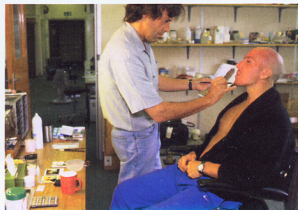
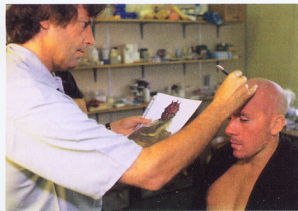


Paul Engelen



"It's the movie I'd always wanted to see but had never been able to make," said George Lucas of his new 2 hour and 10 minute *Star Wars* film, *Episode I: The Phantom Menace*. Featuring both brand new and more familiar characters linked to the classic *Star Wars* saga, *Phantom Menace* represents the first in what was an outlined 9-part series, following the original *Star Wars* Trilogy whose last installment was released 16 years ago. Its groundbreaking production techniques promise to make the *Phantom Menace* as revolutionary as the 1977 original, and despite Lucas' extensive integration of digital imagery, the newest *Star Wars* film also features the innovative work of key make-up artist Paul Engelen.

A veteran of over twenty-five years of movies, Engelen began in Britain, working on several James Bond films in the 1970s, before keying his own shows like *Empire of the Sun* in the 1980s. 1999 is a huge year for him, with *Phantom Menace*, shot in 1997, and his other major project, *A Midsummer Night's Dream*, shot in 1998, both being released within a short period of time this spring. "It's all coming to a head at the same time," Engelen said. "I was originally contacted by *Phantom Menace*'s producer Rick McCallum, who called me about the possibility of working on the film. I was flattered indeed, not having worked on any of the other three although I had indirect involvement with [the make-up supervisor of the first trilogy] Stuart Freeborn with whom I had worked quite a few times, as a trainee. So that was it, really."

Actors first arrived in England in June 1997 to shoot *Phantom Menace*'s myriad live action elements. The crew of *Phantom Menace* shot 1.3 million feet of film, including 2,500 setups on the first unit, 1,200 on the second unit, all completed in 65 production days. However, the filmmakers chose not to shoot the film at London's Elstree Studios where the first three films had been shot. "Unfortunately, Elstree was cut up in the '90s and it's a much smaller studio now," said producer Rick McCallum. "We needed an area five or six times the size of Elstree. I didn't want to shoot in a tradition studio, so we rented a large warehouse in Leavesden outside of London. We also build over 65 different sets over 800,000 square feet of warehouse space. No studio really has that capability."

Sets weren't built higher than the tops of actors' heads. Everything else was to be added later with digitally rendered "set extensions" provided by the wizards at Lucas' visual effects company, Industrial Light & Magic (ILM). "We had a little problem on that with Liam Neeson's height," said McCallum. "I'd planned to build sets only up to six feet high, just enough to get the actors shot against the actual backgrounds. Then we cast Liam, who's 6'4", so we had to raise that

Chief make-up artist Paul Engelen starts applying the Darth Maul make-up to martial arts expert Ray Park, while holding a sketch done earlier by concept artist Ian McCaig. After applying the red base and black make-up Engelen carefully adds pieces that simulate bone outcroppings or "horns."

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