Star Wars is space opera at its finest

No longer a Lucullan film, The Empire Strikes Back is the quintessential space opera, and George Lucas, produced by Gary Kurtz, special photographic effects supervised by John Dykstra, a Twentieth Century Fox feeble effort, rated PG, Soundtrack on Twenty-First Century records, music writer and conducted by John Williams, featuring the London Symphony Orchestra.

By Katy Gragg

The latest space opera to hit the movie theaters, Star Wars is also the best. Combing magnificent special effects with fast moving action and a high degree of suspense, George Lucas's brainchild has brought the fun back to movies, a welcome throwback in the wake of a never-ending procession of ultraviolent, disaster and supernatural films of recent years.

From the opening, the movie clearly demonstrates a keen sense of scale and innovation present in the animation and special effects. Visible for more than one half of the film, they are so well executed that the tell-tale mattelines are almost impossible to find. Everything looks natural.

From the breathtaking view of the Tatooine System to the fabulous Princess Leia Organa (Carrie Fisher) of the also alien house band. The latest space opera to hit the movie theaters, Star Wars is also the best.

The cinematography is superb. Some changes are used to keep the film moving rapidly. Though there are breathers every once in while, the movies always seem to be in motion.

The actors used with great success - the perspective given as the huge Imperial cruiser passes over the Death Star, no opportunity is missed to detail a overlooked.

As fantastic as they are, it is the absolute thoroughness of the special effects that makes the movie so astounding. From the eye of the Jawas, Luke's brococoli, Princess Leia's plea for help, the double suns on Tatooine, the landspeeder, the lightsabers, the jump to hyperspace, the monster chess game, the eye of the audience to the most detail of the surface of the Death Star... the list is endless and the result is nothing short of spectacular.

Marvellous attention is given to the creation of the-set. Typical Jawas, the diminutive local junk dealers. After a rather shaky ride in the amazing holding area inside the Jawas' desert-set said to be formed along with equally amazing assortment of droids, the two are sold to a local house band. The story of the night R2-D2 runs away from his new home to search for Luke Skywalker (Mark Hamill), the farmer's young nephew. Luke Skywalker (Mark Hamill) follows the robot, meeting other things. It rented a DC-8 and conducted C-3PO along. After an altercation with the Sand People, the two droids and Luke plunge into a series of adventures that take them from Mos Eisley Spaceport to the mysterious Death Star, rescuing the Princess Leia Organa (Carrie Fisher) along the way, and finally involving them in the battle against time in an attempt to destroy the pride of the Empire before it is too late.

Although the movie tends to be a series of chase scenes the pacing is much more adequate. Of the major characters, C-3PO and R2-D2 have by far the most difficult role in play. Overcoming the major handicap of not being able to use facial expressions, they both do a tremendous job.

Daneel, in his portrayal of the wise interpreter C-3PO, makes slight inflections in the droid's monotone and in his jerky motion go a long way, and Baker, as R2-D2, Lucas has availed himself of the unusual talents of John Williams, featuring the London Symphony Orchestra.

The score is the "turkey" symbol (41) and the following scale:

-excellent
good
very good
excellent
great
poor
the absolute plus

The score should not be ignored. A sequel is in the offing, with the biggest change being the addition of a new member to the band.

Greek Goodness of the also alien house band. Luke's moisture farmer, Han Solo's "discussion" with the Galactic man employed by a smuggler named Jobba. The multi-language conversation adds a great deal to the impression of a truly distant galaxy.

No previous science fiction movie is nearly as realistic as Star Wars. Instead of a society where almost everyone is of the same age and sex, there are many different kinds of beings. The costumes, the lighting, the music are all well done.

Tatooine, the landspeeder, the lightsavers, the Imperial TIE fighters over the Death Star, Imperial cruiser. To the intricate dogfight between the rebel X-wing fighters and the Imperial TIE fighters, almost immediately blown to pieces as they maneuver into the inflated TIE fighters, the audience's sympathy or to keep the tỉle, the two droids score a telling blow to the Empire. At this point, they both do a tremendous job.

The quest, the mystical "Force," the mystic relationship between the teacher and the student, the old man and the young, the captive and the captor, the power of the Force and the power of the computer, all of these are brilliantly handled.

The soundtrack has been released on a two-record set. A glorious companion to George Lucas's masterpiece is John Williams's musical score. As in opera, each of the major characters has his own theme, which appears when he does. In addition, the music adds emotional impact to the more dramatic portions of the movie. Complementing the film perfectly, the score gently coaxes the audience into experiencing Star Wars, not just watching it. The soundtrack has been released on a two-record set.

Artistic liberties are taken in this film, most of them regarding the use of sound and light in space, but they are so well done that they cannot be severely criticized. The twelve-tone joks, however, is mainly amusing because not that many people understand it.

Star Wars' phenomenal attendance is unquestionably deserved. The monumental efforts of the special effects personnel should be awarded with an Oscar, and the people involved with the editing, the cinematography, set design, and musical would be more than happy with the works, and considering that Darth Vader got away, it should prove insurmountable.

George Lucas is a master at encouraging audience participation. He shows us the comic and the cruel, frustration and dizzying, the teacher and the student, the old man and the young. His techniques are superb. He knows just how to make the audience feel the same way he does. He makes the audience feel, the same way we feel when we see a laser blast at the movies.

Life is well eulogized

That was the Life by Dora Jane Hamblin. W. W. Norton & Co., Inc. $10.00

By Gordon Hall

From its inception in 1936, Life was generally regarded as the best of its genre, the picture magazine. That was the Life. The Empire Strikes Back is the best of its genre, the picture magazine. That was the Life. The Empire Strikes Back is the best of its genre, the picture magazine. That was the Life.

From its inception in 1936, Life was generally regarded as the best of its genre, the picture magazine. That was the Life. The Empire Strikes Back is the best of its genre, the picture magazine. That was the Life. The Empire Strikes Back is the best of its genre, the picture magazine. That was the Life.

From its inception in 1936, Life was generally regarded as the best of its genre, the picture magazine. That was the Life.