

THE  
**LORD OF THE RINGS**  
FAN CLUB OFFICIAL MOVIE MAGAZINE

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**JOHN RHYS-DAVIES**  
ON "MAKING A CLASSIC"  
**VIGGO MORTENSEN'S**  
OTHER CAREER

EXCLUSIVE UPDATE WITH PETER JACKSON



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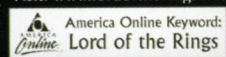
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# a Life-Changing Experience

Over and over again, the filmmakers, cast, and crew members involved in the creation of *The Lord of the Rings* trilogy have told us that working on the films was a life-changing experience. In this issue, we bring you more extraordinary tales from those who helped to make this unprecedented film project a success. In our cover story, John Rhys-Davies (Gimli) admits that he had his doubts about taking the role of Gimli when it was first offered to him. A trip to New Zealand changed his mind, he told us, recalling that early in the filming, he vowed to his fellow actors that *The Lord of the Rings* "may possibly be the biggest film that any of us will ever be involved in."

Liz Mullane, the New Zealand casting director for the films, writes about the unique—and often amusing!—challenges of her job, which included, she admits, dashing the dreams of many ardent *The Lord of the Rings* fans from around the world who were prepared to drop everything and come to New Zealand just to be extras!

And Viggo Mortensen (Aragorn) talks with us about his other career in the arts: Mortensen may be best known as an actor, but he considers painting, photography, and poetry to be just as important and fulfilling. "I don't look at any of those activities as hobbies, as opposed to my 'real' job of acting," he told us. "To me, those are just as real and sometimes more close to my heart than the acting work. It's not something I do because it is a hobby; I do it out of necessity, because it is something I need to do to feel comfortable and to feel complete."

Finally, our own Dan Madsen has now experienced firsthand a little of the magical feeling surrounding the making of *The Lord of the Rings* films. In *News from Middle-earth*, Dan shares the story of his up-close and personal visit to New Zealand during the final days of "pick-up" shoots for *The Two Towers*.

We'd like to invite you to share with us what it was like to see the first chapter of *The Lord of the Rings* come to life via film, as well as your thoughts on the coming installments. Send your stories to us via email (editor@lotrfanclub.com) or by mail (*The Lord of the Rings* Fan Club, Mailbaggin's, c/o Decipher, 253 Granby Street, Norfolk, VA 23510), and we will include as many as possible in *Mailbaggin's* in coming issues. We know that both the books and the film project have been life-changing for many of you, just as they have been for Peter Jackson and company!

Sincerely,

CARLA ATKINSON  
Managing Editor



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# Mailbag

## MY PRECIOUS!

Upon opening my mailbox the other day to find my second issue, my first reaction was "O my Precious!" The obvious care and love you put into the magazine makes it a joy to explore, and one has the feeling that one is actually getting to know the wonderful people who are a part of this awesome film. The behind-the-scenes articles add to the magic of the experience rather than detracting from it, and the interviews show the members of the cast and production as being as special as the characters they play and the tasks they accomplished. I am also glad that you have found a good balance between the articles and the marketing.

Thank you for making my first and only fan club experience in my 52 years so gratifying.

Jade Valour  
Rellingen, Germany

I fell in love with *The Lord of the Rings* trilogy about 10 years ago, and I've been incredibly moved by the movie. Your magazine is great and extends the magic with amazing photographs and thrilling articles.

I'm proud to be a charter member of *The Lord of the Rings* Fan Club, and I hope our fellowship will never stop growing.

Anne Canet, France

I just finished reading Issue 2 of the magazine, and it is just as impressive as the first one. If you're able to keep up this level of excellence, you can count on my subscription for as long as the magazine will be available.

What do I like about the magazine? Practically everything. The use of color, layout, the interviews, and my

favorite feature, the *Update with Peter Jackson*. What he did with *The Fellowship of the Ring* is, to put it mildly, beyond anything I expected. I've seen the movie four times, and each time I was moved to tears—and each time it gripped me from start to finish. For more than 12 weeks, it was the No. 1 movie in my country. And deservedly so. I'm sure Parts 2 and 3 will be just as successful.

Siep Kuypers  
Capelle aan den IJssel, The Netherlands

I wish to thank you fine people for the excellent magazine and first-class articles. You seem to have a finger on the pulse of what fans want to see. Fans of *The Lord of the Rings* are somewhat obsessive by nature, and I am no exception. I recently was able to combine my love of sword-collecting with my passion for *The Lord of the Rings*. Kevin Cashen, a renowned swordsmith from the United States, recently produced my version of Anduril. I have no idea what the movie version looks like, but I have my own now.

Joel Whitmore

## MCKELLEN TO MAKOARE

The interview with Sir Ian McKellen (April-May) was great (loved some of the answers), and I also really liked the interview with Lawrence Makoare on his experience playing Lurtz (an amazing and unique insight). One of my favorite features is the Artifacts section. It is really great to see some of *The Lord of the Rings* artifacts in more detail, especially this month's piece on Sauron. You don't get that much film time to take in the work involved in creating such artifacts!

Drew Kirk, Scotland

Drew, we're glad you enjoyed Issue 2! We will bring you many more interviews with the cast of *The Lord of the Rings*: If you have a question for any cast or crew member we have not yet featured, send it to [interviews@lotrfanclub.com](mailto:interviews@lotrfanclub.com). We will use selected fan questions in all future interviews.

## PERSONAL CONNECTION

I have just received Issue 2, and I was interested that many of the letters you have received expressed my own feelings of initial reservations about joining a movie fan club, followed by the enormous pleasure at receiving a highly professional and informative product. My reason for joining the club was my need to have a personal connection to *The Lord of the Rings*. Like many, I had read and loved the trilogy





a long time ago, and have had my love rekindled by experiencing *The Fellowship of the Ring*. My admiration for Peter Jackson, Fran Walsh, and Philippa Boyens knows no bounds, and I will be forever grateful to them for getting me to return to Middle-earth.

I especially enjoyed the article by Terry Brooks on Peter Jackson's success in translating the books to the screen. I would think it would be interesting to see what other Tolkien literary fans have to say about the films. I am literally counting the days until the release of *The Two Towers*, and am so grateful that I can continue to look forward to having some of my thirst for *The Lord of the Rings* news slaked by future issues of the magazine!

Carol Aronoff

Florence, Oregon, & Mesa, Arizona, USA

## AUSSIES WEIGH IN!

The magazine is brilliant. The articles show a huge insight into the huge task of making *The Lord of the Rings* movies. Even though I have never read a single *The Lord of the Rings* book, I loved the first movie, both its special effects, and brilliant storyline. The music, too, was very inspiring. Again, thanks to Peter Jackson and New Line for bringing this epic story to life.

Rodney Mayhew

Albany Creek, Queensland, Australia

Congratulations on two very detailed magazines. Your first issue was so packed with information that I had just finished it when Issue 2 arrived! I think the Fan Club is excellent, with all the interviews, updates on all things Middle-earth, and lots of reviews of *The Lord of the Rings* memorabilia.

I especially liked the article on Sauron's armor. What a job! The layout and design of the magazine is great, and the Fan Club Web site is superb. I certainly can't wait to show off Issue 3 to my friends at school soon!

Zachary Patterson, Age 13

Berkeley Vale, NSW, Australia

# MORE MIDDLE-EARTH MUSIC

Through the Tolkien Music List ([www.telia.lv/~witchcraft/jrrt](http://www.telia.lv/~witchcraft/jrrt)), I have managed over the years to document close to a thousand musical works inspired by or referential to Tolkien's mythology. I'm sure there are more out there, and the number is constantly growing. Last year alone, some 13 full-length albums were released by various artists.

Here are a few of my personal favorites:

KEVIN HENRY—*Bilbo's Great Adventure* (CD, 1999). A delightful musical retelling of *The Hobbit* with vocals and acoustic guitar.

THE NAZGUL—*The Nazgul* (LP, 1976). An early, dark ambient/atmospheric work that has recently been reissued on CD by Psi-Fi.

RUSH—*The Necromancer* (1975). Companion to their "Rivendell" song, this epic piece was released on the *Caress of Steel* album (recently remastered).



BOB CATLEY—*Middle-earth* (CD, 2001). Best concept album based on *The Lord of the Rings*.

JEFF STITELY QUARTET—*Mask of Barad-dûr* (1992), released on the CD *Chameleon Eyes*. Jazz would seem an unlikely vessel for fantasy, but this piece is quite out of the ordinary. This is what trudging through Mordor really sounds like!

SUMMONING—*Minas Morgul* (CD 1995). Grand musical vistas and epic soundscapes populate this guitar/keyboard-driven opus of Austrian fantasy metallers. Widely considered their best work to date. (They have released five Middle-earth concept albums, all of them worth listening to if you enjoy this genre.)

Also, there are two beautiful, brilliantly conceived songs by the British

rock group Haze—*Seven Stones...* and *The Exiles Song* (both on the *Cellar Tapes Revisited* CD). They're right up there with Rush's "Rivendell" and "The Necromancer" in my book.



Chris Seeman

The Tolkien Music List

I was thinking the other day of the many things that I had forgotten (musically and otherwise) that suddenly came flooding back into my life as I watched *The Fellowship of the Ring*, and how it pulled me back into a world I had not even thought of for years. There are several songs that say "Middle-earth" to me, though they are not Middle-earth-inspired, per se:

THE BEATLES—*The Long and Winding Road*. So wistfully majestic, what better "road song" could there be?



THE HOLLIES—*He Ain't Heavy, He's My Brother*. Before there was a Fellowship of Nine, there was one of (just) two! JETHRO TULL—*Living In the Past*. Ah, that sweet flute—I can see the hobbits dancing!



MOODY BLUES—*Voices in the Sky*. "...just what is happening to me? I lie awake with the sound of the sea, calling to me..." Legolas, beware!

CROSBY, STILLS, NASH, AND YOUNG—*Suite: Judy Blue Eyes*. I can't explain this one, it's just...Middle-earthian, somehow...

EMERSON, LAKE AND PALMER—*From The Beginning*. "...and it's all clear, you were meant to be here ... from the beginning."

Jan Alvarez

Carson, California, USA





My compliments on a wonderful magazine. I particularly enjoyed the Middle-earth Top Ten feature in Issue 2. My Top Five are as follows:

1) *24 Songs from The Lord of the Rings*, by THE TOLKIEN ENSEMBLE ([www.tolkienensemble.dk](http://www.tolkienensemble.dk)). This two-CD set is also sold separately as *An Evening in Rivendell* (mentioned by Jon Snyder) and *A Night in Rivendell*. Composers Casper Reiff and Peter Hall truly love the material, and they've put in the effort to make the characters and their voices ring true. The best track is *Sam's Song in the Orc Tower*, which is so haunting it follows you around after one listen. This is one of the single best interpretations of Tolkien's verse ever recorded.



2) *Voci dalla Terra di Mezzo/Voices from Middle Earth*, by GIUSEPPE FESTA ([www.lingalad.com](http://www.lingalad.com)). If *24 Songs* sounds like beautiful music sung about Middle-earth, *Voices* sounds like beautiful music sung from Middle-earth. The entire album has an organic, natural feel; at times, birds and water can be heard behind the music, and I swear at moments you can smell the spring grass growing. Festa's understated, bard-like presentation captures the awe, darkness, melancholy, and hope of Tolkien's world unlike any other musical interpretation. The best track is *Tom Bombadil*. This song captures the relief, security, and serene joy of Bombadil's welcome refuge. The warmth of this arrangement and performance amazes me. Pay attention at the end, and you can hear old Tom go off whistling alongside the waters of the Withywindle.



3) *The Middle Earth Album*, by GLASS HAMMER ([www.glasshammer.com](http://www.glasshammer.com)). Half of this concept CD puts the listener in the Prancing Pony to hear Middle-earth-inspired drink-

ing songs, complete with the shouts and catcalls of hobbits, dwarves, men, and sundry other patrons enjoying their ale. Even the studio tracks, which comprise the second half of the album, carry through the earthiness of the Bree setting. This is a good-time CD for those who want to party like it's 1442 Shire Reckoning. The best track is *The King's Beer*, in which Aragorn returns to drink Barliman Butterbur's best brew!

4) *Music Inspired by Middle Earth*, featuring DAVID ARKENSTONE. Arkenstone's blend of traditional orchestra, background choir, and ethnic instruments creates a compelling album just as sweeping and unified as Shore's. The Celtic influence is clear here, but it is blended with an exotic quality that seems, appropriately enough, otherworldly. The best track is *The Quest*. It's so stirring, you'll have your pack on your shoulder, lembas in hand, and feet on the road before you know it.



5) *Music From the BBC Radio Dramatization of J.R.R. Tolkien's The Lord of the Rings*, by STEPHEN OLIVER. These songs, like the BBC drama for which they were arranged, are the classic homage to Master Tolkien. The best track is *In Western Lands Beneath the Sun*. Sam's search for Frodo in Cirith Ungol is captured beautifully here—both his defiance of the odds and his underlying terror of failure.



Thank you again for a terrific publication. Long live the Shire!

Amy H. Sturgis  
Lebanon, Tennessee, USA



Thanks for a second wonderful issue. The production values remain astonishingly high, and that in itself is a delight. But—more importantly—the contents are worth reading. I particularly appreciate the fact that you don't emphasize FX-focused "how they did it" pieces at the expense of material about cast and crew, from director Peter Jackson to Lurtz originator Lawrence Makaore. A fan club magazine should give its members insights and information not available elsewhere—a glimpse into the minds of the people whose work has created what we fans have come to love. You're doing that very well so far; keep it coming!

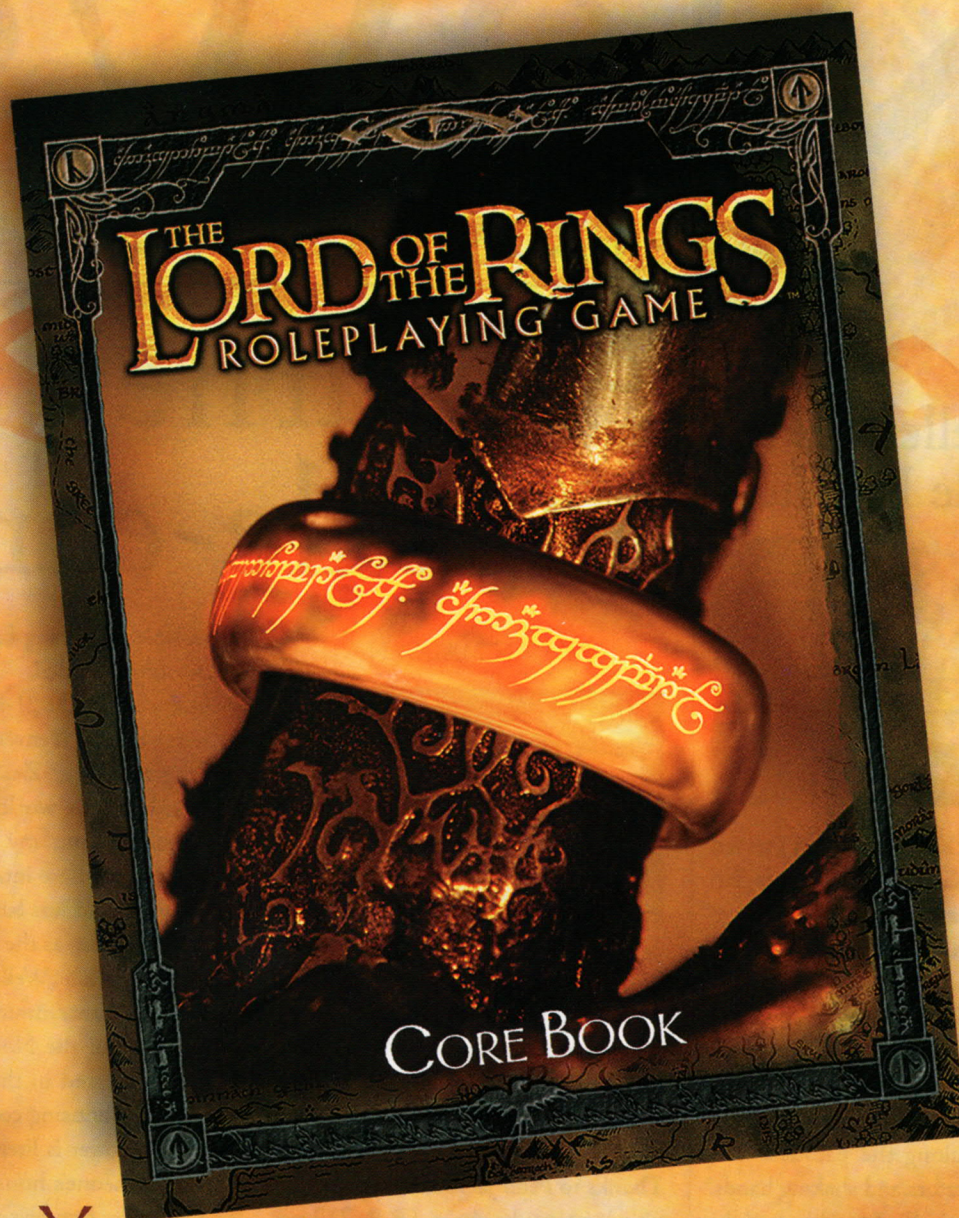
In reply to Jon Snyder's call for *The Lord of the Rings*-inspired musical recommendations: I'm wild, myself, about *Fellowship Going South*, by Leslie Fish, which I first heard in the early '80s, and which I have sung pretty much on a daily basis since the movie premiere. The lyrics and chords are available online at: [www.prometheus-music.com/eli/filk/fellow.html](http://www.prometheus-music.com/eli/filk/fellow.html).

Lee E. Heller  
Santa Barbara, California, USA

We're eager to hear your feedback, so please write to us via email at [editor@lotrfanclub.com](mailto:editor@lotrfanclub.com) or by post 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!



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# N<sup>e</sup>WS

FROM MIDDLE-EARTH

## McKellen Leads Pride Parade



Sir Ian McKellen (Gandalf) served as "Celebrity Grand Marshal" for San Francisco's annual Lesbian/Gay/Bisexual/Transgender Pride parade on June 30.

McKellen led the famous procession along a route crowded with more than half a million spectators. Along the way, he got out of his escort car several times and walked along the parade route, greeting spectators and shaking hands. After the parade, Sir Ian addressed the crowd from the main stage. ♡



PHOTOS COURTESY mckellen.com

## A Journey to Middle-earth

BY DAN MADSEN



DAN WARMS UP TO PETER JACKSON

New Zealand is an unspoiled country, full of natural beauty everywhere you go: vast mountain ranges, pristine forests, rolling green hills, amazing vistas, and rugged coastlines that will take your breath away. Thanks to Peter Jackson and the stunning locations he chose, J.R.R. Tolkien fans have now seen the mythical lands described in *The Lord of the Rings* trilogy come to life.

At the end of June, I was thrilled to receive an invitation to travel to New Zealand and meet the cast and crew of these remarkable films while they filmed the pick-up shots for *The Two Towers*. As the founder of *The Lord of the Rings* Fan Club and a regular contributor to the magazine, my mission was twofold: to act as an ambassador of sorts from the Fan Club and to interview as many people

as possible and bring back their stories for future issues.

At the end of the 21-hour trip from my home base of Denver, Colorado, to Wellington, New Zealand, on the other side of the world, I was more than ready to put my feet on solid ground. As we flew into Wellington, the North Island was bathed in clouds and a subtle mist, as the waves crashed along the coastline. Wellington is a relatively small, unassuming city nestled on the coast of the North Island. Its airport is located in the middle of a middle-class housing community, and the control tower is literally right next door to someone's house! I imagined little old ladies bringing cookies to their



PHOTO COURTESY DAN MADSEN

DAN AT RIVENDELL





a group photo is taken of crew members wearing a special t-shirt created honoring the memory of supervising chief lighting technician BRIAN BANS GROVE. THE T-SHIRT FEATURED A PHOTO OF BANS GROVE, ACCOMPANIED BY THE WORDS "WOMEN WANT ME, FISH FEAR ME."

next-door neighbors, the air-traffic controllers!

The next day, I was off to the production offices to begin arranging my set visits and interview schedules. First on my list was a trip to the stables about an hour and a half outside of Wellington to talk with the horse trainers for the films and see some of the magnificent horses that are stars in their own right; there will be considerable horse work in the next two films. After a magnificent drive through the beautiful countryside, we arrived at the stables. Head Horse Trainer Steve Old and his crew have had the arduous task of bringing all the horses together and training them. I was introduced to Gandalf's horse, the beautiful white Shadowfax; the adorable Bill the Pony; one of the black Nazgul horses (who seemed to have a chip on his shoulder!); and several of the Elven horses. Situated in a lush valley, far from the city, the stables have a serene feeling about them. Trainer Grahame Ware Jr. took Shadowfax through some of his training, demonstrating how he rears up and how he kneels down on one leg. He is an amazing horse and quite beautiful. Bill the Pony was a fat little creature with a patient and loving personality who always seemed to be looking forlornly at his empty bucket of food. The trainers explained that Bill had eaten too much over the past couple of months and was on a diet!

After my visit at the stables, I headed back to the Wellington production offices and studios, which are amazingly nondescript, sitting in the midst of simple houses and small businesses. Looking at the studio grounds through the front gate, it looked as if a construction yard lay on the other side. Outside the

industrial-looking complex, children were playing, and people were going about their daily business. No fans waiting at the gate to sneak a peek at an actor, no fancy studio signs—just a simple building surrounded by suburbia.

On one of the first days I was at the studio, I was privileged to witness a special lunchtime gathering. All of the crew, as well as Peter Jackson, Liv Tyler, and Viggo Mortensen, crammed into the commissary to listen as names were drawn for prizes that included Sideshow-Weta products, cardboard stand-ups, movie posters, etc. Everyone was in good spirits and was genuinely thrilled when their names were chosen—this is a close-knit group, and it felt like a family get-together. Viggo, Liv, and Peter all participated in drawing names, amid cheers from the rest of the group.

Across from the commissary were portions of sets that had been broken down—a section of Rivendell was sitting outside, along with several large, painted wood and plaster rocks and walls. Rivendell would literally go up in a matter of days, filming would then take place, and the very next day it was all taken down, leaving a barren soundstage.

One day during my visit, I watched the shooting of a scene in Elrond's chambers that was quite beautiful. Hugo Weaving was regal and seemed



VIGGO MORTENSEN DRAWS NAMES AT THE CREW LUNCH

quite charming. Rivendell, lush with real grass but artificial plants, rocks, and statues, made you feel as if you had literally stepped into the Elven world. On the other side of this amazing set was a winding staircase that led you past a table full of Elven parchments and books—I happened to open one of the books and noticed that it was a study on the history of the American Revolution! (At least the outside looked Elvish!) The stairway led up to a beautiful, Art Nouveau-style Elven telescope that sat on a table. Down below, in between these otherworldly wonders, sat monitors where you could watch the filming. A large, comfortable red chair fit for a king sat in front of one of the monitors, and, indeed, I was told that this was where Peter Jackson sat to watch what had been filmed.

Over the next several days, I met as many of the crewmembers as possible and sat down with each one to talk about his or her job and experiences working on the films—in all, I was able to do more than 30 great interviews that I can't wait to share with all of you.

Another highlight of the trip came when I visited an on-location site where Peter Jackson was shooting a scene featuring Viggo Mortensen and his horse. About 30 minutes outside of Wellington in a small suburb—literally behind people's houses—a river ran alongside a hill. It was here, down by the river, that the crew was filming Viggo with his horse, whom I had met a few days earlier up at the stables. Aragorn's horse was trained to do some incredible acting alongside Viggo, and I'm sure it will be quite moving on screen. Peter, in a vest jacket with "The Lord of the Rings crew" stitched on the back—along with a



piece of tape that was covering a rip!—was sitting down by the edge of the river with the cameras and the lighting crew. After filming several takes, Peter wandered up the hill to meet with me. Although we have spoken on the phone, this was our first face-to-face meeting. We talked about mutual friends, the Fan Club, *The Two Towers* pick-up shoots, and the beauty of New Zealand. Peter Jackson is a humble, genuinely friendly and warm person, despite being one of the most sought-after directors in the world. I have never seen someone so committed to a project; Peter has been living and breathing these films every day for many years now. I have often wondered where he gets his endless energy.

