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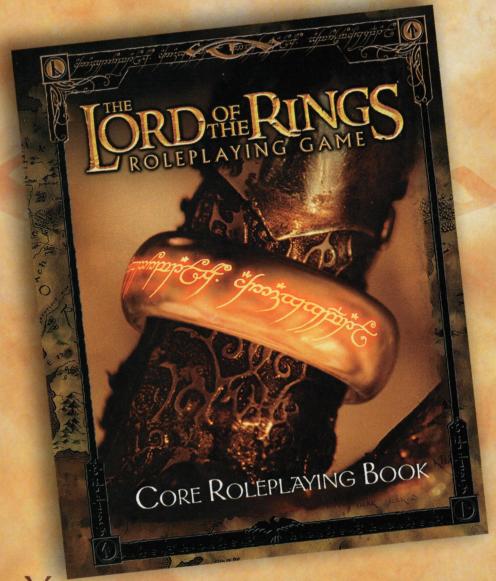
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Fan Club "Family

Since The Lord of the Rings Fan Club launched late last year, we at the "home office" have watched an amazing thing take place: In just a few short months, members from around the world have created a thriving "virtual" community via the Fan Club message boards. The boards light up 24 hours a day with conversations about The Lord of the Rings films and books, plans for Fan Club events, shared news about the members themselves, and much more. Fan Club members who have met via the boards have already organized many get-togethers, some traveling great distances to meet for parties, book-signings, and other The Lord of the Rings festivities.

This issue, I want to use the Editor's Note to spotlight a member of the Message Board "Fellowship." Kathrin Buchhorn-best known as Skybly on the Message Boards—has put hours and hours of her time into creating an informal community Web site for fellow Fan Club members (www.of-the-shire.net). The site includes a chat room, reports on local Fan Club get-togethers, and a Middle-earth Scrapbook that has enabled Fan Club members to get to know each other via photos and bios.

"I was initially attracted by the special offers I'd get as a member, like the magazine and the lithographs," says Kathrin, who lives in Düsseldorf, Germany. "But the one thing that really set my decision was a short visit to the message boards. After seeing the incredible friendliness and enthusiasm there, I just had to be a part of this group! And this is what I still love most about this place—we are a really diverse group, with people from all walks of life, and yet there is a real family feeling about the Fan Club."

The Lord of the Rings books had been sitting unopened on her bookshelf for years when she went to see The Fellowship of the Ring. She was "completely blown away by its magic," Kathrin says, and she is now in the midst of reading the trilogy.

And Fellowship ultimately led her to a new pursuit as well.

"I sort of stumbled into my role as the unofficial community site-maker," Kathrin recalls. "It all began with a few of us posting pictures of ourselves and me offering to collect them on my Web site. I didn't expect too much of a reaction, but I was oh so wrong! Currently, almost 230 members have submitted a profile to the site and the chat room has its fair share of visitors every day. I'm having a lot of fun managing the site, and I hope to add many more features that help us to get to know each other beyond the scope of the discussions on the Message Boards."

If you haven't experienced the Fan Club's online community, drop into the Message Boards (www.lotrfanclub.com) or the community site (www.of-the-shire.net) and introduce yourself. And to read more about fellow Fan Club members, see our story on "The Fellowship of 22" in News from Middle-earth.

Sincerely,

CARLA ATKINSON Managing Editor



Features

- 30 "A HERO WITH FAULTS" An Interview with Sean Bean "The more complex a character is, the more interesting it is to play," British actor Sean Bean says of his portrayal of Boromir in The Lord of the Rings. Bringing J.R.R. Tolkien's conflicted character to life in The Fellowship of the Ring was just the kind of challenge that he looks for in his work.
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 Visual effects photography expert Alex Funke explains how time-honored miniatures filming techniques partnered with ever-evolving technology to create an authentic Middle-earth.
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 Acclaimed fantasy illustrator John Howe talks about his work as a conceptual artist for *The Lord of the Rings* film trilogy—and his memories of the "very special" time he spent in New Zealand.
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 Academy Award nominee Ngila Dickson brings us the stories behind the design and creation of the magical costumes of The Lord of the Rings.
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 Electronic Arts Makes The Lord of the Rings Come Alive
 Electronic Arts' new action-adventure computer games will
 take players on Middle-earth adventures for years to come.

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 The Fan Club "Fellowship of 22" converges on L.A. for Oscar
 weekend...Fran Walsh on The Two Towers reshoots...Upcoming
 events...and more!
- 20 THE LANGUAGES OF MIDDLE-EARTH Elven Weapons Weta Workshop's Daniel Falconer, who helped create many of the weapons for *The Lord of the Rings* films, is back this issue to tell the story behind several Elven weapons and translate the meaning of the inscriptions they bear.
- 22 UPDATE WITH PETER JACKSON

 The Lord of the Rings director shares his thoughts on The Two

 Towers and the extended edition Fellowship of the Ring DVD—

 and reveals which of the three films is his favorite!

Mailbaggins

MUSIC OF MIDDLE-EARTH

Ijust read the editorial in the second issue, and there's one more song I'd have included: Lothlorien by Enya. Also, other fans might want to check out the Tolkien Music List Web site: http://www.telia.lv/~witchcraft/jrrt/.

What do I listen to? Well, I commute for about two and a half hours a day, and I only listen to either the movie soundtrack or Blind Guardian's Nightfall in Middle-earth. Both are extremely outstanding pieces of work—can't get enough of them.

Carlos Giha Miramar, Florida, USA

can't tell you how happy it made me when I opened the new magazine and noticed that Blind Guardian was listed in the Middle-earth Top Ten list (Editor's Note, April-May). I thought it was great that there was an article on the music inspired by The Lord of the Rings. Blind Guardian is one of my favorite bands, mainly because they have so many references to Tolkien: Except for their latest release, all of their albums have at least one song about The Lord of the Rings series. Majesty, the opening song on their first CD, Battalion of Fear, tells the tale of Frodo's journey to Mordor. They even have a song called Lord of the Rings on the CD Tales from the Twilight World. I hope that you will print some of this letter so that other music fans can listen to Blind Guardian and appreciate it as much as I do.

I would like to close with the ending lyrics of The Bard Song-In the Forest, from the Somewhere Far Beyond CD. I think this sums up how a lot of us feel about this series:

In my thoughts and in my dreams
They're always in my mind
These songs of hobbits, dwarves and men
And elves
Come close your eyes
You can see them, too

Michael Kiselyk Naperville, Illinois, USA

MORE ELVES!

I would love to see an issue or a portion of one devoted to elves—and the actors who played them—and all things Elvish. Elrond and Legolas are two of my favorite characters in the film.

Thank you for a splendid publication.

Kim Packer
Bellingham, Washington, USA

Kim, we will certainly be covering elves and the actors who played them, not to mention more features on the languages of Middleearth, in upcoming issues!

TWICE AS NICE?

I am still poring through my second issue of the Fan Club magazine, but I wanted to say that I am absolutely thrilled with the content and quality! My favorite parts are the behind-thescenes articles about different aspects of filmmaking. The articles on Hobbit

feet and Sauron's armor are both

fascinating!

Beautiful images,
both familiar and new,
are providing me with
resource material for my
passion: painting. From the
first issue, I
painted a

portrait of Sam. I

haven't started a

painting from the second issue yet, but it will probably be from the cover shot of Gandalf. *Great* photo!

> Yvan Strong Portland, Oregon, USA

Although the first issue was enjoyable, it seemed a little too commercial for me. There was too much emphasis on the whiz-bang products and toys to be purchased by us fans.

The second issue was much better: The interviews were deeper, and there was less commercialism. Seeing pictures of actual Fan Club members and their activities was also interesting.

> Jim Wimmer Roanoke, Virginia, USA

Just got my second issue—I think The Fellowship of the Ring got robbed at the Oscars! It deserved all of the Oscars for which it was nominated! I cannot wait for the other two movies to come to theaters. Looking forward to the next magazine. The first two have been very well done.

Pennie Burtonsville, Maryland, USA

The second issue of the magazine is beautiful, as was the first one. I once belonged to another fan club, and all we had was a fan-produced newsletter. To have all this for just a few dollars more a year is a wonderful thing.

It would be nice to see short profiles on some of the members of the Fan Club. It's always fun to find out how we are alike and different.

> Susan Hill Tillamook, Oregon, USA

Susan, see the Editor's Note in this issue for a profile of one of your fellow Fan Club members!

DEBUT ISSUE

This long-expected magazine (February-March) is one of special magnificence! I liked everything about it: great photos, stories, easy-to-carry size,



lots to read ... There is something for everyone—pure Lord of the Rings!

Thanks for creating it!

Michelle Vatin London, England

I was very pleased with my first issue. The articles are very interesting and well written, and the layout of the magazine is very pleasing to the eye. I work on a magazine myself and do some graphic design work, so I feel I can speak with some knowledge.

I am sure you may have already thought to do an interview with Howard Shore concerning his wonderful Oscar-winning score—I would very much look forward to reading about it.

Emily Koenig Lexington, Kentucky, USA

Emily, we will definitely feature an interview with Howard Shore in an upcoming issue of the magazine, so feel free to submit a question for him if you have one in mind! Send your question for Howard Shore—or any other The Lord of the Rings cast or crew member we have not yet featured—to interviews@lotrfanclub.com. We will use selected fan questions in all future interviews.

I especially have enjoyed the articles on the making of the design of the movie, like the swords, armor, artwork, and such. I'd love to see more on the design work and its inspiration, especially that Elvish "headwear" jewelry.

Thomas Johnston Washington, D.C., USA

Pravo to all concerned with The Lord of the Rings Fan Club and your first issue. Tis a wonderful read. As a Tolkien purist, I've seen Fellowship 21 times as of this writing, and that's enough for now—until the "director's cut" DVD is released. That should be something to see. (The footage for The Two Towers looks great—I want Two Towers now, not in six and a half months!)

It's sad that Peter Jackson had to leave out Glorfindel, let alone Tom Bombadil, Couldn't you have just seen Terry Jones of Monty Python in that role? He is Tom Bombadil. Any suggestions from fans on who would have played Goldberry, Farmer Maggot's wife, and Glorfindel?

L.J. Goldstein Los Angeles, California, USA

I receive quite a few periodicals both at home and at work, but I must tell you that the Fan Club magazine is one of

the *very* few that I read cover-to-cover, including the advertisements!

The articles are well-written and interesting, the layout clean and easy to read. I even enjoy the heavier stock it is printed on, which will aid in its durability. Kudos to all of you whose hard work and talent shines in the quality of the pieces. The magazine alone is worth the membership fee.

Susan Woitesek Elmhurst, Illinois, USA

I especially enjoyed the first issue's indepth articles about Elijah Wood, Sean Astin, and Peter Jackson. The stories about Hobbiton and the swords were rich with detail and interesting to read. I just received the second magazine and had a hard time putting it down.

I continue to be amazed at the genius of Peter Jackson in his ability to bring the wonderful stories of J.R.R. Tolkien to lights, camera, action!

Three cheers to the new *The Lord of the Rings* Fan Club!

Lisa Parrott Bad Aibling Station, Bavaria, Germany



We're eager to hear your feedback, so please write to us via email at editor@lotrfanclub.com or by regular mail at *The Lord of the Rings Fan Club Official Movie Magazine*, Attn. MailBaggins, c/o Decipher, Inc., P.O Box 56, Norfolk, VA 23501, USA. We will assume that we can publish your letter in the magazine, along with your full name, hometown, state, and country, unless you state otherwise. Letters may be edited for the sake of brevity and clarity. We look forward to hearing from you!

IXIC FROM MIDDLE-EARTH

Enter The Two Towers

Tolkien fans around the world who went to see The Fellowship of the Ring between March 29 and April 12 were treated to a special "super-teaser trailer" for The Two Towers. The teaser, which was inserted into the last reel of Fellowship, features all-new scenes from Part II of New Line's The Lord of the Rings film trilogy. More than three minutes long, the trailer included glimpses of plenty of new characters, including Miranda Otto as Eowyn, the Rohan shield maiden who longs for battle, and David Wenham as Faramir, Boromir's brother and future steward of Gondor. Most impressive of all is Bernard Hill, who makes his debut as King Theoden of Rohan. The trailer also included a tantalizing look at Gollum!

In a departure from past releases of teasers and trailers, Peter Jackson and crew decided not to release this one on the Internet. They wanted fans to see it as it was meant to be viewed-on the big screen.







Fellowship Wins Top Honor at MTV Movie Awards!

The Fellowship of the Ring, won "Best ▲ Movie" at the 11th annual MTV Movie Awards show held in June at Los Angeles' Shrine Auditorium.

In addition to taking home the most-coveted "Golden Popcorn" award, Fellowship won in a second category as Orlando Bloom won "Best Breakthrough Male" for his portrayal of Legolas. "The experience of working on The Lord of the Rings was truly life-changing," Bloom said as he accepted the award via video from Australia, where he is working on a

new film. "I have to thank Peter Jackson and Fran Walsh, their creative team, everyone involved in the movie. I hope you like the second movie as much as the first one!"

The Fellowship of the Ring was also in the running for Best Male Performance (Elijah Wood as Frodo), Best Villain (Christopher Lee as Saruman), Best

Action Sequence (Cave Tomb Battle), and Best Fight Sequence (Christopher Lee versus Ian McKellen).

Billed as "the most outrageous movie awards show of the year," the MTV Movie Awards are known for their creative—and flippant—categories and the fact that fans choose the winners.

In keeping with the irreverent spirit of the awards show, The Lord of the Rings director Peter Jackson did a victory dance of sorts with his lead Hobbits—Elijah Wood, Sean Astin, Dominic Monaghan, and Billy Boyd, all in costume—and producer Barrie Osborne in his videotaped acceptance speech. "It's really amazing timing," Jackson said. "We're doing some extra shooting in New Zealand for The Two Towers, and we just won this award!

"After lunch, we're going to work a lot harder, aren't we?!" he added enthusiastically, looking at the others, as Boyd piped up, "...And win again next year!"

MTV also traveled to New Zealand to go behind the scenes as Peter Jackson and company filmed the new Two Towers scenes. Footage from the visit—which included a sequence showing the transformation of Wood, Monaghan, Boyd, and Astin into hairy-footed, pointy-eared hobbits—was aired during the MTV Movie Awards Pre-show.

"The experience

OF WORKING ON

The Lord of the Rings
was truly lifechanging," - ORLANDO BLOOM



The "Fellowship of 22" Celebrates the Oscars

BY DAN MADSEN

At its best, a Fan Club is an interactive community in which those who share a similar love for something can get acquainted, bond, and communicate. This past March, a group of devoted members of *The Lord of the Rings Fan Club* experienced firsthand the best aspects of what a Fan Club can be.

Calling themselves the Fellowship of 22, they journeyed from all parts of the world to Los Angeles to attend a special *The Lord of the Rings* Oscar party hosted by theonering.net and co-sponsored by the Fan Club. Coming from all walks of life, this unique group of people met via the Fan Club message boards and have since become devoted friends. When they heard about the Oscar party, they decided to travel to L.A. and meet—many for the first time—to celebrate their love of Tolkien and *The Lord of the Rings* films.

Some came by plane and others drove—some for days. The group had planned a full slate of events for the weekend: a "pub moot" at a local restaurant the day before the Oscar party, a

visit to the Fashion Design Institute to see some of the costumes created for The Lord of the Rings (see Artifacts on page 58 for more on costumes), and to the Track 16 Gallery to see Viggo Mortensen's Signlanguage exhibit.

The highlight of the weekend, of course, was the "One Party to Rule Them All" at the historic Hollywood Athletic Club, where the group gathered to watch the Academy Awards and cheer on The Lord of the Rings. Elegantly dressed (some in Middle-earth costumes), this Fan Club fellowship joined other The Lord of the Rings enthusiasts to talk, dance, and celebrate the night away as The Fellowship of the Ring took home four Oscars. Many Fan Club members had a chance to see Peter Jackson, Sir Ian McKellen, Richard Taylor, Howard Shore, and other The Lord of the Rings luminaries who dropped by the party following the Oscar ceremony.

For many of these fans, The Lord of the Rings—both the books and the film project—has played an important role

I felt that the smallest, most insignificant, ordinary person COULD DO GREAT THINGS, EVEN THOUGH IT MEANT SUFFERING AND HARDSHIP. If Frodo could endure the Paths of the Dead, SURELY I COULD GET THROUGH GEOMETRY!

in their lives. And now the Fan Club has given many of them an opportunity to become a part of an organization that has spawned friendships that will endure.

