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Above & Beyond

This issue, we wanted to bring you a few of our own behind-the-scenes stories about our experiences with the gracious cast and crew of *The Lord of the Rings*:

✎ Director Peter Jackson got up at 6AM just to squeeze in a chat with Dan Madsen, talking about *The Two Towers* and answering many of your questions.

✎ Composer Howard Shore, who spent nearly an hour with Dan for this issue's interview, was also kind enough to write a personal note to a Fan Club member, Amy Buckles, who had penned an appreciative poem for him earlier in the year. The note—which reminded Buckles that her poem is on display in his study—was framed and presented to her in August at a Fan Club gathering tied to the special Hollywood Bowl performance of *The Fellowship of the Ring* score.

✎ Looking back one issue, Viggo Mortensen (Aragorn) truly went above and beyond the call of duty on behalf of the Fan Club, taking time to send us handwritten answers to a long list of questions that members had submitted about his painting, poetry, and photography.

✎ And Dan Madsen says that “one of the things that amazed me most during my trip to New Zealand was how accommodating the cast and crew were.

“They coordinated everything, from arranging my transportation to giving me access to all the sets to recommending crew members for interviews,” he recalls. “They even invited me to a cast and crew party the night before we left. The cast and crew’s generosity and kindness is one of the most vivid memories I brought back.”

And speaking of the New Zealand crew, Dan recently heard from Hammond Peek, who worked on the sound for *The Lord of the Rings*. Peek told Dan that he had been “poring over [the magazines] with great excitement—very interesting reading.

“Even having worked on the project for the whole duration, I still found the articles to be full of fascinating details,” Peek added.

And he also alerted us to an omission: In our list of Oscar nominations for *The Fellowship of the Ring*, we left out two nominees for Achievement in Sound: Both Hammond Peek and Gethin Creagh were also nominated for this prestigious award. We appreciate the kind comments and this important correction!

We hope you'll enjoy all of this issue's articles featuring the talented and down-to-earth cast and crew of *The Lord of the Rings*, including our profile of producer Barrie Osborne and Dan Madsen's first interview from New Zealand: Construction Supervisor Ed Mulholland sat down and talked with Dan about the staggering challenge of building the amazing sets for all three films.

Enjoy!

Carla Atkinson

CARLA ATKINSON
Managing Editor

Contents

Features

- 22 **UPDATE WITH PETER JACKSON**
The Lord of the Rings director talks about Treebeard, Gollum, Helm's Deep, and other highlights of *The Two Towers*—and reveals what aspect of making the films has meant the most to him.
- 30 **A HOPELESS ROMANTIC**
— *Liv Tyler Finds the Arc of Arwen*
The actress talks with Dan Madsen about the joys and difficulties of playing perhaps the most controversial character in *The Lord of the Rings* films.
- 40 **THE MAN BEHIND THE MUSIC**
— *An Interview with Composer Howard Shore*
Peter Jackson says his composer has become “as obsessed” as he and his fellow filmmakers about *The Lord of the Rings*. In a recent interview, the Oscar-winning composer told us how he approached the daunting task of putting music to such a beloved story.
- 50 **THE “TRUE HERO” OF *The Lord of the Rings***
Veteran Hollywood producer Barrie Osborne talks about the uniquely challenging and all-consuming task of producing New Line's history-making trilogy.
- 58 **ARTIFACTS — *The Fabric of Middle-earth***
Lesley Earl-Templeton tells Dan Madsen how the beautiful flags, banners, and other intricate fabric props for *The Lord of the Rings* were created—and how the film, her first ever, has changed her life.
- 68 **DOWN THE ADVENTURE PATH**
— *Building Character: The Artists of Toy Biz*
Soon, collectors and children of all ages will be able to bring home Aragorn, Legolas, Gandalf, and many of the other beloved *The Lord of the Rings* characters, thanks to the painstaking work of the action figure artists at Toy Biz.

Departments

- 8 **MAILBAGGINS**
- 12 **NEWS FROM MIDDLE-EARTH**
The Lord of the Rings shines at San Diego Comic-Con ... Viggo Mortensen debuts two new books at a Wellington fundraiser for a sick crew member ... plus the latest on Sean Astin, Orlando Bloom, John Rhys-Davies, and Miranda Otto.
- 20 **UNSUNG HEROES**
Meet New Zealand native Ed Mulholland, who oversaw construction of every set created for *The Lord of the Rings*.
- 71 **CATALOG**
- 80 **QUOTEWORTHY**

Mailbaggins

TAKING ISSUE!

Dear Lawrence (aka Lurtz),
Actually that *was* my face that you temporarily caved in up on Amon Hen [Lawrence Makoare interview, Issue 2]. Nicely done—very effective blow! But not effective enough, obviously!

Kia ora, my brother.

Namárië,

Viggo (aka Strider, Aragorn, etc.)
Anywhere, Middle-earth



THE "BOROMIR" ISSUE

With only two more nights before August 6 [*The Fellowship of the Ring* DVD release], I am thankful that I have my third issue of the Fan Club magazine to keep me busy. With two amazing issues already stored safely away, your hard work and passion for this movie continues to impress—thank you! The window we have on the inner workings of all things Middle-earth is fantastic. I loved the articles on Peter Jackson and Sean Bean as well as reading about the artistic contributions of Alex Funke, John Howe, and Ngila Dickson—essentially everything! I

thought I knew a lot about the movie—it is incredible how much there is still to learn and how many passionate and talented people are involved.

Lisa Letto

Halifax, Nova Scotia, Canada

We're glad you enjoyed the interviews in Issue 3! If you have a question for any The Lord of the Rings cast or crew member we have not yet featured, please send it to interviews@lotrfanclub.com or to The Lord of the Rings Fan Club Official Movie Magazine, Attn: Interviews, PO Box 56, Norfolk, VA 23501. We will use selected fan questions in all future interviews.

Thanks so much for the great article highlighting Boromir's character in the last issue. Sean Bean did a wonderful job bringing Boromir to life. Each time I saw the movie, I appreciated Boromir—his struggle, his "human-ness," his triumph—more and more.

