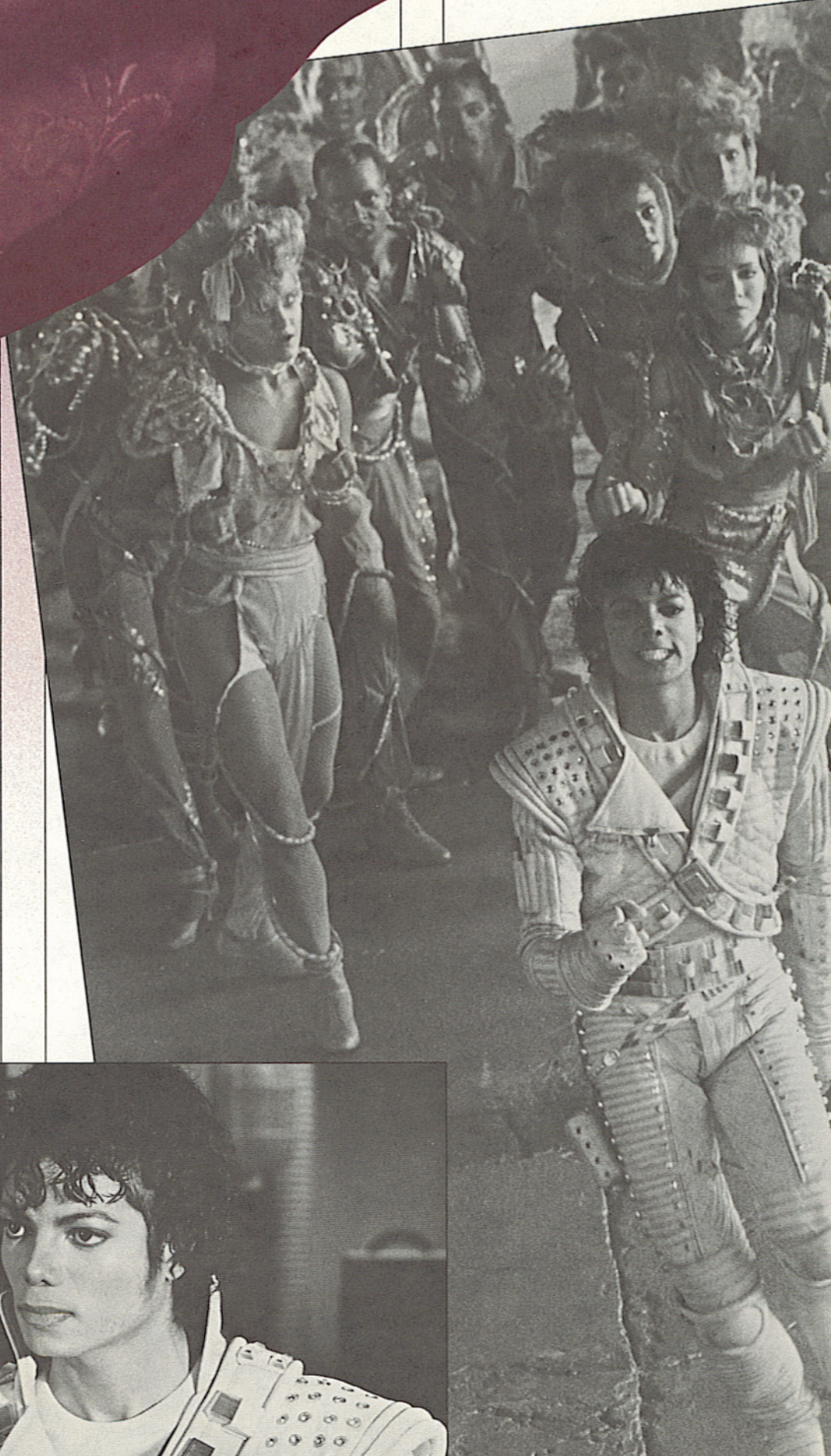
CAPTAIN EO

Michael Jackson Takes Off

The music and dancing of Michael Jackson will fill two new custom-built theaters, bursting out of the screen in the new 3-D film, CAPTAIN EO.

CAPTAIN EO and his menagerie of friends roam the galaxy in an odyssey directed by Francis Coppola. Executive Producer George Lucas has brought together these top talents to showcase a new 3-D film process developed and refined by Walt Disney's WED, Kodak, and Lucasfilm Ltd.