"I have found a community of friends such as I had never thought to experience," says Amy Buckles, who is best known as Primula on the Fan Club message boards. "We started with the firmly shared love of the books and films, but we built on that foundation. We have become close friends, flying across the states to visit one another. meeting in L.A. for the party—we have become a family."

One of the most moving experiences for Amy involved a poem she wrote for composer Howard Shore. "It was one of the first I wrote, one of my first awakenings as a poet in long years," she relates. "His music affected me deeply, and I had been wanting to write a poem regarding it. When I heard Mr. Shore was to be on a question-and-answer board in New York, and that some of our people would be going, I asked if

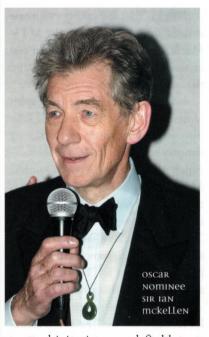
fan amy buckles with howard shore



they would be willing to deliver a poem to him for me.

"I finished the poem in about four days," she continues. "When they presented it to him in New York, they said he just quietly read it until the moderator, uncomfortable with the silence, asked him to read some of it. He read the last few lines and looked like he was going to cry. He seemed genuinely touched. I figured that was it. Story over. But at the Oscar party, there he was, right in front of me! I was rather overwhelmed and shy, so I was just going to watch him walk past, when 'Lithlilien,' who had been at the New York event and was sitting behind me, suddenly began to point at me and said in a loud stage whisper as he went past: "She wrote your poem! She wrote your poem!" He stopped, came to me, and held out his arms. I hugged him, and he said, 'Thank you for the poem. I have it hanging in a prominent place in my home.' I tried to say something like, 'Thank you for the music,' but I was overwhelmed. A couple of people snapped pictures of us standing there (with me blubbering), and then he moved on. It was stunning to me, though I know it was only a small gesture for him."

Karen Stettner, better known on the Fan Club boards as Desertelf, has seen The Fellowship of the Ring 23 times and echoes Amy's sentiments about the importance of the story behind the film. "When I was a teenager, I picked up The Lord of the Rings for the first time, and I felt my soul collide with the truth I had been seeking. Here was a world where bigotry, cowardice, cruelty, trea-



son, and injustice were defied by not only the very great but also the very small. Where love conquered death, and courage overcame fear. Where a promise was sacred, and beauty lived forever in the heart.

"We have all read the interviews with the cast and crew where they describe the making of this movie as a life-changing experience," she continues, "one where friendships were made that they will carry with them for the rest of their lives. I wonder if Peter Jackson and the creators of The Lord of the Rings Fan Club had even the smallest inkling that they would be directly responsible for so many of the fans feeling this way as well. I have found my fellowship-a community of like minds, all unique and individual but all sharing a love for the values put forth in these books and now these movies. To finally meet and put faces to the names I have seen

posted on the Fan Club boards these past three months is an experience I will never forget."

For many of the Fan Club members, discovering Tolkien's wonderful books was a life-changing experience. One of the most active Fan Club members is Nanette Morris-better known on the message boards as Rosie-who was the first volunteer Message Board monitor. Nan is one of the primary coordinators of the unofficial Fan Club gatherings and, it is safe to say, is beloved by all.

"I was overjoyed when I heard about the film and have been ever since," says Nan, recalling her first experience with The Fellowship of the Ring. "It was like preparing to meet long-lost loved ones. Like all other Tolkien fans, I think, I started scouring the Internet for every tidbit of info I could find. Initially, I wasn't interested in joining the Fan Club until they opened the message boards. When I realized how many other people shared this love, I knew I had to be a part of it."

For many fans of the books, one of the important aspects of Peter Jackson's adaptation was that it reinforced some of the positive messages that are found in Tolkien's writings. Seeing the film for the first time rekindled their love of the story; seeing these familiar characters and themes come to life on the big screen was a thrill.

"The movie has woken up that inner pre-teen in me," relates Beth Case, known on the Fan Club boards as Deliz."I have rediscovered that sense of magic, of honor, of determination. When I read The Lord of the Rings (as a

fifth-grader), I felt that the smallest. most insignificant, ordinary person could do great things, even though it meant suffering and hardship. If Frodo could endure the Paths of the Dead. surely I could get through geometry!

"Because of the Fan Club," Beth continues, "when I traveled alone to England and Scotland last month, I met up with fellow Fan Club members who played tour guide for me and made me feel less isolated and alone in a foreign country.

"In all honesty," she concludes, "spending Oscar weekend in Los Angeles with the other members of the Fan Club meant more to me than seeing the VIPs who honored us by attending our fan party."

Lynne Machie, known as Lithlilien Quicksilver on the message boards, loves Jackson's interpretation of The



Fan Club Events

HOWARD SHORE CONCERT FAN CLUB GATHERING AUGUST 9-11, 2002

Join fans from around the globe in Los Angeles to attend The Lord of the Rings composer Howard Shore's concert at the Hollywood Bowl. Plans for the weekend include a beach party, DVD viewing, pub moot, and picnic. For more information, visit the Bag End Message Board in the Community section of lotrfanclub.com.

SCOTTISH FELLOWSHIP DVD PARTY August 10-11 & 17-18, 2002

The Fellowship of the Ring DVD viewing, games, quizzes, raffles, auctions, and a sightseeing trip to Edinburgh are planned for this fan gathering in Dunfermline, Scotland! (Dunfermline is a small town 15 miles or so north of Edinburgh.)

For more information, send an email to arielle@btopenworld.com. Or check in at the Bag End Message Board in the Community section of lotrfanclub.com.

FAN CLUB MEMBERS-AT-LARGE New Year's Gathering DECEMBER 29, 2002-**JANUARY 2, 2003**

Come to historic Williamsburg, Va., to ring in the New Year with fellow Fan Club members. Plans include a "Meet and Greet" party, sightseeing trips to Colonial Williamsburg, a festive New Year's celebration, and possibly a Lord of the Rings Trading Card Game tournament! For more information, visit www.stef.newsome.com/newyears2003.



Inspired by the actors who portrayed THE FELLOWSHIP IN THE TRILOGY the Fan Club fellowship got temporary tattoos to WEAR TO THE OSCAR PARTY.

Lord of the Rings. "From my first viewing of The Fellowship of the Ring, I was completely swept away into the Middleearth of my imagination," she says. "I simply cannot get enough of this film. Every time I see it, I am once again transported to my favorite place to spend three glorious hours with some of my dearest friends."

One of the highlights of the Oscar party night for the Fellowship of 22, says Lynne, was their "bonding" experience before the party: Inspired by the actors who portrayed the Fellowship in the trilogy-all of whom got tattoos in honor of their experience together in New Zealand-the Fan Club fellowship got temporary tattoos to wear to the Oscar party.

Fan Club member Stephanie Newsome, a.k.a. StefBaggins on the boards, says it all took place Sunday morning in Room 503 at the Beverly Plaza.

"If we forgot the number, all we needed to do was find the door that was so nicely bedecked with yellow sticky notes bearing phrases such as 'Honk if you Love Hobbits," she recalls. "That morning was full of great bonding between us as we received our ink tattoos from [Fan Club member] Silver's green dragon collection and [Fan Club member] Pippins-Scarf's accurate Sharpie freehand."

Fortunately, for this Fellowshipand surely many more who will come onboard over time—the close friendships will continue. Many of the "Fel-

lowship of 22" are planning a trip to Los Angeles in August for a Howard Shore concert at the Hollywood Bowl, not to mention other unofficial gatherings now being planned by Fan Club members around the globe. If Oscar Weekend 2002 is any indication, the Fan Club will be the impetus for many continent-spanning friendships and many more good times to come-all ultimately owing, of course, to the powerful and enduring passion for the characters and the stories of Middleearth.



poster featuring fan club members WHO COULDN't attend the oscar party

DVD News

New Line has been busy prepping The Fellowship of the Ring for the first of its two DVD releases. The August release will have standard DVD features, surround sound, wide-screen and pan-andscan versions, commentary by the director, and, most importantly, a 10minute preview of The Two Towers. The second release, slated for November, will have all the bells and whistles any Tolkien fan would give an arm for: 30 minutes of additional footage, documentaries, special making-of videos, star commentaries, and much, much more.



Back To New Zealand

BY MICHAEL REGINA

Most of the major players in The Lord of the Rings trilogy were scheduled to return to New Zealand in May to shoot additional scenes for The Two Towers. Stars such as Liv Tyler, Elijah Wood, and Billy Boyd were to be on hand.

Meanwhile, Fran Walsh and Peter Jackson were hard at work in the spring writing the dialogue to be used in the scenes. Walsh, who is co-writer and producer of The Lord of the Rings trilogy, was kind enough to take time to send us an e-mail update explaining a little about the additional shooting. "It's often not until you see the cut that you become aware that certain things are missing," says Walsh. "It might be a piece of plot information, or an emotional moment between characters or simply that the story is feeling weighted too heavily in one direction. The pickup shoot enables us to fix these problems and, as such, it's invaluable.

"We've come to realize that you never get everything right the first time you shoot it," she explains. "When you make a movie, the story has three basic incarnations. The first is the script... which in some ways represents an ideal. The second is the shot footage... which is what you get on the [given] day. And the third is the edit... which is about telling the best story you can with the material available.

"At every stage of the filmmaking process, the story changes dramatically," she says. "Some things are reconceived, some things are economized, and some things are cut altogether. Sometimes an actor will bring something completely unexpected to his or her character and sometimes that's a wonderful thingand sometimes it isn't. Sometimes the dialogue just doesn't work. Sometimes there's a problem with a location, a piece of action, or a camera move. It's not until you're finished editing that you have any idea of what the film is actually going to be like—and once you have an understanding of how the story plays as a movie, there are always going to be things you need to address. We're very excited about The Two Towers. It's a richer, more complex story than Fellowship. There is a great deal more psychological depth to the characters, and we think that's a good thing."

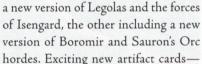
Merchandise Roundup

DECIPHER

The Realms of the Elf-lords expansion, the third installment of Decipher's The Lord of the Rings [™] Trading Card Game (TCG), was scheduled for release June

19 (Starter Decks) and July

3 (Booster Packs). The 122-card Realms of the Elf-lords set will introduce new gameplay strategies highlighting prominent Elven characters. It will feature two new starter decks—one showcasing



including The Three Elven Rings, The Shards of Narsil, and The Palantír of Orthanc—will also be featured.

The Lord of the Rings Roleplaying Game Core Book was also scheduled for

release in June.

— Michael
Regina



Celebrity Tracks

IAN MCKELLEN is ready to don the cape and helmet and return to the world of the X-Men in the anticipated superhero sequel X2. McKellen will reprise his role of Magneto, the evil master of all things metal who escapes from prison only to wreak havoc on the world again. All the major players are set to return, including director Bryan Singer. The film is cur-

ELIJAH WOOD stepped in front of the camera again in *Try Seventeen*, filmed recently in Vancouver, British Columbia. Elijah plays Jones Dillion, a college student who garners more information about life from his neighbors in an apartment complex than he does at school. The film also stars pop singer Mandy Moore and *Run Lola Run* beauty Franka Potente. The film is directed by Jeffrey Porter

rently in pre-production and will film

in Detroit, New York City, Toronto,

and Vancouver.

(The Liar's Club) and written by firsttime writer Charles Kephart. ... Wood already has his next assignment waiting in the wings for him after he returns

from reshoots in New Zealand. He is set to star in Thumbsucker, a comedy about a young man trying to kick his obsessive oral

habit. The film will also star Tilda Swinton (Sal from *The Beach*) as Wood's mother, a part-time nurse who helps the rich and famous quit various hang-ups.

LIV TYLER has joined the cast of the Robert Altman film *Voltage*. Tyler plays Liah, a beautiful co-

worker of the main character Zach. The film stars such talents as Joaquin Phoenix, Steve Buscemi,

William H. Macy, and Elliott Gould. This is the first film directed by Altman since his Academy Award nomination for Gosford Park. SEAN BEAN has hardly taken any time off since his short stint as Boromir ended a while ago. Bean, who was also set to return to New Zealand to shoot additional scenes for *The Two Towers*, has worked with such talents as Michael Douglas and Christian Bale.

Playing a super-bad guy in Don't Say A Word, Bean kidnaps Michael Douglas' child in a bid to get some secret information out of a psychotic patient in Douglas' care. ...Bean

is also featured in the sci-fi thriller Equilibrium, which deals with characters in a fascist future in which all forms of feeling are illegal.

...In Tom and Thomas, Bean plays the lead character's father. The family film is about a child's imaginary double who turns out to be real; the two then switch places and families. ... Bean was also set to appear as the title character in an Edward Hall-directed staging of William Shakespeare's Macbeth.

— Michael Regina 🥕

SIDESHOW-WETA

Sideshow-Weta is now taking pre-orders for Gimli. Son of Gloin. Lurtz, Uruk-Hai Captain, Bilbo Baggins, Boromir, Son of Denethor. The Witchking of Angmar, Lady Galadriel, King Elendil, and Wounded Orc. They will ship in Fall 2002.



Many summer gaming and comic book conventions will spotlight The Lord of the Rings products and events again this year.



eLijah wood (frodo вассins) takes time out for a snapshot with Decipher staffers at COMIC-CON 2001.



GAMES WORKSHOP

Sauron and the Moria Goblins will debut on June 28, while the Cave Troll with Spear will hit stores on July 27. Look for the mounted Arwen with Wounded Frodo on August 16.

THE NOBLE COLLECTION

The Noble Collection will introduce Gandalf's Staff, Broken Narsil (Collector's Edition), Glamdring (Collector's Edition), and The Sword of Arwen. They are planning to introduce an amazing collector's edition chess set, as well as additional jewelry pieces, such as Vilya, the Ring of Elrond.

At COMIC-CON INTERNATIONAL in San Diego, California (Aug 1-4), a special pavilion will be home to a number of official The Lord of the Rings Motion Picture Trilogy licensees, including Houghton-Mifflin, Sideshow-Weta, and Decipher.

As this issue went to press, Comic-Con had tentatively scheduled at least two panel discussions featuring behind-the-scenes effects guru Richard Taylor of the Weta Workshop. Preliminary plans call for one panel to focus on the armor and weapons crafted for the films and the other to focus on special effects makeup, said Gary Sassaman, director of programming for Comic-Con.

Douglas Anderson, author of The Annotated Hobbit (due to be published this summer) is also expected to appear at Comic-Con as a guest of his publisher, Houghton Mifflin.

Decipher will highlight The Lord of the Rings Fan Club, Trading Card Game, and Roleplaying Games at the Comic-Con pavilion.

Following close on the heels of Comic-Con, Milwaukee's GEN CON (August 8-11) and Atlanta's DRAG-ONCON (Aug. 30-Sept. 2) will round out the major summer gaming convention schedule.

Decipher plans to host The Great American Deck Exchange at all summer conventions to give The Lord of the Rings fans a chance to try its popular trading card game based on New Line's films and J.R.R. Tolkien's books. Fans can bring a starter deck of any non-Decipher card game of choice to the Decipher booth at any summer convention and redeem their deck for one The Lord of the Rings TCG Starter Deck (based on availability: first come, first serve!).



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THE LANGUAGES of MIDDLE-EARTH



Aiglos

The spear of Gil-galad, high king of the Noldor Elves in the Second Age

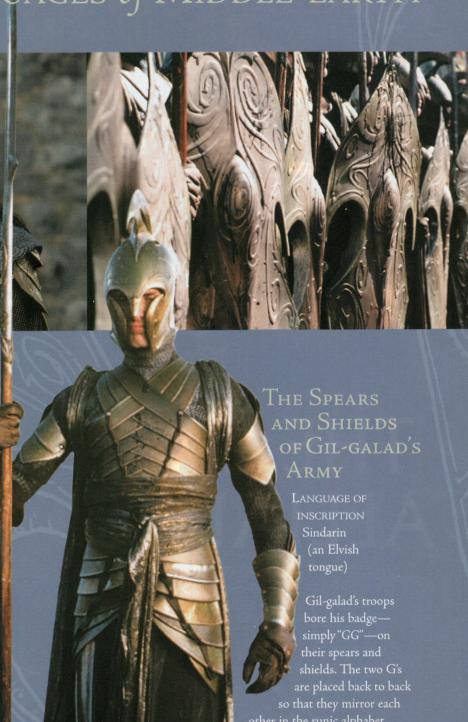
Language of Inscription Sindarin (an Elvish tongue)

Aiglos means icicle (literally, point of snow)

INSCRIPTION DOWN THE LENGTH
OF THE BLADE
Gil-galad ech vaegannen matha,
Aith helegnín I orch gostatha;
Nin cíniel na nguruthos
Hon essnín istatha: Aiglos.