When I arrived on location, there must have been nine or 10 children sitting around the monitor watching the filming. I soon learned that they were children from the nearby neighborhood who had been invited to watch the filming. How cool it must be to have *The Lord of the Rings* literally shooting in your back yard! After a break in filming, Peter Jackson came



DAN AND BILL THE PONY

PHOTO COURTESY DAN MADSEN

and spoke with the kids and their mothers—asking them if they had seen *The Fellowship of the Ring*. They conversed for several minutes, asking him questions about movie-making; Peter seemed to genuinely enjoy sharing stories with them and revealing how some of the movie magic is created. Viggo soon wandered up the hill and joined Peter, giving the kids a thrill of a lifetime when he handed them his sword and let each of them swing it and feel what it was like to wield the sword. After Peter and Viggo signed autographs for them, the children left content and in awe of what they had

just seen. I was then introduced to Viggo and took the opportunity to give him a copy of the latest issue of the magazine; we also chatted about the Fan Club. Viggo was extremely warm and generous; after we talked briefly about his poetry, art, and photography, he went to his trailer and brought out copies of his four books, which he graciously signed for me and my fiancée. I must admit that I always loved Aragorn as a character, and after meeting Viggo and seeing how much he cares about his fans, his work, and, quite frankly, people in general, I was especially pleased that

## Magic in the Air

Weta Workshop was perhaps one of the most magical places I have ever visited. From the outside, it is a very unassuming little office/warehouse that doesn't give even the slightest clue to the wonders it holds inside. But the moment you pass the locked door, you find yourself surrounded by statues, busts, and art designed by one of the most creative teams ever assembled for a motion picture.

In the workshop area, the walls display amazing production art, including beautiful color renditions of Helms Deep and

Minis Tirith. In the warehouse area, there are rooms full boxes bearing labels that tell of the wonders they hold: Gandalf's sword, Glamdring (many different versions, some lighter than others). There are rooms full of costumes—I held Theoden's armor on this particular day. Yet further are rooms containing miniatures of Rivendell, hundreds of miniature trees from Fangorn Forest, Treebeard's life-size animatronic puppet, Galadriel's swan boat, Minis Tirith miniatures, etc.

And of course there is the sculpting room, where they create everything from small busts and miniatures to the incredibly life-like (and quite eerie) dead bodies that float in the marshes. There were

boxes full of hobbit feet—if you pull them out and look closely at each foot, you will find the character's name: Frodo, Pippin, etc. There must have been hundreds of feet in this one box! I also saw the tree shop where craftsman are hard at work creating lifelike trees and bushes, and another department where they are crafting a miniature boat out of wood. Finally, I visited with swordmaker Peter Lyon, as he worked on a new sword for the film. He forges the swords on site and was kind enough to show me some of his handiwork, including Gimli's axe, Aragorn's sword, and Legolas' bow and arrows. This is truly where the magic happens. ✨



{ "In addition to entertaining MILLIONS OF MOVIEGOERS THE WORLD OVER, THE NEW ZEALAND PRODUCTION OF *The Lord of the Rings* HAS DRAMATICALLY CHANGED THE LIVES OF MANY OF THOSE WHO HELPED TO BRING Peter Jackson's vision to the screen."

he had been chosen for the role. We said our goodbyes and commented that we would be in touch (and indeed we have!), and Peter and Viggo headed back down to the river to continue filming.

Over the course of the week that I was in New Zealand, one of the things that impressed me most was how many first-timers work on the film. A quarter of the crew members I talked with had never worked on a movie before *The Lord of the Rings*. This gave

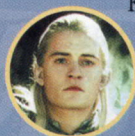
them a fresh perspective and the ability to tackle problems that some Hollywood production crews might consider impossible. The film has literally changed lives, and so many I spoke with were hoping to make movie-making their career. Others knew that this would be their only filmmaking experience, and they were relishing the opportunity to work on something so special. For the film veterans, no production on the scale of

*The Lord of the Rings* had ever come to New Zealand, so even for them, this was a singular experience. In addition to entertaining millions of moviegoers the world over, the New Zealand production of *The Lord of the Rings* has dramatically changed the lives of many of those who helped to bring Peter Jackson's vision to the screen. You'll be reading about many of these folks in subsequent issues of *The Lord of the Rings* Official Movie Magazine. ❧

## Celebrity Tracks

BY MICHAEL REGINA

Your eyes do not deceive you: that was Elf archer **ORLANDO BLOOM** (Legolas) strolling alongside *Pearl Harbor*'s



Kate Beckinsale in one of the Gap ads directed by *Almost Famous* director Cameron Crowe. The recent ads, featuring hot, up-and-coming movie and television stars, are a new approach for The Gap, whose past commercials were water cooler talk for months. Look for Orlando and Kate on your small screen today.

**KARL URBAN** (Eomer) has been hard at work on the set of his new film, *Ghost Ship*. The sci-fi thriller, set in a remote region of the Bering Sea, tells the tale of Urban and crew discovering a long-lost ship that begins to exhibit paranormal activity when they try to tow it back home. Look for *Ghost Ship* to be released in late October 2002.



**HUGO WEAVING** (Elrond) is set to multiply in the *Matrix*. Recent production stills released from the set of the two new *Matrix* sequels, *Reloaded* and *Revolutions*, show the actor multiplying himself and fighting hero Keanu Reeves in a pivotal scene in one of the new films. Weaving, who starred as the heavy "agent" in the first film, has been training alongside Laurence Fishburne and Carrie-Anne Moss for months to ensure authentic fight scenes. Look for the *Matrix* sequels in 2003.



**HARRY SINCLAIR** is probably best-known to most *The Lord of the Rings* movie fans as playing the brave yet flawed hero Isildur in *The Fellowship of the Ring*, but Sinclair is also an accomplished director. His latest feature film, *Toy Love*, was screened at the

2002 Cannes film festival in May, and was well received by critics there. Sinclair's first feature film, *Topless Women Talk About Their Lives*, won two New Zealand film industry awards, while his second, *The Price of Milk*, has won five international awards, including Best Film at both the Puchon and Tokyo Fantasy Film Festivals, as well as the Critics Award at Fantasporto.

**SEAN ASTIN** (Sam Gamgee) is lending his voice to *Kingdom Hearts*, a new Squaresoft/Disney venture hitting toy shelves in October 2002. *Kingdom Hearts* is the story of Sora, a 14-year-old boy whose world is shattered when a violent storm hits his island-paradise home, and he is separated from his two closest friends. At the same time, there is turmoil in Disney castle. King Mickey is missing, and Court Wizard Donald and Captain Goofy set out to find him. On their travels, they meet Sora, who is on his own search for his lost friends. ❧

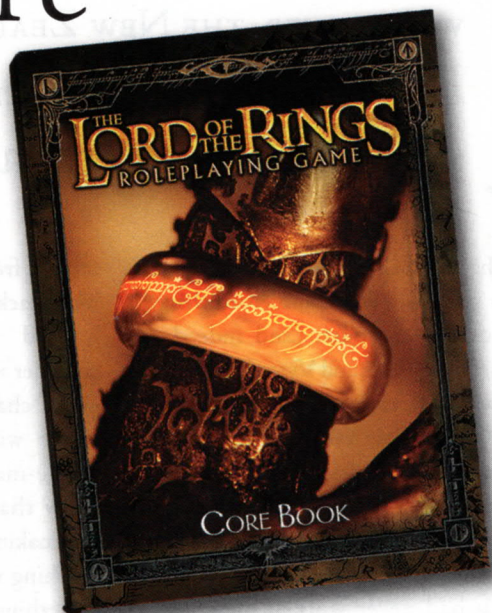




# Product update

## SIDESHOW/WETA

A limited-edition lithograph of a striking conceptual piece taken from *The Fellowship of the Ring* will feature Alan Lee's vision of Rivendell. It is rendered as an offset lithograph, printed on archival paper under Lee's direct supervision. It will be hand-signed by Alan Lee, Richard Taylor, and Peter Jackson and will include an actual film strip from *The Fellowship of the Ring*, taken from Peter Jackson's personal collection. The set is limited to 1,000 pieces.




## DECIPHER

Decipher's *The Lord of the Rings* Roleplaying Game Core Book, scheduled to debut in August, allows gamers to enter Middle-earth to become heroes themselves and follow in the footsteps of the members of the Fellowship. Packed with images from the Academy Award-winning film, this full-color book allows players to create their own world through their very own original game.

## UNITED CUTLERY

As summer comes to a close, look for new miniature collectible versions of Sting, Glamdring, and Witchking swords from United Cutlery. These collectibles are 1/5 scale replicas of the larger swords (Sting is 1/3 scale)—approximately the size of a letter opener. Each sword will come with a cold-cast porcelain display stand.

## TOPPS

*The Fellowship of the Ring* Collector's Update Edition was scheduled to hit stores in mid-August. The 72-card follow-up set to Topps' first, sold-out *Fellowship* set will be foil-stamped on the front and will feature all-new imagery from the first film, behind-the-scenes artwork on the back, and a special nine-card *The Two Towers* preview subset. 

## TOY BIZ

Toy Biz will introduce an all-new lineup of action figures this fall, offering a fans a sneak peak at some of the new *The Two Towers* characters, including Faramir, Gandalf the White, King Theoden, Wormtongue, and Eomer.







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Origins Awards for 2001

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*Inquest Gamer Magazine Staff, May 2002*

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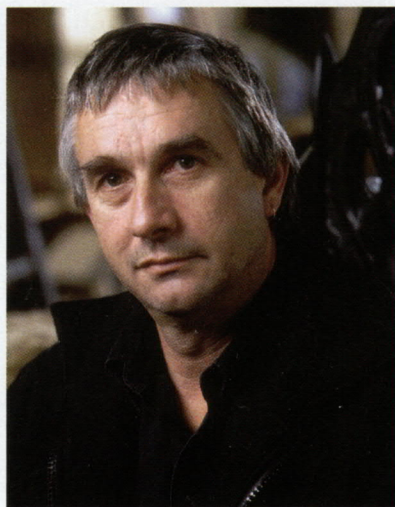


# UNSUNG HEROES

## Nick Weir *Props Master*

*Bringing The Lord of the Rings to the silver screen required the expertise and dedication of thousands of people. Many of them have jobs that traditionally don't garner media attention or the public spotlight, but are nonetheless crucial to the success of the films. The Fan Club magazine will be introducing some of these important, behind-the-scenes individuals to our readers in upcoming issues.*

■ ■ ■  
BY DAN MADSEN



**NICK, CAN YOU DESCRIBE FOR US WHAT A PROPS MASTER IS AND WHAT HE/SHE DOES?**

My basic responsibility is to look after all the props, including the hero hand props and set dressing for the film. I have nothing to do with weapons or armor—Weta Workshop does all of that. But everything else falls underneath the art and props departments. For example, on Bag End, I organized the people [needed] to make everything. Everything you see on the screen that isn't a weapon, my department is responsible for.

**DO YOU MANUFACTURE EVERYTHING ON YOUR OWN OR DO YOU GO OUT AND TRY TO FIND ITEMS THAT WILL WORK IN THE FILM?**

I had a team of people—furniture makers, prop makers, and people in the soft prop department who work with fabric, creating things like flags. We had a saddle-maker and a glass-blower. We made over 90 percent of everything from scratch [because] we wanted to create something that people had really never seen before. Obviously, a chair is a chair, but we would make it out of real wood—oak and elm—and give it the look of being from an older time.

**ARE YOU ACTUALLY ON THE SET PUTTING THESE PROPS IN PLACE?**

No, I work from the studio, making sure the next set is being dressed prop-

erly and overseeing the next scenes' props and sets and making sure they are all properly made. I also work with designers, like [Conceptual Artist] Alan Lee, on what is still coming up. I look at drawings and work on getting them organized and approved.

**HOW LONG HAVE YOU BEEN DOING THIS SORT OF WORK?**

I have been doing this about 17 years now. I just happened into this line of work, really. I had finished a project many years ago and was wondering what I was going to do next. A friend of mine and I were having a pretty miserable day, so we made a few phone calls and started ringing a few production companies; I just thought I would enjoy working on film projects. I actually started off as a runner in the art department and worked my way up the ladder.

**MANY FANS ARE LOOKING FORWARD TO SEEING MORE OF THE GIFT-GIVING SCENE IN THE SPECIAL EXTENDED-EDITION OF *The Fellowship of the Ring*. WHICH OF THE PROPS FOR THE GIFT-GIVING SCENE DID YOU OVERSEE?**

We made the phial that Galadriel gives to Frodo and Sam's Elven rope.

**HOW DID YOU CREATE FRODO'S PHIAL?**

Through Alan Lee and [Supervising Art Director] Grant Major, we got a basic idea of what it was to look like. Then that idea was shown to Peter





[Jackson], and he added his input. I then had our prop designer draw various versions and got Peter's approval.

We chose from maybe a half-dozen different designs, and then the actual glass phial was made for us by a glass blower. Then we made the lid, which is basically a little stopper, and our prop people very carefully put the silver on it.

We had several of the phials made up for different functions. One just had a clear liquid in it; another one had a glowing liquid—you know those sticks that you shake and they glow? We used some of that [liquid] in one of the phials. There was another one that utilized a paint that is used on road signs; it glows when light shines on it. We got some of that and mixed it up with water so that when light shone on the phial, it would glow as well.

#### HOW DID YOU COME UP WITH THE DESIGN OF SAM'S ELVEN ROPE?

We went to rope manufacturers in Auckland and got various samples of their rope—three-ply and four-ply, banded and twisted, and so forth. We played with the samples, and eventually, we came up with one four-ply matted rope; the fourth ply was a silver strand to make it look like more than the usual rope thread. Up close, it appears as if it has a twist of silver running through it.

#### WHAT OTHER GIFT-GIVING PROPS WERE YOU INVOLVED IN CREATING?

We were also involved in the lock of hair that Galadriel gives to Gimli. We see the lock of hair when Gimli opens

his hand once he is getting on the boat with Legolas. To create that, we just got a wig from make-up, trimmed some hair from it, and used that for the scene.

#### WHERE ARE ALL THE PROPS NOW?

At the moment, they are all locked up in a big storeroom at one of the studios.

#### DO YOU HAVE A FAVORITE PROP FROM THE FILM?

I really like Elrond's chair. I also love some of the saddles—we haven't seen all of them [in the films] yet. They are pretty spectacular. We made about 70 different saddles. You have different versions—Gondorian saddles, Elven saddles, etc. Some of them are very elaborate.



#### IS IT PAINFUL TO SEE A SCENE CUT OUT OF THE FILM IF YOU'VE PUT A LOT OF EFFORT INTO DESIGNING THE PROPS?

That's just part of the job. It is the nature of the business. It's my job to just make sure everything is there on the set and ready to go when it is needed and that it is what everybody wanted. If it doesn't make it on screen for whatever reason, well, that's life! You just move on to the next set and get the next props ready.

ON SOMETHING LIKE THE GIFT-GIVING SCENE WHERE YOU ARE OVER-SEEING THE PHIAL AND SAM'S ROPE, WETA IS OVER-SEEING THE WEAPONS PROPS, AND WARDROBE/COSTUMING IS DEVELOPING THE ELVEN CLOAKS WITH THE MALLORN LEAF CLASPS, HOW DO YOU ALL COORDINATE WITH EACH OTHER?

Mostly, once our stuff is created and ready to go on the set, we hand it over to the on-set art department and the on-set art director, and they look after it after that. Weta has their own team on the set to oversee their props. The guys on the set work pretty closely together. Weta has its own coordinators, who break down the script and see what scenes they have and what weaponry is needed, just as we do in the art department.

#### WHAT IS THE TOUGHEST PART OF BEING THE PROPS MASTER?

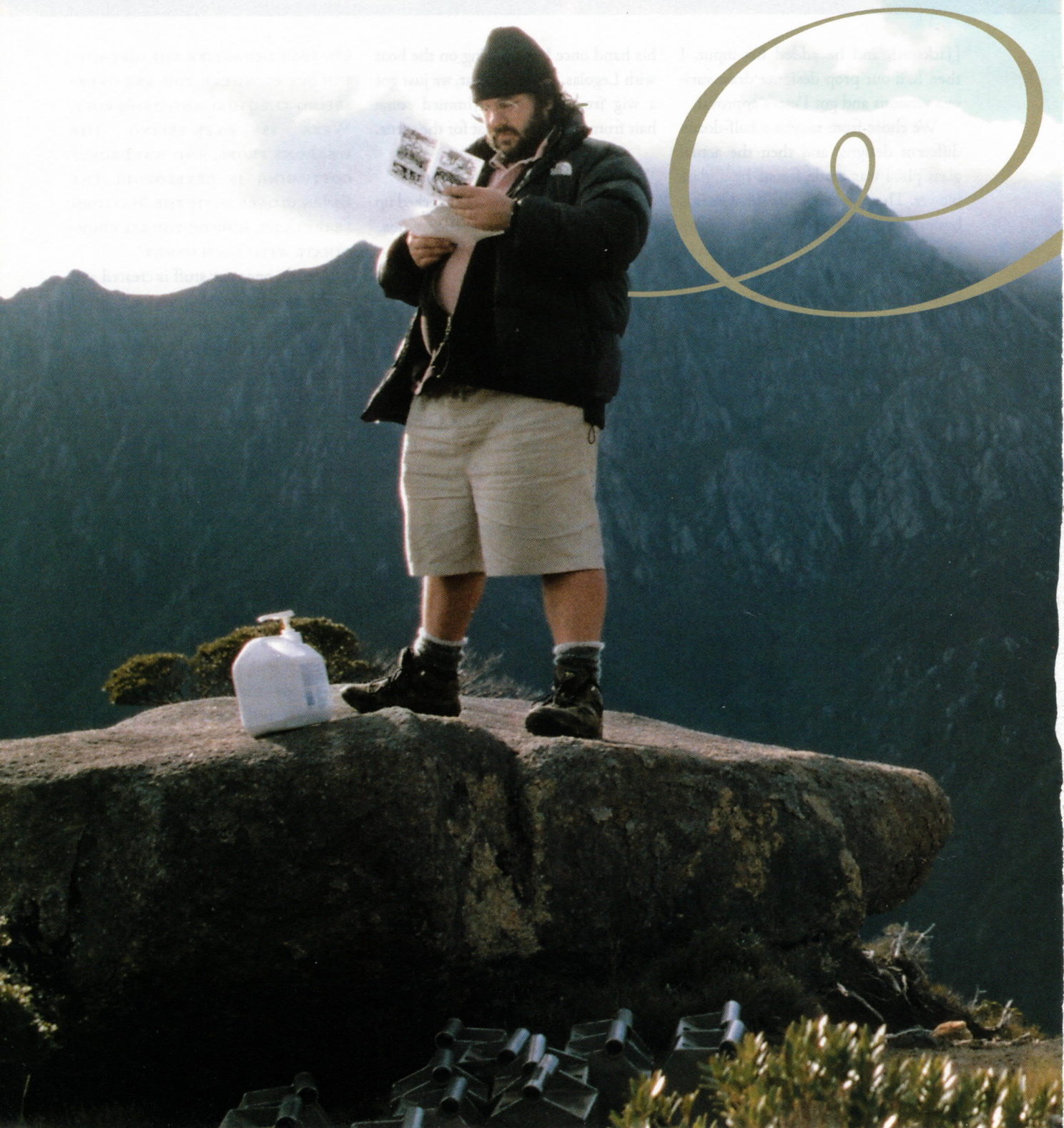
I guess just making sure that we've got everything ready that people have visualized—then making sure that it is made correctly and that the set is dressed properly.

#### WHAT DO YOU ENJOY MOST ABOUT *The Lord of the Rings* AND ASSIGNMENTS LIKE THIS?

Just the challenge of bringing a film like this to life. It requires hundreds and hundreds of people, and everything has to work—from the acting and costumes right down to the props that each character uses. It is by far the most complicated film I have ever worked on! 🐉



# U P D A T E





*with*

P E T E R

ackson

*Just as we were putting the finishing touches on this issue, Peter Jackson was kind enough to take a few minutes from a schedule most mortals could not survive to talk with Dan Madsen about the latest The Lord of the Rings film news. Jackson also answers a question on the minds of many fans: How has he kept up the frenetic pace demanded by The Lord of the Rings films without collapsing?*



BY DAN MADSEN

PETER, HOW DID THE FILMING GO ON THE PICK-UP SHOTS FOR *The Two Towers*?

The filming went very smoothly. It was, in many ways, like a high school reunion. We had some of the cast coming back to do various bits and pieces. It was enjoyable. Everybody was delighted to be back. It felt much more relaxed and more enjoyable. It was great. The biggest problems that we had with the pick-ups were just simply that we had to match things that needed to be matched. We had to be very careful about people's hair. We were doing scenes where we had the make-up people having to take four or five hairs from Viggo's head and wipe them across his brow because that is exactly how he wore his hair the first time we shot that scene. We had to match it to that. It was all very detailed. Fortunately, the actors hadn't changed that much, which was good.





**WERE YOU DOING MORE LOCATION WORK ON THESE PICK-UPS OR MORE SHOOTING ON SOUNDSTAGES?**

It tended to be stage work. We did go on location a few times, but most of it tended to be on the stage. In fact, even when we wanted to do some inserts for scenes that we had done on location the first time around, we tended to do them on the stage. There were things we filmed outdoors, on a mountainside, with Frodo and Sam, and for the pick-ups, we recreated some of the mountain in the studio. We shot some extra close-ups with new lines of dialogue. They were on the stage, and we had to match them back into the scene that was shot outside. You just have to light the scene very carefully so it will match. We tended to shoot more stage stuff this time around, though.

**IT MUST HAVE BEEN A GOOD FEELING COMING BACK WITH THE FIRST FILM BEING SO SUCCESSFUL.**

It was a great feeling. It leads to a wonderful sense of morale. The release of the first film was a morale-boosting event. It told us that our instincts were basically right the first time around. It gives us the confidence to carry on with the second film. We feel more determined to make *The Two Towers* as good as it possibly can be. People embraced the first film so much that we want to give them a second film that they are going to like as much. It would be so easy to make this a cynical exercise in a cold-blooded kind of way. You could say, "It doesn't really matter what *The Two Towers* is like. We now have an audience out there who is going to come regardless." That attitude, or that

kind of thinking, has never come into the equation at all; in fact, for us, it is just the reverse. We now have a sense of responsibility to live up to people's expectations. In a way, *The Fellowship of the Ring* is the bar that we've set for ourselves, and we are determined to try to make a film that is as good, if not better, than *The Fellowship* ... and the same with the third film. The one thing its success has not given us is a sense of complacency. We're aware that that could easily happen. You could say, "Well, we worked our — — — off to make *The Fellowship* as good as possible. Now we're just going to cruise through *The Two Towers* and *The Return of the King*. Whatever the films are is fine—they are going to make money regardless." That's an attitude that we hate. It is just the reverse of what we are doing.





*"The Fellowship of the Ring is THE BAR THAT WE'VE SET FOR OURSELVES, and we are determined to try to make a film that IS AS GOOD IF NOT BETTER THAN The Fellowship..."*

WHAT HAS HAVING A NEW ZEALAND CREW BROUGHT TO THESE FILMS FOR YOU?

I have never worked outside of New Zealand, so I have never worked with any other crews. I don't really have a direct comparison with what an experience in the United States or England would be like as a director. But the one thing about New Zealanders is that we are fairly relaxed and fairly low-key. I think the crew on this film has felt that it is a once-in-a-lifetime chance. From

myself to the screenwriters and on down, we have felt that the New Zealand film industry doesn't normally get to make a film like *The Lord of the Rings*. Nothing on this scale, on this budget or this complexity. This is an ideal opportunity to show the world we can do it. I think that determination to get the job done and get it done in a very quiet and professional way is special. That determination has come down through the entire crew. Of course, what has happened is that,









*"I have VERY MUCH APPRECIATED the way that THE FANS HAVE BEEN UNDERSTANDING and that they have tolerated the fact that they see The Fellowship of the Ring and IT IS NOT A CARBON-COPY OF THE BOOK."*

because we are making three films back to back—films that you could argue are the most complicated films ever made, in terms of their logistics, their visual effects requirements, design and location shooting—the crew now is extremely good at what they do. Any factors involving learning things on the job all occurred way back on the shoot in 1999. They are now a very well oiled machine and are extremely good at what they do.

**WHEN YOU WERE PUTTING THESE FILMS TOGETHER IN THE BEGINNING, WAS IT A BIT DAUNTING WHEN YOU THOUGHT ABOUT THE JOURNEY YOU WERE HEADING INTO?**

They were completely daunting. But there were a couple of factors that made it sort of manageable. One was the fact that we had nearly three years of prep on the films because of the Miramax situation at the beginning—we developed them for Miramax for 18 months, and then New Line came onboard, and there was nearly another 18 months of prepping until we started shooting with them. We didn't necessarily plan it that way, but we ended up sort of being in a state of pre-production for nearly three years. That was ultimately a very good thing because there is nothing like three years of prep to get your three movies planned very carefully and very precisely. We were able to storyboard; we were able to do animatics, nail locations down, design costumes. Richard Taylor had models built.

We're shooting the Helms Deep miniature now—literally as we speak—and that miniature was built nearly three and a half years ago. It was built while we were in the Miramax pre-production phase and put into a warehouse and stored away. We never had to worry about it until now, and we have dragged it out and are shooting with it. Every single day of pre-production, the project becomes less daunting. As you go through each day, you solve problems, you lock up a location, you decide on a costume design or the look of a particular sword. As you go down the list of things to do, and you get ready to make these films, it becomes a little easier to manage and a little less complex. So that three years of pre-production helped us a lot. You couldn't have looked at the concept of shooting three films back to back and had somebody say, "Well, you've got six months of prep and then you need to start shooting." You would have been insane for that six months—you would have gone into it under-prepared, and it would have been a disaster.