Boromir really personifies every man—that is, every man's struggle with the desire for power and control, every man's belief that he can use his power to accomplish a noble good, and every man's ounce of goodness and hope for redemption. Reading the actor's personal account of his role development and experiences added to my appreciation of both Boromir and Bean. I don't think the final scene between Boromir and Aragorn, where Boromir accepts Aragorn's destiny and authority, could have been more poignantly or brilliantly portrayed. Warmest thanks to Boromir for making Middle-earth become real to the rest of us mortals.

Maria Martin

Gaithersburg, Maryland, USA

I must commend you for the June/July Issue, which I received just today. Thank you from the bottom of my heart for placing Boromir on the cover. I have been reading J.R.R. Tolkien since I was 12, and I am 21 now. Boromir has always been my favorite character despite people believing he was only "the big, dumb guy who tried to take the Ring." I think we were meant to read between the lines and see much more in the characters than simply what was placed before us. I admit I was nervous to see Boromir brought to life on screen, but Sean did such a brilliant, magnificent job that I was reminded why I loved the character so much! This Boromir lover is in your debt!

Siri

New Smyrna Beach, Florida, USA

When I get each issue in the mail, I usually drop everything and read it straight through from beginning to end; this time, however, I had to jump straight to the Boromir article! I am a long-time fan, having read the series once a year for more than 30 years, and one of my big fears for the film was that Boromir would be shown as a traitor or a villain. I should have known it would be all right! I have so much appreciated how Boromir was portrayed and interpreted, and I thank you for your wonderful article that really touched on the essence of that heroic character. This issue was full of excellent writing and information; I think I'll go read it again!

Margaret Grenawalt

Platteville, Wisconsin, USA

I really enjoyed your coverage of Sean Bean in the third issue. I thought Boromir was an amazing character, and I am glad someone actually delves into his character. Bean is one of my favorite actors and to hear what he thought about his character (a flawed hero) was really interesting. This was my first magazine, and if the rest of your articles



are on the same level as this one, I will hold my breath in anticipation.

David M. Holmes
Great Mills, Maryland, USA

A FAN CLUB FAN

I would like to express my admiration for and enjoyment of your Fan Club. From the very first phone call to your office and the lovely lady that I spoke with (the Web site was not accepting applications at that time due to some error) to finally getting my membership packet (that arrived in pristine condition) to the wonderful magazines (that can only be improved by going to monthly), I am absolutely thrilled. I am very impressed by your dedication to a professional presentation. You honor the fans, the movies, and the moviemakers.

I have a serious obsession for *The Lord of the Rings* pictures and have haunted literally scores of Web sites scouring for anything new, and I have never seen most of the shots that you publish. And even more amazing, I have never seen any of your pictures posted to other Web sites later on. In this current atmosphere of photo scanning, picture-lifting, and out-and-out thievery from other sites to satisfy

the craving of *The Lord of the Rings* fans for any scrap of information, that is stunning and a tribute to the loyalty of your members not to cheapen your labors by making it available to the general public.

The articles and features are fascinating. I am highly interested in costuming and even though I have seen *The Fellowship of the Ring* numerous times, I can never see all the details clearly; I love the coverage that you are giving them. The article on the making of Sauron's armor and the latest issue's interview with Ngila Dickson were eagerly read and greatly enjoyed. I look forward to more in-depth coverage of all the movie's costumes, especially Saruman's wonderful robes and Boromir's outfit. I admit that I am a big Boromir fan, but I never saw the seven stars of Gondor on Boromir's cloak clasps before. It is a detail so tiny that it is impossible to even see it in the movie, but I can appreciate how it would add to the realism and background of making Middle-earth a real place. How much easier it must have

been for the actors to bring their roles to life with so many layers of realistic history to draw from.

I enjoy your regular departments as well. I am very interested in the weaponry of the various races, and the translations of what is inscribed on them in your "Languages of Middle-earth" series are fascinating. Your access to the people involved in the making of the movie is unprecedented and your interviews are well written. I like your inclusion of fan questions in them as well; it makes us all participants, not just recipients.

Patricia Young
Fonda, New York, USA



We're eager to hear your feedback, so please write to us via email at editor@lotrfanclub.com or by regular mail at *The Lord of the Rings Fan Club Official Movie Magazine*, Attn. MailBaggins, c/o Decipher, Inc., PO 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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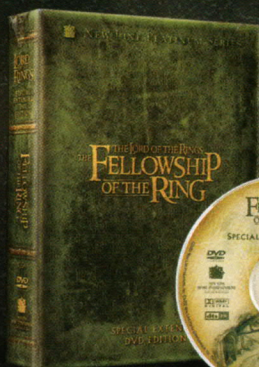
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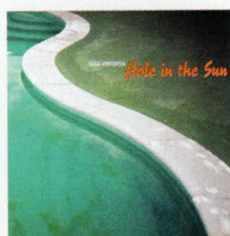
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N^eWS

FROM MIDDLE-EARTH

Mortensen Book Event Benefits Crew Member



Viggo Mortensen debuted *Hole in the Sun* and *Coincidence of Memory*, his two new books of photography, poetry, and paintings at a small book-signing event in Wellington this past summer, with all proceeds going to Brent Robb, a *Lord of the Rings* crew member who is seriously ill.

The event took place on a Sunday afternoon in June at Wellington's Green Parrot Café. Hundreds of people attended, buying all of the books Mortensen had on hand, including second editions of two earlier books, *Recent Forgeries* and *Signlanguage*.

Hole in the Sun features Mortensen's photographic artistry, and *Coincidence of Memory* is a collection of the artist's poetry, painting, and photography. Both books were published by Perceval Press (percevalpress.com), an independent press Mortensen started earlier this year with Piler Perez. 🐉

LAWRENCE
MAKOARE (L),
SALA BAKER (R),
AND FRIEND



PHOTO COURTESY: RENA HANSEN, CELEBRITY CLOSEUPS

Hobbits, Uruk-hai, and a Dark Lord Descend on San Diego

BY IAN SMITH

San Diego's annual four-day Comic-Con event may appear to be all about comic books. But with an attendee demographic that ties in nicely with Hollywood's current love affair with fantasy films, the big studios made great efforts this year to fly in movie directors and actors in an attempt to woo the fans to their future projects. Among all the diverse projects, however, one movie franchise dominated the exhibition hall and panels—that franchise was, of course, *The Lord of the Rings*.