MEANING

Gil-galad wields a well-made spear; The Orc will fear my point of ice. When he sees me, in fear of death He will know my name: Aiglos.



of the Elves.

The Weta Workshop's Daniel Falconer, who helped create many of the weapons for The Lord of the Rings films, is back this issue to tell the story behind several Elvish weapons and the meaning of the inscriptions they bear.



èn Alpey Achichecci i cloba Ann-hops eyapa paca i heca ca i eyana

Hadhafang

Elrond's/Arwen's Sword

Originally, Arwen's role in the trilogy called for her to carry a sword for several scenes, so a special sword was made for her. Tolkien language scholar David Salo suggested that this weapon may be an ancestral heirloom of Arwen's family, perhaps originally belonging to Idril, daughter of King Turgon of the lost kingdom of Gondolin. It would have come to Arwen through her father Elrond, who in turn would have inherited it from his father Eärendil, son of Idril, Arwen's great-grandmother.

As The Lord of the Rings screenplay evolved, Arwen eventually came to wield the sword in only one scene. We theorized that the blade would remain in Rivendell, along with other historic weapons such as Aiglos and the shards of Narsil. It can be glimpsed in the background, along with Aiglos, in the grand chamber in Rivendell. We supposed Arwen would have grabbed it on her way out the door to meet Aragorn on his way to Rivendell with the Hobbits.

We also chose to give this sword to Elrond to use in the Second Age battle seen in the prologue of the film, so there is the linkage of seeing the weapon in the opening scenes carried by Elrond and then later in the first film, this time thousands of years later, wielded by Arwen.

There is further symmetry in that, like Arwen, Idril was an Elven princess who wed herself to a mortal man.

Language of Inscription Sindarin (an Elvish tongue)

Hadhafang means throng-cleaver

(Tolkien devised this Sindarin name for a sword but never used it in any of the tales; David Salo suggested employing it here.)

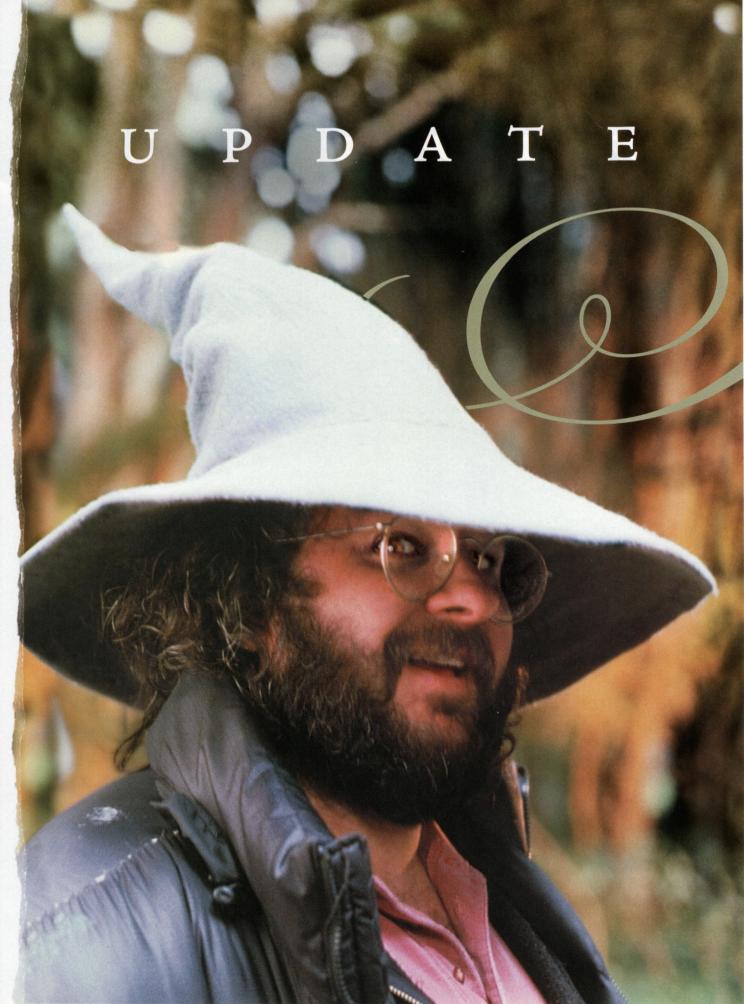
INSCRIPTION DOWN THE LENGTH OF THE BLADE aen estar Hadhafang I chatholhen thand around dan I thang an I arwen Idril I hel en aran Gond dolen.
(This last line was dropped from the inscription due to lack of space.)

MEANING

This blade is called Hadhafang A noble defense against the enemy throng for a noble lady Idril, daughter of the king of the Hidden Rock (Gondolin).

Trivia Note: There is an intentional pun in the inscription—the Sindarin translation of "noble lady" is "arwen,", so in effect, the blade claims to be for Arwen, even though it was made for her grandmother.

David Salo, world-renowned Tolkien language scholar and a linguistic specialist for the films, provided all of the translations to Weta Workshop, unless otherwise stated.



ACESON.

This is a busy yet exciting time for Peter

with

Jackson. When the magazine caught up with The Lord of the Rings director in April, Jackson was in the thick of editing The Two Towers, the next chapter in Tolkien's classic tale, as well as putting the final touches on the extended DVD version of The Fellowship of the Ring. Jackson kindly took a break recently to talk with the magazine about the upcoming extended edition DVD and his progress with editing The Two Towers.

BY DAN MADSEN

Peter, we've heard that there were some revisions to The Two Towers script and that you will be doing some reshooting this summer. Who will be coming back and can you tell us anything about those scenes?

Basically, everyone is coming back down here to New Zealand. We're not really doing reshoots—redoing scenes that we had already filmed. We are actually shooting new scenes-with most all of the characters—that we felt added to the story and characters. We'll be doing several new scenes with Frodo, Sam, and Treebeard, as we are very happy with the way that Treebeard is working out. We did many test shots early on, and we're working on the visual effects work for the character and we are very pleased—we think he is going to be a great character in the next film. Viggo will be coming back, as well as Liv Tyler and Ian McKellen and many others. There are only a handful of filmmakers who have the luxury of doing this kind of filming of new scenes; everyone should be able to do this, as it only helps to improve the filmmaker's vision of the film. It allows filmmakers to add new scenes, which



furthers the story and the character development. I am very happy we have the opportunity to do this.

ONE OF OUR FAN CLUB MEMBERS. MICKEY ASTERIOU FROM BROWN-STOWN, MICHIGAN, HAS SUBMITTED A OUESTION FOR YOU: HAS ADDING SCENES TO THE EXPANDED VERSION OF THE DVD FOR The Fellowship of the Ring INFLUENCED AT ALL THE WAY THAT YOU ARE EDITING The Two Towers?

There is nothing that I am doing necessarily with the cutting of The Two Towers that is being influenced by the [Fellowship] DVD. It's actually being influenced, to some degree, by The Fellowship of the Ring as a movie. The way that this editorial [process] is different from the last one is that the first time around, on Fellowship, I had never

"You spend a day of your life crafting a scene, and suddenly, nobody is going to see it. It has a certain emotional blow attached to it when you have to cut it out."

seen one of these movies. I was just like anybody else. I had shot the films, but shooting them on the set is a very different experience from sitting in the cinema and actually watching them cut together with the music and effects. I was cutting a film that I had never seen, and we were trying to discover the shape of the film, how the storytelling works, what sort of pacing it should have, how the characters best play off of each other, etc. Howard Shore starts doing the music, and then the music starts to make you feel the identity of the film, to some degree. So that was the experience on The Fellowship. Finally, we end up with a movie, and it goes into the theaters. Now I am cutting The Two Towers, and I've seen The Fellowship of the Ring the same as you and everyone else has, and I have the finished Fellowship firmly in my head as I am cutting The Two Towers. That makes the editorial experience quite a bit different.

How did you go about putting the extended DVD version together?

We were actually talking about it all the way through the editing of The Fellowship. Whenever we would look at a version of the film, and we would sort of agonize over whether we were going to cut a scene out, we would often say to ourselves, "Well, if we cut it out of here, it will be great for the DVD." Which actually helps soften the blow! As a filmmaker, you do feel a certain amount of emotional attachment to everything you've shot. You know that a two-minute scene in the movie represents a day's worth of work and that you were working very intensely with the actors to try to create the best performance and with the camera crew to get the best shots. You spend a day of your life crafting a scene, and suddenly, nobody is going to see it. It has a certain emotional blow attached to it when you have to cut it out. I love the fact that, as long as it is a worthwhile scene, then the DVD concept actually helps ease that pain.

As we were cutting the theatrical version, we would say, "We'll do a short version of this moment here but let's make sure we keep this footage and put it to one side for the DVD." We would store the footage on the Avid computer system, which is basically a computer hard drive that has the whole movie loaded [on it]. So when you edit, you are shifting blocks of footage around on the computermuch like a cut-and-paste in a word [processing] program, except that it has pictures attached to it. We would always make comments about putting together a special bin for all the stuff we're cutting out of the theatrical version but saving for the DVD. At

least, that way, we would know how to find it quickly. When we came to do the DVD, which I started working on at the beginning of this year, it was pretty simple.

How has the advent of DVDs changed filmmaking? When you're shooting a film now, would you be more apt to go ahead and shoot scenes that you know might not make the final cut of the film but could be included on a DVD?

As a concept, I would say, yes, that is certainly something that I would think about these days. In the case of *The Lord of the Rings*, we never shot anything deliberately for the DVD, though. We had a very tight schedule of shooting these movies back to back, and we really didn't want to shoot any scenes that we didn't think we needed.

However, you are getting to the point in filmmaking where you could consider doing that—but it's difficult because you would essentially have to write two scripts at the same time. You would have to have a structured movie that worked for the theatrical release, and then you would have to have an ultimate structure that worked for the DVD. It would add to the complica-

tion of filmmaking if you set out to do that. Fortunately, accidents do happen, and you do end up with a bunch of material left over at the end. Then, of course, the question becomes how much of that material, if any, do you want to have back in the movie? To release a DVD with extra scenes is not necessarily a good thing—sometimes, scenes are cut out because you would never want those scenes in the film.

Are scenes cut out for pacing purposes as well?

Actually, scenes cut for pacing purposes are generally quite nice. Often, there are scenes involving intimate moments between the characters or a little bit of back-story or development, and those are usually the ones that are taken out for pacing purposes. They are often the very scenes that are good to have back in the DVD because they are for the people who have seen The Fellowship of the Ring and have seen Aragorn, or they have seen Legolas or Pippin or Frodo and would like to see more of them. That's what the extended edition DVD can provide. We did shoot things that we didn't put into the DVD-there are definitely more scenes from Fellowship that hit the cutting room floor and stayed on the cut-



ting room floor. We only put in scenes that we felt actually enhanced the movie for the DVD viewing.

THIS QUESTION COMES FROM FAN CLUB MEMBER NAN MORRIS OF SALT LAKE CITY, UTAH: WHICH OF THE NEW DVD SCENES WAS THE HARDEST FOR YOU TO CUT FROM THE THEATRICAL RELEASE?

There is a scene that I regret cutting, but we were under a lot of pressure from New Line to bring the film in under three hours. As it was, it was two hours, 58 minutes, so we just scraped by on that. This three-hour mark was a psychological thing—nobody wanted to say that the film was three hours long. We worked very hard to achieve that goal. The last scene that got cut—which would have tipped us over three hours—was a scene involving Viggo's character,

Aragorn, and the four hobbits in the Midgewater Marshes going through on their way from Bree to Rivendell. Then there is a scene at night where Viggo is sitting by the campfire by himself, and the hobbits are sleeping. That was about a three-minute sequence that stayed in the theatrical cut right up until the last minute. It was a scene that the film would ultimately be okay without, but it does nice things for Aragorn's character. And, quite frankly, it feels, at that point in the film, that it is a nice moment for that particular scene to happen. That was probably the one that was the hardest for me to see cut out.

CAN YOU TALK ABOUT THE SIGNIFICANCE OF THE SCENES WITH GALADRIEL'S GIFTS IN The Fellowship of the Ring?

The significance is really in The Two

Towers and The Return of the King. The reality that we found—and the reason why the scenes were cut—is that it is a reasonably long sequence. Obviously, when you are giving gifts to most of The Fellowship, it takes some time to go through them one at a time. It has a certain pacing quality that doesn't allow you to do it quickly. It has to have a rhythm that is suitable for the moment. Therefore, it ends up being a little long and a little slow. We had the problem, of course, that these gifts that they are given have a part to play in the subsequent movies, but they really don't in The Fellowship. We were now into our final act of The Fellowship, heading toward our climax, and it became a bit of a problem to actually stop the film for this gift-giving scene. That was actually a conversation I had with New Line at the time, because we all recognized what the problem was.





To be honest, that gift-giving scene actually dictated the date that the extended edition DVD was going to be released. I said to New Line, "Look, I will cut the gift-giving scene out, but you realize there are gifts that they are given that they use in The Two Towers. I will be prepared to take it out as long as you can guarantee and promise to me that you will release the extended DVD before the release of The Two Towers." They went away and came back and said, "If we promise to do a November release so that the fans and people who are interested have a month to buy and to look at the extended DVD before they go into The Two Towers, is that okay?" And I said, "Sure, that would work." That was a negotiation that happened before we agreed to take the gift-giving scene out. They had to guarantee me that people would be able to see it in place in The Fellowship before they went to see The Two Towers in theaters in December.

CAN YOU EXPLAIN WHY YOU INSERTED THE ADDITIONAL SCENES INTO THE CUT OF THE DVD INSTEAD OF TACKING THEM ON AS A "DELETED SCENES" CHAPTER?

I don't really like just adding the scenes as a "Deleted Scenes" chapter. Sometimes, it is interesting to look at that, but I think it's a bit of a drag; they ultimately don't mean anything if they're not in the context of the film. Their impact and their significance are much more reduced and they become a novelty—a little bit of a gimmick for the DVD packet.

We're doing something that is obviously very different. We're doing it because these scenes fit perfectly well—and belong—in the film. They are not scenes to be embarrassed about; they are not scenes that have to stay on the cutting room floor. We have gone to a lot of trouble—believe me, a huge amount of trouble—to put this material back into the movie.

We've had to do another 38 special effects shots-in other words. Weta. in addition to commencing work on The Two Towers, was working on another 38 The Fellowship of the Ring shots, such as the Cave Troll and various establishing shots, to finish extra scenes. There are so many effects in the film that you can't put 35 minutes of material back into the movie without it containing effects shots. Also, Howard Shore composed new pieces of music-new score music being written for new DVD scenes is something that's probably never happened before. I can't imagine that ever occurring because, normally, if you were putting some footage back into a film, you would take a piece of music from somewhere else in the movie and recycle it over a new scene. But with 35 minutes of footage, we just felt we couldn't do that. We couldn't repeat 35 minutes of the music twice, so we thought it was much better to write



fresh material. Fortunately, the studio supported us.

Is there any chance that the expanded version of *The Fellowship* of the Ring will ever be shown in theaters someday?

I hope so. That's definitely not been decided in any way. What we are doing, which is significant, is finishing the movie on 35-millimeter [film]. Sometimes, when you are just putting extra scenes into a DVD, you can do the editing in a video machinebecause it is basically a video format and the scenes are mastered onto videotape for the final DVD. So you never actually have a version of the movie that can be screened in that way. But in this instance, we are not doing that—we are delivering the extended cut as a complete 35-millimeter film. So it would be perfectly possible to have a print that can be screened in theaters. Now, whether or not that will happen, I'm not sure. I know that there has been talk at New Line about whether or not there should be a limited rerelease of *The Fellowship* in November or December, just prior to *The Two Towers*. I think that people are not sure whether that's a good idea or not because of the fact that the videos are coming out around that time. I don't think anyone has made that final decision, but I would certainly push that. If there was going to be a re-release in November or December, it should be the extended version. But that's only my wishes—it certainly hasn't been decided yet by the studio.

Do you expect to include additional footage in the DVD versions of The Two Towers and The Return of the King?

I would expect so. But it's too early to know exactly what we are cutting out, why we are cutting it out, and so on. I would assume that we will add extra footage. It is a natural part of the process, so I have no reason to believe that it wouldn't be repeated for the other two films.