The other factor really was that I was very confident in our ability to make films of this scale. I didn't have a problem with the size of the films because I knew it was just a list of things to do for a film that was bigger than any other film we had made. You just have to hire the right people and prepare the things you need to make the film. We approached it with the same philosophy of any of the other films we've made, which is why I guess

I wasn't too daunted. I have made a few films before that were very low-budget and modest in scale, but every film is the same—the only variation is the size. For *Meet The Feebles* or *Dead Alive*, we needed to shoot those economically, and they were very complex, and we were making them with a very, very tiny budget. Yet, this time around, we had more complications, but we had a much bigger budget. That could help us solve problems because you could hire more people to do the jobs. You could argue the fact that it is actually harder to make a low-budget movie than it is to make a big-budget film. With the low-budget films, you are constantly frustrated by what you would like to do versus what you can actually achieve with the budget you've got. On this film, we were able to do everything that we wanted to do because we had the budget to pay for it. But we did approach it with the same philosophy as the low-budget films, which is a little bit of the trick of how we did it, I think. It didn't feel any different than it did to make *Meet the Feebles*; there were just different requirements and different size and scale. We still hired many of the same crew and approached it in the same fashion. We were just making a bigger low-budget film.

**YOU HAVE BEEN PUTTING IN INCREDIBLE HOURS TO COMPLETE THESE FILMS. WHERE DO YOU FIND YOUR STRENGTH AND STAMINA?**



*"The one thing with The Lord of the Rings THAT I HAVE MISSED is the ability to GO AND SEE THE FILMS AND ENJOY THEM in the way that other people can."*

It gets tough. Some periods of the year are tougher than others. Shooting was really hard, and by the time we got to the end of the shoot, I was almost a wreck! But I took a few weeks off and started to cut the film, and I regained my strength. The reality is that in post-production, a lot of time is spent in the cutting room. I have a sofa in the cutting room that I lie on as we cut the film all day. Physical strength is needed during the shooting of the film and, then, when you reach post-production, you don't need so much physical strength as much as you just need to concentrate and think. It becomes a mental thing where you are lying on the sofa all day, but you are constantly having to think about the scene you are cutting and how you can put these scenes together to make it better. You are always thinking and imagining, and that can become quite tiring.

I guess I don't have a problem with sleeping. I get home late, and I just get to bed and sleep like a log. I never have any trouble sleeping. I just try to get a good five or six hours of sleep each night. The post-production—apart from when you are doing pick-up shooting or having to travel to do press and other things—is mostly reasonably quiet in terms of the physical requirements. A lot of the body's physical ability to get through something like this is the mental state you are in as well. There are times when you are in the middle of cutting a film together, and you don't know what the film is going to be like, and that becomes quite a slog

because you are in a state of uncertainty. You feel tired. As soon as you start to really like the film, then you get excited about it. You see shots coming through that are really amazing, and the tiredness then goes away. A lot of it is mental. I was near a state of collapse, but when I shot some of the other films I have done—*The Frighteners* was six months and *Heavenly Creatures* was 12 weeks—I was exhausted as well. Your brain is telling you what you need to do. Your brain is conditioning your body to pace itself and get through what you need to do. I wasn't any more of a wreck than I was after a 12-week shoot.

**HAVE YOU BEEN SURPRISED BY ANY OF THE REACTIONS OF THE FANS?**

I am incredibly grateful to the fans. I guess one of the things that has surprised me and I appreciate is that the fans have been much more tolerant and forgiving when it comes to making changes. We sort of worried that anytime we had to deviate from the book, or develop things that weren't in the book for the sake of the film, that we would be opening ourselves up to a degree of attack from the fans. I have very much appreciated the way that the fans have been understanding, and that they have tolerated the fact that they see *The Fellowship of the Ring*, and it is not a carbon-copy of the book. There are a lot of things in the film that happen a different way, or characters who are introduced in a different way. All the way through the film, there are con-

tinual changes. They have never really given us a hard time about that, which we appreciate.

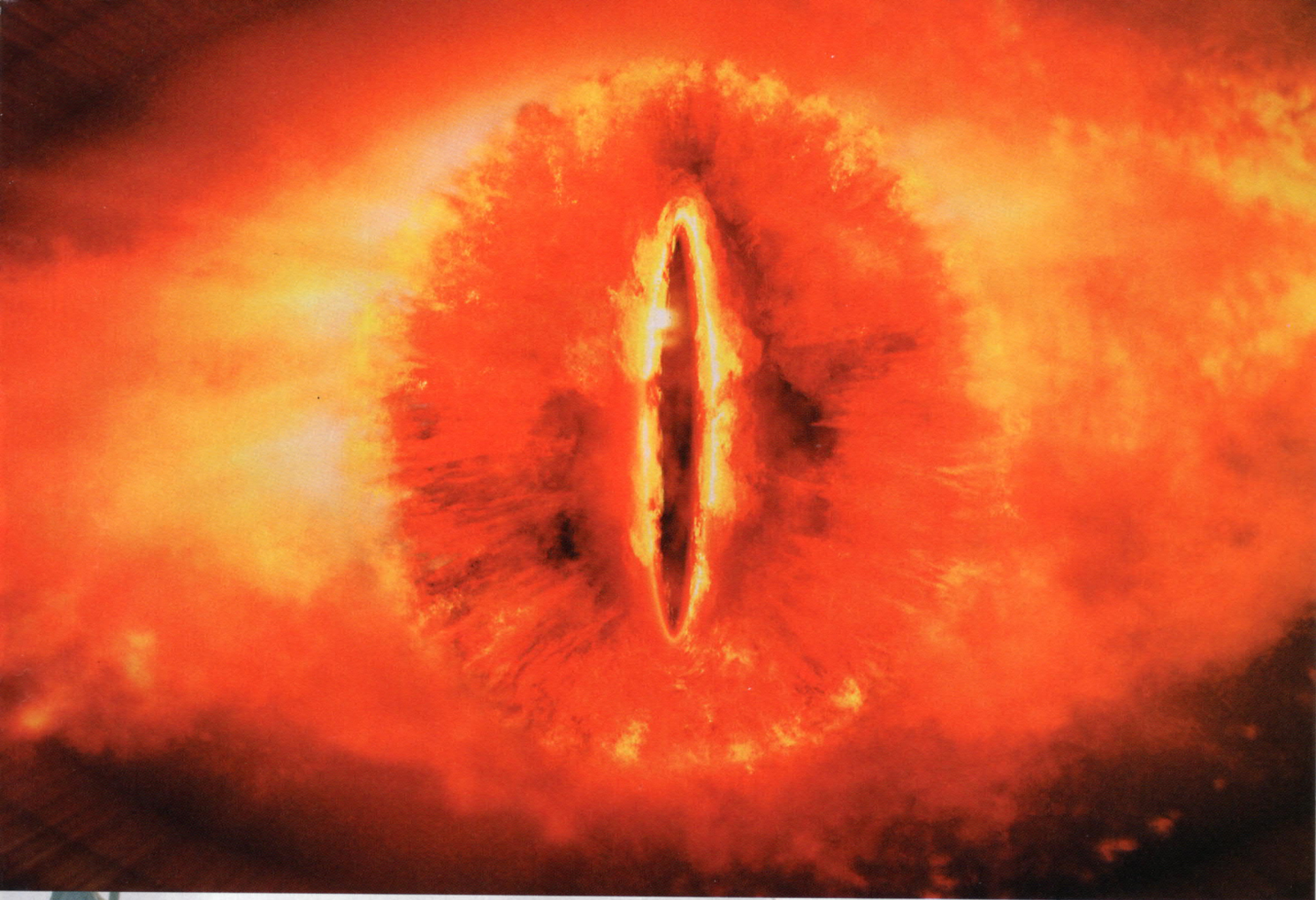
**NOW THAT YOU ARE IN POST-PRODUCTION ON *The Two Towers*, DO YOU THINK WE WILL SEE AN EXTENDED DVD OF IT?**

Yes, there is certainly enough footage. We've got some great scenes that we didn't have time for in the film version.

**CAN YOU TALK A LITTLE ABOUT JOHN RHYS-DAVIES, WHO IS FEATURED ON THE COVER IN THIS ISSUE?**

John is one of the most patient men I have ever met. He had to undergo all that make-up every day. I felt sorry for John. There was a moment, in the beginning of pre-production, when we had cast John as Gimli, but we were undecided about what Gimli's appearance should be. We thought, "Well, we could take John's face and give him a bigger beard and just film him as a dwarf. Or we could give him extensive prosthetic make-up because we want this race of people to not feel like human beings." We wanted them to have a certain bone structure in their face that made them feel as if they were a separate race and culture. Just shooting John was not giving us that. We did do tests. He came to New Zealand, and we did a test of him without any makeup where he was just himself with a big beard. Then we spent three and a half hours putting him in prosthetic make-up, and we filmed that. There









was just this moment in time when we all had to acknowledge that the prosthetic look was far better for the character—Gimli would look better that way. That was the moment I just felt John's heart sink because he knew his face would be covered. He would be unrecognizable in the role and, at that point, he was condemned to having to spend three to four hours in the make-up chair every day we were shooting. He would have to get up at 4:00 in the morning every day. That decision that was made at that time really defined his professional life for the next year and a half. For an actor, that was a trial and a challenge. He took the decision with a good spirit. I know that he put up a little bit of a fight to try to just have Gimli be him, without the make-

up. But, at the end of the day, he, too, conceded that the prosthetic look was the best for the character, and he did that for us. I am extremely grateful that he did that for us and, once a decision was made, we never heard any complaints. He just did his job, put the make-up on, and was a fantastic trooper all the way through the shoot. He is one of those wonderful actors that I love working with; he is a collaborator and offers you so much. There are a lot of Gimli lines in the film that were never in the script. John comes on the set and offers great suggestions. In *The Two Towers*, Gimli is one of those characters that definitely becomes more endearing. He didn't have a lot to do in *The Fellowship* other than be part of the team. As a character, he



*John is one of THE MOST PATIENT MEN I have ever met. He had to undergo all that make-up every day. [...] HE IS ONE OF THOSE WONDERFUL ACTORS THAT I LOVE WORKING WITH; he is a collaborator and offers you so much.*

comes much more into his own in the second film.

HAVE YOU THOUGHT ABOUT YOUR NEXT PROJECT? MIGHT IT BE *King Kong*?

No, we're not going to be doing *King Kong*. We have one or two small New Zealand stories that we want to do. I couldn't face the prospect of going into another huge film, even if it was *Kong*. I want to make something much, much smaller, so Fran and I have a couple of true-life New Zealand stories that we want to do. We

might make one or both of those. They are very small, drama-based films.

IF THE RIGHTS FOR *The Hobbit* WERE EVER TO COME UP, WOULD YOU BE INTERESTED IN DOING IT?

It depends. I don't think I would want to do *The Hobbit* right after these films. I would want to go and do something else in between times. If people gave me a break, and I was able to get onto something else, then *The Hobbit* might be something I would like to come back to. On the other

hand, I would love for somebody else to make *The Hobbit* so I could see it. The one thing with *The Lord of the Rings* that I have missed is the ability to go and see the films and enjoy them in the way that other people can. I can't quite enjoy it because I am too close to it. I have never had the experience of seeing it for the first time. Part of me would like to be able to walk into a cinema and see *The Hobbit* and not have any expectations, to not know what they did and just be surprised. ☞





# Standing Tall

## An Interview with John Rhys-Davies

*How a six-foot-tall British character actor came to portray literature's best-loved Dwarf*



BY DAN MADSEN

John Rhys-Davies, the actor tapped for the role of Gimli, the loyal and brave-hearted Dwarf in *The Lord of the Rings* films, is one of the world's great character actors. He has given life to some of film's most memorable characters, including Sallah, Indiana Jones' friend and sidekick, in *Raiders of the Lost Ark* and Indiana Jones and the *Last Crusade*.

Rhys-Davies was born in Wales and was raised there, as well as in England and Africa. He credits his love of acting and,

indeed, choosing it as a career, to his love of literature. He studied acting at London's renowned Royal Academy of Dramatic Arts, and has since amassed an impressive list of credits on the stage, in film, and on television. On the stage, he has portrayed some of Shakespeare's greatest characters, including *Othello* and *Macbeth*.

Rhys-Davies graciously took time from his crowded schedule to talk with the *Fan Club* magazine about the challenges and thrills of portraying J.R.R. Tolkien's beloved Dwarf.









JOHN, WE UNDERSTAND THAT YOU MAKE YOUR HOME IN BOTH THE ISLE OF MAN AND CALIFORNIA?

Yes. The Isle of Man is very beautiful and very peaceful. I have a little farm there. I like going back and relaxing. I need a place for my books, essentially. I have a big library—about 16,000 books. I like literature, and I like books. I am not too fussy whether they are old editions or contemporary editions of European literature and poetry and English drama.

WITH YOUR LOVE OF BOOKS, IT SEEMS APPROPRIATE THEN THAT YOU WOULD PLAY SUCH AN IMPORTANT ROLE FROM ONE OF THE GREAT BOOKS OF THE 20<sup>TH</sup> CENTURY, *The Lord of the Rings*.

I have to tell you that I wasn't a *Lord of the Rings* fan earlier. I have analyzed it quite carefully, and I think it was because I was a — — — little student snob! In my precious undergraduate



“I have to tell you  
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way, I decided that, in fact, there could be no fine or great literature being published at the present time; I dismissed it, at the time, as a sort of fairy story. To my shame, I did not read the book. My eldest son came home from school once, and he had *The Lord of the Rings* with him—there was a period of about five or six days when I did not see him [because] he was just reading and rereading *The Lord of the Rings*. I read some to my youngest son, and neither of us was really wild about it.

He remains a Tolkien skeptic. What is interesting is that I really didn't want to play Gimli. I will tell you my responses truthfully, and if they appear to disparage somebody initially, believe me, they won't at the end.

When I heard they were making three films of *The Lord of the Rings* in New Zealand with Peter Jackson, I was curious. I had actually heard of Peter Jackson and had seen one or two of his films. But to do *The Lord of the Rings* properly you need a) an imagina-





tion of the most enormous scale; b) an infrastructure to support it, and c) so many talents and skills. Now, I am looking at this and thinking, "Fifteen months committed to this? Do I want to spend that amount of time? And what is there in Peter Jackson's background that makes us think that New Zealand can do justice to something of this scale? And what is the damage in doing one that comes out, does \$20 million, and then the other two go direct to video?" That was a real consideration for me.

At that time, I really didn't want to play Gimli. Why would you spend 30-odd years of your actor's life trying to be recognized, then bury yourself in prosthetic make-up that's going to make your life hell for a period of time? I don't like the process of makeup anyway. A bit of powder on the nose is fine or a little gray in the beard. But to spend hours in make-up—I just hate it.

I was saying to my son, "You know, I think I am going to turn this down." And he said, "Dad, with respect, you're nuts!" I said, "Justify yourself!" And he said, "Well, think about this—since 1956, in every bookshop in the reading world, there has been at least two feet of book space devoted to Tolkien. Think what this means in terms of a potential audience." That impressed me. I thought, "Thank God somebody in this family has some brains!" But I was still not wholly convinced. Yes, I agreed to do it and, yes, I went down to New Zealand, but in all these things, I thought, "If it doesn't work out with the director pretty early on, there is some sort of way I can get out of it. It's not professional but, in truth, if I go down there and find that the conditions are just hopeless, I just go to the director and say, 'I'm not right for this, and please let me out because I am sure a million other actors want to play this.'"

So when I went down there for the first costume fitting, I spent time looking around in the armories, leather shops, welding shops, motion-control shops ...[etc.]. After maybe five or six days poking my nose in these places, they had proved to me that they had everything they needed there and an enormous commitment of experience and enthusiasm [and] could technically pull this off. Then I went and watched my director direct other people. You can tell sometimes more about how good a director is by watching him direct other people. I became a deep, profound, and instant fan of Peter's. I am extremely proud to say that within two weeks of being there, I was the very first person to stand up publicly and say to my fellow actors, "Guys, we are making a classic. This is going to be bigger than *Star Wars*. It is going to be enormous. And it may possibly be the biggest film that any of us will ever be involved in."



It is almost unique in my experience that I can say that I don't think there is a weak performance in any of this. One of the other extraordinary things I discovered when I went down there was that I could tell early on who the characters were. I had seen Elijah Wood in a movie. I didn't really know him or recognize him. But as I looked around at the faces in this room, I knew who was Frodo, and that that was Merry, and so on and so on. It was astonishing. When you have that level of precision of casting, you are in something very special. What a fabulous collection of young and old talent, and what an extraordinary ensemble it became.

JOHN, SOME OF OUR FAN CLUB MEMBERS HAVE SUBMITTED QUESTIONS FOR YOU. JIM WIMMER OF ROANOKE, VIRGINIA, ASKS, "BEING A MAN OF LARGE STATURE, WHAT WENT THROUGH YOUR MIND WHEN YOU WERE OFFERED THE ROLE OF GIMLI?"

To play a dwarf is something that comes as quite a shock when you are six feet tall! I think I'm actually the tallest member of the Fellowship and to be only a little bit taller than the hobbits was quite an interesting surprise. The arrogance of the actor says, "I can play anything. You want me to play a dwarf—I can play a dwarf for you!" My technical awareness of how things on paper don't necessarily work as well when you look at them visually on film caused me a bit of worry. I think all of us were quite worried about how it would look when you see a very tall Ian McKellen and a very small Ian Holm. Is it something that you can get used to throughout the film? Every time you cut to a hobbit, will the audience laugh? We worried that that reaction might stop an audience from ever getting immersed in the story. The first time I saw a tough scene that showed those transforma-

tions, my heart went, "Ahhh, thank God! It does work." To willingly suspend your disbelief about something as obvious as physical size—I can't think of any other film that has done this other than something like *King Kong*. It is easier to believe in a giant ape or a giant Godzilla than it is to believe in humanoids that are half-man size, or one-third of man-size. The skill with which Peter did those transformations just wipes the floor as far as I'm concerned. He can make the impossible work.



"...we are making a classic. THIS IS GOING TO BE BIGGER THAN *Star Wars*. It is going to be enormous."

#### HOW DID YOU WORK ON THE ACCENT FOR GIMLI?

There is, traditionally, a sort of quarrelsome quality about Gimli. Dwarves tend to be a little bit aggressive and hostile, except to people they have accepted as part of themselves. For instance, Gimli never disagrees with Strider. And once he recognizes that Strider is actually Aragorn, then there is a fealty that he responds to in terms of status. Gimli himself has a few royal connections, but I think there is a natural respect that Aragorn, the man, has and also a divinity that Gimli would respond to, even if he never particularly tried to articulate that. Basically, what we have here is a somewhat aggressive character.

Tolkien wrote this series for Britain as a pre-history. It was policy that the dialect should be British, if possible. It seemed to me that the natural

aggressiveness of some of the Scottish accents—that rather fierce, sort of combative thing that happens in a few places in Scotland—was appropriate for the character. I suggested that a Scottish accent really worked for him, and the dialect coaches, the writers, and Peter agreed. We thought that the elves should have a certain Welsh character to their language. We agreed that the sound of the elves' language should be touched with those wonderful vowels that the Welsh have that the English don't have. And, in a way, the elves have an older language. The hob-

bits, we thought, should come from the Shires, the quiet English pastoral districts—probably a little bit to the west.

I cannot overemphasize the extraordinary amount of application that the actors made to their parts—the questioning, the constant reference back to the books, the constant discussions with the writers and with PJ [Peter Jackson]. Sometimes the actors would come up with wonderful suggestions, and PJ would listen patiently and say, "No, we can't do that. That's a slightly different story, and we have to focus, basically, on the Frodo line in this piece." Whenever you try to make a film of a 1,000-page book, and make it into three parts—which will be near to 10 hours, I suppose—you have to select some elements, like Tom Bombadil, for instance, to leave out.





IT SEEMS THAT MOST TRUE TOLKIEN FANS ARE HAPPY WITH THE FILM VERSION OF *The Fellowship of the Ring*.

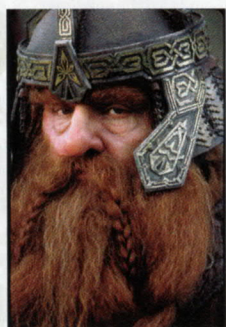
Yes, and what a tribute that is. You don't get idiots reading a 1,000-page novel set in a mythical time. The average Tolkien reader is head-and-shoulders above most of his or her neighbors, intellectually. People who do read tend to be very passionate and very savage about protecting what they read and love. It is an enormous tribute to the Tolkien fans that they can accept with sorrow and with anger sometimes that parts of the book that they love and adore are missing. I think this is just about as good of a film as they are going to get for many, many years. It is a tribute to Jackson himself to pick the line and stick to it and to do it as faithfully as he can, and a tribute to the fans who just show such a maturity and tolerance in their acceptance of it.

SOME OF THE FUNNIEST LINES IN THE MOVIE INVOLVE GIMLI. WHAT DO YOU THINK ABOUT THE COMIC ELEMENTS OF GIMLI?

You think about the book and about dramatizing it—in my more cynical moments I was talking about it with my son, and I said, “Look, something bad happens, and then there is a battle. Things get worse, and there’s another battle. Then things get really, really bad, and then there’s another bigger battle!” Though that’s a tongue-in-the-cheek parody of the story, that’s not far from the truth! The structure of Tolkien’s novel does not fit naturally into Screenwriting 101. You have to seize it and take it and make it into something that is viewable. To a certain extent, you need the relief of laughter. I think that Gimli becomes the grounding rod for that. I think the key to Gimli is that he doesn’t realize he’s small; as far as

he is concerned, he has enormous courage. There is no number of Orc or anything that he will not fight. Given the chance, he will turn and fight against overwhelming numbers rather than run. If he has a weakness, it is against things you can’t really quantify—it’s spooky things. I think he’s got a real fear of the enchantress of the forest! You know, he would say, “She’ll enchant people! You have no resistance to it! Unless you get your axe in quick you’re dead!” That is just plain endearing. The other thing is that he feels enormously protective towards the hobbits. He feels toward the hobbits as a grown man feels toward children. His job is to protect them, and anything that gets in the way is in trouble. That is a very endearing quality. He is a wonderful character, and I like him very much. You can’t live with a character like this for all that time and not love him.





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ONE OF OUR FAN CLUB MEMBERS, MAUREEN MCCARTY OF INDIANAPOLIS, INDIANA, ASKS, “HOW PHYSICALLY DIFFICULT WAS IT FOR YOU TO PLAY GIMLI? POOR GIMLI SEEMS TO HAVE THE HEAVIEST CLOTHING OF ALL OF THE FELLOWSHIP. CONSIDERING ALL THE WALKING, CLIMBING, AND FIGHTING, HOW DID YOU HOLD UP, AND WHAT KIND OF TRAINING DID YOU USE TO HANDLE THAT BATTLE-AXE?”

I did have some training with the battle-axe early on. When the costume was on, and I was fighting on my knees, in truth, all the training came to nothing. The first time I was on my knees and I swung the battle-axe, the extra 60 or 70 pounds of armor, helmet, and costume knocked me over! Every time I swung, I would fall flat on my face! So you resolve these issues and find your way around things. In truth, it was a very physically uncomfortable part. The costume was very heavy, and it needed to be because we needed to bulk up the character to reduce the height/weight ratio. In addition, the prosthetic make-up was a killer. By six months in, I started having a reaction to the prosthetic—I was losing skin around my eyes every time they put the damn stuff on! I would go in sometimes, and they would say, “There is no skin around your eyes with which we can stick the upper and lower eyelids.” So I would go away for two or three days, and a crust would form, and

then they would say, “Okay, we have to have you today,” and they would put the damn stuff on again. You would feel the makeup dissolving the crust as they went on, and it was horrible. I was having a skin peel, essentially, every time I put the makeup on. There were these huge, red, raw welts around my eyes. I became very self-conscious, very demoralized by them. I didn’t want to go out and socialize because I felt I looked so awful. And, frankly, I looked as if I had got some nasty skin disease and that it just might be contagious! So people would keep their distance!

FAN CLUB MEMBER EDEN LACKNER OF ALBERTA, CANADA, SAYS, “MANY ACTORS WHO PLAY CHARACTERS THAT REQUIRE APPLICATION OF PROSTHETIC MAKEUP NOTE THAT THEY HAVE TO OVER-ACT TO A CERTAIN EXTENT IN ORDER TO COMMUNICATE THEIR EMOTIONS THROUGH THE LATEX. DID YOU FIND THAT THIS WAS THE CASE?”

Absolutely. When you have anywhere from a half an inch to an inch of latex or silicone on your face, there is no muscle in that silicone. In order to make it look real, you have to over-act. It is very disconcerting, initially, because on other films you learn not to over-act and pull faces, and then find yourself in the position where that is exactly what you have to do. In the end, you get it, but in the beginning, it’s very hard.