At press time the special Kodak 3-D Theatres were receiving their final touches. The premiere dates of this musical space fantasy will be announced soon for Disneyland, California and Epcot Center/Disney World, Florida. The next time you visit the Magic Kingdoms, be sure to see the 3-D magic of CAPTAIN EO!

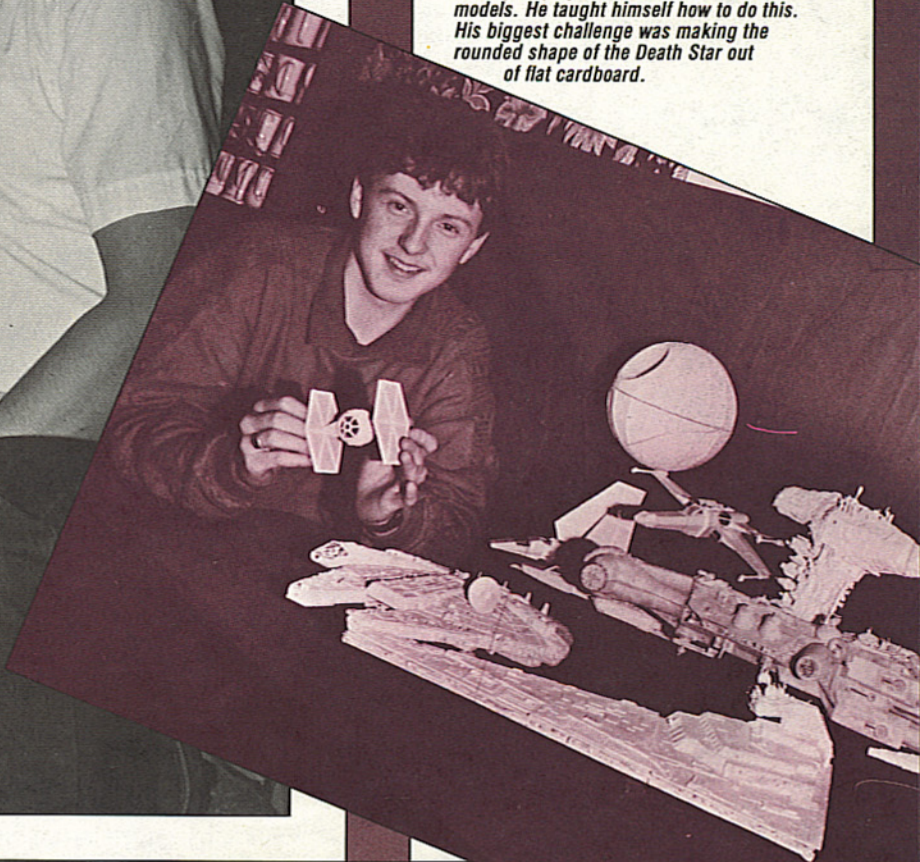


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The first name drawn from the thousands of Random Access entries was that of Robert Howell of Buffalo, Kentucky. He's holding his C-3PO Hand grand prize in front of an R2-D2 that he built himself.

Lasse Henning of Norway has created this remarkably detailed collection of STAR WARS models entirely from paper, cardboard and copper wire. Working from memory and pictures in books, Lasse used paper construction techniques usually employed to build architectural models. He taught himself how to do this. His biggest challenge was making the rounded shape of the Death Star out of flat cardboard.



Random Access winner Andy Jayne of Camden, New Jersey with his prize, a section of surface detail from the Death Star.



C-3PO's foot was awarded to Nicholas Bassett of Southmoor Abingoon, Oxon, England.

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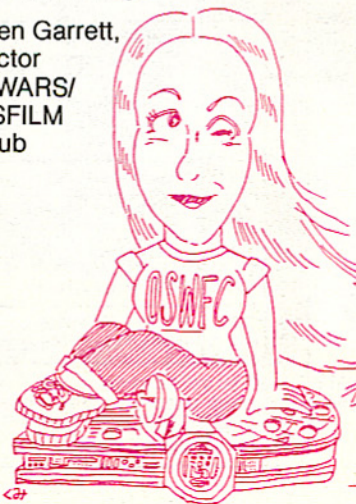
YODA'S READING CONTEST

Winners of the YODA SAYS, READ contest have received their awards, and our thanks. The entrants went to their local library, learned how it worked and had their parents write us letters listing the books they had read. The competition was open to members age 12 and under. They all received a brass belt buckle with YODA's portrait courtesy of The Lee Co. As we told winners in a letter with their award, many contests select winners as a matter of chance. This one involved knowing what you want and working for it. Everyone who did that work won. Our congratulations to the winners who took to heart YODA's teaching: "Do. Or do not. There is no try."