A record-breaking 75,000 people attended this year's conference, discover-

ing a huge *The Lord of the Rings* "pavilion" when they walked through the door. The pavilion sat in prime position in the center of the exhibition hall, occupying an area that would otherwise have housed 40 different exhibitors. The most impressive display areas by far were those for Sideshow Weta, which also supplied space for TheOneRing.Net (TORn) to put on various quizzes and raffles, and Decipher's *The Lord of the Rings* Fan Club, which had a deluge of events planned for the conference duration—everything from a series of signing events with the likes of Sauron,



DOMINIC MONAGHAN



PHOTOS COURTESY IAN SMITH

Lurtz, and Hobbit Merriadoc Brandybuck, to a continuous series of teach-ins for novice and expert players of Decipher's award-winning *The Lord of the Rings* trading card game, to the ultimate personalized fan event: the Fan Club breakfast with actor Dominic Monaghan (Merriadoc Brandybuck). One fan, Bernadette Hearne—who'd flown in from Charlotte, N.C., to attend the conference—spoke for many when she declared, only minutes after discovering the central pavilion, "The trip's been worth it already."

Sideshow Weta's large display area featured an enormous 12-foot-by-6-foot Cave Troll sculpture that cleverly housed existing and planned new sculptures from the Weta team that created all the weaponry and costumes for the movie franchise.

Away from the main display, two huge life-size sculptures—one of the Nazgûl on horseback and another of Lurtz just after his "birth"—provided popular photo opportunities for fans, particularly when Lawrence Makoare, the actor who plays Lurtz, hung out at the stand. The TORn section was particularly popular, featuring continuous raffles with some great giveaways and the enthusiastic and irrepressible Chris Pirrotta acting as general Master of Ceremonies.

A MERRY TIME

The Lord of the Rings Fan Club was busy all week, with queues around its stand for most of the convention, thanks to a busy schedule of autograph-signing sessions. Makoare and Sala Baker (Sauron) won many new fans—partly for their "New Zealand's answer to Merry and Pippin" double-act, but

"MY FAVORITE [SCENE] IS WHEN MERRY FINALLY COMES BACK AGAIN AND SEES PIPPIN ... THEY'RE heavily traumatized by the War. THEY DON'T RECOGNIZE EACH OTHER ... THEY'VE BOTH BECOME MEN NOW, AND THEY HUG, AND it's beautiful."

mainly because they were such great ambassadors for the movie, hanging out with fans throughout the conference and clearly having a good time doing so. But if there was an award for "Hardest-working Celebrity" at Comic-Con, it would surely go to Dominic Monaghan, who had a hectic work schedule of fan signings and Q&A sessions, but managed to be courteous and friendly throughout, no matter how unreasonable some of the fan requests appeared to be. No photograph was too much trouble, and no request seemed to phase him—letters for Elijah Wood were received with a "It would be my pleasure," and even personalized phone answering messages were happily recorded as part of the signing session.

As if that weren't enough, Monaghan also hosted a special breakfast sponsored and organized by the Fan Club. Despite confessing to "not being good at mornings," he kept a crowd of 80 thoroughly entertained, whether it was cracking jokes about the entry fee for the breakfast ("Make sure you eat at least \$30 of food—or if you can't do that, steal a couple of chairs"), telling anecdotes about shooting *The Two Towers* ("Merry and Pippin getting drunk with a talking tree—maybe J.R.R. Tolkien had strange mushrooms in the garden when he wrote this stuff"), joking about his ongoing contact with other cast members ("I try not to talk to Billy [Boyd] too much—he's an idiot!"), or talking about his favorite scene in the trilogy of movies. "My favorite is the pinnacle of Merry—when he finally comes back again and sees Pippin," he said. "If they had been together, they would have been OK. But because they've been split up, they're heavily traumatized by the War. They don't recognize each other. Pippin has to explain who he is, and Merry needs his friend from the Shire to bring him back. They've both become men now, and they hug, and it's beautiful." By all accounts, the Fan Club breakfast was a huge success, and all were impressed by Monaghan not only answering all



PHOTO COURTESY IAN SMITH

RICHARD TAYLOR

PHOTO COURTESY IAN SMITH



questions asked of him (no matter how saucy!) but also spending time sitting down at each breakfast table to chat with people on a one-to-one basis.

HANDS-ON EXPERIENCES

New Line was also present in the exhibition hall, showing off the new DVDs, handing out free posters, badges, pins, fridge magnets, and various other goodies as rewards for trivia quizzes that were hosted by TORn's Pirotta, who was on loan from the Sideshow Weta stand.

Games Workshop was noisily and enthusiastically demonstrating its battle simulation game, keeping children visibly entertained—no mean feat, given the Electronic Arts game consoles that were available just around the corner to demonstrate the forthcoming *The Two Towers* game, which features incredibly lifelike gameplay that almost looks like it came from the movie footage, and new character dialogue actually recorded by the movie's original cast.

Houghton Mifflin was on hand, too, with some great movie backdrops and tantalizing glimpses of the covers for new books to be published in conjunction with *The Two Towers*.

JACKSON MISCHIEVOUSLY CHOSE TO LEAD A TOUR FOR THE HEADS OF THE NEW ZEALAND NAVY, ARMY, AND AIR FORCE, WHO WERE GOING TO HELP WITH THE FILM. THEY FOUND TAYLOR "IN A **tall purple number, a ponce hat, and high heels**—THERE WAS COMPLETE AND UTTER DISBELIEF!"

ORC IN AN HOUR



The *Lord of the Rings* makeup and prosthetics experts from Weta Workshop—who'd flown in from New Zealand for Comic-Con—captivated

the crowd with their transformation of a Sideshow Weta colleague into a menacing Orc in slightly less than an hour. Makeup wizards Gino Acevedo and

Jason Docherty gave Heath Hammond full facial makeup—complete with custom Orc dentures—and finished off their creation with an authentic Orc

Away from the main exhibition area, various conference rooms were being used to host panel discussions, movie previews, and makeup and effects demonstrations. The highlight of all these had to be a two-hour presentation by Weta Workshop on the special effects and weaponry of *The Lord of the Rings*. Richard Taylor, the Academy Award-winning head of Weta Workshop, gave a fascinating account of the making of the movie, peppered with staggering statistics and some hilarious personal anecdotes that had the audience in pain from laughing so hard. Taylor's account of Weta "Frock Day" was a crowd favorite. One day, as a joke, the staff all dressed up as women—the very day, Taylor related, that Peter Jackson mischievously chose to lead a tour for the heads of the New Zealand Navy, Army, and Air Force, who were going to help with the film. They found Taylor "in a tall purple number, a ponce hat, and high heels—there was complete and utter disbelief!" he told the crowd. While the talk was going on, with fascinating video footage and show reels accompanying the talk, Gino Acevedo and Jason Docherty were busy on one side of the stage

transforming a mere mortal into a truly hideous orc (see *Orc in an Hour*, below). Two hours flew by in what seemed like five minutes!