THERE WERE SOME NATURAL DISASTERS WHILE YOU WERE FILMING *The Lord of the Rings*. WERE YOU CAUGHT UP IN ANY OF THOSE?

Yes, I was. I never have had to get in to my hotel room by a stepladder from the outside! There are roads in New Zealand that are just engineering masterpieces. If you are one of these people, like me, who, at heart, loves engineers almost above anything else, you just look at these things and think, “How did they manage this?” If you have a particularly bad winter with lots of snow and lots of rain, you sometimes get landslides. There was this huge landslide while we were filming. We had just got to Queenstown. On the main drag into town, we had our base camp with the offices and such. We get this landslide, and about 24 acres of land and houses are swept down the mountain, cutting that main road off. There is another way around, but it involves an 18-mile drive all the way around the mountain. What would have been a mile-and-a-half drive turned into an 18-mile drive! That added time and costs and took away from sleep time. But I don’t think you shoot in southern New Zealand in the wintertime without having some contingency plan in mind. Barrie Osborne, the producer, grew grayer and grayer, but these guys are just superb. What I found with Peter and his group in New Zealand was a level of filmmaking that anyone in London, Hollywood, or Rome would be proud of. I would certainly tell all Tolkien lovers to go visit New Zealand. It is such a beautiful country and has beautiful people.

I’VE HEARD THAT THE GIFT-GIVING SCENE, WHICH IS NOW BEING ADDED BACK INTO THE EXTENDED DVD VERSION, IS ONE OF GIMLI’S BEST SCENES. WHAT DO YOU THINK?

I loved that scene. I was very disturbed when we lost it in the theatrical









RHYS-DAVIES (ABOVE) PORTRAYING SALLAH IN *Indiana Jones and the Last Crusade*



version, and yet, you bow to circumstances. I think it is a very touching scene. It was, technically, very difficult to do. It is one of those odd cases where what you've got on the page won't work in terms of filming. Let me state the problem: Essentially, Tolkien readers will remember that when pushed about a gift for him, Gimli says to Galadriel, "All right, if you want to give me something, there is actually one thing I would like. You can give me one strand of your golden hair." That is so wonderful in the book. And she gives him three strands of hair. Now, you have the dwarf with his big, thick-fingered gloves on, and you've got this beautiful woman pulling these strands from her hair, and she holds out these fine strands of hair, and you probably can't even see them. And what does he do with it? It is something that works in the book, but I don't think it would work on film to do it exactly as the book says. You'll have to just wait to see how we did it. I hope you like it.

**WERE THERE OTHER SCENES OF YOURS THAT WERE CUT FROM THE FILM?**

Oh, I am sure there were. You have to understand, though, that the focus is Frodo's journey. As happy as I would be to describe *The Lord of the Rings* as a dwarf's adventures with some of his friends, that's just not true. It is Frodo's story, and we are there to service that. That is what supporting actors and characters do—we serve the

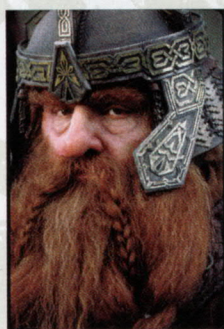
leading man and the leading line of the story. If you do that well, and honorably, you can sometimes earn a living doing that.

**CYNDI RUSSELL, FROM LAKELAND, FLORIDA, ASKS, "IF YOU COULD CHOOSE ANY CHARACTER TO PLAY BESIDES GIMLI IN *The Lord of the Rings*, WHO WOULD BE YOUR FIRST CHOICE AND WHY?"**

Everyone wants to play Gandalf.

Ring is evil, and it is an evil he doesn't want to have contact with. Perhaps he realizes it would corrupt him. He is never tempted like Boromir or even Aragorn. That is quite a nice quality in itself.

**IN ADDITION TO PLAYING GIMLI, YOU HAVE ANOTHER ROLE IN *The Two Towers*. HOW DID YOU END UP BEING CAST AS THE VOICE OF TREE-BEARD?**



**"There is greatness  
IN GIMLI, AND IT IS A GREATNESS  
of pure courage."**

When I was younger, I would have loved to play Aragorn. In truth, I really wanted to play Boromir's dad. I thought I could do that well. That said, I think it is done brilliantly and poignantly. I actually like Gimli, too. There is greatness in Gimli, and it is the greatness of pure courage. What is interesting about Gimli is that, after he has been thrown to his feet and sees his axe get broken and realizes the power and the potential of the Ring, he is never tempted to it. In the vastness of his mind, there is a certainty that the

I have seen what Treebeard looks like, and it is wonderful! My director wanted me to do it, so I agreed. I am going back to New Zealand to do that. I am terrified. There are enormous technical problems again. You see, a walking, talking tree is fine in a book. It could be hopelessly realizable on film. That said, we know that my director is capable of working miracles. If you think about Treebeard, he is very old. He is the oldest living thing on earth, and he is very slow when he is digging these things up from memory.





The one thing you can't afford on film is slow. So we're going to have to find a compromise that keeps the energy and speed that we need, and, at the same time, find something that works for Treebeard's character. I've got a few good ideas, the writers have a few ideas, and I am sure PJ has got 25,000 good ideas.... so we'll see.

**NOW THAT YOU ARE PLAYING BOTH GIMLI AND TREEBEARD, IS ONE MORE FULFILLING THAN THE OTHER?**

If you get it right, and you are satisfied, and you look at it and say, "You know what? I nailed that," there is always that satisfaction. Right at the moment, there is only terror. I've got ideas that I like, but in truth, within 25 minutes of being in the recording studio, all those brilliant ideas of mine may be a pile of ashes on the floor, as I look in horror, saying, "It didn't work. It can't work. I have to find some other way." So it is pure terror at the moment. ... [I started] the film with not a great

deal of concern for the work of Tolkien and [have] come to love [his] work and to realize the extraordinary technical skills of Tolkien as a writer, and his extraordinary imagination, and the density and texture of his work. Then to realize the enormous number of people who knew all about this anyway when I was in total ignorance ... I now have such a huge respect and sense of obligation to the fans that I'm a little more burdened than I was when I began. I think it's very difficult.

**DOES *The Two Towers* SHOWCASE LEGOLAS AND GIMLI'S FRIENDSHIP MORE?**


Well, remember, it is not Legolas and Gimli's story. Yes, we hope so, but don't be disappointed if it doesn't. You can make three wonderful films about Legolas and Gimli, and they obviously do come closer together, but it is still Frodo's story. We have certainly shot a lot more, but we've probably got 27 or 28 hours of cut film. That's one of the reasons it is sad when big books

are made into films—so much has to be cut. Thank God ... we have three films. It's not often you can say of studio people, a) I like them, b) I love them, c) they deserve the rewards. I love the people at New Line. I think every Tolkien fan owes them an enormous debt for believing in this project.

**WHAT HAS BEEN THE MOST REWARDING ASPECT OF BEING INVOLVED WITH *The Lord of the Rings*?**

I would say the privilege of working with these wonderful actors. Opening my mind to Tolkien would be one as well. It has been humbling and exhilarating all at the same time to realize what a giant Tolkien is.

**JOHN, THANK YOU SO MUCH FOR THE INTERVIEW. *The Lord of the Rings* FANS WILL ENJOY HEARING FROM YOU.**

It has been my pleasure, dear fellow. 





# Liz MULLANE

Liz Mullane, New Zealand Casting Director for *The Lord of the Rings*, has worked on both sides of Peter Jackson's camera during her career. In addition to her casting expertise, Mullane is a trained actor; check the acting credits on several of Jackson's earlier movies, and you'll find her name. A native New Zealander, Mullane knew the lay of the land, literally and figuratively, when she took *The Lord of the Rings* job and set out to find, in this tiny country, the thousands of actors, doubles, and extras required for Jackson's unprecedented film project. Though Mullane had a sense of the challenges ahead when she reported for duty, casting *The Lord of the Rings* turned out to be a wild ride with twists and turns that even Peter Jackson might not have been able to script!

In this special piece written just for the Fan Club magazine, Mullane tells us about some of the unique challenges she has encountered along the way.

Being asked to cast *The Lord of the Rings* was an exciting and monumental challenge. I had worked with Peter Jackson previously on a number of his earlier projects, starting with *Braindead*, when I was an actor (I trained many years ago at the New Zealand Drama School) and then casting on *Heavenly Creatures*, *Forgotten Silver*, and *The Frighteners*. The great thing about casting several projects with the same director is that you develop a feel for what he likes and how he likes to work, which usually makes the process very efficient. I love the col-

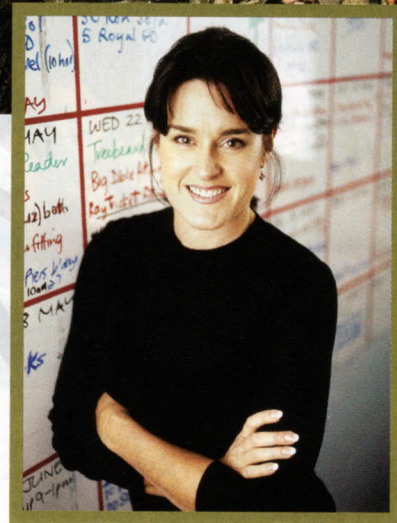
laborative side to filmmaking, and when you develop a good working relationship with someone, it makes absolute sense to continue with it. I guess Peter felt confident that given our past working history, we should continue down this road.

The most daunting thing about casting a film like *The Lord of the Rings* is that everyone who has read the books has an absolutely solid opinion on what these characters must be like and who should play them. I'm used to general public interest in television and film productions (the fascination with





# ANE: CASTING *The Lord of the Rings*



celebrities and famous actors and in all the surrounding glamour and hubbub of what goes with it), but I was not prepared for the huge level of international fanaticism that surrounded this project. From the day I started casting, I was inundated with hopeful requests for the opportunity to be part of this extraordinarily ambitious and exciting project. I walked into my first office in November 1998 and was immediately taken aback by one wall stacked high with boxes of correspondence from hopefuls from around the world, dating back two years when the project was first mooted. My first job was to wade through all this to salvage letters and C.V.'s that could be genuinely useful to us and to try and respond to those who never stood a chance. I felt

defeated initially, due to the continual stream that came in every day—I would clear a box or two, but by the end of the week, another box of letters would arrive. At the same time, I was spending hours in script meetings and organizing the New Zealand auditions. It was at about this point that I knew it was time to start substantially increasing my department of one.

Being a part of the decision-making process on the lead roles was one of the most enjoyable parts of the process for me—watching tape after tape of incredible actors from all over the world was very exciting, and the realization that we did in fact have the world to choose from was an amazing feeling. During this time, I was auditioning what seemed like every actor in New

*Liz Mullane relates the ups and downs of her search for the perfect Hobbits, Dwarves, Uruks, Orcs, Goblins, Elves, Harad, Easterlings, Rohan, Cosairs, Army of the Dead, Gondorians, Wildmen, and Ringwraiths in her tiny native land of New Zealand.*





“Watching tape after tape of incredible actors from all over the world was very exciting, and the realization that we did in fact have the world to choose from was an amazing feeling.”

Zealand with the promise from Peter that if a New Zealand actor claimed a character, the role would be his.

I realized very early on that a large part of my job would be solving problems, and I wished that I had psychic powers on many occasions. I had to keep on reminding myself that a film project of this size had never been done before anywhere else in the world, and that we were a tiny country with a population of just under 4 million people. In an early script meeting, I rather nervously asked how many of the 500,000 Urukhai mentioned in the script were real—Peter Jackson looked at me and, with a straight face, very matter-of-factly, said “500.” He then broke into a smile as he saw the sweat break out on my face and said, “Just kidding—about 150.” My initial reaction was partly due to the number of extras required and partly due to the fact that it was to be shot in a location in the South Island, miles from any main township.

The other problem with being a casting director in New Zealand is that it's very easy to be contacted directly by people; this was happening on an hourly basis. I had to be mindful of security and the confidentiality sur-

rounding the project, but also the need for good public relations (casting really is the public face of a film). I would often spend several minutes trying to explain to some inexperienced enthusiast that coming from Sweden and having a passionate understanding of a particular character through growing up with the books was not enough to get them an audition when we had a world of trained professional actors to choose from.

But their determination to be involved on any level meant that these people would then offer their services to be an extra, which was totally impractical due to work permits, thousands of miles of travel, a schedule that changed by the hour due to weather and difficult locations, and the fact that we had thousands of New Zealanders desperate to be involved. It is with regret that I admit to having spent a lot of time on this project ruining many people's dreams.

One of the most obvious challenges we faced was the fact that all the characters had to be very physically specific. The challenge was to find enough suitable people to make up approximately 14 different races—Hobbits, Dwarves, Uruks, Orcs, Goblins, Elves, Harad, Easterlings, Rohan, Cosairs, Gondorians, Wildmen, Army of the





“The perfect Elf would be a six-foot-tall supermodel with no hips who could move like a trained dancer... If you looked like [that], you would more likely be living in New York and not a small town in the middle of one of the world’s smallest countries.”

Dead, and Ringwraiths. These types had to be found in some very small communities, and at times this proved virtually impossible. For instance, the perfect Elf would be a 6-foot-tall supermodel with no hips, no chest, and long straight hair who could move like a trained dancer. As we were filming a lot of Elf battle sequences on Mount Ruapehu (in the middle of the North Island), we were expected to cast as many locals as possible, due purely to the logistics of limited accommodation within the region and the long traveling distances to surrounding towns. As I predicted, our big public casting calls in the surrounding locations attracted mainly people from small farming communities, and these were not populated by many Elvish types—possibly due to the fact that if you looked like the perfect Elf, you would more likely be living in New York and not a small town in the middle of one of the

world’s smallest countries. It was not a matter of the casting department failing to find these types; they just did not exist within the locations where we were shooting. The easiest roles to cast were the small stocky roles of Orcs, Dwarves, Hobbits, and the warrior Uruks. We had to measure every person we used to ensure that they had the right physical dimensions for each role and could fit the particular armor or costumes designed for that race of character. It took a lot of people time to get used to the fact that in this case size *did* matter!

Another major logistical nightmare was the unpredictability of the shooting schedule, which meant I was never able to guarantee when we would actually need an actor. The reality of this meant that in order to make sure we kept the actor we had originally cast, we were in fact hoping they would not accept any other work for two years. I

realized early on that being too efficient could sometimes trip me up, and I stopped casting characters too far in advance. I had to go ahead and cast the main Orcs and Uruks, however, because these detailed, expensive, and time-consuming prosthetics had to be made in advance—the actor would sit for a long time in a total head cast, which was then molded into the character look they wanted. Once this had been done, it had to be worn by the actor it was fitted to. We were unable to ask actors to remain completely free for huge periods of time, and occasionally I would have to re-cast actors because they were forced to take a job in order to pay their rent. People came to realize that the constant changes were totally normal, and the only way to deal with it was to be as flexible and patient as they could. A lot of our Elves were young men and women still at university and therefore very keen to





earn money as an extra—this became a problem, however, if we had a big Elf sequence scheduled during the university exams period! I had to beg the scheduling AD (assistant director) to try and be mindful of these certain weeks in the year and to schedule something else, or I would be struggling to provide the numbers. Timing was also a problem if we needed farmers (men and women) in the South Island to play Rohan refugees, and we wanted to shoot these scenes during the lambing or mustering season. Consequently, I found myself cursing the real world on more than one occasion—to no avail.

Once an actor had been cast, I would then arrange for these people to attend wardrobe, make-up, and prosthetic fittings, contact lens fittings, dialect coaching, horse-riding lessons, and stunt or style training. For any actors coming from out of town, I would liaise with the travel and accommodation departments, giving them the relevant information and putting bookings in place. I would then inform the other departments of the incoming actors' arrival and supply them with detailed fitting and training schedules. I then met the actors, completed the relevant paperwork to ensure payment was straightforward, and accompanied

them to the relevant location. This was also done by my incredible department (nine full-timers and many part-timers) for all of the hundreds of extras all over the country. It was a mammoth task requiring precision planning and fast thinking when things changed, and I believe the secret to my success as New Zealand Casting Director on these films was the hiring of extraordinarily talented and committed people to work for me.

If you've ever been to New Zealand, you will know that we are a small country with vastly changeable weather conditions. This played a large part in the disruption of our schedule and made us very adaptable very quickly. One such memory was when we were filming in the South Island with two large units in two different locations. In one location, it started raining and didn't stop for days, totally flooding the area and trapping our film crew. At the same time, at the other location where I was, it started snowing really heavily in November (the beginning of our summer). We had to abandon filming and re-group to decide if there was anything we could do. This has huge implications on budgets—a film crew of this size can't afford to stand people down for very long.

The suggestion was made that I bring in our big double—Paul, a 7-foot-2-inch tall man—and we would then set up a temporary studio in this small town and do some interior scenes with our lead hobbits. However, big Paul couldn't get to us, as no planes could land, so I approached the local radio station and made a plea that if anyone had extraordinarily large hands—or knew anyone who did—could they fax an outline through to me at my hotel, and we would hire the biggest pair for the following day. As the faxes started coming in, I also drove around to the various small businesses and asked complete strangers to let me see their hands. I am a very small woman and these big men found it a most bizarre and amusing request. Once I had found the biggest hands in Te Anau, we never shot the scene, of course.

One important job on any big film is the need for doubles—there is some satisfaction in finding a clone and being able to trick the audience, but generally, once you have gone through the drama of trying to find the perfect actor, the last thing you want to have to do is turn around and find another one of them. And let's face it—in a country of this size, we don't have a lot of Sean Bean and Viggo Mortensen





“I approached the local radio station and made a plea that if anyone had extraordinarily large hands—or knew anyone who did—could they fax an outline through to me at my hotel, and we would hire the biggest pair for the following day.”

look-alikes wandering the streets! Usually on any film, you will be expected to find a picture or body double; this is someone as close physically to the actor as you can find—height, measurements, coloring, etc. On these films, I had a wide range of different doubles to find—there were scale doubles, which were very small and very large people, hand doubles, river doubles, stunt doubles, and horse-riding doubles. The strangest request was for a finger double—there was only one, unadjustable, duplicate ring for Aragorn, and I therefore had to cast a finger to fit the ring.

Sometimes a double is required when the action is so far away that using the real actor is just a waste of his or her time, or the actor is needed

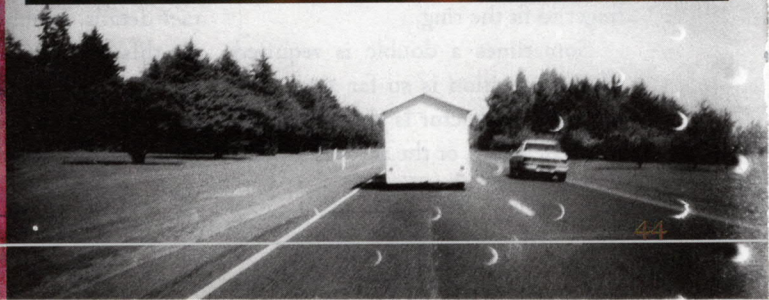
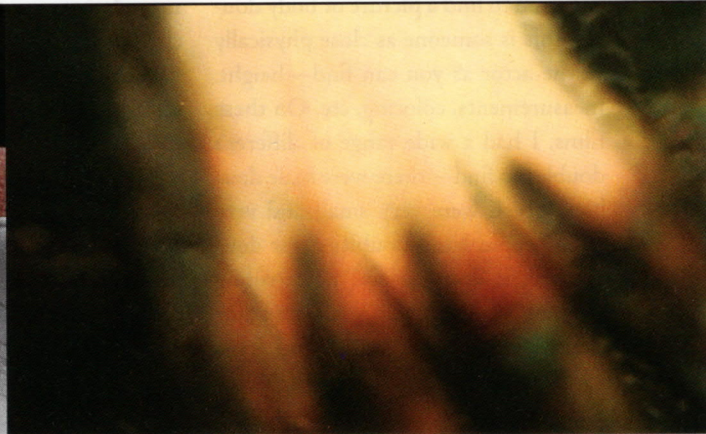
on another unit in a different location. It became particularly tricky for me when more than one double of the same character was required in two or three different places at once. Consequently, I was on the lookout everywhere I went for any people who looked similar to our leads, or for any interesting large and small body types. Friends of mine became rather perturbed when I was out socializing with them, and I continually stared at people and stopped strangers in the street to see if they were interested and to get their contact details. I found many good people this way, but it meant that I was casting the film almost 24 hours a day. My handbag always contained a digital stills camera and a measuring

tape even when I was on holiday, just in case!

One of the most rewarding things about casting these films was the thousands of wonderful people who made themselves available to us for long hours in difficult weather conditions day after day. Up to the point of Film 2 being released, we have hired approximately 5,000 people, which equates to approximately 25,000 “man days.”

No other casting job will ever be as hard after working on this project, and if I never cast anything ever again, I will be totally satisfied that I have worked with the world’s best and contributed to an amazing piece of cinematic history. I am extremely grateful for the opportunity and very proud of the result. 🐉







The actor who immersed himself in the role of Aragorn  
for *The Lord of the Rings* talks about his passion for  
painting, photography, and poetry



BY JON B. SNYDER



Later, Blue (2000)

Viggo Mortensen's art, poetry, and photography work began as a deeply personal, mostly private pursuit. Over the past decade, it has evolved into a more professional and public endeavor. Fans of Mortensen's performance as Aragorn in *The Fellowship of the Ring* may be surprised to find he is so passionate about his other artistic pursuits that some say he considers acting to be a sideline pursuit.

Mortensen began "going public" with his art in smaller spaces in Los Angeles about seven years ago with a display of photographs in one of his favorite video stores, Vidiots, in Santa Monica. A series of L.A.-area exhibits followed over the next few years. In 1998, he released *Recent Forgeries*, a book of poetry, photographs, and paintings, and in March 2000, Mortensen had his first show in New York City, at the Robert Mann Gallery. *Signlanguage*, a

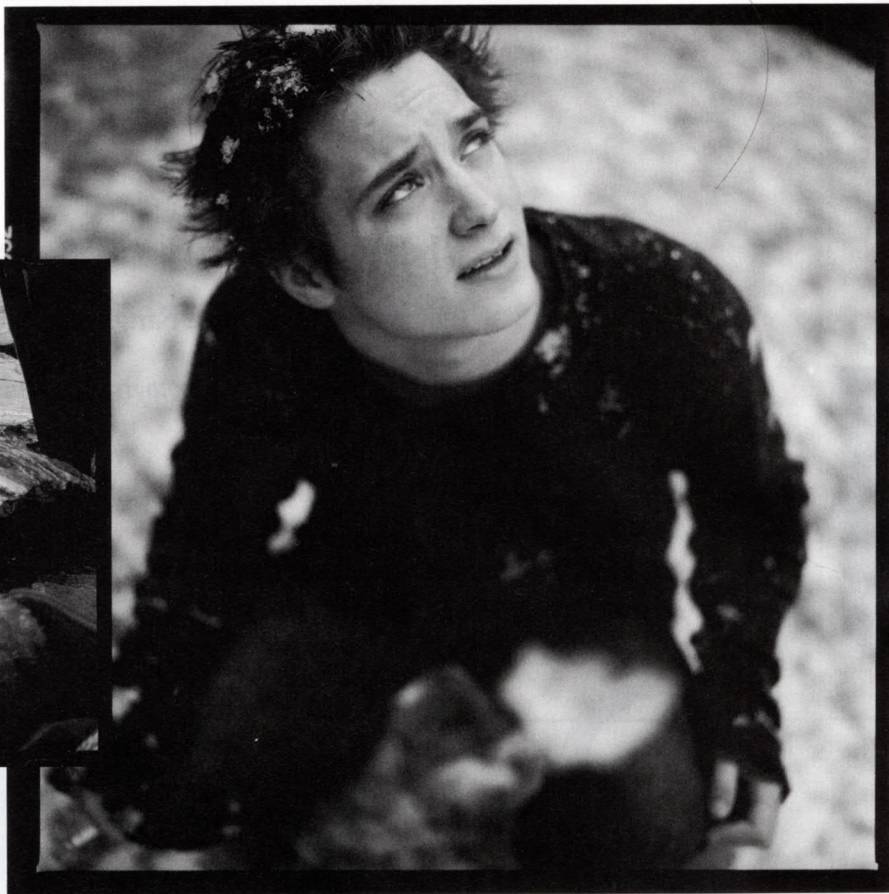
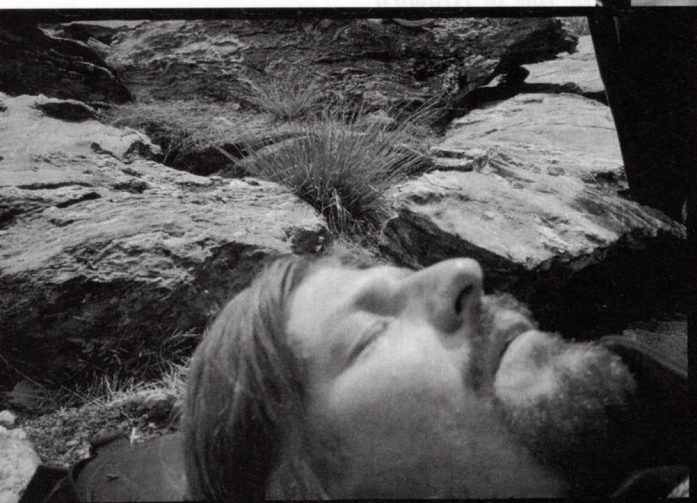
book of photographs and paintings, followed in 2002, accompanied by a show in February and March at the Track 16 gallery in Santa Monica. Another New York City show opened in July at the Robert Mann Gallery in Chelsea, and two more multi-media books—*Coincidence of Memory* and *Hole in the Sun*—debuted.