A FAREWELL MESSAGE FROM THE DIRECTOR

Dear Members,
After this issue I will be stepping down as Director of the STAR WARS/Lucasfilm Fan Club. My work here and with all of you has been a great pleasure. Over the last seven years, five as the Director, I've had a chance to meet or correspond with many of you. That too, has been wonderful. Thank you all for your support. And, may the FORCE be with you . . . always.

Maureen Garrett,
Director
STAR WARS/
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Many times it is impossible to respond to letters because people forget to tell us who they are, so please remember to include your name, address and force number each time you write to us. Whenever possible, for a faster response, please enclose a SASE with your letter of inquiry.

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To receive a pen pal form send a long self-addressed and stamped envelope to the Fan Club address. Please write Pen Pal on the outer envelope.

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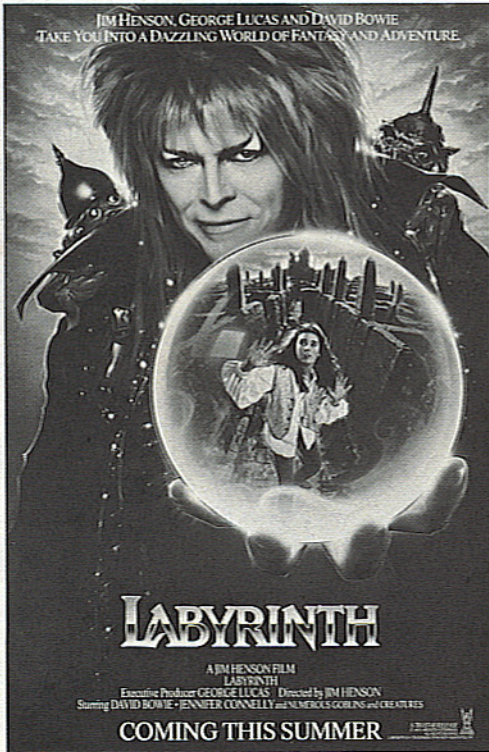
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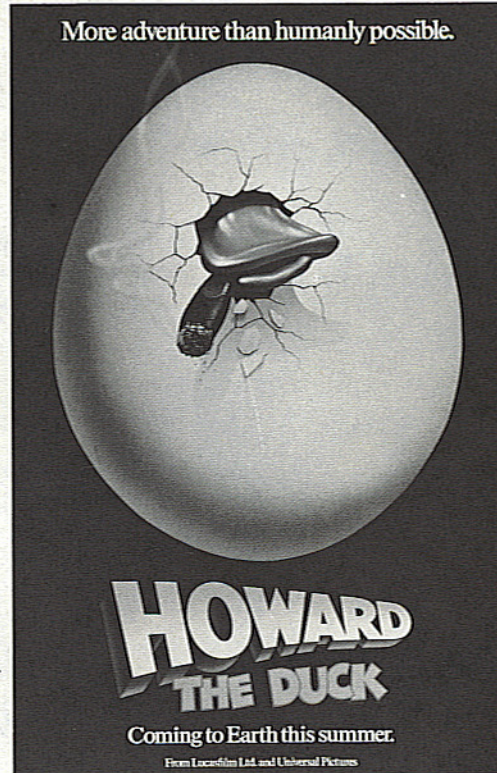
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feature writer	Jok Church
art director	Christopher Werner
designer	Terry McGrath
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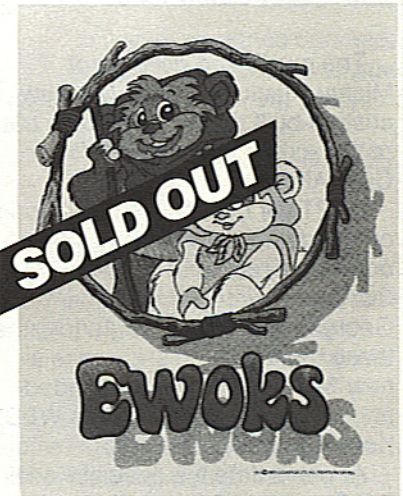
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