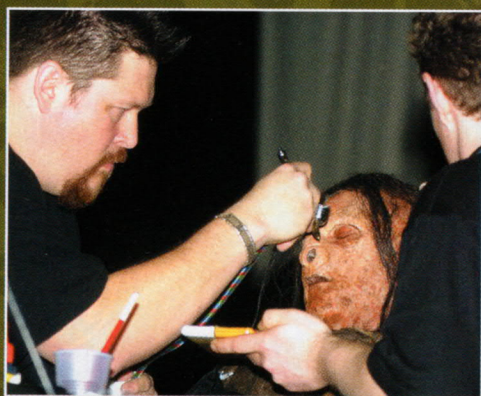
TheOneRing.net held its own panel, too, featuring four TORn staff experts and a member of the Tolkien Society. The audience for this included all of the New Zealand Weta staff present at the convention. As the panel chair so eloquently summarized it, "Can you see a *Star Wars* fan meeting being attended by George Lucas and his team?" Everyone present at Comic-Con was repeatedly impressed with the way the Weta crew ("we're the über-geeks") mixed and talked to anyone and everyone about a movie they are clearly as passionate about as the fans. "What fantastic ambassadors they are," said one fan, and nobody could disagree. TORn's presentation covered the history of the organiza-

tion, discussed some early rumors about the next movie, and showed some irreverent and highly amusing video clips. The first of these was Leonard Nimoy of *Star Trek* fame singing "Bilbo Baggins"—a performance so bad it was good; fans tried to get the tune out of their heads for the rest of the convention! TORn's frame-by-frame analysis of the trailer for *The Two Towers* had some hilarious moments, including a caption regarding Gandalf the White's visit to a professional manicurist after his fight with the Balrog, and an Eowyn quote over the sword-jousting scene between her and Aragorn that simply read, "Lose the elf, or you die."

Although large, Comic-Con is an event organized by the fans for the fans—its greatest strength, since red tape is minimal, but also its greatest weakness, as became evident during New Line's presentation on *The Two Towers*. After a videotaped greeting from Peter Jackson recorded specifically for convention attendees, the Weta crew led the presentation. In the final 15 minutes of the presentation, it was announced that a final crate for Weta had just arrived from New Zealand,



PHOTO COURTESY JIM SMITH



leather hide and pelt costume from the film. The scary creature was then unleashed on the crowd, bestowing custom-made *The Lord of the Rings* belts on a few lucky people. ♡

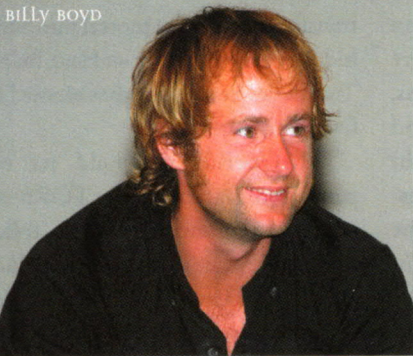


PHOTO COURTESY JIM SMITH

elijah wood



billy boyd



and its contents were ready to be unloaded on the stage—and on walked Elijah Wood (Frodo), Billy Boyd (Pippin), and Dominic Monaghan. An open Q&A session for some 4,000 people degenerated into a seemingly endless series of requests to “Sign my picture!” The actors, as accommodating as ever, fulfilled the requests, despite the loud boos from the majority of the audience, who wanted to hear what the actors had to say. When yet another question became a request for one of the cast to record an answering-machine message for a fan, Monaghan treated the situation with humor, asking the audience if anybody wanted them to do anything else, like “mend your roof?” Boyd then offered to “do some carpet fitting,” too. With a sudden surge of fans to the front of the stage, it was time for the Hobbits to take their leave. They did reveal the location of their famous tattoos before they left, however!

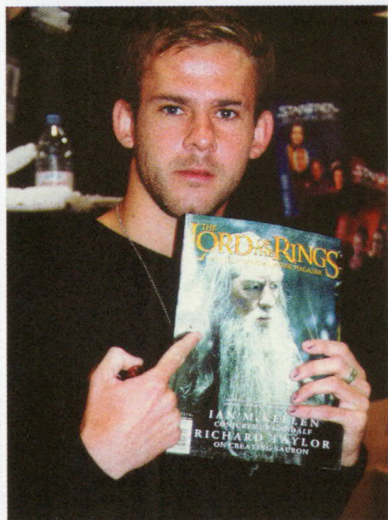


PHOTO COURTESY RENA HANSEN, CELEBRITY CLOSEUPS

Comic-Con wasn't just about *The Lord of the Rings*, of course. Fans were treated to “world-exclusive” excerpts from forthcoming movies such as *DareDevil*, *Solaris*, *The Hulk*, *X-Men II*, *Star Trek Nemesis*, and *Treasure Planet*,

while also being treated to personal appearances from directors such as Ang Lee, Brian Singer, and James Cameron, as well as A-list actors such as Ben Affleck, Lucy Liu, and Arnold Schwarzenegger. The consensus from those *The Lord of the Rings* fans who attended—many of whom were in the area for the Hollywood Bowl performance of Howard Shore's *The Fellowship of the Ring* score the following week—was unanimous: “See you next year!”

Ian Smith is a charter member of the Fan Club from London.

Celebrity Tracks

BY KYLE HEUER

MIRANDA OTTO, set to join Hollywood's A-list this December when she portrays Eowyn in *The Two Towers*, is currently filming *Doctor Sleep* for Kismet Films. Directed by Nick Willing (who also directed the recent NBC telefilms *Alice in Wonderland* and *Jason and the Argonauts*), *Doctor Sleep* is based on the novel by Madison Smartt Bell about a hypnotherapist with psychic powers who discovers clues to a series of murders.