"I had not read *The Lord of the Rings* when I got the job," Mortensen says, "and when I started reading it, I realized that I was familiar with many of the archetypes and stories that inspired Tolkien."

The actor and artist recently took time to talk with the *Fan Club* magazine about his artwork—a passion he continued to pursue in New Zealand when he could grab spare moments during filming—and was also kind enough to answer additional questions submitted by *Fan Club* members.



[left to right] BOROMIR'S rest (1999),  
te anau 2 (1999), paradise (1999)



YOU HAVE COLLABORATED WITH OTHER ARTISTS OVER THE YEARS—ARE YOU STILL INVOLVED IN A COMMUNITY OF PEOPLE WORKING IN THE ARTS IN LOS ANGELES?

Yes, and the art community is strong in L.A. People outside L.A.—and even people in L.A.—often don't think of the place as having much culture. There are really good poets, painters, photographers, and musicians, etc., in L.A., and there is a lot happening culturally that isn't immediately obvious. Unlike New York and other cities, it is not always right in front of you. You have to look a little harder, but that can prove rewarding.

I don't necessarily have a burning need to show photographs and paintings any more than I do to read poetry publicly, but it's a way of getting feedback. There is something that happens when you share your work with an audience that helps you clean it up. I often rewrite poems after a public reading, because I can feel, with the help of the audience, what works and what doesn't. It's the same with painting. It's a way of [giving] yourself a goal that a certain amount of work has to be done by a certain time. You know, you can put on plays in your backyard, and that's acting, and you can act well there, but somehow the pressure or the requirements of presenting it professionally and publicly force you to focus in a different way. That's the main use of

it for me; it just is my way of connecting with people. That's how I communicate, rather than by using the Internet or something else.

WHAT IS YOUR PROCESS?

I tend to play with photographs or paintings that I feel are not completely finished. There have been a few paintings

"I DON'T NECESSARILY HAVE A BURNING NEED TO SHOW PHOTOGRAPHS AND PAINTINGS ANY MORE THAN I DO TO READ POETRY PUBLICLY, BUT IT'S A WAY OF GETTING FEEDBACK."

that have appeared in shows—and weren't sold—that now look totally different. Essentially, until they're sold, they are not safe from being changed! I probably have 100 paintings sitting in my garage that I'll hopefully get back to when I get a chance. They are kind of a living diary. Some paintings have a history of years in the making, and some get made really fast. Even old poems that I've felt satisfied with—even ones that have been published—I'll rework. Actually, that's nothing new—many writers and painters have been known to revise their work. The implication, I think, is that they are not quitting, not surrendering, and not being completely sat-





ified. That doesn't mean you have to be pessimistic or negative about what you've done. It just means that you are open to changing your mind and adding new things.

IS IT TRUE THAT YOU USE PHOTOSHOP AND SCRATCH NEGATIVES ON SOME OF YOUR PHOTOGRAPHS?

Yes, and often pieces of photographs will be incorporated in the paintings. I usually work on them simultaneously.

YOU'VE TALKED BEFORE ABOUT NOT USING A LOT OF LIGHTING OR FLASH OR MANIPULATION IN YOUR PHOTOS BECAUSE "THINGS ARE WEIRD ENOUGH."

I have nothing against lighting and flash because, even with those controls, things happen. I guess what I was referring to was that I don't like to stage the moment or the action too much. Actually, you are interfering by just taking a picture unless no one sees you. But I don't like to elaborately stage it. I do think that things are odd enough that you don't have to try too hard to make them interesting. You need only pay attention. That's not to say that certain photographers who create very artificial environments in terms of setting, makeup, wardrobe, and lighting are not making good images. My personal preference is taking what's there and using that as best as I can.

ARE YOU CONSTANTLY AWARE AND OBSERVANT OF WHAT IS HAPPENING AROUND YOU SO YOU CAN CATCH THESE GREAT IMAGES?

I don't know if it is that. It is habit born of practice. If you can seize the opportunity, you can make something of it. I have often made the mistake of thinking of a good line that comes into my head when I am driving or a good idea for the start of a painting, and saying to myself, "Well, I can write or paint it later." I may be overly concerned about

# Dialogue:

## fan questions

NICOLA BROWN  
Peterborough, England

A number of fan sites list you as Actor/Artist/Poet—for which of these would you prefer to be known?

"Artist" covers all of it, I suppose. I certainly am not ashamed of that word.

What is it about an object/person/phrase that particularly inspires you?

Accidents, unintended revelations, unanswered questions, concealed meaning or feeling, consequences of actions/gestures/inaction, the word "No."

MAUREEN McCARTY  
Indianapolis, Indiana, USA

Do you have a favorite camera that you use—one that is so familiar that it's like having an extension of yourself? Do you do film or digital—or both? Do you prefer one over the other? Do you do image manipulation in the darkroom or with software—or both? Do you like one better than the other, or does it depend on the look you want to achieve?

Mostly I use the Hasselblad I've had for about 20 years, although I sometimes use much older or much newer cameras. I still shoot film. I like the grain, the accidents resulting from hands-on decisions. I'll probably try a little more digital for some projects, but am not in a hurry for that. I

don't know enough about digital to express a firm preference. In any case, I like different formats and film types for certain subjects and situations. I don't feel that there are any "wrong" equipment choices—and I definitely believe there is an endless variety of light decisions that can be made. Recently I've prepared prints digitally for exhibition, but I have not done anything that couldn't be achieved in a darkroom. I can work faster and catalogue the work more easily with the computer. In the end, the photographer still has to go out, camera in hand, and see what happens. I am not a fan of big tricks when making prints. I am fairly loyal to what's been seen and shot.

KATHERINE BALLEZA  
Livonia, Michigan, USA  
Which artist, if any, do you admire most and why?

The ones who make things first and foremost to satisfy, challenge, provoke, and educate themselves—as opposed to those who primarily make things to get our attention and/or approval.

What is your favorite art medium?

I don't have one. I remain curious, hopefully, and will-



## FAN QUESTIONS

ing to learn from new ways, new tools, new mistakes.

*When and how did you become interested in art?*

I don't remember not being interested.

*What does art mean to you?*

Many questions and an occasional answer.

GILLIAN SIMPSON

Milwaukee, Wisconsin, USA

*What medium haven't you explored that you would like to try?*

Shooting movies, on video and/or film.

*If you could have any piece of original art in the world, what would it be?*

The Empire State Building, the Sphinx, "Guernica" (Picasso), "Stag" (Richter), among others, but I'm actually more than happy with the collection of original artwork made by my son.

KATI BERGMAN

Helsinki, Finland

*Do you have any special interest in contemporary Scandinavian art? Any favorites?*

I don't know enough about what others make, whether they be Scandinavian, Chinese, Kiwi, American, or whatever. There's always more to see and learn. I don't generally have favorites or idols. I prefer to look at individual paintings, movies, photographs, sculptures, poems, etc., one by one—as opposed to paying

attention to a specific artist's input.

*As a poet, are you familiar with Kalevala, the Finnish national epic? As we all know, for J.R.R. Tolkien, Kalevala was a source of huge inspiration when creating The Lord of the Rings, Finnish language being the model to "quencya," etc.*

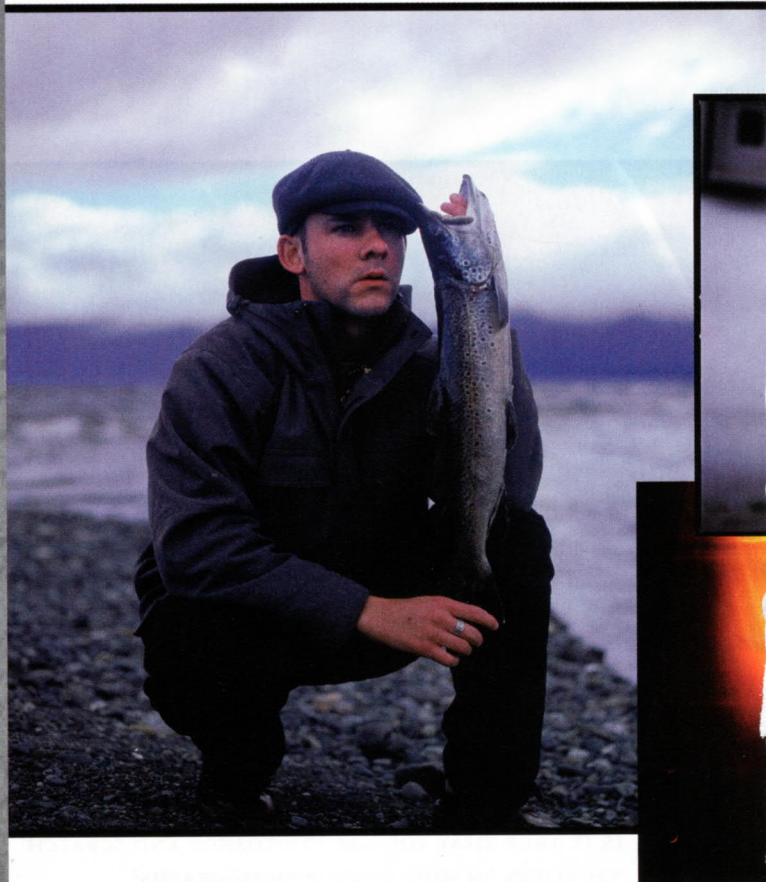
Yes, and looking at it again in New Zealand while working on the movies was helpful to me in working on Aragorn. Hroth's Saga, Volsunga Saga, and Beowulf, to name a few, were also an inspiration. But there were many places to turn, even as farflung as Samurai movies from Japan that were made in the 1950s, for instance.

LESLIE WALTER

Phoenix, Arizona, USA

*I understand you were not well known as a painter before A Perfect Murder, and that you did a large number of paintings for the movie. I know you immerse yourself in your film roles—were you "in character" when you did the paintings in the film?*

Actually, photos of Gwyneth Paltrow (which she was kind enough to allow me to shoot and use) were incorporated into some of the paintings made for that movie—something that obviously had to do with the characters we were playing in a superficial way. For the most part, however, I simply made as many



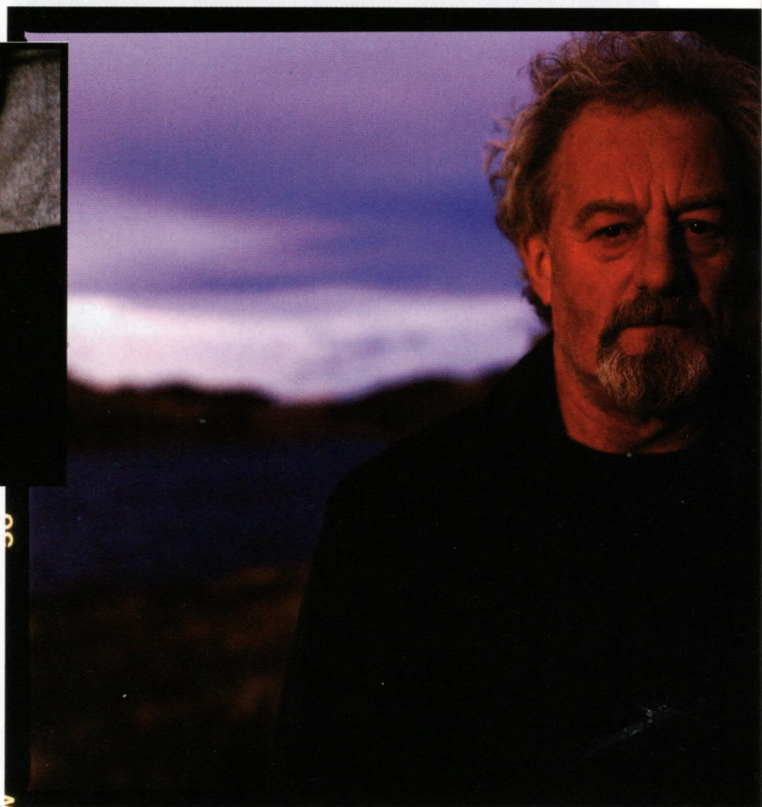
being late for an appointment or something if I stop and make that picture or that sketch. What I probably should do is stop the car, get out, and take the opportunity because it won't be there later. Or it may be, but I may not feel like exploring it anymore. The moment is king. Always. I've learned the hard way by blowing opportunities, so I tend to try to take advantage of them when I can, even if I am tired or, as in *The Lord of the Rings* shoot, when we are working six days a week, 16 hours a day, and don't have any time off. Making things is also, quite frankly, a way for me to relax and unwind, or to refocus and look at the acting from a different point of view. For example, when I was playing Aragorn, it was helpful to me because I could do my painting and photography, and it took the onus off of my acting. If I only had an obligation to prepare a show or a painting, in a way, that would be scary. It's nice to be able to shift gears—it's like changing lenses.

When *The Fellowship of the Ring* came out, I was surprised by all the things that happened. In that medium, the finished work has nothing to do with me, really. I am just one hue of one color—a kind of blue, let's say. Peter Jackson had a huge palette that he was drawing from, including not only actors in their various moments as he reconstructed what they performed, but also special effects, the weather, the lighting, the costumes, overall design, music, and everything else that went into it. Just by virtue of the medium, I know it is not really mine in the end. I tend to value the moment





[left to right] DOM,  
(2000), SON OF GLOIN  
(2000), AMSTERDAM  
#5, #6, (2001), ROHAN  
(2000)



"I like the UNOBSERVED—the moments that others DON'T see. Little things that aren't OBVIOUS."

of making something. A painting, a photograph, or a poem is not only mine in the moment of doing it—or the time spent creating the raw material—but the raw material eventually becomes the finished result and also belongs to me at that moment more than any finished film can. That being said, I can go into the biggest movie theater in the world and sit in the front row and watch *The Lord of the Rings*, and when I see a scene in which I was involved or even witnessed being made, there are certain little intangible things that I might remember—like how I felt at that moment and what I was thinking. Why did a certain thing come out a certain way? Why did I make that choice or have that reaction? There are a lot of intimate details for those who were involved. The moments that succeed the most for me in any movie, especially in a big movie like *The Lord of the Rings*, are the intimate human interactions or reactions—the unexpected grace notes that really can't be planned. Over the years, I have gotten used to the fact that even if a movie is well put together, I am always going to be surprised—and, in some cases, disappointed—that certain choices were made or were not made. But I've learned to accept that, because I have worked on enough movies to know that it's not up to me—it doesn't belong to me. The Aragorn you see in these movies and in

the extended DVD—which will have a lot more back-story about him and all the other characters—is not mine. That's Peter Jackson's Aragorn. That's the nature of the medium.

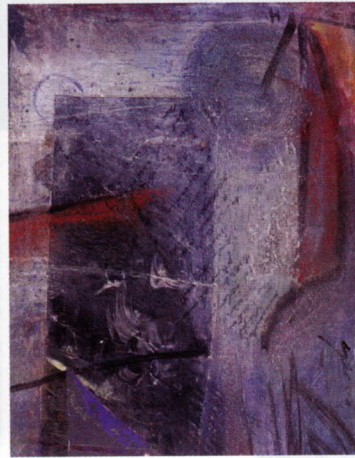
YOU SHOT A NUMBER OF PORTRAITS DURING THE FILMING OF *The Lord of the Rings*. DID YOU FIND IT EASY TO FIND THOSE MOMENTS WITH THE OTHER ACTORS AMID THE CHAOS OF FILMING?

They were generally [shot] on the sidelines or after work or before work. I really don't take pictures on the set. For one thing, I am usually busy trying to find out what I can about my character, and when I am looking through a camera, I am not getting as ready as I should be for the work I have to do as an actor. The other thing is that the set is the province of the stills photographer and the cinematographer. That's their territory. And actually, it doesn't interest me all that much. I like the unobserved—the passed-over moments that others might not focus on. It's the odd little things that aren't obvious. Little moments taken out of context can have a different feeling.

CAN YOU TELL US ABOUT YOUR PHOTO OF DOMINIC MONAGHAN AND THE FISH?

That was one Sunday when we went fishing on the south island. I don't believe he had never fished before. He and





[Left] the marvellous impossibility of reaching her through the difference that separates you (2000). [top] OH (2001). [bottom Left] restos de un naufragio (2001). [bottom right] SUN'S LOSING ITS YELLOW (1998) [right] sometimes a cheese SANDWICH CAN BE THE SOURCE OF GREAT HAPPINESS (2002)

some of the other hobbits, elves, and humans went out fishing one beautiful Sunday afternoon at a spot where this stream flowed into a lake. Some caught good-sized fish, but Dominic caught the biggest one. He was so excited and jumping up and down, and he and Billy [Boyd] were hugging and dancing and happy as hell! He was so shocked. He hooked this fish and ran up the hillside before it even had a chance to fight. It was a pretty big fish—about a 6-pound brown trout. He just yanked it out of the water before the fish knew what was happening. I asked if I could take a picture, and the way he is kneeling there, it looks like he has been fishing all his life! (Laughs) He looks like some Scottish fisherman from 40 or 50 years ago!

#### HOW ABOUT THE PICTURE OF ELIJAH WOOD?

We got snowed out, and it was springtime. It was the only time that production came to a halt. We basically shot no matter what the weather was and just made do, but this time there was too much danger that the trucks would get stuck in the mud and the snow in that remote location. We shot for half a day, and then the blizzard came in, and everybody had to get out of where they were—we were in a marsh area, and the water was rising pretty fast. It was a big mess. It was nice, though, because

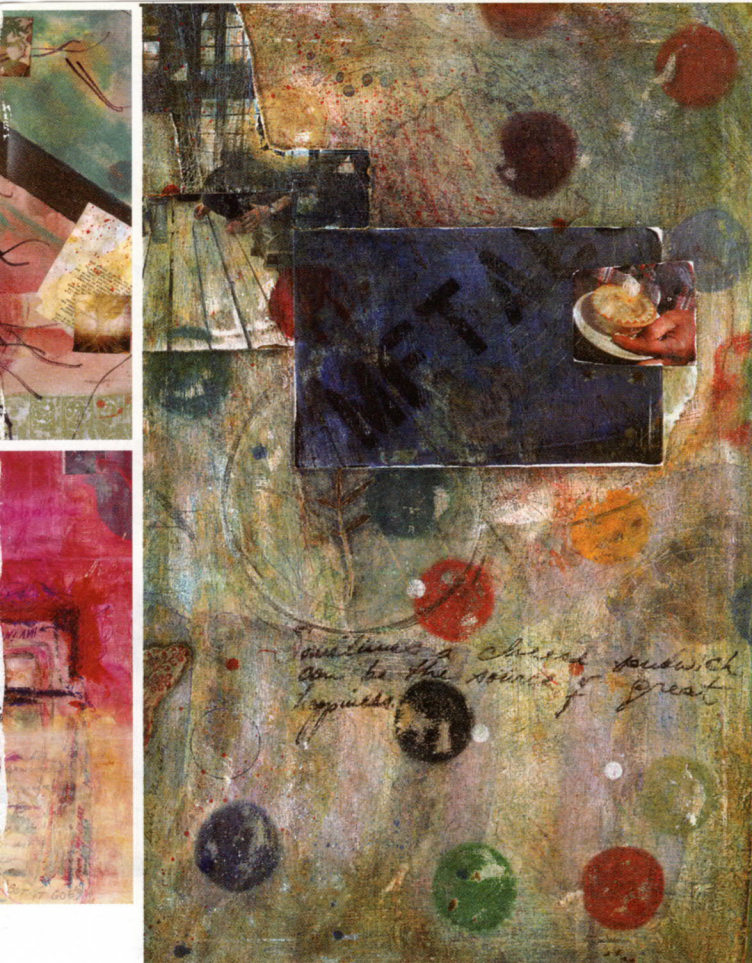
“a lot of kids draw when they are growing up. I was that way. my mom says i was never WITHOUT a pencil in my HAND—I was always DRAWING ON a piece of paper.”

we had a chance to get to know each other. We hadn't hung out that much—it was early in the shoot. That photo was taken in the snow.

IS IT TRUE THAT YOUR FAVORITE SUBJECT IS YOUR SON? DO YOU TAKE A LOT OF PICTURES OF HIM?

Yes, I do, and, I think, with his permission and his approval of each image, I would like to one day make a book called, “Henry, So Far,” or something like that. There are a lot of images of him over the years. I try not to impose on him; I just sort of try to follow what he's up to from a respectful distance. He is not only my son and the love of my life, but also an extremely interesting person in his own right. His likes and dislikes as far as the clothes he wears, what he makes, the way he looks at the world are endlessly fascinating to me. Now, as a teenager, he has more and more points of view on things and his own secrets that I won't truly understand unless he tells me. That's good. He is an individual and has to find his own way. It's nice having a front-row seat, however!





#### HAVE YOU BEEN INSPIRED BY PARTICULAR ARTISTS AND WRITERS?

I don't have any set idols, per se. I am open to learning new things. There are certain myths and certain images and games that kids play that no matter what part of the world they are in, kids have always played—pretending to be at war, pretending to save each other, pretending to be in perilous situations and somehow surviving, building homes, pretending to have families. All those games and rituals that are more or less unconscious are what interest me, what relate us to each other as human beings. To me, storytelling and art are just an extension of that. Art is a way of communicating, just like you communicate by phone or fax or by mail or a handshake or by playing football against a rival high school. It is a different way of communicating—that's all it is. That doesn't mean that everybody is going to be able to make a photograph that people will pay money for, but it doesn't mean they shouldn't try. Or they might be great at something else, something they haven't found yet.

A lot of kids draw when they are growing up. I was that way. My mom says I was never without a pencil in my hand—I was always drawing on a piece of paper. But at a certain point, I was conscious of other kids being able to draw conventionally much better—you know, figures, cars, superheroes, etc. Then you sort of give it up or let it go. If you doodle, you do it privately. You are actively discouraged,

## fan questions

paintings as I was able to at the time, without much of a plan or theme in mind. Learning on the job, I guess you could call it.

**JULIET TORK**

Hastings, Nebraska, USA

What is your philosophy on life and how does it inspire your artwork?

Big question! I suppose, mostly, that I tend to use what is "there," the accidents, momentary sensations—use them as starting points or springboards. Once I'm on a trail that inspires me, I'll stay with it for as long as necessary or until it somehow ends. Because of other personal and professional obligations, or distractions, I often find I return to a painting days, weeks, even years later and change or "finish" it.

**AMANDA RAE SNYDER**  
Syracuse, New York, USA

With photography, do you find yourself most often looking for that perfect shot, or rather do you simply chance upon something—a moment, a play of shadow and light—that begs to be captured on film?

The special contexts and unusual juxtapositions that make for an interesting photograph are almost always close at hand and waiting to be noticed. One needs to develop a habit of "looking" nearly all the time for it to become automatic. It certainly helps to be generally interested in one's surroundings in the first place.

**CHARLOTTE WHITE**

Nottingham, England

Your journal quotation at the beginning of Signlanguage—"The impulse to re-work, the refusal to leave well-enough alone..."—suggests that current digital manipulation trends in photography would be appealing. Do you prefer working with digital techniques, traditional photographic methods, or a balance of these?

I don't have a set way of working, and I am as likely to use a stick, a knife, a brush, fire, water, dirt, paint, as I am a camera or digital equipment when trying to make something.

**SOLANGE MORALES**

Annandale, Virginia, USA

I bought Signlanguage and I've read about Recent Forgeries. In both works, you've used different media; paintings, collages, photographs, and even writing. What makes you choose a particular (or combined) medium to get your idea across?

I trust my instincts with regard to what medium to use. Often as not, though, I use what's at hand at any given moment. If all that's around is a pencil, then it'll be a drawing and/or something written down—or a pencil sculpture maybe!

**MARIA PHILLIPS**

London, United Kingdom

What inspired you to write poetry onto many of your paintings?

It feels natural to use words to get at what is



## fan questions

"going on" at certain times. They help in creating an organic living diary of sorts. Sometimes words alone suffice. Other times, they're just one element of a picture I'm trying to make.

**BILL POWERS**

San Diego, California, USA

What percentage of your work is governed/inspired by your "happy place" (cheerful, happy, contented Viggo) versus your dark side (the side kept hidden away)?