Now that you have shot all three films, which chapter do you think will turn out to be your favorite?

The third. I think it is the most powerful. I have seen edits of the third film, and it is really great! I really enjoyed it when I saw it. Interestingly enough, the third film was really the one we enjoyed shooting the most. We were shooting out of order and out of sequence—so some days we would be shooting something from the second film, some days from the first film, and some days from the third movie. We were jumping all over the place, doing bits and pieces of all three films in any one week. Sometimes we would have one unit shooting Film Two and another one shooting Film Three on the same day.

For some reason, we all enjoyed the days we were shooting the third film more, because the scenes were powerful and very emotional and climactic. They were fun to shoot, which is a very good sign. If you are really loving what



"I think [the third film] is the most powerful. I have seen edits ... and it is really great!"

you are doing on the set, you know somehow it will translate pretty well into the film. That was definitely the case. The third film is the payoff of everything; it is the grand finale. In a way, the first two films have a handicap. Film One has to be full of exposition and has to be the thing that sets the story off; it dictates how it begins and how the pacing of the films starts and the quietness at the beginning. Then, slowly, the heat has to get turned up, and the story has to get rolling and then, of course, you reach the end of the first film, and there is no ultimate climax of destroying the ring.

Then the second film has the handicap of being the one in the middle that doesn't have a beginning, and it doesn't have an end. It's the meat in



the sandwich. I think the advantage of this second film, which I am realizing as I cut it, is that you can get straight into the story. There is no reason to establish things anymore, there is no need to set things up anymore. You can just jump straight into where the first film finished and just keep on going. The second film has a really nice feeling that you are in the middle of something, and it is just sweeping

you along, but, again, like the first film, it doesn't have an end, and it doesn't conclude. The third film has the best of all worlds, really, because it has the ability to jump straight in—there is no exposition. You're just ripping into the climax of the film at the beginning of *The Return of the King*, and it just sweeps you through to the end, which has this huge incredible payoff and that's the payoff to all three films. I really think that that one is going to be the best of the three.

Peter, thank you for your time. We look forward to talking with you next issue.

That's great. We should have a lot to talk about, as filming of our new scenes should be completed by then.



WITH FAULTS

t's at the Council of Elrond that we first meet Boromir, a warrior I from Gondor who's come to represent his people in deciding the fate of the One Ring—and to learn the secret of the Ring's rediscovery, and the peril

For much of The Fellowship of the Ring, Boromir is a cipher, serving as wary foil to Aragorn, the long-lost heir to the kingdom Boromir's family has kept safe for ages. Unhappily, he is overcome by his fear for Gondor and his desire to use Sauron's Ring against him-but then he redeems himself with a last-ditch defense of the Hobbits Merry and Pippin against Saruman's dreaded Uruk-Hai.

It fell to the British actor Sean Bean, 43, to give Boromir life in Peter Jackson's film version of The Fellowship of the Ring. Bean looks the part—he's weather-beaten and weary, as a seasoned warrior who'd ridden across Middle-earth would be-but even the best actor can only rise so far without a good script. Bean's job was made vastly easier by Jackson, Fran Walsh, and Philippa Boyens, who adapted J.R.R. Tolkien's book for the screen. The four wove Boromir's fascination with the Ring back through the screenplay.

For instance, Boromir urges the Council of Elrond to take up the Ring against Sauron, and later, he is seen

Actor Sean Bean

Reflects on Bringing

Boromir to Film

BY JASON FRY



"I believe he's a good man

AND WANTS TO DO WELL FOR HIS PEOPLE, BUT HE'S GOT WEAKNESSES. He's susceptible to the Ring BECAUSE HE'S A MORTAL."

retrieving the Ring from the snow, appearing hypnotized by it. He wistfully marvels that so small a thing should cause such fear and doubt. At Amon Hen, he is overcome by the power of the Ring. In addition, the screenwriters crafted a new scene before the Council's meeting in which Boromir examines Narsil-the blade wielded by Isildur, Gondor's last king, against Saurononly to despairingly reject it as a broken heirloom. And, of course, they wrote a moving death scene for the character, crafting a moment in which both Bean and Viggo Mortensen (Aragorn) truly shine.

"The film has a lot of heart, and where we wanted to start off was with the characters," Bean says.

So who is Boromir? "He's a strong man emotionally and physically—one of the strongest in Gondor," Bean says, while acknowledging that in the beginning the character is very suspicious, and doubtful of the Fellowship's intentions. He sees himself, Bean says, as providing the Fellowship with both a physical and a military backbone.

Yet Boromir has what actors and writers call "an arc," in which the character grows and changes-in Boromir's case, for better and for worse."I think during the course of his journey you can see there is some sensitivity to him and a vulnerability," Bean says. "I believe he's a good man and wants to do well for his people, but he's got weaknesses. He's susceptible to the Ring because he's a mortal."

Boromir is no villain. Bean makes clear, calling the character "a hero with faults." That's a useful distinction for an actor better known to American fans for playing bad guys. He first registered with U.S. audiences as Sean Miller, the IRA terrorist who battles with Harrison Ford in 1992's Patriot Games. In 1995's Goldeneye, Bean was Alex Trevelyan, the turncoat British agent who betrays Pierce Brosnan's James Bond. Last year, he played opposite Michael Douglas as the brutal thief Patrick Koster in Don't Say a Word.

Bean says he enjoys playing villains—though he notes that he never plays evil for evil's sake. You have to know, he says, "what motivates a character-why do they behave the way they behave?" And villains, he notes, don't see themselves as such: They've "got their reasons for doing what they're doing."

Bean chalks up his American image as a bad guy to an accident of his acting career. (Certainly it's one that The Fellowship of the Ring ought to help him shrug off.) "When I played my first bad guy in America, I'd reached a stage [of] being quite a good guy in the U.K.," he notes.

THE PATH TO MIDDLE-EARTH

Like all actors' journeys, Bean's was built on hard work-lots of it. He worked as a welder in his father's business in his late teens and was a promising art student before an acting course caught his eye and led Bean to change his plans. He attended the Royal Academy of Dramatic Art in London and honed his craft with a number of stage roles, including "A Midsummer Night's Dream,""The Fair Maid of the West," and two productions of "Romeo and Juliet" (he was Tybalt first, then Romeo).

His most famous role in Britain is that of Richard Sharpe, a soldier of the Napoleonic Wars whom Bean has played in a number of productions since 1993. If not for an accident, however, the role would never have been his. Bean got the part when the original Sharpe, Paul McGann-seen in the likes of Alien 3 and The Queen of the Damned-injured his leg. But while he began as a replacement, Bean quickly made the role his own. He loved playing Sharpe and would gladly do so again, he says.

Like Boromir, Sharpe is a character from a book series that inspires fierce loyalty from devoted fans. "There is a responsibility when you're an actor playing a classic," Bean acknowledges. "People have expectations." (Sharpe fans are more than pleased—in fact, author Bernard Cornwell has been quoted as saying he now imagines Bean in the role when he writes new Sharpe adventures.)

Playing Sharpe was also, Bean acknowledges, good preparation for playing Boromir. Like the warrior from Gondor, Sharpe is a valiant man with a weak, vulnerable side. And as with The Fellowship of the Ring, the





"It wasn't difficult to TAKE THE

STEP FROM REALITY TO MIDDLE-EARTH-

everything was geared toward ENTERING

THAT WORLD,"



Sharpe films were shot in a location a bit off the beaten track for actors—the Crimea—and the actors formed a strong bond.

"We had to—it was really rough out there," Bean says. "That's what it felt like for *The Lord of the Rings*. I think that comes across on the screen—I think you can see that bond, that friendship. Because we were a group of people helping each other." Bean calls New Zealand a "wonderful country," adding that he drinks "some of their beers now."

The Sharpe adventures stand as one of the most popular TV series in British history, but they're hardly Bean's only exposure to U.K. TV audiences. His lengthy list of credits includes playing Carver Doone in the 1990 epic Lorna Doone; starring as the rogue Lovelace in 1991's Clarissa; and his not-for-kids turn as the lusty game-keeper Mellors in 1992's Lady Chatterley, a steamy role that earned him a reputation as a heartthrob.

His early film work, meanwhile, showed him to be an actor of considerable range, and not just as a villain. His first big role was in 1988's Stormy Monday, written and directed by Leaving Las Vegas's Mike Figgis. Bean played Brendan, a jazz fan who works in a night club run by Sting, and the young actor held his own opposite the likes of Tommy Lee Jones, Melanie Griffith, and Sting. In 1990's The Field, he played Tadgh McCabe, the son of an Irish tenant farmer

played by Richard Harris. Since then he's starred in children's movies (from 1994's Black Beauty, in which he plays one of the horse's early owners, to this year's Tom & Thomas), riveted audiences as the vicious drug dealer Jason Locke in 2000's Essex Boys, and even got to play a football star in 1996's When Saturday Comes—a thrill for an actor famous as a passionate fan of Sheffield United. His next big role will be opposite Christian Bale and Emily Watson in Equilibrium, a science-fiction thriller in which citizens of the future are controlled by a militaristic police force through enforced doses of a dehumanizing drug. (In the meantime, he makes an appearance in the Moby video "We Are All Made of Stars," alongside the likes of Todd Bridges, Gary Coleman, Kato Kaelin, and Verne Troyer, a.k.a. Mini Me.)

BECOMING BOROMIR

people interested in

Going to New Zealand to film The Fellowship of the Ring wasn't Bean's first exposure to Middle-

earth. He'd read *The Lord of the Rings* in his younger days, although he says he never realized there were so many

the trilogy—including people he's known "for 35 years." The actor says he brushed up for the role of Boromir by re-reading the books during filming. Discussions with Jackson and his fellow writers, as well as with Mortensen, also helped him get a sense of the character.

In addition, Bean spent six weeks immersed in the imaginary world that was taking shape in New Zealand, familiarizing himself with everything from the costumes to the swords he and his fellow actors would wield. "It was as though that world was created for us," he says. "It wasn't difficult to take the step from reality to Middle-earth—

toward entering that world."



OFFICIAL MOVIE MAGAZINE



nat's what it's all about,

REALLY: THE CHARACTERS. Their emotions. how they interact, who they are."

Bean particularly enjoyed the fight scenes, which he called "quite exhilarating—it's an adrenaline rush." He went out of his way to credit Bob Anderson—the legendary "swordmaster" whose resume includes training Erroll Flynn, working as a consultant on Star Wars, and now teaching The Lord of the Rings cast."We were in great hands," Bean says. "It's great fun to fight every day with a shield and a sword. It's just such a joy."

Bean knows firsthand the dangers of even mock fighting—he still has a scar from an accident on the set of Patriot Games. During a fight scene with costar Harrison Ford, the actors slipped, and Ford whacked Bean over the eye with a boat hook, leaving him with "a big shiner" and a lot of stitches. (Though he reported to the set the next day, he says it was lucky that the mishap happened near the end of shooting.)

"At least I can say Harrison Ford gave it to me," Bean jokes, acknowledging with a professional's calm acceptance that, well, accidents happen. "You can't guarantee everything will work 100 percent," he says. "You just hope it's not too serious."

Thankfully, Bean was spared further scars in The Fellowship of the Ring-no orc blades missed their mark. But that doesn't mean the shoot wasn't long and grueling. Through the experience, all the actors in the Fellowship became friends, a bond now famously signified by the nine

actors' tattoos. (Bean sports another as tribute to Sheffield United.) "We all needed a hand now and then." Bean says, adding that "it was very fortunate, in some ways, because that's what the Fellowship is about."

Bean says he formed a particularly close bond with Mortensen. The two, he notes, are about the same age, with similar interests and the same sense of humor, and both "respected each other and really enjoyed working with each other as actors."

Their characters play off each other in the story as well. Aragorn and Boromir are the two men in the Fellowship, sharing a history of battle against Sauron's minions. But that common ground is also a source of friction: Boromir stands to succeed his father as the steward of Gondor and its effective ruler, while Aragorn is revealed as the heir to that vacant throne. One of the storylines woven through The Fellowship of the Ring is how Boromir comes to honor Aragorn not only as a warrior and a friend, but also as the king to whom he owes his allegiance.

Unlike Aragorn, however, Boromir proves unable to resist the lure of the Ring. His struggle is clear from the very beginning-in Lothlorien he all but confides his desperation to Aragorn after failing Galadriel's test. (Fans of Cate Blanchett and of the books' every twist and turn can both rejoice: The scene where the Elf-Queen bestows gifts on the Fellowship will be included

on the Special Extended DVD edition that will come out in November).

As Bean sees it, Galadriel's test-"she looks right through him"-ultimately allows Boromir to confide, to the extent that he can, in Aragorn. "It's almost a release for him," Bean says. "He probably finds some comfort" in the telling, he says, and is able to face down his demons because of it, at least for a little while. "That was a particularly interesting scene for me because you can see what this man is about," Bean says. "It's a good moment."

Not long after, of course, Boromir finally falls prey to temptation—and is mortally wounded in a gallant, though doomed, defense of Merry and Pippin against Saruman's Uruk-Hai and Lurtz. He lives long enough to confess his failure to Aragorn and salute him as his king in a moving farewell that's Bean's finest moment in the movie.

Bean deflects some of the praise for his work in that scene, insisting on sharing credit with Mortensen. "He is a great guy to have by your side in that situation—he's such a wonderfully giving actor," Bean says.

Another reason for the scene's power: Bean says it was shot about two-thirds of the way through filming, which gave the actors "that luxury of getting to know each other and act with each other" first. He contrasts that experience with movies in which he hasn't had that time, noting that he's worked on movies with love scenes on



the first day of the shoot, requiring him to literally jump into bed with someone he didn't know. ("It can be a bit embarrassing," he says offhandedly.) Not so with The Fellowship of the Ring. "Peter Jackson gave Boromir's death scene some time to sink in—there's a silence in it." Bean says.

But while Bean is modest about his turn as Boromir, director Jackson praised his performance in a recent interview with the Fan Club magazine.

Boromir's death scene, he says, "was really one of the big emotional payoffs" in the film. "I think that the climax of any film has to revolve around an emotional moment, not just a piece of fighting. In a sense, the entire fight on Amon Hen is leading up to the moment when Boromir dies."

Moreover, the scene was a challenging one for any actor to pull off.

"You know, it's not easy when you're basically playing somebody who's been shot full of arrows and you're gasping your last breath and lying on the ground," Jackson notes. "Your performance is very intense and very internalized because you are not waving your arms around you and not able to use your body to gesture. You just have to make it very powerful from the pure emotional state of your heart and your mind. I thought Sean did that really, really well. His judgment and his sense of where Boromir was at that time were impeccable, as far as I'm concerned."

That sense of the character was something Bean worked hard to capture whenever Boromir was onscreen. Boromir's tragedy, he says "shows how powerful the Ring is and how it corrupts men. As you go along with his journey, hopefully you realize what's decaying him inside."

That hardly makes Boromir a conventional hero-but then that's part of what appealed to Bean about the role.

"The more complex a character is, the more interesting he is to play, because I think we're all like that," he says."I think we all have these conflicting emotions, and we don't like to admit it, and we try to suppress them. But I suppose at the end of the day, unless you face them, they're going to come out when you least expect it."

Yet despite Boromir's failure, both Bean and Jackson note that the warrior throws himself into battle at the end and finds some redemption.

"I felt it was very important to make him die a hero rather than a villain." Jackson says, adding that "ultimately, he does get overwhelmed by the Ring, but then he redeems himself to some degree at the end by protecting Merry and Pippin the best he can.

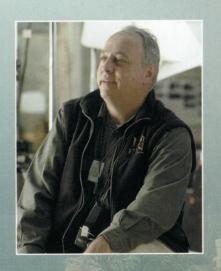
"It was very important to us to capture that feeling," Jackson says. "We had shot the scene where he takes the Ring from Frodo, and he is behaving in a certain way because of the Ring. We really wanted to judge the way that Sean performed those final scenes to make it feel that he had some redemption and had regretted what he had done. We wanted to show that he had basically died a hero's death, and I think Sean played that really well. It was something he had to control. He had to redeem himself. As an actor, he had to find [those heroic] qualities in Boromir in those final death scenes."

A JOB WELL-DONE

The Lord of the Rings trilogy, of course, must continue without Boromir and Bean. (Though rumors are swirling that Bean will appear, albeit briefly, in flashbacks.) While Bean says he's sorry he won't be around as part of the main story, he says "I don't think the fans would be grateful. You can't take liberties in terms of storytelling."