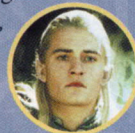
JOHN RHYSDAVIES will be on hand at RingCon 2002 in Bonn, Germany, this November 22-24. Fans of Rhys-Davies who were on hand for his appearance at the Origin convention in Columbus, Ohio, earlier this year know that this is an opportunity that shouldn't be missed. RingCon will also host several other *The Lord of the Rings* celebrities, including Brad Dourif (Wormtongue), Craig Parker (Haldir), Mark Ferguson (Gil-Galad), and Sarah McLeod (Rosie Cotton).



SEAN ASTIN is scheduled to direct an upcoming episode of the WB television series *Angel*, which centers on a vampire that runs a private investigation agency specializing in paranormal mysteries. Astin has directed several films to date, including the Academy Award-nominated *Kangaroo Court*.



ORLANDO BLOOM and Heath Ledger are hard at work on the upcoming film *The Kelly Gang*, which tells the story of legendary Australian outlaw Ned Kelly. Directed by Gergor Jordan (*Buffalo Soldier*), Bloom portrays Joe Byrne, Ned Kelly's lieutenant and trusted friend.



Bloom will also soon begin filming *The Calcium Kid*, a film about a British milkman with a steel jaw who stumbles into a boxing bout with an American champion as a replacement pugilist.

Creating The Fellowship of the Ring



RIVENDELL ILLUSTRATION FROM *THE ART OF THE FELLOWSHIP OF THE RING*

A fascinating new book takes fans behind the scenes and into the minds of the artists and artisans who were instrumental in bringing *The Lord of the Rings* to cinema. *The Art of The Fellowship of the Ring*, published in June by Houghton Mifflin, reveals the secrets of the talented creative team that gave Middle-earth its rich and authentic look.

Alan Lee, the beloved illustrator of many of Houghton Mifflin's J.R.R. Tolkien editions, renowned J.R.R. Tolkien illustrator John Howe, and many other talented artists have spent more than three years conceptualizing and creating the sets, props, creatures, and locations that truly bring Middle-earth to life. Hundreds of designers and craftspeople have painstakingly added authentic cultural details to each of more than 48,000 separate objects shown in *The Fellowship of the Ring*, from armor to props to architecture.

Author Gary Russell traveled to New Zealand to spend time on the set with director Peter Jackson, special effects guru Richard Taylor, art directors Paul Lasainne, Dan Hennah, and Chris Hennah, costumer Ngila Dickson, and Alan Lee and John Howe. Featuring everything from pencil sketches to the finished objects, this lavishly illustrated book features incredible detail on the genesis and evolution of the movie's Academy Award-winning look. Five hundred exclusive images, from the earliest pencil sketches and conceptual drawings to splendid full-color paintings that shaped the look of the movie, are included. 🐉

Calendar of Events

DECIPHERCON 2002 OCT. 31-NOV. 3, 2002 CHESAPEAKE, VIRGINIA

The Lord of the Rings TCG's *The Two Towers* expansion, releasing in stores worldwide on November 6, will premiere at DecipherCon—players and collectors alike will be able to purchase the new cards in the Decipher store and play in special pre-release tournaments! The 2002 World Championships for *The Lord of the Rings* Trading Card Game will also take place at DecipherCon. For full details, visit decipher.com/deciphercon/2002.

MELBOURNE RINGERS EXTENDED DVD MARATHON & PARTY NOVEMBER 2002

Ringers in Melbourne, Australia, plan to gather again in November to view *The Fellowship of the Ring* Extended Edition DVD. To find out more about joining the Melbourne Ringers for their Fan Club events, email peterfallon@castlesoftware.com.au. Everyone is welcome!

TEXAS RINGERS MOOT TEXAS RENAISSANCE FESTIVAL

NOV. 16-17, 2002 (TENTATIVE)
PLANTERSVILLE, TEXAS

Rings On The Range, a group of Texas Fan Club members, is organizing a Texas Ringers Moot at the Texas Renaissance Festival. Planned activities include taking in Festival events, an evening Pub Moot, and *The Fellowship of the Ring* Extended Edition DVD viewing party. For final dates and details, go to groups.msn.com/RingsOnTheRange.

READING (UNITED KINGDOM) FELLOWSHIP GATHERING LONDON

MONDAY, NOV. 18, 2002

Join fellow UK Ringers when they take in Sean Bean's performance in *MacBeth*. For more information, email fak@juggler.net or visit geocities.com/fakoriginaluk/readingukfellowship.html

RINGCON NOVEMBER 22-24, 2002 BONN, GERMANY

Billed as "the biggest convention in the world on J.R.R. Tolkien and *The Lord of the Rings*," this event will feature panels with actors from *The Lord of the Rings* films, numerous tournaments, autograph sessions, and much more. For full details, visit ringcon.de.

The Two Towers LINE PARTIES NEARLY EVERYWHERE! DECEMBER 2002

For information on line parties in your part of the world, check in at the Bag End Message Board at lotrfanclub.com.

NEW YEAR'S MEMBERS-AT-LARGE GATHERING WILLIAMSBURG, VIRGINIA

DEC. 29, 2002-JAN. 2, 2003

Activities currently being planned include a meet-and-greet dinner with entertainment, optional visits to historical sites, a group viewing of *The Two Towers*, and a New Year's Eve party. Visit stef.newsome.com/newyearsplan for full details. 🐉

Product Update

TOPPS

A 90-card set based on *The Two Towers* will hit stores in early November. The set will be gold-foil-stamped on the front and will feature Storyline Cards, Character Cards, and Behind-the-Scenes cards, all with imagery from the new film. The set will also contain Autograph Cards, featuring exclusive autographs from the cast, and Prismatic Foil Cards, showcasing special imagery printed on prismatic foilboard.



GAMES WORKSHOP

November will bring the release of *The Two Towers* game. Mirroring the events in the second film of the same name, it adds more depth to *The Lord of the Rings* game, with rules for using cavalry and fighting sieges added, as well as new scenarios and characters.

CEDCO

Several wonderful *The Lord of the Rings* calendars, planners, and datebooks are now available. Students—or anyone!—can enjoy both the 2002-2003 *The Fellowship of the Ring* locker calendars and student planners (a weekly planner with 39 full-color images that goes from August to August). Cedco also offers *The Fellowship of the Ring* 2003 weekly datebook and a *Fellowship of the Ring* daily calendar.