I'd say that, whether the resulting image, poem, or recording is seen to be/feel "happy" or not, I'm most always in a happy place when engaged in making things. It can, at times, function as a sort of exorcism, I guess.

**PETE GUITHER**

Bloomington, Illinois, USA

How does your creative work in one artistic discipline affect the artistic result in other areas? Does your photography make you a better poet? Does your acting change the palette of your visual art?

I like to mix things up. Keeps me from getting stuck or blocked, probably.

**MADALYN MEGAN JONES**  
Driftwood, Texas, USA

When you paint, do you listen to music?

I sometimes listen to music—all kinds of music. Sometimes—often when painting late at night, which I do frequently—I like it as quiet as possible ... No

music at all—listening to oneself, one's breathing, and one's thoughts sprouting, reconfiguring themselves.

**GAVIN REYNOLDS**

Sheffield South Yorkshire,  
United Kingdom

What first inspired you to start painting?

Don't know! Curiosity, maybe.

**IAN SMITH**

London, United Kingdom

One thing that struck me about your exhibition was the diversity of styles. Do you get bored easily so that you like to explore these different media?

Guess that's right: I do get bored or restless and therefore like to change gears or tools frequently.

**ROBYN LAFRANCE**

Toronto, Canada

What inspires you?

**CHRISTINA ABEITA**

Isleta, New Mexico, USA

I am taking an art class this term in college and I was wondering who some of your influences are, and where you get the ideas for your paintings?

Mostly, influences come from nature. By "nature," I mean city streets as much as mountain streams; garbage-strewn alleys or storefront windows as much as forests or snowstorms; words from newspapers, billboards, letters, songs on the radio as much as words that just pop into my head or out of my pen at any given time. ❧



or you might discourage yourself. You think, "If I'm not born with this, I can't just mess around." If you're lucky, you pick it up again.

**DO YOU FIND THAT PEOPLE ALWAYS WANT TO TALK ABOUT YOUR FILMS, AS OPPOSED TO YOUR ARTWORK OR PHOTOGRAPHY?**

Every once in awhile, people come to me and want to talk about a given movie—a movie that somehow struck a chord with them at some point—which is understandable. If it weren't for *The Lord of the Rings*, you wouldn't be interviewing me about my art. I don't resent that in any way. Lots and lots of people came to the opening of my last show. Somebody said, "Well, you should have made it a private thing, so it could have been for people just specifically interested in the art and not this thing where you are just signing hundreds and hundreds of *The Lord of the Rings*-related photographs." But people are generally very respectful, and why shouldn't people who want to come be able to? It is always gratifying, flattering. They may come for one reason, but they might see a painting or a photograph that will remind them of somebody they know or make them think about something. If that's the case, then it is successful on another level.

I do notice that, unlike other artists' or photographers' shows, this last one was particularly remarkable for its almost complete lack of reviews of any kind. I don't know why that was. I think I have made progress in the fields of



Left [top to bottom]  
Lost 4 (2000), Lost  
(2000), Lost 2 (2000)  
Right: Lost 3 (2000)



painting and photography, and I think it was my most complete show, but that's just my opinion. Whether you like it or don't, if it is not even discussed on any critical level or taken seriously on any level other than a celebrity [level], that's unfortunate. Will that stop me from doing it again? No, probably not, because I like the doing and sharing of it. I don't do it just to get attention—I do it because it helps me to get off my — — — and get the work done.

YOU HAVE PRODUCED SO MUCH IN SO MANY DIFFERENT MEDIUMS, AND THE AMOUNT OF EFFORT IS VERY CLEAR. IF YOU WERE JUST AN ACTOR TRYING TO PARLAY YOUR CELEBRITY INTO AN ART CAREER, THE HARSH SPOTLIGHT OF THE MEDIA WOULD WITHER THAT PRETTY QUICKLY.

A term that is used rather negatively is the word “dabbling.” That is what I have occasionally been accused of. I have received a little criticism—and, in some cases, direct and very confrontational criticism—from some people [who] basically say, “Who do you think you are, doing these other things...being involved in another medium? The only reason you have a show is because you are an actor.” But the fact is, I was doing photography before I started acting. Painting is something that I really didn't get into in the way I am now until I was an actor. But I don't consider myself a “dabbler.” I don't look at any of those activities as hobbies, as opposed to my “real” job of acting. To me, those are just as real and sometimes more close to my heart than the acting work. It's not something I do because it is a hobby; I do

it out of necessity because it is something I need to do to feel comfortable and complete. I only stay up late at night and lose sleep making something because I want to, because I must. I make a lot of stuff, and most of it never gets shown.

Even an artist as gifted as Tolkien is still considered by some literary critics to be a dabbler as a novelist; as a result of their popularity, his books, I think, are dismissed as little more than “cult literature.” To not recognize Tolkien as a great scholar and fine writer is, of course, absurd. I guess it just goes to show that you can't please everyone, no matter who you are.

The advantage of being an actor is that it encourages people to come to the shows. The disadvantage is that [the art] is taken less seriously by some as a result. Chances are that I will still be painting and taking pictures after I stop acting. I don't really have a plan about my future as an artist or photographer any more than I know what I will be doing next year as an actor—other than the commitments to promote and do some re-shooting for the third [*The Lord of the Rings*] movie just like we are doing this year for the second film. Beyond that, I really don't have a specific agenda. I'm not a concept-oriented writer, painter, photographer, or actor. I don't choose roles or set out to shoot a particular photograph or choose to make a painting a certain way with a concept in mind. Some people do really well with that approach; it's just not what I am comfortable with. I like for there to be a little mystery. Even when I am in a movie, I like each day to bring some surprise. 🐉



ARTIFACTS: COSTUMES, PART II

# THE COS

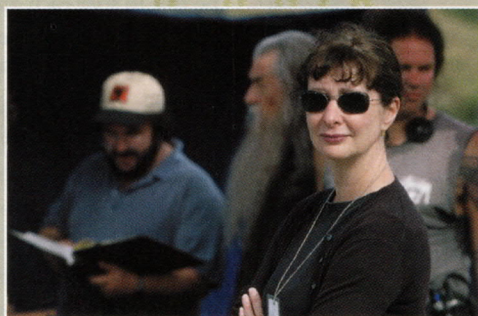




**T**he Lord of the Rings costume designer Ngila Dickson knew what she was up against when she set out to create the costumes that would help bring J.R.R. Tolkien's characters to life. "You cannot imagine how terrifying it was some days, when we would be looking at something and saying, 'Is this what everybody sees in their mind's eye?'" Dickson told Dan Madsen in the first half of her interview with the *Fan Club* magazine. In Part II, the Academy Award nominee tells us more about her work on *The Lord of the Rings* and talks about the thought process behind many of the major characters' costumes.

# TUMES

## of MIDDLE-EARTH



*An Interview*  
with **NGILA DICKSON**

■ ■ ■

BY DAN MADSEN







**C**AN YOU GIVE US SOME BRIEF COMMENTS ON EACH OF THE MAJOR COSTUMES? LET'S START WITH THE HOBBITS.

Well, we wanted to make each character quite separate; we wanted you to be able to spot each one from a distance. We wanted to give you a sense of who each character was. Frodo's costume is probably the most princely of them all. He's got a bit of velvet, which doesn't really appear with hobbits very much. His colors—that very warm golden brown and that maroon red—were used to set him slightly apart from the others.

Sam, on the other hand, had to be at the absolute opposite extreme; he had to be as rustic as we could make him. All of his fabric was woven specifically for him—it's a very rough fabric, very country, very workman-like. He has very country-mum stitching. He has patches on the elbows of his jacket.



*We* wanted to make each character quite separate; we wanted you to be able to spot each one from a distance. We wanted to give you a sense of who each character was.”



Pippin was someone we just wanted to make slightly eccentric, and that was why we gave him that fabulous scarf. That scarf was really never intended to be used as much as it has been. But he really, really adopted it.

Merry was my little braggart. He kind of saw himself as being a bit more “up there” with Frodo. He was loud. With Merry, we gave him that lovely bright yellow waistcoat with all of the quilting in it and brass buttons. He is a bit of a sharp little dude.

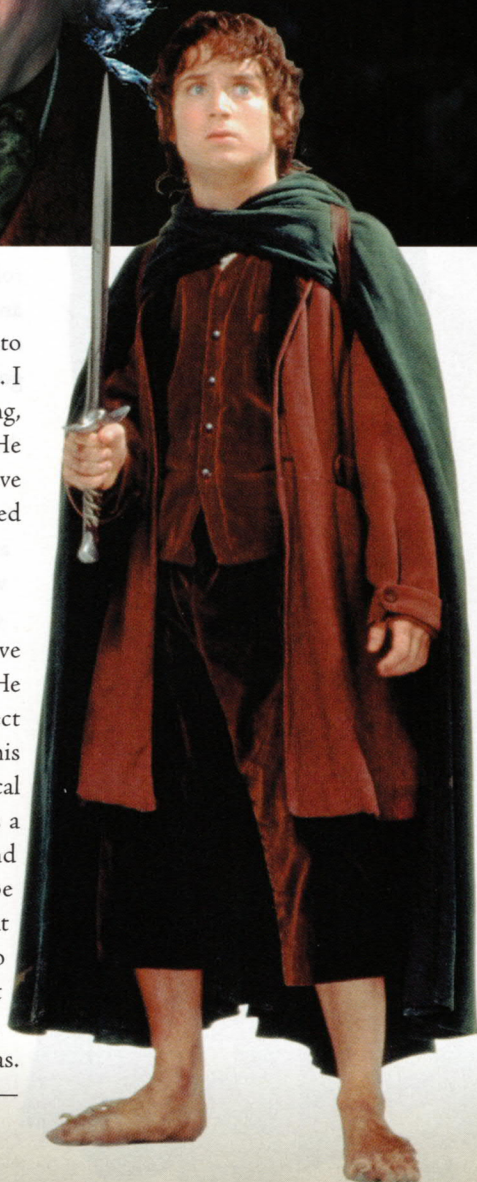
And then Bilbo was taking the Frodo concept a little further. He is in velvet, too. He looks a little more expensive than the other hobbits. The colors, again, are more toward the royal color scheme—the ruby reds and the emerald greens. I wanted to keep Frodo and Bilbo ever so slightly away from all those country colors of the other hobbits.

#### BOROMIR?

Boromir’s costume really relates to Film Three, to the Gondorian colors. I wanted him to be very royal, imposing, and threatening as a character. He relates to the oldest civilization. I love Boromir’s costume, and Sean looked great in it.

#### LEGOLAS?

The idea for Legolas was to have him feel as lightweight as possible. He had the sense that he didn’t connect with the earth, and we had to make his costume so that he could be as physical as he possibly could. In a way, he is a sort of cross between the Elves and what Strider is. I wanted him to be somewhere in the middle; I didn’t want him to be a fluffy Elf. I wanted him to be quite real but certainly have about him those things that make an Elf an Elf. Orlando was so perfect for Legolas. We were so fortunate with this cast—







quality. You know, what was the best color to wear? What will last the longest? Then we added layers. There is a very beautiful piece of leather on one arm of his coat that is very heavily leather-worked and has a lot of leather-thread embroidery on it. The idea is that that was there because it was for protection—his other arm was his sword arm. It was an element that he stitched on himself; there were a lot of details like that in his costume. A lot of discussion went on between Viggo and me. We

I did look a lot ... to the Japanese styles—the sort of power that their costuming evokes. I mixed both Art Nouveau, Japanese, and medieval styles to create Elrond's robes.

every one of them was so right for the role. Every one of them took it to heart and helped create both the costumes and the characters. I cannot say enough good things about that cast.

#### ARAGORN?

He was very much the image of someone who had lived in the woods and on the land; he is a traveler. He was my leather boy! There is a lot of detail in that costume; I am a great believer in pouring a lot of detail into a costume, even if it isn't visible on screen. With that costume—like the shirt he wears—I wanted it to feel like it had been made for him by someone who really cared about him. So it is very delicately embroidered and is made of very fine linen. I wanted it to relate back to his royal beginnings—I wanted something that was close to his skin to always anchor him to who he really is. That was more a storyline between Viggo and I. Everything else was about practi-

worked that costume so it had a history. He took the costume home and worked in it and sweated in it—it was all sort of part of becoming Aragorn, and I agreed with that.

#### WHAT ABOUT GIMLI?

He was the same as Legolas. Here was an Elf and a Dwarf who really aren't part of their own worlds; they are operating slightly outside of them. They interact much more with the rest of Middle-earth. Gimli has the ostentatiousness about him that a Dwarf has. We really embellished his helmet and put a lot of weaving into his coat, but we never took him too far down the jewel line, which is an obsession with the Elves. We still made him practical. Rather than having him in those atmospheric colors that we had Legolas in, we made him much more earthy—the maroons, the browns. We wanted him to have that beautiful, crafted helmet and the belt buckle. All of those additional elements had a sense of great age, great mythology about them.





### SARUMAN?

He was a really interesting character to do. I felt that, even though everybody has read the book, you should believe when you first meet Saruman that he is a good guy. He is Saruman the White. What I wanted to do was associate him with the Elves—to draw a parallel there between who these wizards are and who the Elves are. I wanted to show that they come from slightly different directions, but there had to be a relationship for me between them. I wanted to make him a great man—the polar opposite of Gandalf—and then let Christopher Lee create the evil in that character.

### SAURON?

Sauron was more of a Weta thing than a wardrobe project. He was all armor, and Richard Taylor did that one. We worked on it with him in terms of the cape and such, but in general, I didn't have much to do with Sauron.

### LASTLY, CAN YOU SPEAK BRIEFLY ON THE COSTUMING FOR ARWEN, GALADRIEL, AND ELROND?

I wanted to make sure there was a difference between Elrond, Arwen, and Galadriel. I wanted to show that there were two different Elf worlds. In that respect, I wanted to make sure that Elrond connected more to men, as Arwen does. I saw Galadriel in her own realm. It was very, very other-worldly. I thought that was really important. I never wanted the Elves to be silly or fantasy; I always refer to the Elves as the angels of the story. But I still wanted to make sure that they were acceptable in the day-to-day lives of men. I wanted to express Galadriel's power, and my idea for that was to make her as simple as I possibly could and to use her crown and her ring and make them simple, too. However, even though I wanted to make her costume simple, I wanted to make it with the most extraordinary fabric I could find.





*I* used to think [the  
**Ringwraiths**] were the  
costumes that would kill me because  
it is **such a 'nothing' image.**

You have this black rider  
who is meant to be **terrifying**  
but is nothing but  
a black shape.





On Elrond, that was really where the Art Nouveau images came in. I did look a lot, in passing, to the Japanese styles—the sort of power that their costuming evokes. I mixed both Art Nouveau, Japanese, and medieval styles to create Elrond's robes. I wanted Elrond to be both approachable—and not. With Arwen, you see her in her three different guises in the film. You see her in her true Elf hood, and you also see the much more wild side of her in that riding sequence in the beginning. You've got a bit of a misfit character there, but as the story goes on, it becomes much more grave. Liv Tyler played that role so beautifully. She had to cover a lot of ground as a character—that sort of willful Elf in love with this human and the realization of her prescience as a character and the sort of gravity that lends her. These decisions that she is making about whether she will be a mortal or not—I don't think that is an easy decision for anyone!

**FAN CLUB MEMBER MARGARET GRENAWALT FROM PLATTEVILLE, WISCONSIN, ASKS, "IS THERE ANY PARTICULAR COSTUME IN THE FILM THAT IS YOUR FAVORITE OR ONE YOU ARE MOST PROUD OF?"**

I probably think it was the Ringwraiths. I used to think they were the costumes that would kill me because it is such a "nothing" image. You have this black rider who is meant to be terrifying, but is nothing but a black shape. How do you achieve that? We workshopped and workshopped that! In the end, the way I achieved it was that I started by drawing them as kings. I backtracked through what happened to them—I started them off as kings and then took them to a more spectral version and then swallowed them into that dark world. In fact, the costume is based on the original [when they were kings], so in those black riders are layers of embroidery. Each costume is



made up of 50 meters of fabric; they are huge layers upon layers of fabric. So little of that is visible on screen, but I think we needed every bit of it to give them their weight and their power. Sometimes you have to go that far to make an impression.

**WERE THEY THE MOST DIFFICULT COSTUME TO MAKE?**

Absolutely! We shot that early on, and I remember the enormous sense of relief that we all felt when we first saw them on screen. It was enormous satisfaction.

**WHAT GOES INTO THE AGING PROCESS FOR A COSTUME?**

It depends on what the costume is, but it can involve many things, including over-dyeing. If you start off with a costume that is a certain shade of gray, you will put it through a black wash, or you might bleach it as an alternative. You will then spray in shadows. In fact, sometimes we will paint shadows and lines in them. You just build up layer after layer into the costume and break down every single part of it. You then get the actor to put the costume on, and you mark up all the areas where

wear would take place on the person's body. You then go back in and break those areas down more—elbows, knees, hemlines, around the edge of a sleeve, necklines, etc. Sometimes that isn't even visible. For instance, on a costume like Boromir's, which should look spick-and-span, it has, in fact, gone through quite a major aging process so it actually feels right on his body. Softening up leather can take ages.

**FAN CLUB MEMBER BEAR SHEPPARD OF DECATUR, GEORGIA, WOULD LIKE TO KNOW IF "THE COSTUMES ENDED UP THE WAY YOU ORIGINALLY ENVISIONED THEM TO LOOK?"**

Generally, I believe that when you go wrong with a costume, it is because you strayed from your drawing. If your drawing is right, and you feel really good about it, and it is what everyone agreed on, you will often find that the costume only goes wrong when you stop looking at that drawing. You'll be looking at the fitting and saying, "Something is wrong with this." I will ask to see the drawing, and we'll have it up on the board, and we'll all look at it and go, "That's



No one has ever asked me about those Elven cloaks, but I would say that they were the toughest things I had to deal with on the film.



what is wrong!" It will be some element that hasn't been done strictly according to the drawing. Sometimes, an actor is so completely different from what you envisioned that character to be that you really do have to rethink things. But, usually, I don't like to design a costume until I know who the actor is. My drawings are very much like portraits of the actors.

**A LOT OF OUR FANS HAVE ASKED ABOUT THE ELVEN CLOAKS THAT WERE GIVEN TO THE FELLOWSHIP AND COMMENTED ON HOW THEY FLOWED SO BEAUTIFULLY. HOW DID YOU GO ABOUT CREATING THOSE?**

That is an interesting story. We went through so many variations on those Elven cloaks and what they were going to be. We looked into having metal woven into the fabric so that they would be sparkling and, in the

end, they just looked too cheesy. It was not a good image. Then we found this fabulous family in Wellington that was weaving its very own fabric. They had their very own sheep that were unlike any other sheep breed, and they were weaving this fantastic material directly off the backs of these sheep. You will see the cloaks more in the next film, but when the fabric catches the light, it is almost completely translucent. It has this weird thing where sometimes it appears to be quite thick and dense, and then, when the light catches it, it is almost completely see-through. Yet, it has this beautiful weave in it, and the weave is very magical. That's the only way I can describe it. I remember we had experimented with so many things and had many things woven, and I was absolutely in despair, thinking, "I am never going to conquer this!" Then we found this special fabric, and we all knew it was the right one. It's just got

this extraordinary, almost kaleidoscopic pattern in it.

It's interesting because no one has ever asked me about those Elven cloaks, but I would say that they were the toughest things I had to deal with on the film. I have said that the Ringwraiths costumes were difficult, but at least you knew what you were dealing with. How you achieve an Elven cloak without having any digital effect element to it at times seemed really beyond us. I really did not want to end up with that shimmering fabric thing we tried early on. We always tried to keep things very grounded on the film, and that was the one element that I just did not want to get away from us. I wanted those cloaks to look so practical at times but then have that moment when you knew that they weren't—that they had something Elven about them. I am so glad the fans liked them. I was so thrilled at the range that that natural fiber gave us.

**WERE SOME OF THE COSTUMES SPECIALLY DESIGNED WITH MOVEMENT IN MIND FOR THOSE SCENES WHERE ACTORS OR STUNTMEN HAD TO RUN, JUMP, FALL, FIGHT, ETC.?**

Absolutely. Both Aragorn and Legolas' costumes were designed that way. They were really tested to make sure they would hold up. Sometimes, of course, you actually design things into it for the stunt person. But you really do have to make sure that every element of that costume is totally maneuverable for the actor. Particularly for both Aragorn





and Legolas, they are both very physical actors so it was very important to them that they never felt restricted.

**CAN YOU TELL US ABOUT HOW YOU WORKED WITH JEWELRY DESIGNER JASMINE WATSON?**

I worked really closely with her. I always do the initial drawing of what I want, which is the shape of the jewelry on the costume. For example, when I am doing a drawing of Elrond or Galadriel, and I am drawing a crown, it will be drawn very specifically [to show] how I want it to fit the head. I didn't want Elven crowns to stand above the head; I wanted them to be part of the head. I wanted them to have that Art Nouveau fluidity and also incorporate the sort of leaf-like images of the Elves. So the shape, the outline, is always done as part of my costume drawing, and then what would happen is that Jasmine and I would sit and talk about it; she would then go away and do a detailed drawing of how she saw it in metal. Then as it started to be formed, we would talk about it again and slightly reshape it as we went.

**WHAT IS YOUR FONDEST MEMORY OF WORKING ON *The Lord of the Rings*?**

I have a lot of wonderful memories but one that really stood out for me was standing on the set watching the transformation of Gollum and crying. It was one of the most moving pieces of performance I have ever seen. I

thought to myself, "This is why I am in the film industry because I get to see these people deliver these fantastic performances."

**IS ANYTHING ELSE COMING UP IN *The Two Towers* YOU PARTICULARLY LIKE? I KNOW YOU MENTIONED EOWYN...**

Yes, and Miranda Otto is a fabulous performer. Once again, I really believe that these films are immaculately cast. It just gets bigger and bigger. We were establishing a lot of characters in Film One, and in Film Two, we are really getting involved in the grand design. It is full of fantastic characters, plus the ones we know already. It has a huge development.

**WHAT PROJECT ARE YOU WORKING ON NOW?**

I am working on a movie called *The Last Samurai* with Tom Cruise—I love it. It is a historical picture. It has no fantasy element, which I find a wonderful discipline. I am just thrilled to be doing it. Once again, it is an unbelievable epic.

**NGILA, THANK YOU FOR SPENDING SOME TIME SHARING YOUR THOUGHTS AND STORIES WITH THE FANS.**

Well, thank you, and thank the fans for me, too. It has been lovely. ♡





DOWN THE ADVENTURE PATH

# A GERMAN TALE

BY JUSTIN PAKES



**A**ncient and regal, the Free City of Hamburg presides over northern Germany. Not far from the Danish border, it is the second-largest city in Germany and commands a harbor and economy that bristle with the trade routes and commerce of the North Sea. Hamburg, which is a state as well as a city, boasts 2,302 bridges (more than Venice and Amsterdam combined), and more consulates than any other city in the world except New York.





thomas seufferle and sebastien stephan in front of star toys

Sounding more like a Middle-earth moniker than any contemporary name, Hamburg's full title is "the Free and Hanseatic City of Hamburg." For those scholars who are wondering, "hanseatic" describes Hamburg's once profitable position as a "hanse town," a member of a former league of 85 German cities, towns, and neighboring areas that formed an economic and defensive alliance that reached the peak of its powers during the 14<sup>th</sup> century. It may not have been as grand as the last alliance of Elves and Men, but it was a

powerful European trade league in its time. Perhaps it is this bustling economic history and merchant city attitude that infected one of its sons, Thomas Seufferle.

Thomas is a 37-year-old doctor of anesthesia. He also handles a line of *The Lord of the Rings* resin and vinyl model kits as part of his "other" job—that of being the driving force behind Star Toys Model Kits. So how did the good doctor end up in this situation?

Blame his long-time love of model-making. "I have been building model-

kits since I was 10 years old," remarks Thomas in excellent English with an ever-so-slight cultured accent. "Although I would build many things, I always had a preference for the fantasy and sci-fi lines like *Star Wars*, *Star Trek*, *Aliens*, and *Predator*."

But a hobby is a hobby for most of us, and so Thomas matured and went on to study medicine. He continued to indulge in his chosen hobby, and it was during his time at university that he met Sebastien Stephan, another med student with similar interests. This relationship



would take Thomas' hobby to new levels.

Sebastien left medical school prior to completing his degree in order to start his own hobby retail business.

The venture, called Star Toys, carried lots of action figures and model kits, from movie-based products to classic train and aircraft model kits and components. Sebastien and Thomas stayed close while Thomas completed his degree, and Thomas took any opportunity he could to work on the model-kit lines with Sebastien.

It was at the 2001 Nuremberg Toy Fair that chance gave Thomas a glimpse of his future. He met the holders of the German licensing rights for *The Lord of the Rings* movie merchandising. Perhaps it was the spirit of the old traders and barterers of the Hanseatic League in his bloodline that spurred him on, or per-

haps it was just an innocent question. Whatever the reason, Thomas asked the license-holders about a *Lord of the Rings* model kit line, and they replied that the spot was open.