Moviegoers will meet Boromir's brother Faramir-portrayed by the Australian actor David Wenham, who really could pass for Bean's little brother-in The Two Towers this winter. Wenham has his work cut out for him matching Bean's effort, but like Bean, he'll have help from the same fine crew of writers—and Peter Jackson, of course.

Jackson "would give you an indication of what he wanted, and you sensed what he wanted, but he left it up to you," Bean says, adding that the director "let every character breathe... That's what it's all about, really: the characters. Their emotions, how they interact, who they are."



Visual effects photography master

Alex Funke explains how

time-honored miniatures filming

techniques partnered with ever-

evolving technology to create an

authentic Middle-earth.

BY FRANK MEYER, WITH REPORTING BY JON B. SNYDER



t may sound strange in a day and age in which filmmakers often try to L outdo each other with over-the-top special effects, but The Lord of the Rings' Alex Funke steers clear of attempting the impossible in his movie-making.

Funke believes that the minute the audience sees a camera effect that is

impossible to achieve in relation to the set and scale, "Special Effects Shot!" might as well be flashed across the bottom of the screen. "I always say, let's only do camera moves or positions that you really could do if this were full-size," says Funke, visual effects director of photography for The Lord of the Rings.

"Occasionally, we get crazy. For instance, there's a beautiful shot where the crows are coming back to report to Saruman after locating the Fellowship, and they dive down into the hole in the ground, and the camera follows them down into the caves. The analogy Peter [Jackson] uses is, 'It's as if we're using a radiocontrolled miniature helicopter with a camera platform on it.' That's how we designed that shot, with all the banking and swooping to get through those holes. You never want the audience to say, 'Wow, that was a great effects shot.' If they say that, then you didn't do your job. They are supposed to be enjoying the story. That's the only reason we're here—to tell the story. The work we do must disappear."

visuals can often create images no costume shop or set designer could achieve, but the down side is the sterile feel that can accompany this contrived imagery. Jackson and Funke prefer to go with the theory that if you can dream it, you can build it.

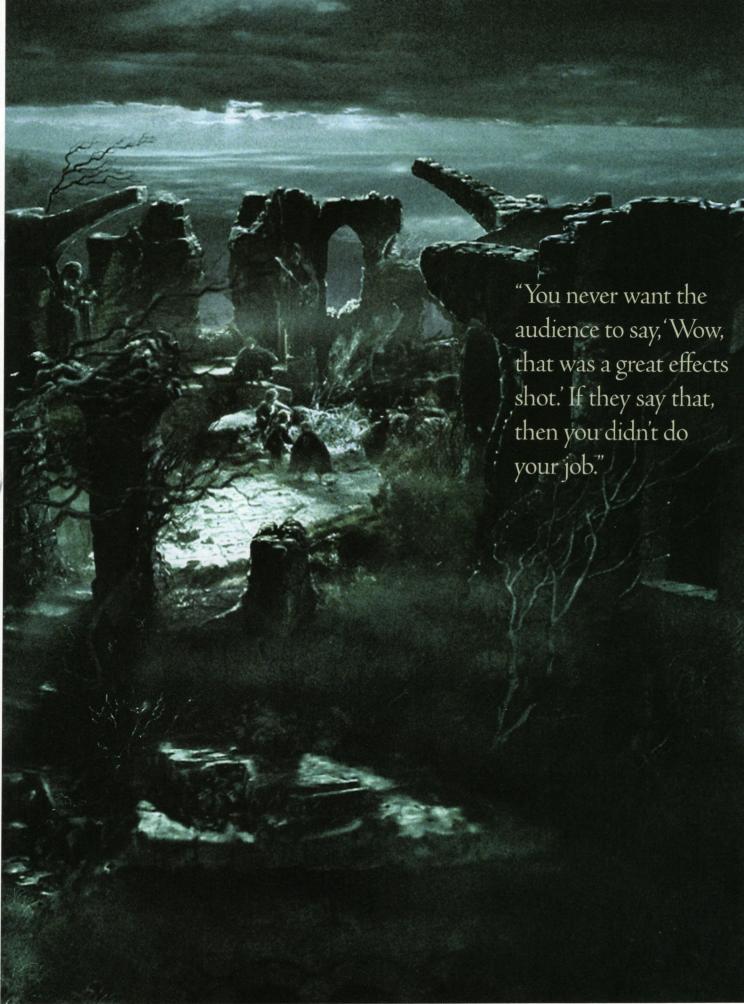
"Peter didn't want to make [The Lord of the Rings] a slick film," Funke says. "He wanted to make a rough-edged film that looked like it was hard to shoot, that



With the many advances in computer-generated imagery (CGI), computer animation, and digital technology, it's more and more rare for filmmakers to take on the challenge of creating elaborate sets, building creepy creatures, or staging tricky special effects. The current norm in cinema is to hire a team of technology wizards to generate these big-screen marvels with the push of a button and the stroke of a mouse. So it may surprise some moviegoers that detailed miniatures, true location photography, and handcrafted stages were used to create *The Lord of the Rings*.

Why go this route when there are easier ways? That decision can be traced to Jackson's filmmaking philosophy. Known for his surreal dark-comedy approach to such films as Heavenly Creatures, Meet the Feebles, and The Frighteners, Jackson wanted the films to feel as real as possible. Computer-generated

looked like we really had to go out there and fight to get those shots. Everything looks too easy these days, too slick and clean. He didn't want that. He wanted it to look like you were out there, and you were choking on the smoke, and the ground was shaking. He wanted that feeling, and that's what we tried to give him." Jackson strongly believes that only real photography looks like real photography, Funke says. "He's not making a fantasy movie—he's making a realistic movie that just happens to have fantastic characters in it, so he doesn't want anything to stand out as looking like it's imaginary or fantastic. One way to help that happen is to be sure that you have as much real photography in the shots as possible. In the digital world, we still haven't quite gotten the look of real photography. However, in terms of being able to manipulate a color—or to take one particular color and adjust it





independent of another—that's a wonderful thing. We can shoot a really beautiful shot, and then they can make it even better."

IN THE BEGINNING

Alex Funke daydreamed about a cinematic version of The Lord of the Rings long before he heard about Jackson's project. He first read Tolkien's book in 1961 and has read it every year since. "It's always been my dream to work on [The Lord of the Rings]," he says. "When I was told that Peter was looking for someone to help shoot it, my heart skipped many beats."

Funke, a California native, was three years into a biochemistry major at UCLA when he realized it wasn't the science he was interested in—it was the look of the labs. He enrolled in UCLA's film school and has been devoted to visual effects and photography ever since. After tutelage from feature cinematographer Steven Burum and designer Charles Eames, Funke joined the team of TV's Battlestar Galactica series in 1978. "It was my first effects [work]," he says. "It was fun because it was a weekly TV show. They'd put the show on the air with the work print spliced into it because that was all they could do. I learned a lot. Once you get effects in your blood, it's kind of hard to get it out. I just kept on working and doing bigger and bigger features. I have been very lucky."

Funke's work has brought him perhaps the most coveted honor in the film industry: an Oscar. For his work on the 1990 film Total Recall, Funke and several collaborators were recognized at the 1991 Academy Awards with a Special Achievement Award for visual effects.

Funke also co-designed the first-ever system for pin-registered transferring of film to video, a process that vastly improved the steady transfer of images from one format to the other.

Though Funke is a specialist in miniatures and visual effects, he also

shoots live action of all kinds. For The Lord of the Rings, Funke says, "I shoot the miniatures, but I'm also responsible for other things like lava, explosions, rain, and a lot of bits and pieces that end up being used to create the final visualeffects shot."

IT'S A SMALL SMALL WORLD

The use of miniatures in filmmaking may be considered "old school" or outdated-harkening back to the days of Ray Harryhausen pictures and Claymation—in this technology-driven era. But the results of the miniatures work in The Fellowship of the Ring can hardly be called outdated. The majority of the lush backgrounds and landscapes and the dizzying, seemingly enormous set pieces are detailed, handcrafted miniatures, not matte paintings or computergenerated images.

There are several key sequences in the film that demonstrate the use of miniatures and their relationship to the actors and set pieces. The journey through the Dwarven city of Moria is the most impressive, because it combines complex miniature sets with actors in motion, mixing the two with precision digital editing.

"The passage through Moria—the Dwarven cemetery, the stairs of Khazad-dûm, and then the Great Hall—is essentially three really big miniatures built to the scale of 1/14th of full size," he says. Funke and his crew chose that number because they have to make these miniatures as large as possible, yet they still have to be able to get them through the door and into the building."We make them as big as possible so we can get as close to them as possible," he says. "Even though they're 1/14th of full size, these miniatures are still huge."

Once the miniature is built and decorated, it is filmed using motion control. Then the actors are filmed separately on a soundstage and compos-

ited onto the miniature set to create a seamless image of the characters moving throughout the miniatures, which now appear to be enormous. "When we're coming into these scenes, we have a pre-visualization," Funke says. "Peter sat down with Randy Cook and Christian Rivers way back before we started the movie to design these sequences and have very rough computer animation of what the shot is supposed to look like. We get that and Peter might say, 'Okay, this is close, but what I really want is for the camera to swing a little bit wider here, and let's go a little faster at the end.' So then we program the real camera.

"The digital model, the pre-visualization, isn't exactly the same as the real model, so you have to be open to happy accidents," Funke says. "As you start moving the real camera, you say, 'Wow, when you get over here you can see way down the side of the staircase—isn't that scary-looking?' So you make a motion-controlled move to shoot the shot. Then we can also take that move, put it into another motioncontrol rig, scale it up 14 times, and that's what we shoot the live action with. You have to be very careful when you design the miniatures' moves [so that you don't do] things that they can't shoot [on the blue-screen stage with the actorsl."

The stairs at Khazad-dûm are an excellent example of this process, Funke says. The stairs were a complete, threesided miniatures set, open on one side, made of a steel framework that was about 21 feet tall and about 30 feet square. Once built, the set was worked over with huge masses of cellular foam that had been very carefully carved by sculptors and then painted by the art department. "On a lot of those shots, the lens is almost touching the staircase, so the detailing has to be extremely accurate," Funke says. "You get to the point where they're placing individual



"You have to be open to happy accidents. As you start moving the real camera, you say, 'Wow, when you get over here you can see way down the side of the staircase—isn't that scary-looking?"



little scraps of rock with tweezers and using puffs of air to move things around. We call it micro-detailing." The staircase set took a month to build before being moved to a stage for shooting, where even finer details were added after it was viewed under lights."What was demanding about the Moria sequence was that it was so tremendously long and has so many shots that we had to keep complete consistency over many months of shooting. Also, the camera is all over that set, so you are constantly having to cut a big hole in the set to stick the camera in, patching that hole up, and then cutting one somewhere else."

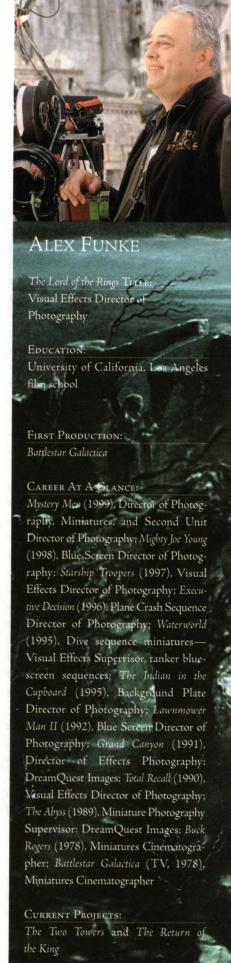
MOVIE MAGIC

The technique involved in integrating the miniatures, backgrounds, actors, and any computer-generated critters is called digital compositing. "We have all these different pieces that we shoot—let's say, the sunlight, shadows, torch lights inside the windowsand each one is on a separate piece of film," says Funke." Then we give that to the digital guys, and they put it together. We shoot those things separately because in many cases, we're shooting way before Peter even cuts [edits] that scene, so we don't know exactly what he's going to do as far as the color goes. Are the shadows dark or are they open so you can see into them? Is the sunlight blazing down or is it a soft sunlight? We need to keep those options open, so we take each of those different lighting elements, and we shoot them on a separate piece of film, and then they stack them up and put them together digitally. That way they can adjust this stuff."

Digital compositing is used throughout *The Fellowship of the Ring,* but the Moria chase scene involving the fellowship, the Orcs, and the Balrog is probably the most involved sequence, as it entails several handoffs

between real actors, blue screen, miniature sets, digital monsters, and highspeed action. "In that sequence, the Fellowship walks into the Dwarrowdelf, the great city of the Dwarves, which is a digital space, only to get chased by the Orcs and the Balrog," Funke explains. "They run down the stairs—a miniatures sequence—into the Great Hall, where the Balrog jumps out of a crack (also miniatures). As the Fellowship runs across the bridge-which was about 8 feet long—we're in miniatures with bluescreen actors running along, inserted in the shot. As we push past them and start to crane up, we go to digital characters. As they run up the staircase, we're back to blue screen actors again. That's a very, very complicated shot. That whole trip through Moria took a long time to do because there are so many shots. Every column has Dwarvish runes inscribed on the bottom, every stone has been carved. It's a gorgeous thing."

In fact, despite the stunning visuals of the film, there is actually only one fully digital set in the entire picture: the Moria sequence in which all of the Orcs scurry off into the hall, and the audience sees the light being cast upon the gigantic columns. The hallway scene was created digitally because "it would have to be so enormous for the camera to stretch away as it does, that we would not have had room on the stage to install it," explains Funke. "You always have the problem of floor clearance. A normal live-action camera setup is on a tripod about 5 feet off the ground. When you scale 5 feet down to 1/14th scale, you're really close to the surface of the miniature. In many cases, the lens itself is bigger than that. You always have the problem of getting the lens down inside things. So it was decided to do that sequence totally digitally. I think the only things that were real were the bases of three columns. When



you start lighting and shooting miniatures, you need to believe that you're actually the size a person would be if they were standing in it."

To facilitate the collaboration between Funke's miniatures crew and the digital team, every shot is filmed in many positions with a neutral gray ball and a highly polished silver ball in the frame. With the gray ball, the compositors can see exactly where the light would wrap around a person or an object standing in that position, while the silver ball reflects all of the lights so they can identify each little highlight and reflection and then calculate where the source would be. This gives the digital composite team the ability to rebuild Funke's lighting scheme after the fact. Funke also walks them through each setup and explains how he did it so that they have all the information and options they could possibly need.

Despite the mammoth preparation involved in the Moria sequence, Funke's favorite moment in the film is a subtle one. "It's a tiny little shot way up in the beginning — a shot of Minas Tirith in the golden dawn light," he says. "It's an establishing shot we did at the very end, just a few weeks before the film was finished. Gandalf has gone there to do some serious research about the history of the Ring. Peter said, 'We really need a transitional shot to show that Gandalf has gone to Minas Tirith.' I said, 'What if we made it look like a picture of Istanbul in the dawn sunlight with the light raking over the domes?' and he said, 'Yes, that's what I want.' They put little digital birds in the front and a digital background behind it. To me, it's so convincing and is such a good use of technology."