DECIPHER

The next chapter in *The Lord of the Rings* Trading Card Game will kick off on November 6 with the release of *The Two Towers* base set. This upcoming expansion set will continue the movie storyline and gameplay that started with *The Fellowship of the Ring*, creating a new entry point for beginners while expanding gameplay for competitive players. Collectors will be delighted with the introduction of 365 all-new cards.

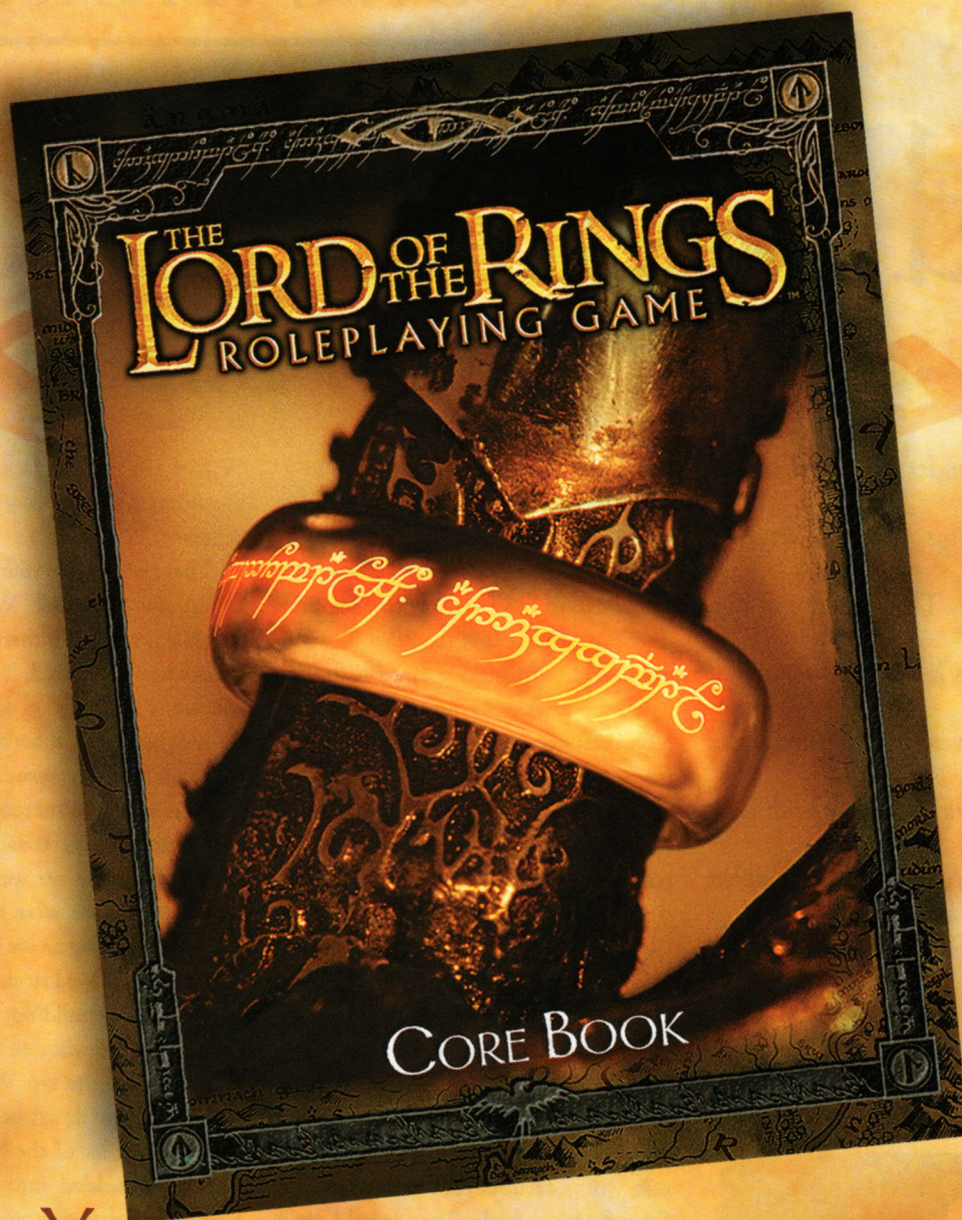
ADVANCED GRAPHICS

Two new life-size standups are set to debut in November: Aragorn and a single standup featuring both Legolas and Gimli. These join the four *The Lord of the Rings* standups released earlier: Gandalf, Saruman, Frodo, and the Hobbit Group.

THE ROYAL CANADIAN MINT

The Mint's beautiful medallions featuring characters from *The Fellowship of the Ring* were scheduled to debut in September. These unique keepsakes feature five main characters: Frodo Baggins, Gandalf, Aragorn, Legolas, and Gimli.

YOUR WORLD. YOUR GAME.



You and your friends can live out the greatest fantasy adventure of all time. The brand new, 300-plus page, full-color *The Lord of the Rings* Roleplaying Game brings Tolkien's world to life! This new release offers everything that fans need to recreate the world of Middle-earth, from the novels to the movies.

AVAILABLE NOW IN THE LORD OF THE RINGS FAN CLUB STORE!

THE LORD OF THE RINGS ROLEPLAYING GAME

www.decipher.com

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NEW LINE CINEMA
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UNSUNG HEROES

Ed Mulholland

Construction Supervisor

New Zealander Ed Mulholland was in charge of every set constructed for *The Lord of the Rings*. This key behind-the-scenes expert and veteran of several Peter Jackson movies sat down with Dan Madsen last summer to talk about his work on the epic films.

■ ■ ■
BY DAN MADSEN



ED, WHAT IS YOUR BACKGROUND?

I have been in the film business for 25 years. I worked on a big film about 20 years ago called *Savage Island*, but mostly my career has been on smaller productions. *The Lord of the Rings* is, without a doubt, the biggest film I have ever worked on. It's quite humorous now to look back because I think we budgeted for 60 carpenters, nine painters, two carvers, and seven greens men. As it turned out, we had 300 carpenters, 30 painters, 30 carvers, and 60 greens men!

CAN YOU TAKE US THROUGH THE PROCESS OF BUILDING A SET?