Where many model kit aficionados would greet that answer with disappointed indifference,

Thomas saw it as an opportunity and sprang into action. In no time, he was searching for someone to create a prototype for him.

"I found Neil Simms in Newcastle [England], and he sculpted a fantastic Saruman for me," says Thomas. "I showed [the licensors] the prototype, and they loved it. I bought the license and started!"

So put yourself in Thomas' "schuhe." You are married, with a lovely daughter and a fine career as a German med-

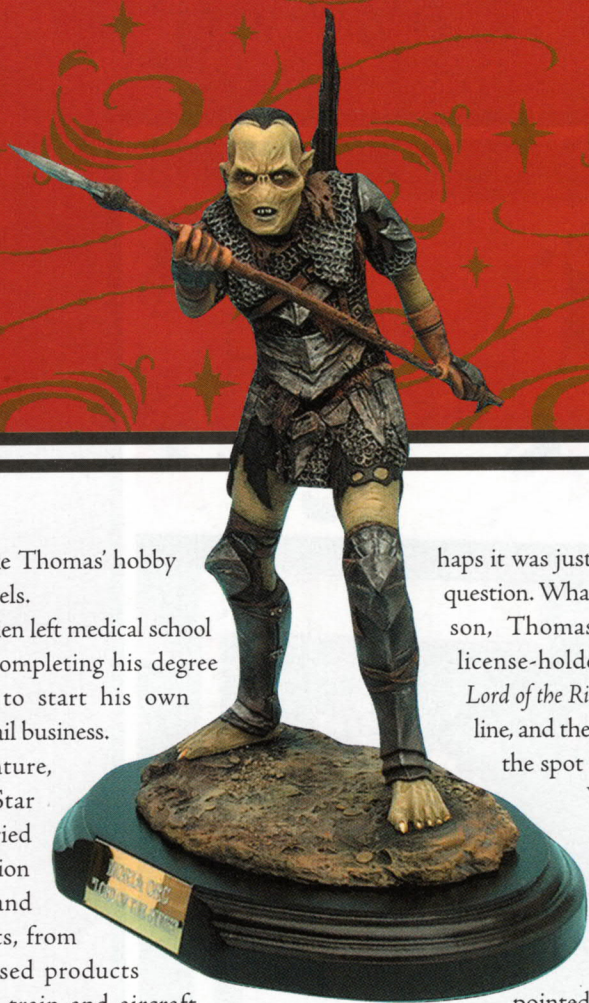
ical professional. Suddenly, the rights to a *Lord of the Rings* model toy line lands on your doorstep. Your marriage partner may understandably treat your move from "hobby" to "second job" with a little skepticism, right?

"My wife, Vera, is a huge *Lord of the Rings* fan—bigger than me!" Thomas says. "She has read the books 17 times, and I didn't have to give much justification.

"In fact, she pushed me toward it, and I didn't really need much pushing," Thomas remarks with a laugh.

Soon, Thomas was sourcing resin and vinyl model-makers and production companies across the globe. Thomas found a vinyl kit production facility in China and a resin-capable company in the United Kingdom. He also needed designers

**"Resin kits are more work, BUT YOU CAN CUT MUCH sharper edges and detail WHEN SCULPTING FOR RESIN, WHILE vinyl sculptures tend to be softened."**





# CONSTRUCTIVE ADVICE

**“My personal favorites are the bad guys, ESPECIALLY THE KITS WE ARE WORKING ON FOR the Ringwraiths.”**

to sculpt the prototypes. “Besides our sculptor in England, I also found a great sculptor in Germany,” says Thomas, “a lady by the name of Silka Hartüng who has had considerable experience working in the German television and movie industry. Neil [Simms] sculpted the Saruman, Gandalf, and Moria Orc figures, and he also paints them where necessary. Silka did Frodo and the Uruk-hai.”

Resin kits are heavier, sturdier, and take less effort to build than their vinyl equivalents, but the material also makes them more expensive. Given his years of experience, Thomas knows well the finer points of resin and vinyl model-making. “The difference is most noticeable in the design and sculpting stage,” he explains. “Resin kits are more work, but you can cut much sharper edges and detail when

*Gregg Keefer, a Fan Club Charter Member who hails from Jacksonville, Florida, is also a commercial sculptor who has worked primarily in the toy industry, making action-figure prototypes for companies such as Toy Biz, Hasbro, and Fisher Price. Below, Gregg imparts some professional advice on the do's and don'ts of constructing vinyl model kits.*

Vinyl model kits are very different from the hard plastic model kits you might have built as a kid. Most high-quality figural kits these days are produced in vinyl, as the softer material captures small detail without some of the molding limitations of harder plastics. Here are a few quick tips to help make building your kit a pleasure rather than a chore:

Before building your kit, take out all the parts and look them over. You'll notice that some have a bit of excess (also known as “flash”); check your instruction sheets that came with the kit to see which parts should be trimmed off and which are part of the kit and needed for assembly. To trim the excess off easily you'll need an exacto knife with a sharp #11 blade. Be careful—these knives are sharper than the shards of Narsil! Before trimming, dip the piece into a cup of boiling water for a minute or so. The heat softens the vinyl and makes it easy to cut.

Once you have all the parts trimmed, you can begin fitting them together. Before you do any gluing, check the fit of the parts to see that they go together snugly, as sometimes parts can get slightly warped and will need to be fitted. To get a tight fit, dip the smaller of the adjoining parts into boiling water for a minute to soften it, then press it against the larger part and let it cool.

Before you start gluing, you should go ahead and clean all the vinyl parts with cold, soapy water. This will remove any leftover mold release from the production process that might interfere with your gluing or painting.

Once your parts are clean, dry, and fitted, you can glue. You can use super glue straight from the hardware store, but many hobbyists prefer some of the specialized super glues that are available at hobby shops. I recommend a gap-filling formula for its thickness and strength and slightly longer “open time”, which gives you a bit of extra



sculpting for resin, while vinyl sculptures tend to be softened due to the design process and the problem with sharp edges piercing the molds." Star Toys' Moria Orc is a great example of this process difference, with the resin-only model depicting the curves and sharp edges of the fearsomely armored Dwarf-dweller with excellent clarity.

"The quality of the vinyl kits we do is excellent," continues Thomas. "The production company does a great job, and very little flash cutting or puttying is needed."

Thomas also handles the decision-making on what model kits to produce. "My personal favorites are the bad guys, especially the kits we are working on for the Ringwraiths," he reveals. "Although it's not my personal taste, we have to make sure we make kits that sell well also, and the Fellowship characters are great for that. Our fifth figure is a resin Moria Orc in full armor, and our sixth figure will be from *The Two Towers*. We will have resin and vinyl kits of Aragorn, Legolas, and Gimli in appropriate garb,

available in time for the next movie!"

If Thomas could commission his ultimate *The Lord of the Rings* sculpture, what would it be? He thinks long and hard about this question. "I think it would be a full-size resin statue of a Moria Orc, complete with well-worn, rusted armor," he decides.

them—we even have a full-size Predator!

"Lola absolutely loves *The Hobbit*!" he continues. "We have it in comic-book form, and she requests it all the time. She has had it read to her over 50 times, knows all the characters, and just loves the dragon!" It would seem that the house of monsters is raising another monster-lover!

How does Thomas want to move forward with this business-hobby of his? "I would like less medicine and more models!" he says.

There is a common thread to the tale of Star Toys and the other companies

"WE WILL HAVE Aragorn, Legolas, and Gimli IN APPROPRIATE GARB, available in time for the next movie!"

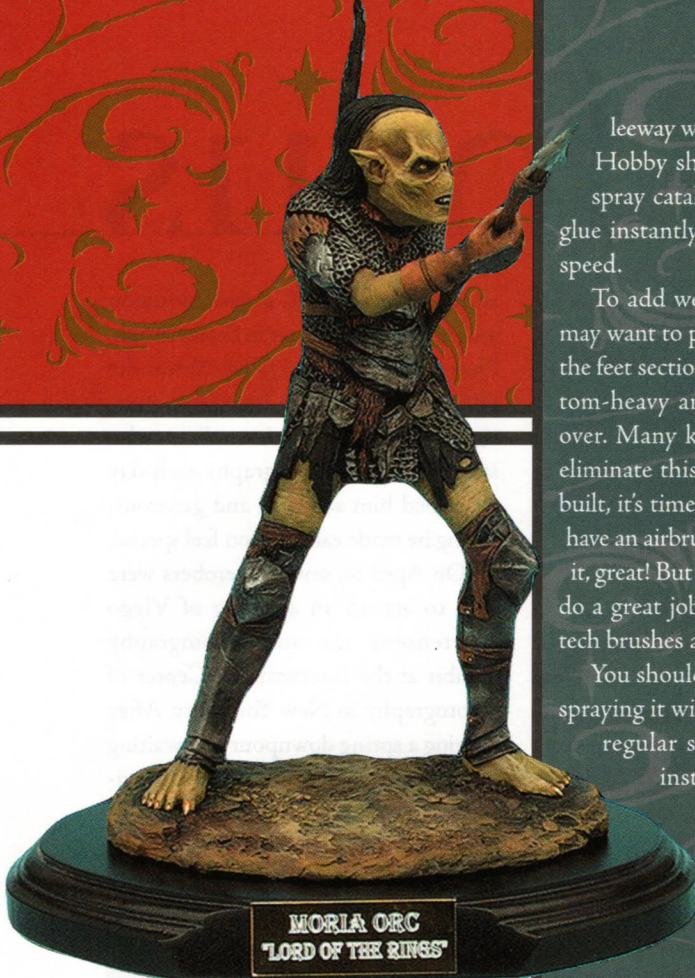
"It would probably have to stay in my study, though," he adds with a laugh.

Does he mean that his wife would finally put her foot down when it comes to full-size Orcs rampaging through the dining room and scaring their four-year-old daughter, Lola? "Not at all!" Thomas insists. "Our apartment is just so full of monster stuff already. My daughter is used to

who are actively involved in creating unique and entertaining products that help fans to maintain a connection with *The Lord of the Rings* movies once they leave the theater. An obvious connection. But look a little deeper, and you'll find another theme buried not far below the surface. Regardless of the value of the license and the pressures that businesses must face to survive in today's







license-heavy marketplace, all of these *The Lord of the Rings* merchandisers have displayed something else, something that they could not conceal—they are all fans.

From a Virginia card game company to the English masters of the miniature. From the massive gaming group of Electronic Arts to the comparatively tiny group that is Thomas Seufferle and Star Toys Model Kits—not only do they all show a desire to create a top-selling product, but they all display a love of “the Rings.”

To visit Star Toys Model Kits, go to [www.startoysmodelkits.com](http://www.startoysmodelkits.com)

To shop for their kits, visit [shop.lotrfanclub.com](http://shop.lotrfanclub.com)

For more on Hamburg, visit [www.hamburg.de](http://www.hamburg.de)

leeway when establishing your fit. Hobby shops also carry a special spray catalyst that will “cure” your glue instantly if you have a need for speed.

To add weight to the model, you may want to pour plaster of Paris into the feet sections to make it a little bottom-heavy and less prone to falling over. Many kits come with bases to eliminate this need. Once your kit is built, it's time to start painting. If you have an airbrush and know how to use it, great! But if you don't, you can still do a great job using old-school, low-tech brushes and a steady hand.

You should prime your kit first by spraying it with a matte white coat of regular spray paint. Follow the instructions on the can for a nice even primer coat.

Several light coats are going to be better than one big sloppy wet one. Do not use model paints intended for plastic models—they can ruin your kit. You should use low-priced, water-based acrylic paints that you can find in any craft store. They come in a wide array of colors, they mix easily, and, best of all, they are cheap. When you are shopping for paints, don't forget to pick up a bottle of black and a bottle of white. The picture on the kit box should make a fine guide to the kinds of colors you are shooting for. Test your colors on a piece of white paper, as colors will often change when they are dry.

If at all possible, use your lighter colors first, since any slips will be more easily covered up when you come in later with the darker colors. Keep a paper towel and some Q-tips handy for slips; the water-based paint is your friend and will clean up easily if you catch it while it is still wet. Thin your paint with a drop of water, so you don't

get brush strokes. Having a variety of brush sizes available will make your job easier, and keeping your brushes as clean as possible will give you many years of use.

Once you have your basic colors painted on, you can add a level of detail and professionalism with this little trick: Dilute a dab of black paint down to a very watery consistency, and use your medium brush to “wash” high-detail areas, such as hair and armor. The black will sink into the deeper detail areas and flow off of the highlight parts. This adds a great effect for very little effort.

When you like the look of the finished kit, don't forget to give it a good sealing spray with a matte-finish clear coat. This will protect it and really bring the paint job together.

*Gregg says that he owes his love of all things The Lord of the Rings to his mother, who is also a Charter Member of the Fan Club.*





# FAN focus

## NEWS

Across the world, members of The Lord of the Rings Fan Club are creating their own regional Fan Club "chapters," and planning local events and get-togethers on a regular basis. The Fan Club Web site, [lotrfanclub.com](http://lotrfanclub.com), has helped to make some of this networking possible, as members discover other fans through the Message Boards. (If you would like to find out about groups that may already be active in your area, check out the Bag End Message Board in the Community section of [lotrfanclub.com](http://lotrfanclub.com).)

Beginning with this issue, we will feature short reports on Fan Club events in each magazine—written by you, the fans. Though we can only include a few each time, we hope that all members who hold events in their areas will send in short reports and photos: We want to include a broad representation of Fan Club members! Send your news and photos to [editor@lotrfanclub.com](mailto:editor@lotrfanclub.com) or to The Lord of the Rings Fan Club, c/o Decipher, 253 Granby Street, Norfolk, VA 23510.



the UK fellowship

The first large gathering of Fan Club members from the United Kingdom took place on March 23 in Birmingham, England. More than 30 members traveled from as far as Dunfermline, Scotland. The group gathered for a special "Gold Class" viewing of *The Fellowship of the Ring* at Star City, a large shopping / entertainment complex (Gold Class viewers get to watch the movie from large, reclining seats, among other "perks"). Following this, they enjoyed a meal together, discussed the film, and got to know one another.

In April, Fan Club members—primarily from the U.S. East Coast, but some from as far away as Australia—

attended I-CON 21, a science-fiction and fantasy convention in Stony Brook, New York. Billy Boyd (Pippin) was the guest of honor and a big hit at question-and-answer sessions. Fans who stood in line for autographs each day described him as warm and generous, saying he made each person feel special.

On April 19, several members were able to attend an opening of Viggo Mortensen's art and photography exhibit at the International Center of Photography in New York City. After braving a spring downpour and waiting in line for several hours with approximately 200 other people, they had a chance to meet Mortensen, who was friendly, patient, and gracious to all



PENNSYLVANIA fellowship members at viggo mortensen exhibit

## FAN CLUB SPOTLIGHT: The Scottish Fellowship

Fan Club members created the Scottish Fellowship in February 2002, with the idea of bringing together a group of "like-minded people who either live in Scotland, are Scottish and live elsewhere, have Scottish ancestors, or simply love Scotland," says Arielle Schnepf, one of the organizers of the group.

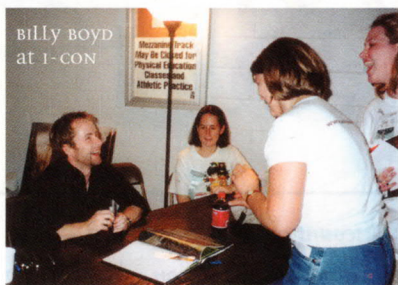
The Scottish Fellowship is "mainly based on email correspondence and good old-fashioned snail mail," Schnepf says, as well as "virtual" get-togethers via [lotrfanclub.com](http://lotrfanclub.com) or the community Web site ([of-the-shire.net](http://of-the-shire.net))

created by Fan Club members. There are now 50 members from many countries, including Scotland (of course!), England, Wales, Ireland, France, Germany, Spain, Norway, Canada, the United States, Australia, and New Zealand. Upon joining, each member receives a membership card and a newsletter. The first newsletter features a quotes quiz in which members are challenged to complete 10 quotes from the film and match each quote to the correct character. So far, 21 of the 50 members have entered this competition and won a *Lord of the Rings* poster,

Schnepf says. A Web site is also under construction.

The first Scottish Fellowship event was slated for August in Dunfermline, Scotland, Schnepf's hometown. (Dunfermline is a small town about 15 miles north of Edinburgh.) Fellowship members were invited to gather in Dunfermline on the weekends of Aug. 10–11 and Aug. 17–18 to view *The Fellowship of the Ring* DVD and take part in many festivities, including a tour of Edinburgh in an open-top, double-decker bus, and raffles and auctions of *The Lord of the Rings* collectibles and memorabilia. All of the





attending, signing autographs and speaking briefly with everyone. All of the members who attended commented on Mortensen's skill as an artist and photographer.

Members of the community that has sprung up on the Fan Club Message Boards have also enjoyed bimonthly contests. Competitions have included an art contest (the winners and other entries can be viewed at [glassgriffin.com/fanart](http://glassgriffin.com/fanart)) and an essay contest in which members submitted a 200-word essay on what *The Lord of the Rings* means to them, with prizes awarded through a drawing. You can view the essay entries in the Online Scrapbook at: [www.lotscrabbook.com](http://www.lotscrabbook.com).

The Fan Club message boards are an exciting place to meet up with other Ringers from throughout the world. Join us any time at [lotrfanclub.com/messageboards.html](http://lotrfanclub.com/messageboards.html). ~ Nan Morris

money collected through the raffles and auctions was to go to the Hebridean Whale and Dolphin Trust, a Scottish charity. "If we raise enough money over both weekends, we will be able to name a whale or a dolphin!" Schnepf said in June. "I am sure that there will be plenty of suggestions for names—how about Frodo the Dolphin, or Shelob the Whale?" As this issue went to press, Schnepf was expecting up to 20 members to attend each of the two weekend events, with most coming from within the United Kingdom.

For more information on the Scottish Fellowship, send an email to [arielle@btopenworld.com](mailto:arielle@btopenworld.com).

## Official Movie Magazine Challenge

On *The Lord of the Rings* Fan Club Web site ([lotrfanclub.com](http://lotrfanclub.com)), a series of light-hearted competitions have taken place in recent months. We received such imaginative and enthusiastic responses to these challenges that we are continuing them in the magazine, beginning with this issue.

Here is a sampling of answers to one of the recent [lotrfanclub.com](http://lotrfanclub.com) challenges, in which members were asked to submit *The Lord of the Rings*-themed bumper stickers.

"The Ent Is Near" Gregg Keefer

"Here Viggo again!" Priscilla Yonemura

"My other car is a Ford Saruman"

Brad Webb

"This cart stops for good food, good conversations, and good pipe weed."

Dany Slone

"Kiss me, I'm Shire-ish!"

Sylvia Santiago

"Balrogs Happen." Miriam Boer

"How's my gardening?"

1-800-4-BAG-END." Ben Mericli

"If you can read this, your pony is walking too fast." Steven Cea

"My other ring is the One Ring." Randy Giesey

Our inaugural Official Movie Magazine Challenge is a different kind of contest altogether: Use your imagination and artistry to create an original, three-panel, black-and-white cartoon relating to *The Lord of the Rings* movies and/or fans. The five best entries, as judged by our award-winning art team, will receive a special, large-format print of a *FoxTrot* comic strip featuring a *Lord of the Rings* "storyline," signed by *FoxTrot* cartoonist Bill Amend, an honorary member of the Fan Club. Contest results will be announced in a future issue of the magazine.

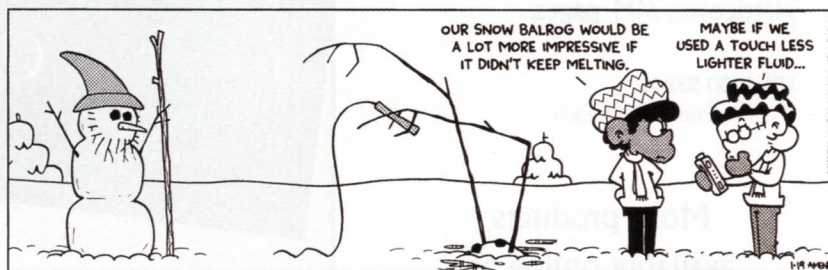
One entry per person, please. Please submit your entries—on an 8 1/2 x 11 sheet of white paper—to *The Lord of the Rings* Fan Club, Attention: Fan Club Challenge, c/o Decipher, 253 Granby Street, Norfolk, Virginia 23510. The deadline for entries is October 1, 2002.

We look forward to seeing your handiwork! ✍️



### FoxTrot

by Bill Amend



Bill Amend

Certain restrictions will apply. For the complete terms and conditions of this exciting contest, please refer to our Web site ([lotrfanclub.com](http://lotrfanclub.com)), and click on the "Fan Club Magazine" link.



# THE LORD OF THE RINGS

## FAN CLUB STORE

### The Lord of the Rings ROLE-PLAYING GAME CORE BOOK

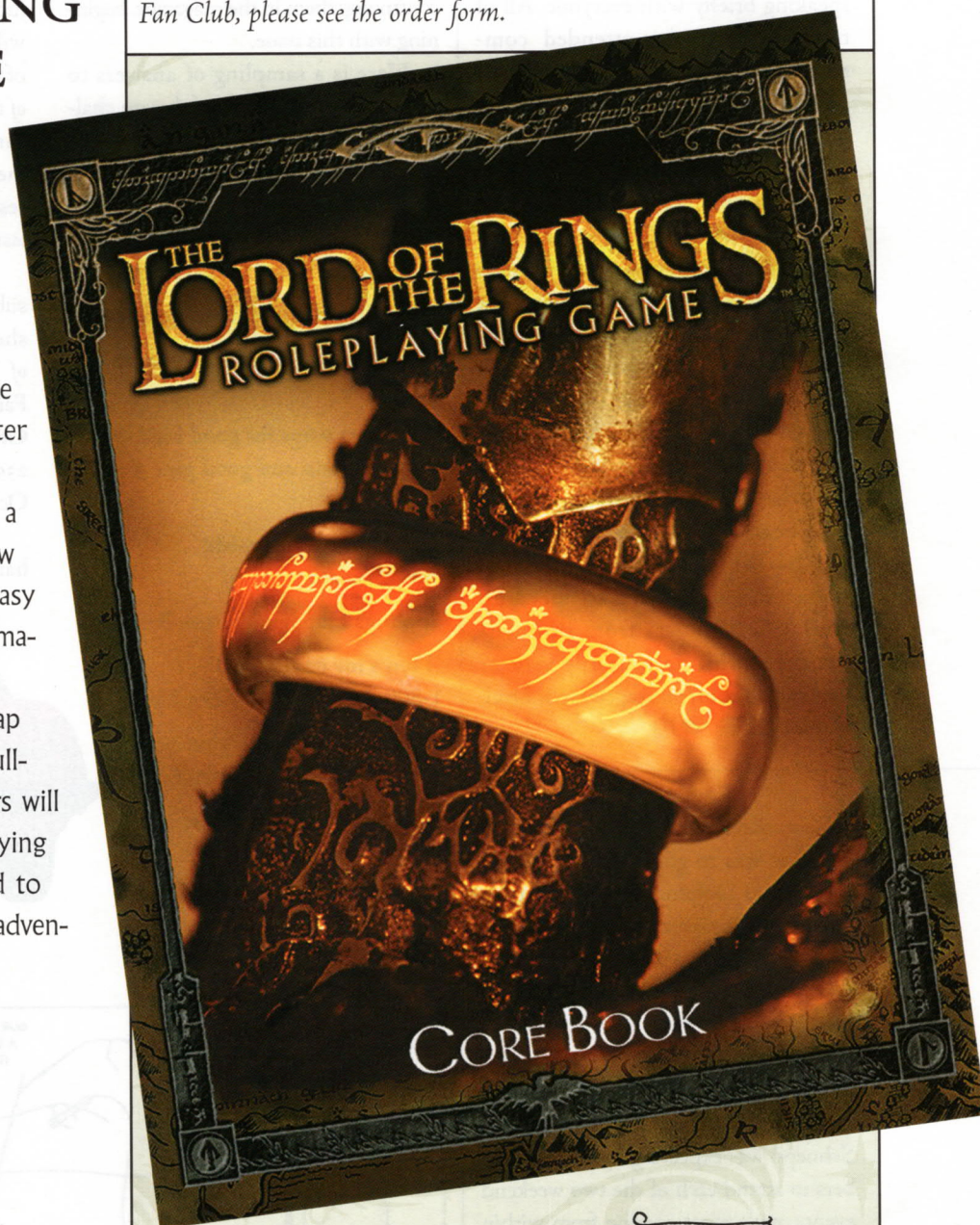
*The Lord of the Rings* Role-Playing Game brings adventure to players and fans the world over. Now you and your friends can enter Middle-earth and take on the roles of any character or hero you can imagine, from a reluctant hobbit to a powerful wizard. This all-new core role-playing game is easy to learn, packed with information, and fun to play! Experienced gamers can leap right in to this beautiful full-color book, and newcomers will appreciate the in-depth playing guide. Everything you need to know to start an exciting adventure game is in this book! Hardcover, 304 pages.