ON TO HELM'S DEEP

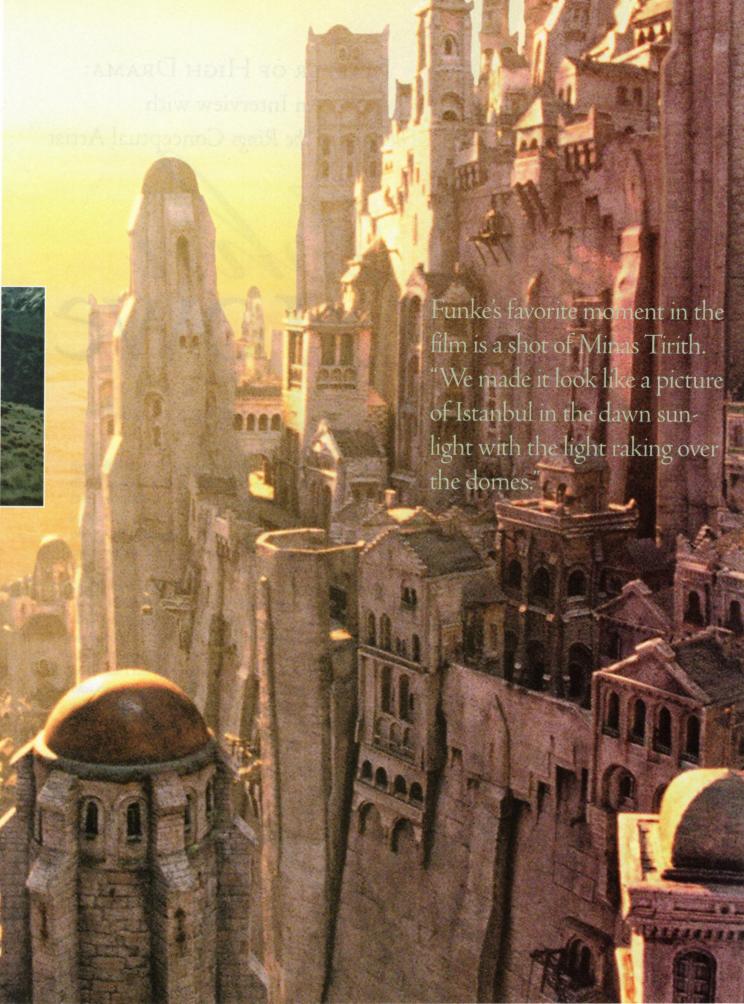
So what can audiences expect from Jackson, Funke, and their band of visual effects gurus in The Two Towers and The Return of the King? What sorts of bizarre netherworlds and primordial strongholds will they erect in honor of the Ring? Will there be a similar marriage of "old school" hand-craftsmanship and "new school" digital manipulation combined with lots and lots of miniatures? "Absolutely," Funke says. "The second film has as the centerpiece the great battle of Helm's Deep, which existed in three different scales. We also have the destruction of Isengard and the Fan-

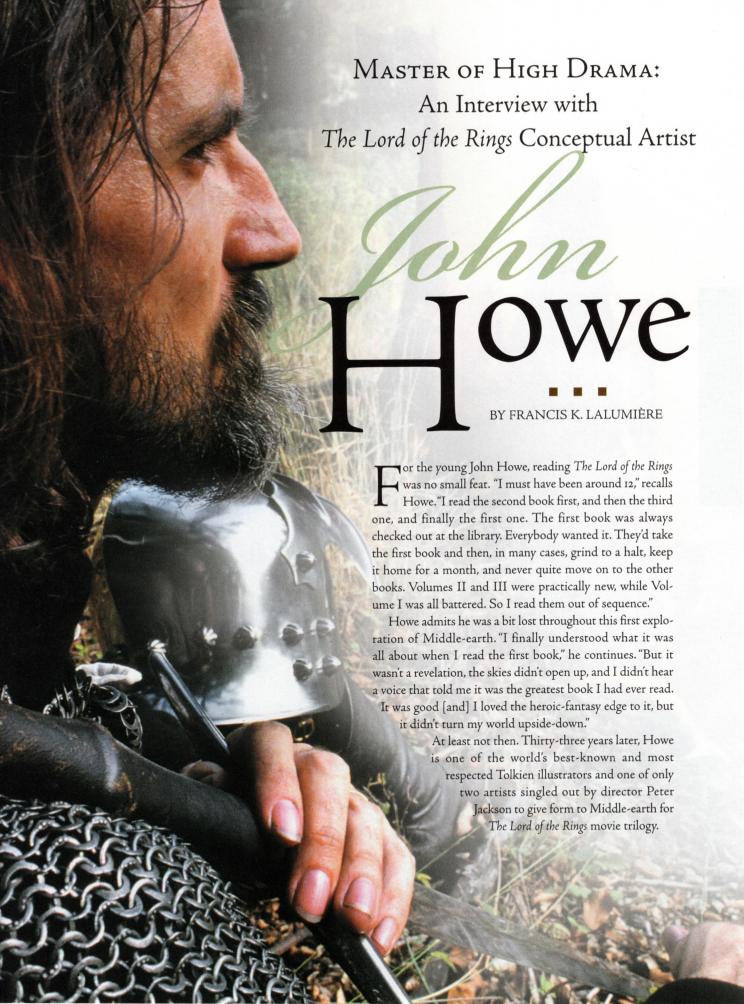


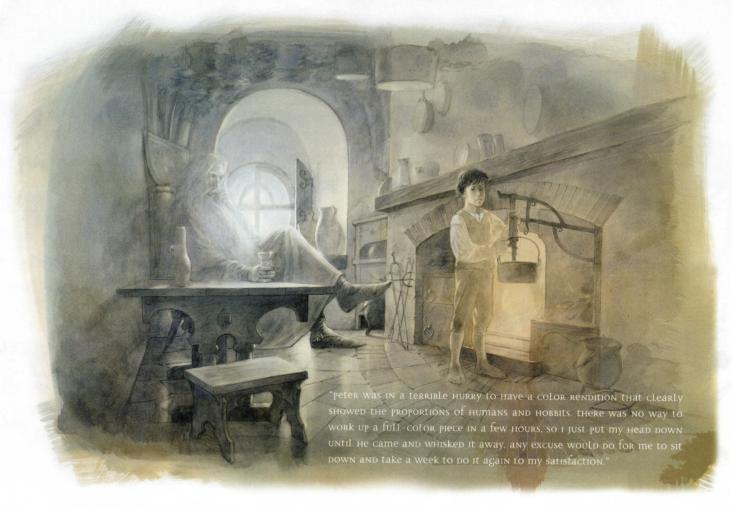
gorn forest, a lot of which has been shot-but as we have learned, once Peter starts to cut, everything can change. Additionally, because a lot of these sets appear in all three films, whenever we can, we try to do all those shots at once just because it's much easier once you have the set onstage and all dressed and carefully put together. It's better to try to do everything at once."

Everything at once... Three films in three years, simultaneous productions, multi-purpose sets, painstakingly detailed miniatures of ancient ruins, digital splicing and dicing ... Alex Funke and company will need a long vacation when The Lord of the Rings is at last complete. Until then, you can be sure to find Funke turning the screw in a primeval drawbridge, crouched beneath a forbidden fortress, or supervising the blending of two worlds.









THE PATH TO MIDDLE-EARTH

The path that led John Howe to New Zealand began to take shape while he was growing up in the Vancouver, British Columbia, area. The young John Howe discovered the "heroic-fantasy" side of literature, even as he developed an interest in drawing and illustration. Though The Lord of the Rings didn't, as he says, turn his world upside down when he first read it, Howe did sense that Tolkien's work was rich material for an artist. He eventually tried his hand at Tolkien images in 1975 after seeing The Lord of the Rings calendars illustrated by the Hilderbrant brothers. "The first time I saw them," Howe remembers, "I thought, 'Man, you can illustrate that thing and get it published!" This realization was an awakening of sorts, he says. "I started drawing things in pastel—things just for me," says Howe, who was still in high school at the time."I would do one

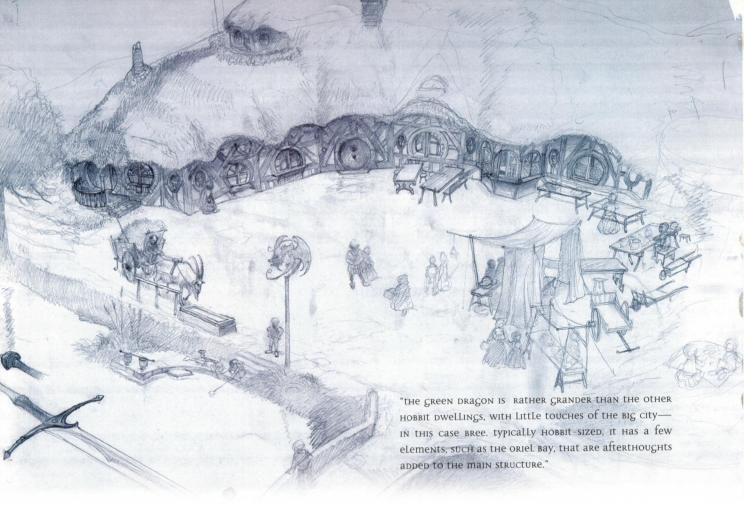
illustration each month, depending on the calendar I had bought. I did more or less the same scene, but differently. I don't have those drawings anymore." Isn't that unfortunate? "No, no, it's quite all right!" Howe says with a laugh. "The last time I saw them, they were in a big box under a bed in Canada, and they're better off staying there."

After high school, Howe took a scholarship he had received and enrolled in an American college in Strasbourg, France. He spent a year there, an experience he now describes as "an academic disaster but very rewarding on the human level." In 1979, Howe was accepted to the Ecole Municipale des Arts Décoratifs in Strasbourg, one of the best arts schools in the country."I got through it almost like an extraterrestrial," he recalls. "During the first year, I didn't understand a lot of what was going on; during the second year, my approach was always slightly off-base; and during the third year, I was in a real

hurry to get out of there. Now, when I look back upon it, I think that I learned a lot through osmosis." He also met his future wife, Fataneh, who had moved to France from Iran to study at Arts Déco.

A job offer took Howe and his wife, who is also an illustrator, to Switzerland right after graduation, and they have lived there ever since. After that first job ended, Howe slowly began building a reputation as an illustrator, doing many projects with publishers in Paris, and eventually securing more and more work from London and New York. Publishers on both sides of the Atlantic now commission Howe for art and illustration.

With all the energy that Howe poured into visualizing Middle-earth over the years, it was only a matter of time before one of his *Lord of the Rings* illustrations would be published professionally. "I think it was in 1987," says Howe. "I sold an old drawing I had done in 1981, and it was published in the



1987 calendar. Shortly after that, I was commissioned a cover for Bilbo The Hobbit], and it went on from there."

Ten years after selling that first Tolkien illustration, a sleeping John Howe found himself answering a phone call from Peter Jackson."The phone rang at three in the morning-I think they got the time zones mixed up," recalls Howe.

"There were two or three other people on the line to convince us, but I was already sold," he laughs. "And then we couldn't sleep for the rest of the night!" The job would mean moving his family to New Zealand for at least a year. "We talked it over with our son, Dana, because we really wanted him to be happy over there," Howe says. "He liked the idea, so we locked up our apartment, got out, and stepped on the plane."

Meanwhile, acclaimed illustrator Alan Lee, also famous for his Tolkien work, was also preparing to head to New Zealand to round out the conceptual team for The Lord of the Rings.

Before The Lord of the Rings film project came along, the famous pair of Tolkien illustrators had spoken only once, years before, when Howe called Lee to convey his admiration for Lee's work. To their surprise, the artists' first face-to-face meeting occurred on a plane 30,000 feet above the South Pacific. "We met on the plane-right after take-off from Singapore," recalls Howe. The two men arranged to change seats so they could sit together and talk on the way to New Zealand.

DREAM TEAM

Jane Johnson, publishing director at HarperCollins UK, is a connoisseur of the art of Middle-earth, having worked closely with both John Howe and Alan Lee on a number of Tolkien projects.

"When I spoke with Peter Jackson on my first trip to New Zealand in September 2000," Johnson remembers, "he said to me that the balance between his two conceptual designers was just right: Alan Lee for the 'look' and the texture of the cultures of Middle-earth; John Howe for those moments of high drama, like a freezeframe in a movie. He could not have found two finer artists.

"Where Alan tends to be inspired by the intimate details of a landscape by a particular configuration of branches or the way a moss covers a piece of granite-John has an eye for the dramatic: for huge vistas, massive scale, and powerful scenes," says Jackson. "As a Canadian now living in Switzerland, John has the Alps right at hand: His paintings of mountain scenes are very hard to beat, and he has a remarkable way with color, toogreat swathes of blue sky, rolling clouds tinged with sunset; the conjunction of vast sandstone boulders with shadows in the snow.

"But I think what people most respond to in John's work is his particular gift for capturing and crystallizing a





For Howe, who had never used pencil extensively in his work before, the experience proved to be excellent training. "I learned to slow down and concentrate on a sketch—I normally don't like to do them," he says. "When I have to submit sketches to a publisher, they're always very wild, lively, and sometimes barely decipherable." The nature of the work meant that Howe executed very few color paintings."I did only five or six, I think," he says. "It's slower, and we had so much territory to cover. It's faster to work with the pencil, and in the end, the colors present themselves naturally. We were dealing with an environment where the colors were For two busy periods of six months each—with a brief trip back home in between—Howe worked intensively on developing the look and feel of the cinematic Middle-earth. During that period, he worked on Bag End (both interior and exterior), several elements in Mordor, Minas Morgul, Cirith Ungol, the infamous Balrog, and many other elements of Middle-earth.

"It was like a working vacation—I had to pinch myself all the time and kept thinking, 'They're actually paying me to do this," Howe says. "Sometimes the workload was huge, and the worst moments were the ones where ideas seemed scarce that particular day. Hav-

"It was a treat when peter asked for a painting of the exterior with gandalf and his cart because so little color work was called for in the development stage. It's very close to previous pictures I have done, and the team was still unsure of the location that could be found for hobbiton. When the location was eventually discovered, it really makes one wonder about fate. It wouldn't have been possible to find a more appropriate place."

"Howe's portrait of Gandalf striding through the slanting rain on a misty Shire day inspired Peter Jackson in [his] concept for the perfect Gandalf."

mostly natural: stone, wood, things like that. Color followed largely as a matter of course."

In addition to the opportunity to work alongside Lee, Howe enjoyed the unique nature of film concept work. "It felt great to be at the start of the chain instead of being at the end, for once," he explains, "and also to work on drawings that have no finality in themselves, but rather serve as the starting point that expresses an idea. The goal of the drawing is to make the idea as clear as possible, to serve as a tool. There's no point in tweaking it to death, making it fit for publication."

A SHELL WITHIN A SHELL

Howe has worked on many television projects over the years, including filming an adaptation of one of his children's books, but *The Lord of the Rings* was his "first excursion into a real feature film," he says.

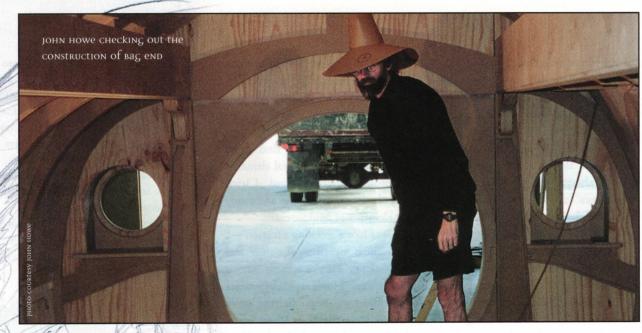
ing the Weta Workshop at hand was marvelous. There was never enough time, though, or in many cases, I would happily have gone off to the shop and worked out a design in metal or wood or leather, rather than with pencil on paper.

"As the project advanced, I most welcomed the interruptions," he says. "There were so many things being made in all media that people would turn up constantly, and you would wrench your mind away from conceptualizing some vast structure—Barad-dur, for example—and head off to discuss the relative merits of ceramic hobbit pipes or doorknobs."

There were other pleasant distractions from the daily routine, too. "Fencing in the afternoon was one of the big enjoyments," Howe says. "After work, we would go out in the parking lot and try to give each other a few nicks and scrapes.

"Most fun, of course, were the trips to locations," he says. "Being faced with an actual concrete landscape after devel-





oping concepts in the studio was exceptionally stimulating. More often than not, the ideas had to be totally revised—very different from miniatures, where the landscape is built according to the drawings, which is even more fun.

"And of course [there was] all the hiking about—I haven't had so much fun since high school," Howe recalls. "There are a lot of New Zealand land-scapes that have found their way into my work since our stay there."

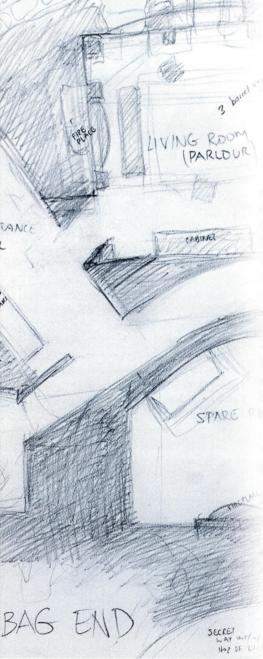
Howe and his family lived in Seatoun, on the waterfront, during their year in New Zealand. "We chose Seatoun because the elementary school seemed pleasant when I scouted it out," he says. "Our priority was, of course, that Dana, who was 9 or so, be happy in school.