All the sets are interesting because everything here had to be built from scratch. We would have Alan Lee do a conceptual drawing, and that would be turned into a miniature model—made out of cardboard, plastic, and Styrofoam—which Peter would then approve. If the estimate was over-budget, we would have to go back to Peter, and he would compromise. He might say, "Let's cut here," or "No, I want it—we'll just have to find more money to do it." Once the model was "PJ-approved," and the budget was done, we would begin construction.

WHAT WAS THE MOST CHALLENGING TIME FRAME YOU FACED?

Once, Peter wanted to film something, and we had to have a little set built and ready to film on in two hours.

WHAT DO YOU CONSIDER TO HAVE BEEN THE MOST DIFFICULT SET TO BUILD?

There were a few difficult ones, but I would say Rivendell. We filmed in a national park, and there was nothing there when we arrived. It is a shame that you won't see a lot of what we built in the movie because it never made the cut. We built about 10 structures out there; one was nearly 10 meters (33 feet) high, and we actually had to helicopter the top of it in. Because we were filming in a national park, we were allowed to take plants out as long as we put them back. We weren't allowed to chop branches off to facilitate the building; we had to build around the branches or incorporate the branches into the set. We couldn't just go chop a tree down because it was in our way, so a lot of the Rivendell buildings were melded into the landscape. Logistically, that was quite difficult.

It was a beautiful set. We had two people on the crew who got married out there because it was so beautiful. [Producer] Barrie Osborne allowed them to do that after we finished shooting. The whole project probably took about two months. Those sets were up for about three or four weeks. Then we ripped it all down and took it away.

Helm's Deep and Minas Tirith were also difficult because of the sheer size. We got access to an old quarry, and we would get winds blowing through there at almost 150 kilometers (93 miles) an

hour, so building up against the quarry wall made it a little more secure because the wind couldn't get behind it and tear the sets to pieces. The sets were just huge by anybody's standards, but by New Zealand standards, they were gigantic! We built Minas Tirith there as well.

DO YOU HAVE TO USE THE SAME STANDARDS THAT AN ARCHITECT WOULD USE TO CONSTRUCT A BUILDING?

No, we don't. We have a saying—"architecturally incorrect." We get the model and some drawings from the designer, but we decide how the structure will be built based on where it's going, because the last thing we need is a set blowing down or something happening to it. If it falls over, we're the ones who have to account for it.

We have to take into consideration how many actors or how many extras are going to be on a set, and then we have to take into account the crew as well; you can't have a set collapse with 100 people on it. Some of these sets are 10 or 15 meters [33-50 feet] high. The designers build a model out of bits of plastic, but physically trying to build something like that is impossible in some instances. It's just not practical, and that's where there has to be a bit of compromise. As a result, we get something that is going to look right but still has structural integrity.

DO YOU PREFER BUILDING SETS ON LOCATION OR ON A SOUNDSTAGE?

Working on a soundstage is a luxury because you don't have to worry if it's snowing or raining or what the wind is going to do to you. Some locations are good, though. Hobbiton was a nice location. It was done mostly in the summer, and we didn't get that much rain, whereas the wind was just belting through the location for Helm's Deep. On some days it was okay, but most of the time it was pretty ugly.



WHAT WAS THE GREATEST CHALLENGE FOR YOU ON THESE FILMS?

Just doing it. I don't think any of us realized how big it was going to be. A lot of us missed the point that we were doing three films. Even if you had read the books, the sheer size of some of the stuff—places like Lothlorien—was amazing. Many of us were caught off guard and didn't realize the scope of these films. Once we were in it, we all realized we had bitten off more than we could chew, but there was a determination here that we were going to do it and do it well. I think we have, and I'm very pleased.

WHICH SET ARE YOU MOST PROUD OF?

One of the best sets was the Rivendell set that we built here in Studio A. We called it Elrond's Rivendell set. It had a nice little waterfall and nice little buildings, and though it was not the smallest set we had done, aesthetically—with the waterfall and other natural elements—it was magical. If you had walked somebody through there blindfolded, it would have felt as if they had really stepped into Rivendell. It was just beautiful.

YESTERDAY I WAS ON THE RIVENDELL SET, AND TODAY I SAW THAT IT HAD BEEN TORN DOWN—IS THAT SAD FOR THE CREW?

You can't take it personally. A lot of these guys put their heart and soul into it, but you've got to get your head around the fact that as soon as the crew is finished, it is either going into

storage, or it is going to be wrecked. I have been doing this kind of work for 25 years, and I have realized that as long as the director got everything he needed out of the set, and he is happy with it, it has served its purpose and is not important. Some of these boys are working hours and hours to get the smallest details just right, and then the next day, someone comes in with a sledgehammer and punches it. That's the film business.

AS YOU WATCH *The Fellowship of the Ring*, WHICH SET IS YOUR FAVORITE?

I guess I would have to say it is Hobbiton because it is real. Looking at all the conceptual artwork and such, the actual set is better than any picture. On the second film, I would say Helm's Deep would be my favorite. Helm's Deep is a dark building, and most of what you will see of it in the film will be at night, and it will be raining, so you won't see as much detail. You would drive over this ridge and be overlooking this valley, and right in the middle of this gigantic valley with big snow-capped mountains all around was this whole town built right on top of this hill. It was all there, and it looked like you had stepped back in time. It was spectacular; I think it is the one that will stand out. The surroundings might dwarf the set, but the set was huge in itself. I am very proud of what we built, and I am proud of everyone who worked on these films. I believe they are going to be classics in the same vein as *Gone with the Wind*. 🐉

UPDATE

with

PETER

Jack

The Lord of the Rings fans are anxiously awaiting the release of *The Two Towers*, which continues J.R.R.

Tolkien's epic tale. Director Peter Jackson has been tirelessly putting the finishing touches on the second film—reviewing the last few visual effects, overseeing the scoring of the film with Howard Shore, etc. It is safe to say that *The Lord of the Rings* films have been a labor of love for Jackson, who has been enamored with the fantasy genre since he was a boy. During an early morning chat from his home in New Zealand, Jackson shared his thoughts about the next two films in the magical saga.



BY DAN MADSEN

INTERVIEW | DIRECTOR

son

PETER, YOU HAD A BRIEF CAMEO IN *The Fellowship of the Ring*. CAN WE EXPECT TO SEE YOU IN A CAMEO PERFORMANCE IN *The Two Towers* AS WELL?

Yeah, you possibly can. I never discuss the cameos in advance, but if you keep an eye out, you might see a familiar face.