LPB 6000 \$39.95

Member Price: \$35.95 Each

More products  
available online at  
[www.lotrfanclub.com](http://www.lotrfanclub.com)

Fan Club members receive a 10% discount off all merchandise. Please have your membership number available for verification when placing an order. For more information on joining The Lord of the Rings Fan Club, please see the order form.



New!





### **The Fellowship of the Ring DVD**

Two-disc DVD set has more than two hours of special features, including the original theatrical trailers and TV spots; three in-depth, behind-the-scenes programs on the creation of *The Fellowship of the Ring*; 15 featurettes that explore the locales and cultures of Middle-earth; interviews with cast members Elijah Wood, Ian McKellen, Viggo Mortensen, Liv Tyler, and others; plus an exclusive look at *The Two Towers*. The film is rated PG-13, runs 178 minutes, and is presented in Dolby Digital Ex5.1 Surround Sound. DVD is only available with Region-I encoding (suitable for North American DVD players).

[A] Full-screen	LAV 5000
Widescreen	LAV 5001
	\$29.95 each
Member price	\$26.95 each

### **The Fellowship of the Ring VHS**

Video is a full-screen version and is available only in NTSC format (United States and Canada only). Movie runs 178 minutes and is rated PG-13. Video does not include special features.

[B] LAV 4000	\$22.99
Member price	\$20.65

### **The Fellowship of the Ring PLATINUM SERIES SPECIAL EXTENDED DVD EDITION**

Pre-order now! Four-disc special extended widescreen edition of *The Fellowship of the Ring* is re-edited and re-scored, adding nearly 30 minutes of never-before-seen footage that expands and reinforces Peter Jackson's masterpiece. Extras include the screen credits for *The Lord of the Rings* Fan Club charter members, four audio commentaries featuring more than 30 participants, including Peter Jackson, Fran Walsh, Elijah Wood, Ian McKellen, and others; 18 behind-the-scenes featurettes, including "A Day in the Life of a Hobbit," a tour of New Zealand filming sites, stories from the set, and much more! The film runs approximately 208 minutes. DVD is only available with Region-I encoding (suitable for North American DVD players). Begins shipping November 12, 2002.

[C] LAV 5002	\$39.99
Member price	\$35.99

### **The Fellowship of the Ring COLLECTOR'S DVD GIFT SET**

Pre-order now! The five-disc Gift Set includes the four discs of the Special Extended DVD Edition, including *The Lord of the Rings* Fan Club charter members' screen credits; two bookend sculptures by Sideshow-Weta; the *National Geographic Beyond the Movie* DVD; an exclusive Hobbit-sized edition of *The Lord of the Rings* Fan Club Official Movie Magazine; and several collectible Decipher trading cards—all enclosed in a collector's box specially designed by *The Lord of the Rings* artist Alan Lee. Begins shipping November 12, 2002.

[D] LAV 5003	\$79.92
Member price	\$71.92



# THE LORD OF THE RINGS

## FAN CLUB STORE

### The Lord of the Rings WATCHES

Unisex watches have a custom bezel designed to look like the One Ring™, a genuine leather band, a jeweled Elven nine rune at the nine o'clock position (on designs A, C, and D) and come with a lifetime warranty on parts, plus a two-year battery warranty. Each watch is boxed in a custom-designed gift tin. Available only through *The Lord of the Rings* Fan Club!

[A] Middle-earth Map	LAC 0000
[B] Elven Script	LAC 0001
[C] The Argonath	LAC 0002
[D] Frodo	LAC 0003
	\$49.95 each
<b>Member Price</b>	<b>\$44.95 each</b>



Exclusive!



A



B



C







SIDESHOW/WETA



## BOROMIR STATUE

Pre-order now! A valiant warrior, Boromir lent his sword to the protection of Frodo despite his misgivings about the object of their quest. Amazingly detailed 1:6 scale statue, hand-cast in heavyweight polystone and hand-painted to the highest standards. Display base is etched with the map of Middle-earth and includes *The Lord of the Rings* logo, the character's name, and the sculptor's signature. Statue is scheduled to ship in Fall 2002.

[A] LLC 7008 \$125.00  
Member Price \$112.50

## ESCAPE OFF THE ROAD WALL PLAQUE

Virginia Lee, daughter of renowned Tolkien artist Alan Lee, has sculpted this highly detailed, three-dimensional wall plaque. The 15.75 inches wide x 9.5 inches high piece comes with a description of the scene on the back of the plaque, as well as the signatures of Virginia Lee and two-time Oscar winner Richard Taylor. Plaque has two keyhole wall mounts and rubber bumpers on the back for easy display.

[B] LLC 7007 \$150.00  
Member Price \$135.00

## WITCH-KING OF ANGMAR BUST

Pre-order now! Revealed by the One Ring at Weathertop, Frodo sees the Witch-king in his true form, a cold, twisted echo of a once great ruler. This 1:4 scale bust is hand-cast in heavyweight polystone and hand-painted to the highest standards. Bust sits on a classically turned base that includes the name of the character and the sculptor's signature. Bust is scheduled to ship in Fall 2002.

[C] LLC 7009 \$60.00  
Member Price \$54.00





# THE LORD OF THE RINGS

## FAN CLUB STORE



### The Fellowship of the Ring VINYL MODEL KITS

Imported from Germany, these 1:6 scale *The Fellowship of the Ring* vinyl model

kits allow you to add your own creative touch to *The Lord of the Rings* saga. Each kit comes unassembled and unpainted. Pieces are sculpted with a wealth of detail and are easily glued together. Paint is not included to allow for personal design choices. Finished models measure approximately 12 inches high. A stand with name plaque is included.

Outside Germany, Austria, and Switzerland, these kits are only available through *The Lord of the Rings* Fan Club.

[A] GANDALF	LMK 3000
[B] SARUMAN	LMK 3001
[C] FRODO	LMK 3002
[D] URUK-HAI	LMK 3003
	\$50.00 each
Member Price	\$45.00 each

### The Fellowship of the Ring RESIN MODEL KITS

Resin kits are the same scale and design as the vinyl kits, but are already painted. Some assembly required.

GANDALF	LMK 3004
SARUMAN	LMK 3005
FRODO	LMK 3006
URUK-HAI	LMK 3007
	\$99.00 each
Member Price	\$89.00 each

Exclusive  
Import!





Only Gandalf the Grey could summon the power to destroy 'The Balrog of Moria.'

A



In 'Ruhn's' Lair, a cave troll ferociously attacked the Fellowship.

B



Sauron, precursor of the One Ring, seized in the depths of Mt. Doom.

C



In the twilight world, Frodo saw the Harbinger. Thinking he was the Dark Lord.

D

## The Fellowship of the Ring LITHOGRAPHS

Exclusive lithographs measure 16 inches x 12 inches and are printed on archival-quality, acid-free paper. Balrog and Cave Troll are a limited print run of 1,500 pieces each. The Witch-king and Sauron lithographs are limited to 3,000 each.

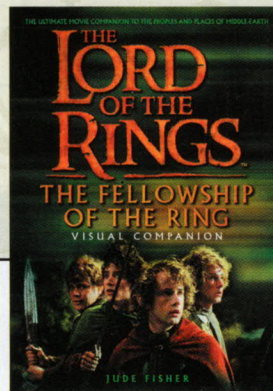
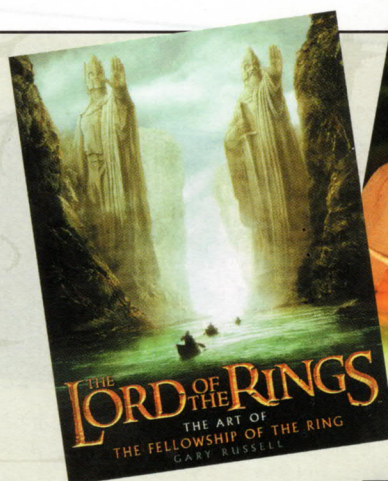
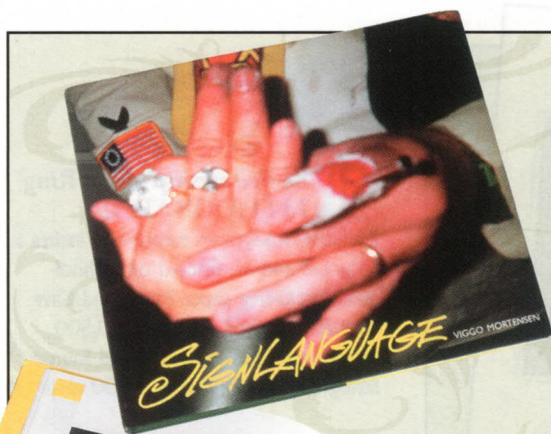
[A] Balrog	LLC 4001
[B] Cave Troll	LLC 4004
[C] Sauron	LLC 4005
[D] Witch-King	LLC 4006
	\$20.00 each
Member Price	\$18.00 each

Exclusive!



# THE LORD OF THE RINGS

## FAN CLUB STORE



### VIGGO MORTENSEN: Signlanguage

*Signlanguage* features exquisite color and black-and-white photographs, as well as intensely personal paintings from Viggo Mortensen. International critic and poet Kevin Power provides the accompanying essay. Special highlights include unique and artistic photographs taken during the filming of *The Fellowship of the Ring*. Hardcover, 84 pages.

[A] LPB 2006 H \$40.00  
Member Price \$36.00

### ART OF *The Fellowship of the Ring*

Alan Lee and a talented team of other artists, including renowned Tolkien illustrator John Howe, spent more than three years creating the sets, props, creatures, and locations that truly bring Tolkien's Middle-earth to life. Hobbiton, Rivendell, and Minas Tirith are no longer just designations on a map, but are presented here in all forms, from design sketches to photographs of actual props and locations. The images within the book's 192 pages bring to life a wealth of detail on the creation of the awe-inspiring *The Fellowship of the Ring*. Hardcover. Compiled by Gary Russell.

[B] LPB 2003 \$35.00  
Member Price \$31.50

### *The Fellowship of the Ring* VISUAL COMPANION

A full-color, large-format guide to the characters, cultures, and locations of J.R.R. Tolkien's Middle-earth, as depicted in the movie *The Fellowship of the Ring*. Filled with stunning imagery and a thorough narrative text, *The Fellowship of the Ring Visual Companion* will provide the reader with a rich feast of details and information. Hardcover, 72 pages.

[C] LPB 2000 \$20.00  
Member Price \$18.00

### *The Lord of the Rings* OFFICIAL MOVIE GUIDE

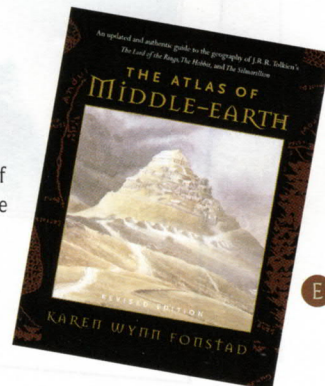
Featuring color photos of the cast, locations, sets, costumes, and creatures of the films, the book includes an overview of the conception, design, and logistical challenges of a film project of epic scale and grandeur. Hardcover, 120 pages.

[D] LPB 2001 \$25.00  
Member Price \$22.50

### ATLAS OF MIDDLE-EARTH

An exhaustive atlas of every important location in Middle-earth, this revised volume by Karen Wynn Fonstad contains page after page of maps and diagrams that are an essential reference for any *The Lord of the Rings* fan. Softcover, 210 pages.

[E] LPB 2004 \$24.00  
Member Price \$21.60





## The Lord of the Rings TRADING CARD GAME

Based on *The Lord of the Rings* movies, this trading card game draws players into the wonders of Middle-earth where Elven lords, heroic hobbits, wise wizards, and their allies battle the evil minions of the Dark Lord Sauron. Featuring a dazzling array of full-color images, pulled directly from the films, each starter deck contains 60 fixed cards and three randomly inserted rare cards, plus playing instructions. Eleven-card booster packs contain one rare, three uncommon, and seven common cards.

### STARTER DECKS:

[A] LCG 4002 FOTR-Aragorn	\$10.99 each
LCG 4003 FOTR-Gandalf	\$10.99 each
LCG 4009 Mines of Moria-Gimli	\$10.99 each
LCG 4008 Mines of Moria-Gandalf	\$10.99 each
[B] LCG 4047 Realms of the Elf-lords-Boromir	\$10.99 each
[C] LCG 4041 Realms of the Elf-lords-Legolas	\$10.99 each
Member Price	\$9.90 each

### BOOSTERS:

[D] LCG 4001 <i>The Fellowship of the Ring</i>	\$3.29 each
[E] LCG 4011 Mines of Moria	\$3.29 each
[F] LCG 4042 Realms of the Elf-lords	\$3.29 each
Member Price	\$2.96 each

### BOXES:

LCG 4001 <i>The Fellowship of the Ring</i>	\$118.44 each
LCG 4012 Mines of Moria	\$118.44 each
LCG 4045 Realms of the Elf-Lords	\$118.44 each
Member Price	\$106.60 each

## The Fellowship of the Ring DELUXE STARTER SETS

Deluxe starter sets contains 60 fixed cards, three randomly inserted rare cards, one 11-card booster pack, a rulebook, a generous supply of glass bead tokens, a collector's card list, and a handy deck storage box with three different cover designs representing the Gandalf, Sauron, or Shire culture.

LCG 4005 Gandalf	LCG 4006 Sauron	LCG 4007 Shire [G]
		\$20.00 each
Member Price		\$18.00 each

## THROUGH THE MINES OF MORIA ADVENTURE GAME BOXED SET

Beginning at the western doors leading into Moria, players go through several encounters with servants of the Shadow, culminating in a climactic battle against the dreaded Balrog. Game contains a 32-page adventure narrative; a 24-page guide to the lands and peoples of Middle-earth; an explanation of the basic principles of role-playing games; full-color character sheets that include pictures and game data describing each character; four full-color tactical maps for use in the major action sequences of the adventure; cut-outs of the characters and monsters in the adventure; and a poster map of Middle-earth.

LCG 4000 [H]	\$30.00	Member Price	\$27.00
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# Join The Lord Of The Rings Fan Club!

Fan Club Members receive six free issues of *The Lord of the Rings Fan Club Official Movie Magazine* each year, as well as a membership portfolio containing a membership card, a lithograph, and an introductory letter from Peter Jackson. Other membership benefits include 10% off all item purchases made through the Fan Club store ([www.lotrfanclub.com](http://www.lotrfanclub.com)), a one-week advance order preference for the purchase of selected exclusive collectibles (when orders are placed online or by phone), and much, much more! To join, just fill out the order form below, or go to [lotrfanclub.com](http://lotrfanclub.com) and sign up today!

	One-Year	Two-Year	Three-Year
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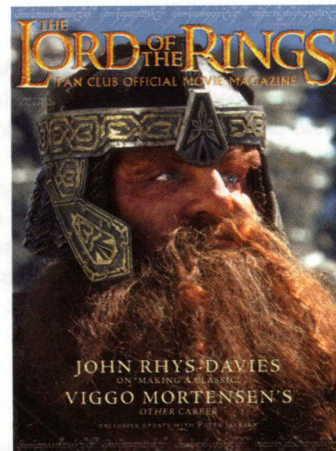
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## PLEASE NOTE:

- ▶ **Products and collectibles may sell out at any time!**
- ▶ Prices in this supplement are valid until Sept. 30, 2002.
- ▶ We reserve the right to correct any errors that may occur in this supplement.



# THE LORD OF THE RINGS

FAN CLUB OFFICIAL MOVIE MAGAZINE

This magazine is for you, the fans, so take a moment to tell us about yourself.  
You can copy this form and fax it to us at: (757) 623-3630.

1. AGE:

- ☐ UNDER 17
- ☐ 18-24
- ☐ 25-34
- ☐ 35-45
- ☐ 46-54
- ☐ 55+

2. GENDER:

- ☐ M ☐ F

3. MARITAL STATUS:

- ☐ Single ☐ Married

4. NUMBER OF CHILDREN:

- ☐ 0 ☐ 1
- ☐ 2 ☐ 3+

5. ZIP CODE: \_\_\_\_\_

6. HIGHEST EDUCATION

- ☐ High School
- ☐ Some College
- ☐ College Grad
- ☐ Post Grad

7. HOUSEHOLD INCOME

- ☐ \$23,999 or less
- ☐ \$24,000-\$34,999
- ☐ \$35,000-\$44,999
- ☐ \$45,000-\$54,999
- ☐ \$55,000-\$64,999
- ☐ \$65,000 +

8. WHICH OF THE FOLLOWING BEST DESCRIBES YOU?

- ☐ A passionate fan willing to sample almost anything *Lord of the Rings*-related.
- ☐ Fan of books only.

- ☐ An old fan whose interest has been re-ignited thanks to the new film.
- ☐ A new fan, introduced by the film.

9. WHAT FEATURE OF THE FAN CLUB IS MOST IMPORTANT FOR YOU? (CHECK ONLY ONE.)

- ☐ The magazine.
- ☐ Exclusive merchandise.
- ☐ Getting my name listed on the DVD.
- ☐ Becoming a part of the Fan Club community.

10. WHAT SCI-FI/FANTASY-RELATED ITEMS DO YOU PLAN TO BUY IN THE NEXT 12 MONTHS?

- ☐ Art (Poster/Print)
- ☐ Action Figures
- ☐ Books
- ☐ Comics
- ☐ Computer
- ☐ Computer Accessories
- ☐ Computer Software
- ☐ Costumes/Uniforms
- ☐ Games (TCG/RPG/Board)
- ☐ Limited-Edition Collectibles
- ☐ Magazines
- ☐ Model Kits
- ☐ Micro Machines
- ☐ Star Trek-Related Items
- ☐ Video/Computer Games

11. HOW MUCH WILL YOU SPEND ON *The Lord of the Rings* PRODUCTS IN THE NEXT 12 MONTHS?

- ☐ \$0-\$50
- ☐ \$51-\$100
- ☐ \$101-\$250
- ☐ \$250-\$500
- ☐ \$500+

12. WHAT *Lord of the Rings*-RELATED ITEMS DO YOU PLAN TO BUY IN THE NEXT 12 MONTHS?

- ☐ Action figures/minatures
- ☐ Books
- ☐ Calendar
- ☐ CDs/Records
- ☐ Chess sets
- ☐ Christmas Ornaments
- ☐ Costumes
- ☐ Flipz/Filmcel cards
- ☐ Games-Computer
- ☐ Games-Board
- ☐ Games-Trading Card
- ☐ Games-Roleplaying
- ☐ Games-Minatures
- ☐ Giftware
- ☐ Headwear
- ☐ Jewelry
- ☐ Journals
- ☐ Life-size Cardboard Stand-ups
- ☐ Miniature buildings
- ☐ Paperweight
- ☐ Pins
- ☐ Playing cards
- ☐ Posters
- ☐ Sculptures/busts
- ☐ Stationery
- ☐ Swords
- ☐ Table-top wargames
- ☐ Trading cards

- ☐ T-shirts
- ☐ Wall scrolls

13. DO YOU OWN A COMPUTER WITH INTERNET ACCESS?

- ☐ No
- ☐ Yes. Dialup modem
- ☐ Yes. Cable modem or DSL
- ☐ Yes. ISDN, T1 or higher

14. HOW DO YOU PREFER TO ORDER MAIL-ORDER PRODUCTS?

- ☐ Over the phone
- ☐ Over the Internet
- ☐ By fax
- ☐ Through the mail

15. WHAT OTHER TYPES OF MAGAZINES DO YOU READ? (Check all that apply.)

- ☐ Entertainment / Movie (*Entertainment Weekly*, *People*, *Premiere*, etc.)
- ☐ General Consumer - female (*Better Homes & Gardens*, *Southern Living*, etc.)
- ☐ General Consumer - male (*Maxim*, *GQ*, etc.)
- ☐ Fashion / Style (*Cosmo*, *Glamour* etc.)
- ☐ News (*Time*, *Newsweek*, etc.)
- ☐ Computer/Gaming (PC, MAC, console, *Dragon* etc)
- ☐ Sci-Fi / Fantasy (*Sci-Fi magazine*, *Realms of Fantasy*, etc)





# quoteworthy

Beginning with this issue, we will close each magazine with a few of our favorite quotes from interviews with The Lord of the Rings cast, crew, and filmmakers ... and keep an eye out for "bonus" quotes, as we include outtakes that we didn't have room to include in the features themselves!

The moments that succeed THE MOST FOR ME IN ANY MOVIE, ESPECIALLY IN A BIG MOVIE LIKE *The Lord of the Rings*, ARE the intimate human interactions or reactions—THE UNEXPECTED GRACE NOTES THAT REALLY CAN'T BE PLANNED.

[Viggo Mortensen, "Aragorn"]

SOMETIMES AN ACTOR IS so completely different from what you envisioned THAT CHARACTER TO BE THAT YOU REALLY DO HAVE TO RETHINK THINGS. USUALLY, I DON'T LIKE TO DESIGN A COSTUME UNTIL I KNOW WHO THE ACTOR IS. MY DRAWINGS ARE very much like portraits of the actors.

[Ngila Dickson, Costume Designer]

## NEXT ISSUE

- Liv Tyler on the Arwen Controversy
- The Man Behind the Music of *The Lord of the Rings*
- Peter Jackson Previews *The Two Towers*

IT TOOK A LOT OF PEOPLE TIME TO GET USED TO THE FACT THAT IN THIS CASE size did matter!

[Liz Mullane, New Zealand Casting Director]

If Peter Jackson phoned up today and said, "HEY, I WANT TO SHOOT THIS VOLCANO SEQUENCE AND IT IS BEING FILMED IN AN AREA THAT'S A BIT DANGEROUS AND THE GROUND IS PRETTY HOT. I REALLY WANT TO SHOOT IT THERE—IT'S A BIT OF A RISK. ARE YOU IN?" we would all be there.

[John Rhys-Davies, "Gimli"]



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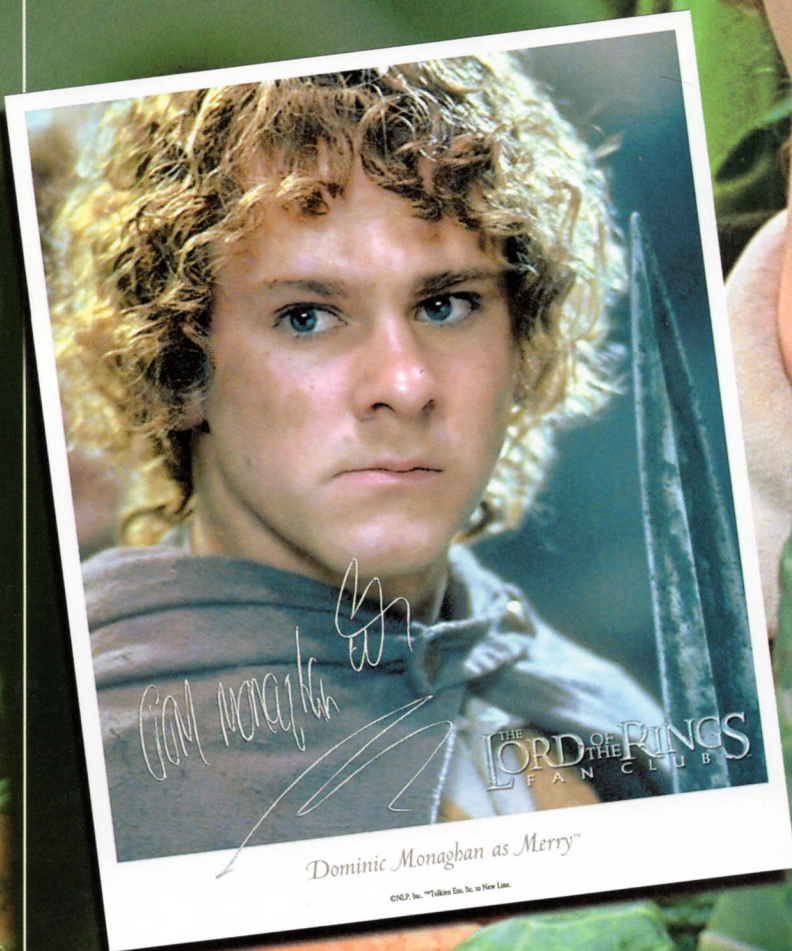
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Meriadoc Brandybuck joins his Hobbit friends on what will most assuredly be a grand adventure! In August 2002, the irrepressible Dominic Monaghan individually signed each of the photos in this first lot exclusively for *The Lord of the Rings* Fan Club. These full-color 8" x 10" glossy photos are hand-numbered, ready for framing, and include a matching numbered certificate of authenticity. This initial lot is limited to a few hundred pieces (final quantity to be determined) so you can be assured that they won't last long!

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