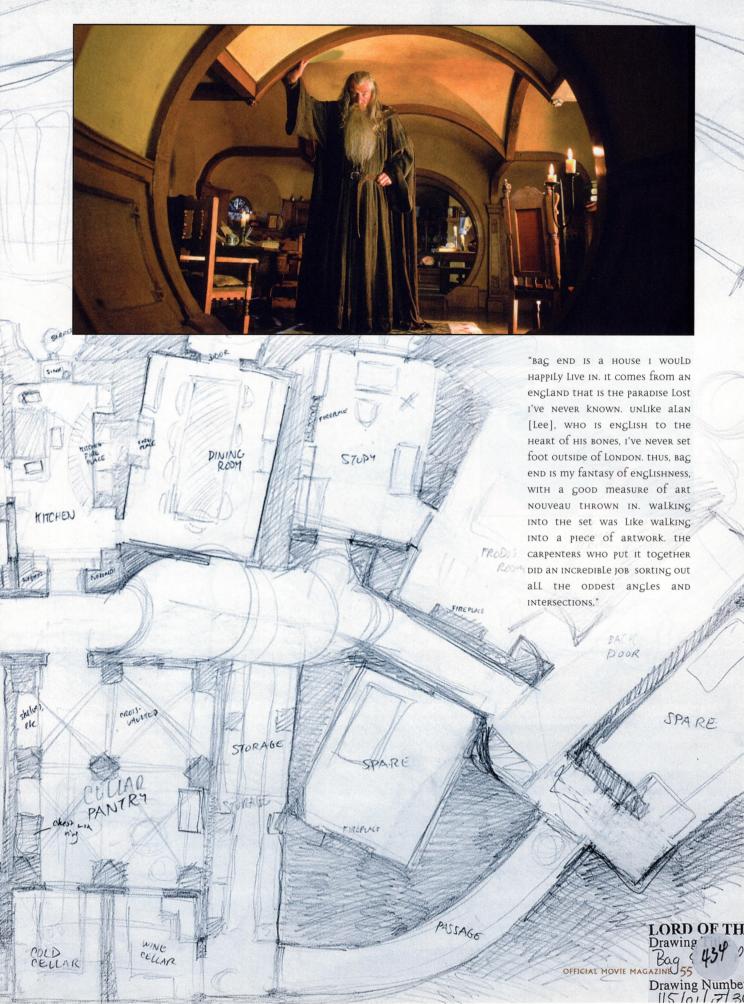
"My wife kept up her own illustrating, joined one of the best choirs in the area, and kept pretty busy," Howe says. "It was simultaneously more straightforward and unusual for our son. We don't use English at home at all [the Howes speak French at home], so while he was familiar with the sound of it, he didn't really speak any. However, prior to departure, we talked it all over, and he agreed to give total immersion a shot. He and my wife arrived on a Sunday afternoon, and Monday morning he was in school. Talk about a shift:

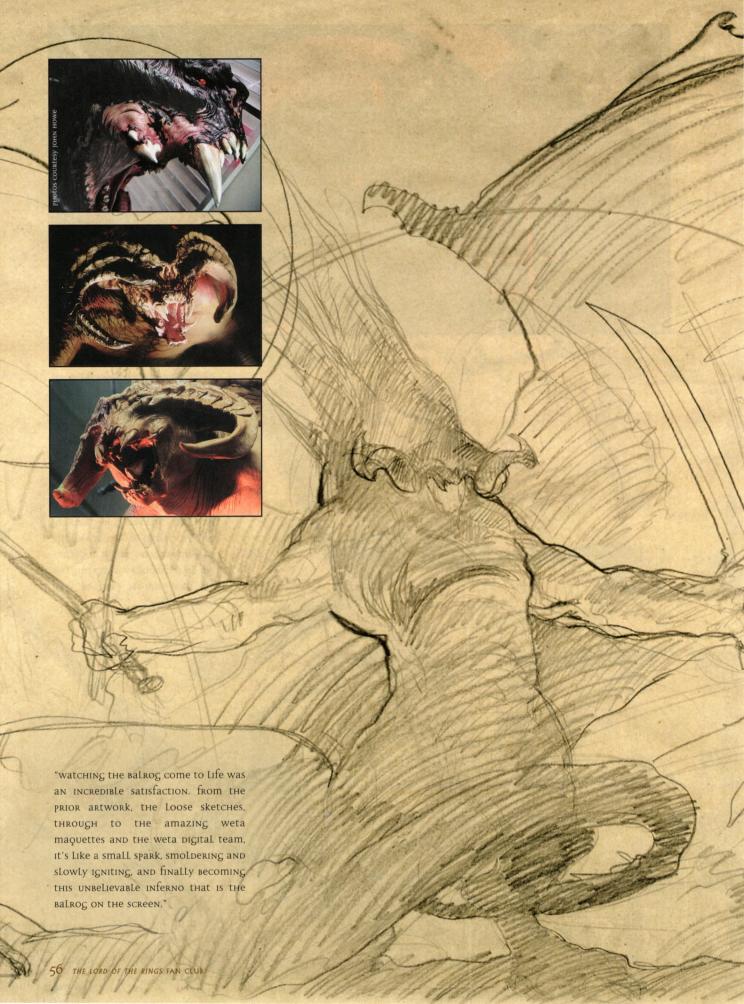
new school, new language, new continent! He came home a bit grim Monday afternoon, but bravely went back Tuesday, and by Friday was as happy as could be."

The family traveled occasionally and saw as much of New Zealand as possible, but had to head home after a year—just as principal photography was about to begin—due to family matters related to their son's schooling. "It's very hard to leave something like that," Howe says. "Of course, I would have liked to stay for the actual shooting of the film, to see at least a fraction of it. I wanted to be part of the special effects, the battle choreographies, and all of that. But it didn't work out that way."

Back home, the whole experience almost felt like a dream to Howe. "I brought back many memories of the movie experience, and I've done several illustrations since then that incorporate the beautiful New Zealand vistas," he says. "But it did feel like being in a different, dreamy world, because New Zealand, for starters, is a different world in itself. And then the movie world is not connected to the real world either, so this was a shell within a shell. Very special. It was difficult to imagine what was going on in the rest of the world."







BACK TO THE DRAWING BOARD

Getting back to drawing Tolkien's imagery proved to be a challenge after working on *The Lord of the Rings* movie project. "Of course, for my new illustrations, I am contractually obligated to step away from what appears in the movies," Howe explains. "I can't do the same ideas in the same way." But all con-

the end, he always returns to Tolkien's words for inspiration.

Peter Jackson wrote the preface for Howe's latest book, *Myth and Magic*, which includes a lot of the artist's nonmovie Tolkien material. And Alan Lee wrote a "magnificent" afterword. "We became really good friends," Howe says. "Strangely, we were born exactly 10 years and one day apart. He's

"It would be too easy to think of John as the painter of monsters and Alan as the painter of landscapes," Johnson says. "Take, for instance, John Howe's enduring portrait of Gandalf striding through the slanting rain on a misty Shire day (the painting that inspired Peter Jackson, Ngila Dickson, and Peter Owen in their concept for the perfect Gandalf)—or Alan Lee's paint-

"What people most respond to in John's work is his particular gift for capturing moments of high drama: Frodo challenging the Black Riders; the vertiginous fall of Gandalf with the Balrog; Merry and Pippin captured by the Uruk-hai."

tracts aside, avoiding the images developed for the movies proved to be difficult on a purely imaginative level. "For instance, I had to draw Orthanc for [a] board game, and I had to make an effort to develop a concept somewhat different from the one shown in the film [created by Alan Lee]," Howe says. "My new Balrogs, even though they will always have a family tie to the one that appears in the movie, will still have to be different."

Before working on the films, Howe would visualize Tolkien's characters and settings through his mind's eye; now he has to deal with the fact that he has seen them all in New Zealand! That can have a profound impact on the creative process, Howe says. "Take Elijah Wood, for instance," he explains. "He's so perfect as Frodo, I have a really hard time erasing him from my imagination when I'm trying to draw the

"It's not always that difficult, but sometimes it's frustrating," says Howe with a laugh. In

character.

from August 20 [1947], and I'm from August 21 [1957]. Two Leos in the same office, and we got along just fine!"

Although Lee and Howe have distinctive styles and strengths as artists, Jane Johnson of HarperCollins says neither artist can be easily categorized.

ings of the Battle of the Pelennor Fields, or the eerie appearance of Shelob in the Cleft before Cirith Ungol."

Nevertheless, she acknowledges, Howe does create memorable monsters and the like. "John's Uruks are fantastically horrible," she says. "My favorite painting, which I commissioned from him in the 1980s, was of a small band of Uruks gathered around a campfire high up on a mountain ledge. I referred to it, not always jokingly, as 'the Hobbit-barbecue picture.' John's monsters are grotesque and terrifying,

his dragons fiery and believable, his fell beasts appallingly menacing." ARTIFACTS: PART I THE

OR NGILA DICKSON, the foremost challenge of making them "real," she also had to keep in mind that this was a and the film community recognized her creative vision with

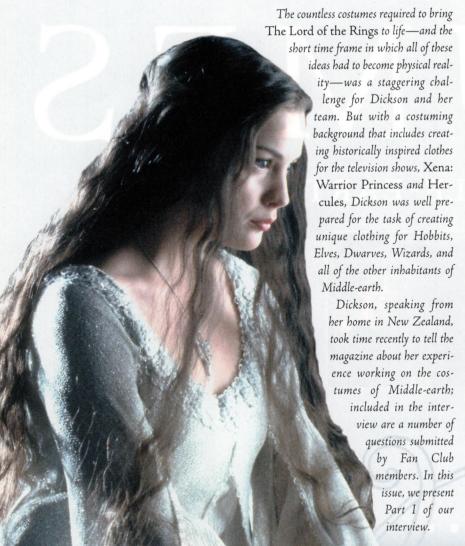
of MIDDLE-EARTH



An Interview with NGILA DICKSON

BY DAN MADSEN





WHAT PATH DID YOU TAKE TO BECOME A COSTUME DESIGNER?

Well, I have had a great passion for clothing from a very, very early age. It was very much the tradition here in New Zealand that everybody made their own clothes ... certainly when I was growing up. My mother was a fabulous seamstress. She loved clothes, and I just wanted to make my own clothes. I inherited her passion, and I never really lost it. You know, the film industry is a combination of many things. I have a great passion for photography, and I have an enormous passion for words and books and writing. So, to work in the film industry is to combine all those things-a very strong visual element, a very strong story element, and a very strong costume element.

Are you a photographer yourself?

I did photography for a while but, then, as one often finds, I knew a lot of people who were a lot better than me. At that point, I gave it up.

When did your passion for costumes and clothes become a career?

I did my first film in 1989. Before that, I had run a fashion magazine,



have a great passion for photography, and I have an enormous passion for words and books and writing. So, to work in the film industry is to combine all those things—a very strong visual element, a very strong story element, and a very strong costume element."

which combined clothing and photography. At the same time, I was making clothes, and I used to sell clothes. I was styling band videos and doing TV commercials, too. When I was offered a film in 1989, I suddenly knew I had found my home. It was a movie called User Friendly, which was not a great success, but at least it got me started.

What were your first thoughts WHEN YOU WERE ASKED TO JOIN The Lord of the Rings PRODUCTION?

Actually, it was a very difficult decision for me because I had been doing the TV shows Xena and, before that, Hercules. They are such a wonderful bunch of people that I was really torn between my loyalty for them and the reality of The Lord of the Rings being one of the greatest film opportunities

of my career. It was Richard Taylor who spoke to me about the film first and said, "Peter would really like you to join us." But it was just a terrible moment for me because I was very conflicted. Of course, there really wasn't a question-I had to go and do The Lord of the Rings!

Do you feel your work on Xena AND Hercules HELPED PREPARE YOU FOR The Lord of the Rings?

I really believe every film and every project you do is different. The only thing you can take from one thing to the other is that you have learned better ways of dealing with different situations. I always like to approach each project as a completely new entity as much as I possibly can. Having said that, the one thing that I had learned

on Hercules and Xena was how to produce vast amounts of costumes. We had a really effective bunch of wardrobe people on those shows. Ten key people came from Xena and went to The Lord of the Rings with me.

When you began designing the COSTUMES FOR THESE FILMS, HOW MUCH DID YOU STUDY TOLKIEN'S OWN DESCRIPTIONS OF THE CLOTH-ING OF MIDDLE-EARTH?

The one thing that I found was that when you read the descriptions of the costumes, there really isn't any real detail to them-which is also reflected in a lot of the illustrations. Alan Lee and I used to talk about that quite a bit, because a lot of Alan's drawings were more about ambience than they were about costumes. On



one level, it made my job much harder, but it also was quite liberating in that I was going to be designing to a sense rather than an actual strong visual

image. Tolkien was most specific about the jewelry. All of that is quite detailed in its descriptions, and that was quite good. What I did then was say, "Okay, there is no jewelry in this film except for the specific pieces mentioned by Tolkien." I felt that gave it so much more resonance. With the costumes themselves, I just had to go with my instincts. I also had a lot of conversations with Alan Lee and Richard Taylor.

IT WOULD SEEM THAT YOU HAVE FAITHFULLY BROUGHT THE CHARAC-TERS OFF THE PAGES AND ONTO THE MOVIE SCREEN, AS MOST FANS SEEM VERY PLEASED WITH THE LOOK OF THE CHARACTERS.

That is fantastic, because you cannot imagine how terrifying it was some days, when we would be looking at something and saying, "Is this what everybody sees in their mind's eye?" I guess I was helped in that sense by hav-

though. I would often say to the girls working on the film that I am not really a costume designer on this-I am a facilitator. I am just trying to facilitate others' imaginations here.

CAN YOU TAKE US THROUGH THE PROCESS OF HOW A COSTUME IS BROUGHT TO LIFE?

Gandalf to me." When I looked at this drawing, I thought to myself, "Oh my God!" Of all the drawings it was probably the most unrealizable. [But] I said to Peter, "Okay, we'll give it a go. We'll see if we can create this." At that point, we redid John Howe's drawing but in a costume way. A costume drawing may appear to be the same kind of drawing as



Deter felt very strongly about a drawing done by John Howe. He said, "That is Gandalf to me." When I looked at this drawing, I thought to myself, "Oh my God!" Of all the drawings, it was probably the most unrealizable. [But] I said to Peter, "Okay, we'll give it a go.

ing such a love of reading and books and a sort of natural bent towards visualizing what it is I am reading.

WE HAVE A QUESTION FROM ONE OF OUR FAN CLUB MEMBERS: NILI BERL OF KIRYAT-BIALIK, ISRAEL, WOULD LIKE TO KNOW IF YOU HAD READ THE BOOKS PRIOR TO WORKING ON THE FILMS?

Yes, I had. I certainly had the sense of Tolkien. It was such a tough thing to do,

Okay, well, let's take Gandalf for instance. With a costume like that, the very first thing that happens is that I would go through all of the visual references; Gandalf is one costume that we specifically tried to recreate one image of. First of all, I would look at all of the different images, and then I would sit down with Peter and talk to him about Gandalf. Peter felt very strongly about a drawing done by John Howe. He said, "That is

any other illustrator's, but, in fact, if you are a good costume designer, you are telling a pattern maker how to make the costume through that drawing. They should be able to tell how you want it constructed by that drawing. So, I did that drawing, and then it went to the wardrobe supervisor, who constructed a calico of that costume. A calico is just a very plain piece of fabric that gives you an opportunity to look at [a garment] on a

you can create costumes that can actually make an actor feel the character, it is a great moment for the wardrobe person. Sometimes, if you've got the costume right, you see the character emerge almost the instant they are in the costume.

> costume dummy and see how it all comes together as a piece of construction. At the same time. I had my milliner working on the hat. Gandalf's hat is such an icon, and that was such a responsibility for us. I think there were probably something like 20 versions of that hat, with minute changes being made all the time. We would make the brim ever so slightly larger, the point bigger or smaller, etc. It was a real balancing act. We finally worked out a way to do it. Then you go back to the costume and the calico, and at that point, I say, "Okay, all of this feels right, let's now get it made up in the proper fabric." We actually got Gandalf's fabric made up for us in Indonesia, because I really wanted some thing cotton

> > that was very loosely woven and had the ability to be aged. I needed it to have a lot of character.

> > With a lot of the characters, we had big and small doubles for them. We

needed to get the fabrics made for us so we could have it woven in a bigger weave [and] it would work on camera if a big double was wearing it. Everything had to be replicated in a size bigger or smaller—we had to make buttons a third bigger. If it was laced together, the lacing had to be a third thicker than it was on the original. Same with the small doubles—we had to make buttons smaller, etc.

We would get the actual costume made up for the first time in the right fabric and have another look at it. Then we'd begin the dyeing process, which brings it to the color we want. That can be quite a lengthy process of over-dyeing it as you are searching for the right quality of the color. One of the reasons you make up the garment first and then over-dye it is that that actually becomes a part of the aging process. When I was happy with the color, we'd then go in and do any sort of decorative work on the costume. i.e. overstitching—we did quite a bit of that on Gandalf's costume. We'd

then continue the aging process, which can take about two or three days and basically [involves] scuffing hemlines and fading out parts, darkening other parts, and putting stains on it, etc. Somewhere in the middle of all that work, if you are lucky, you will have an actor put the costume on. The actor brings his or her own thoughts to the costume

as well.



When you see the actor—Ian McKellen, for instance—in the ACTUAL COSTUME, DOES THE CON-CEPT FOR THE COSTUME SOMETIMES CHANGE TO BETTER FIT THE ACTOR?

Oh, yes. For instance, people's head sizes are so different and the shape of a person's head, too. So you have people who look fabulous in hats and people who look terrible in hats and all manner of places in between. Once we thought we had Gandalf's hat shaped right, then we needed to actually rebalance it. I will never forget Ian McKellen's face when he first saw that hat and was stunned! (laughs) He was saying, "Oh my God! I have to wear this?!" The great thing is that when Ian put the hat on, he really understood the character. That's a terrific thing. If you can create costumes that can actually make an actor feel the character, it is a great moment for the wardrobe person. Sometimes, if you've got the costume right, you see the character emerge almost the instant they are in the costume.

How long of a process is it to CREATE A COSTUME FROM SCRATCH?

It can be very different on each project. We certainly had instances where Peter would ask us for a costume the day before he needed it. But to develop a major character, like Gandalf, would take about six weeks. You are working on that with a lot of other characters at the same time, too. But the process can take up to six weeks.

How did you and Richard Tay-LOR WORK TOGETHER?

Well, we always wished we were in the same building. There were issues about distance. Because a lot of the armor had been designed before I started, it was a complicated process for me—it was sort of [a situation of] retrofitting costumes. When you design a civilization, you design it, and out of it come its uniforms and its armor. In this sense, what I had to do was look at what Richard had done and design the civilization backwards. In some instances, Richard and I worked together very closely. I was very active and involved in the armor design, particularly with all of the lead actors. We would work handin-hand. Most of the armor fittings took place in wardrobe so that we could actually make everything worked and make sure fabric and armor worked together as well as design elements. We were always

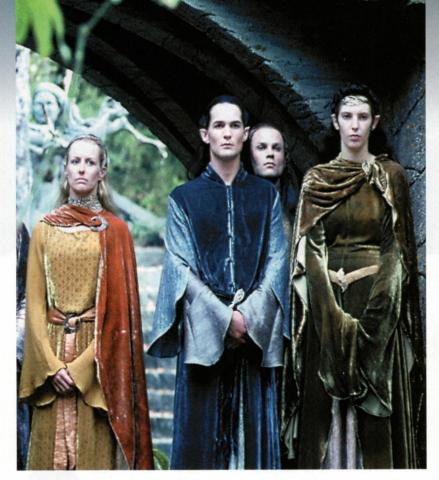
cross-referencing

with each other.

DID YOU STUDY HISTORICAL PERIODS FOR THE COSTUMING AND, IF SO. WHICH TIME PERIODS INSPIRED YOU MOST FOR THE FILMS?

I guess I had quite a strong interest in the gothic images. The thing about the Tolkien books is that I have always felt that the most crucial feeling that people had to have was that they could seamlessly go back





characters, you get a lot of different images. The Hobbits seemed to be very rural—English 18th or 19th century. Then you start moving back through time-almost right back to Roman times in some instances. You also sort of range across Europe in terms of some of the concepts-there are almost Norse images there, too. We tried to be very specific with each group. I used a lot of Art Nouveau elements when I was designing the Elves' costumes; it just felt right. The beauty of those images and the lyrical nature of it felt right to me for the Elves. We used a lot of Norse images for Theoden, who is coming up in this next film. And, in fact, when you get to the third film, we have used a lot of crossreferencing almost to Byzantium. I never sort of landed on any particular period; I just sort of floated about, always bearing in mind that this was an alternative world. It had that sense that there was another version of earth somewhere out there, and this was it; I

was always trying to make sure that the costumes felt very real. They were never absolutely directed to any culture, but each one felt as if it had its own history.

Do you prefer designing historic costumes?

It is always story-driven for me, so that's the bottom line. I guess the only time period that isn't hugely interesting to me is right now—the modern age. But I like designing the future and the immediate past and earlier back of course. I am really driven by the story, though, as opposed to where it fits in time. That really is the main thing for me.

How many months were you working on this project before the actors were cast?

Not that long. I started in April of 1999, and I think we had some of the cast already by July. Wardrobe started very, very late.

IS THAT TYPICAL?

Unfortunately, it is quite typical. I keep trying to change that. We really had our work cut out for us.

Amy Buckles from Beaverton, Oregon, asks, "Of the many fabrics that you used in these films, were any specially designed or woven just for this movie?"

Oh, most of them were.

DID YOU USE ANY HISTORICAL FABRICS?

We created the fabrics ourselves. When you actually use an old fabric, the unfortunate thing is that it will not last the distance. If you want it to feel like an old fabric, you have to create it as a new fabric and age it backwards.

What was your favorite fabric in the movie?

I have always been incredibly fond of the Gandalf robe fabric. It is a very widely woven cotton, and the texture of it was wonderful. It always felt just right to me. I've got a lot of favorites in the next movie-Eowyn has some fabulously beautiful dresses. She is a wonderful character, too. Arwen has a very beautiful velvet dress in The Two Towers and a couple of wonderful dresses in the third movie as well. There is also an amazing moment in this next film with Theoden, who is the decrepit, dying king. And, Wormtongue...I wonder what you will all think of him? I love Wormtongue. That costume has wonderful fabric.

I must admit, I love film. I felt like we were warming up with the first film. The second film is even more fantastic!

Be sure to see the next issue of the magazine for Part II of our interview with Ngila Dickson. Part II will feature Dickson's behind-the-scenes insights on the costumes created for the central characters of The Lord of the Rings.

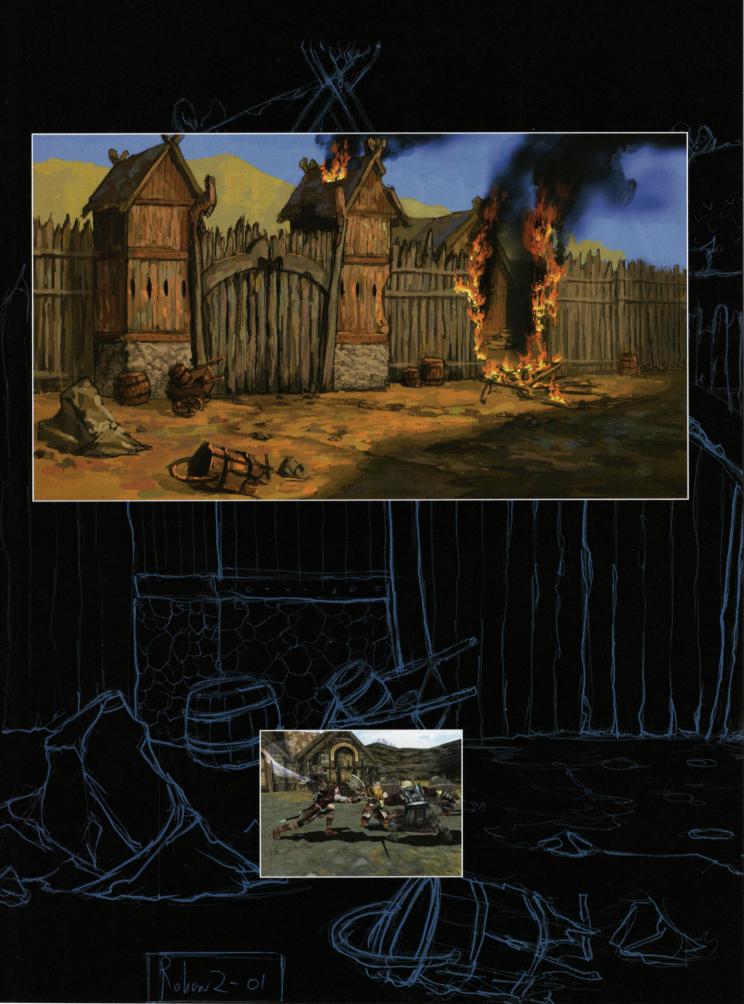




Atts Makes Middle-earth Come Alive

of the Rings movie trilogy is bringing computer game enthusiasts an exciting new opportunity to be part of the fantastic world of Middle-earth: Electronic Arts' new action-adventure computer game, The Two Towers, is slated for release on Playstation 2 and Gameboy Advance in November 2002.

BY MATTHEW COLVILLE



"My long-term vision is to create an interactive entertainment experience as memorable and impactful as the films and the books."

The Two Towers is, in fact, the first in a trilogy of games from EA announced last December. The second game-The Return of the Kingwill be followed by what EA developers refer to as a "trilogy game," intended to have a more story-based approach to play than The Two Towers.

Working on such a legendary property can be both exciting and daunting. The Official Movie Magazine recently caught up with Neil Young, the producer of The Return of the King game, and asked him what it was like to tackle a game based on such an amazing film project. Young takes the challenge in stride. "We have been given the great honor of adapting Peter Jackson's work for our medium, much as he adapted J.R.R. Tolkien's work for his," Young says. The film of The Fellowship of the Ring was a massive hit, and odds are, the follow-ups will do similarly well. Young looks at EA's three games as the chance to add to The Lord of the Rings experience via the video game realm just as Peter Jackson has with his films. "My long-term vision," he says, "is to create an interactive entertainment experience as memorable and impactful as the films and the books."

No small task. To ensure the artistic quality of Electronic Arts' games, Neil and his team were granted access to the new films that the rest of us can only dream of. "I just returned from New Zealand in March," the designer says, "and the filmmakers are continuing to be very generous with their time. [They] share our long-term vision for games based on these films."

That vision requires translating the characters and monsters as well as the settings and backgrounds we've seen in the films-perhaps the most difficult aspect of developing video games for The Lord of the Rings. "We work very closely with the folks at both New Line in New York and the people at 3Foot6, Weta Workshop, Weta Digital, and Wingnut," Young says. "They are our partners in this endeavor and have given us incredibly valuable insight into the thinking behind the film adaptation. We have resources that are located in New Zealand and over the next few months. we will be increasing our presence there to really take advantage of the knowledge, understanding, and assets that we're allowed access to."

Weta Digital and Weta Workshop are responsible for the incredible digital effects that have helped to bring Tolkien's literary vision to life. Working closely with Weta gives Electronic Arts the chance to use the same computergenerated models that appear in the film."We generally take the models, textures, and animations from the computer-generated characters and modify them for the game," Young says. "It affords us a much greater degree of visual and emotional correlation with the movie." Not all the computer models make it from the film's digital effects into the computer game unchanged. "There is a certain amount of rework that needs to be done in order to make the materials work for our medium." Young explains. "Depending on how we need to use the character, we may be able to use the film materials lock, stock.



If you watch *The Fellowship of the Ring* closely, the characters you see fleeing through the vast halls of Moria aren't the actors at all—or their stunt doubles. Instead, the film uses computer-animated versions of the actors. "For *The Return of the King* and our trilogy game, we are using the digital doubles that are used in the films."

and barrel or, at the other end of the spectrum, just as reference." If you watch The Fellowship of the Ring closely during the Moria sequence, after the fellowship has fought the Cave Troll and is running through Moria with the orcs at their heels, the characters you see fleeing through the vast halls of Moria aren't the actors at all-or their stunt doubles. Instead, the film uses "digital doubles," computer-animated versions of the actors, which, when seen from afar or as they run quickly past the camera, are indistinguishable from the real thing. Thanks to their relationship with Weta, EA has the opportunity to use these models in their games. "For The Two Towers, we created the characters from scratch," Young says. "For The Return of the King and our trilogy game, we are using the digital doubles that are used in the films." Players in EA's The Two Towers game have their choice of playing Aragorn, Legolas, or Gimli, each with his own fighting style, as they take on many of the challenges seen in Fellowship of the Ring and Two Towers, including the infamous Cave Troll and Balrog. Other characters and

members of

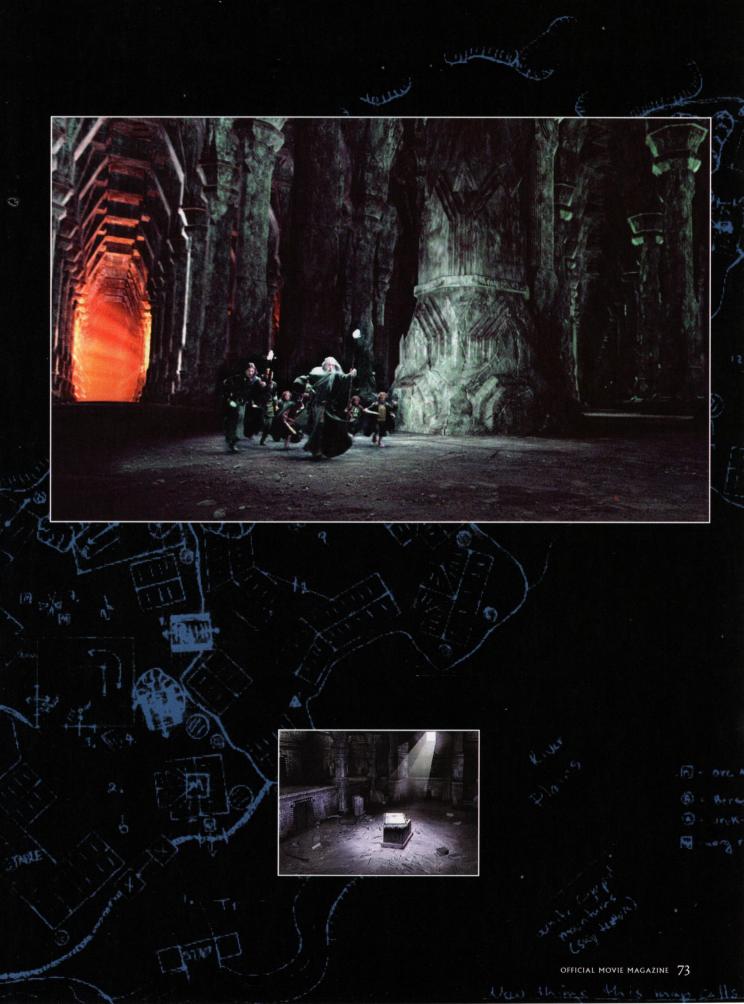
the fellow-

ship can join you, fighting alongside you under computer-scripted "AI" control. The adventures allow you to explore many of the same settings from the films, including towns and caverns and battlefields.

Can Young describe the gameplay of The Two Towers? "Action," he says, matter-of-factly. "Most of it is more tactical than simple button-mashing and makes you feel like you're at the heart of the film's action."

The last element of the game's production that will certainly have players feeling as though they're immersed in the experience of the films is Howard Shore's Academy Award-winning film score. (Young couldn't comment on the possibility that the actors' actual voices would be incorporated into the games—hopefully this means it's still a possibility!)

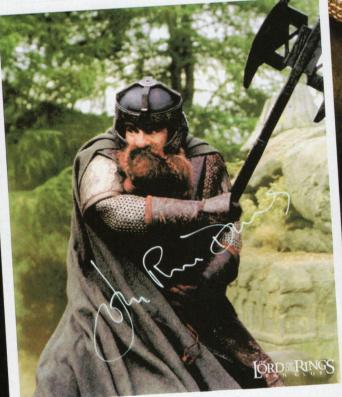
The Two Towers is a single player game on the PS2. With the Gameboy Advance version, players will be able to fight together using the Gameboy's linked-play technology. This, of course, leads to the next logical player question: "Will there be a MMORPG from EA set in Middle-earth?" MMORPG stands for Massively-Multiplayer Online Role-Playing Game, a very popular version of the standard computer RPG in which hundreds of different players interact in a permanent online gameworld. Young wouldn't confirm or deny, but sounded optimistic. "We've not announced any plans right now for online games based on The Lord of the Rings, but it's clearly one of the richest universes around and would make for a great online world."



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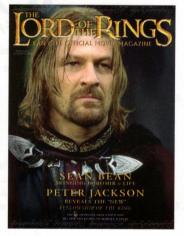
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- Peter Jackson: The Two Towers Reshoots

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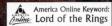
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