CAN YOU TELL US HOW AND WHY THE DECISION WAS REACHED TO MAKE GOLLUM A FULLY CGI (COMPUTER GENERATED IMAGING) CHARACTER? DID YOU EXPLORE MAKEUP EFFECTS AT ALL?

We never really did explore makeup effects, simply because our image of Gollum was of this incredibly emaciated creature. He obviously began life as a Stoor, which is very similar to a hobbit. But then the Ring has shriveled him up. It would have been very, very hard to find an actor who had an impossibly thin physique. We wanted Gollum to be quite remarkable. We didn't want him to really feel like an actor in makeup. We wanted him to feel like the Gollum we were imagining in our minds. That creature couldn't possibly be an actor. Of course, having made that decision, it has become absolutely critical for us that Gollum feels like an actor in the film because we don't want you to look at Gollum and be constantly reminded that you are looking at a CGI character. That wouldn't be good. If you are always looking at him and saying, "Wow, he looks fake," or "He's not real," then the film will suffer greatly. We have been aware of that and have put a huge amount of time and effort into creating a CGI character that, I think, looks very real and very believable—and not just in appearance. It's one thing to say that we have to render skin on the computer that looks like real skin, and we have to have hair that looks like real hair. But it is actually the nuances and subtleties of his performance that have to feel very human, and that's what

counts. It has to be very actor-driven. That is why Andy Serkis has been given the task of performing Gollum—not just in voice and on stage with the actors, but to also be the actor that drives the CG performance. We have been very careful in having our CG character under the control of a professional actor—somebody who is superb like Andy.

ARE YOU HAPPY WITH TREEBEARD?

Yes, I am. Treebeard was the last character to be developed because a lot of effort was put into Gollum. There was a very, very brief shot of Treebeard that we used in our R&D [research and development] phase. Since then, he has developed a lot. We have worked on his textures to make the bark and the moss and his face look real. During the course of that time, we have had to develop other Ents. There are eight other Ents that have been built in addition to Treebeard. They are all different shapes and different tree types with different faces. He is fantastic; I think Treebeard is my favorite character in *The Two Towers*. He just appeals to me. There is something sort of funny about Treebeard. He's not a comedian in the film, but there is something funny about his fussy kind of ways and his old-fashioned attitude. I love the way we have made him quite a pedantic character in the sense that there is no ironic feeling about him. He is very straight down the line and rather fussy. He is an enjoyable character to do scenes with.

KRISTINE MCGUIRE OF CALEDONIA, MICHIGAN, ASKS: IN *The Fellowship of the Ring*, YOU GAVE ARWEN A MORE LIBERATED ROLE THAN SHE HAD IN THE BOOKS. WHAT WILL WE SEE IN DEVELOPMENT WITH REGARD TO THE CHARACTER OF ÉOWYN? WILL SHE, TOO, BE MORE TYPICAL OF A 21ST CENTURY WOMAN?

Let's talk about Arwen first. J.R.R. Tolkien wrote the Arwen for his book



to be exactly as he wanted Arwen to be. Every story has requirements, and he didn't require Arwen to be anything more than what he put in his book because he had other stories to tell and other characters he wanted to follow. In saying that, there isn't even a hint of criticism of the book because the book is the book, and J.R.R. Tolkien did exactly what he wanted to do, which is fine. But when it came to doing the film, we felt that one of the things we wanted to do was establish a relationship between Aragorn and Arwen, and that becomes quite important for Aragorn's character because a lot of things he does in the three movies are based around a sense that he is in love with Arwen. His dream is that they will be able to be together one day. At the same time, you have dynamics working on Arwen—the elves are leaving Middle-earth, and her father wants her to leave as well. She wants to stay with Aragorn, and, if she stays, she is aware that Aragorn will grow old and she won't—but she is prepared to go through with that because she loves







him. We really liked that dynamic—the elf and human love story and the possibilities of that. Of course, to really utilize all the possibilities that that gives you, we simply had to have more of her in the films. It wasn't really a case of thinking that J.R.R. Tolkien was wrong here, or "We need to make Arwen more of a 21st-century character." It wasn't really that motivation. We were simply thinking, "This could be a great love story. This could really be tragic and sad and bitter and sweet. Let's develop this further." And that is what we have done. We have developed more of a story for her in *The Two Towers* that, I think, is very much in keeping with the character. In terms of Éowyn, we didn't really have the same problems in that there was a fairly substantial role for her in the books. It is very clear who she is and what she is. I guess we have maybe developed her a little bit more, and we certainly have written scenes for her that aren't in the book—such as dialogue scenes so we learn more about her and understand her better. But she is still the same char-

acter as in the book. We haven't changed her personality or her character from the book. We have stuck pretty much to the Éowyn that people know from the book.

Actually, *The Two Towers*, in that regard, has been an interesting experience. I would say that, of the three films, *The Two Towers* is the one where we have certainly developed things further than what was in the book. The book, in a way, offers a lot of basic plot information and plot points, and we have followed the basic plot of the book. But we've found in the course of making the film that we feel the need to develop the characters and to put things in the movie that aren't in the book—which is different than changing things. Everybody says, "How much have you changed the book?" It's not really changing, because you obviously do stick to the plot of the book. You just find that there are things you want to do in the movie. For instance, you want to have an Éowyn and Aragorn conversation at a particular point in the film that is just not in the book, so

you write one. You want to have a scene between Merry, Pippin, and Treebeard that is just not in the book—but you need it for the film, so you write it. In a sense, I think *The Two Towers* has more original material with our characters than *The Fellowship* had and certainly [more than] *The Return of the King* has.

WHEN YOU ARE ADDING SCENES THAT ARE NOT IN THE BOOKS, IS IT DIFFICULT TO KEEP THE SPIRIT OF J.R.R. TOLKIEN AS YOU ARE WRITING THEM?

I don't think it's that hard anymore. We have sort of gotten over the uncomfortableness of doing that. We were thinking in the beginning, "Oh my God, what are people going to think?! Oh no!" Three and a half years ago, when we were doing the scripts before we started shooting the film, we were nervous, but we have gotten past that now. We realize we have a responsibility as filmmakers, too. To slavishly stick to the scene-by-scene breakdown of the book would not be the best film that we could make. It is important,



*“TO SLAVISHLY
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you can, too.”*

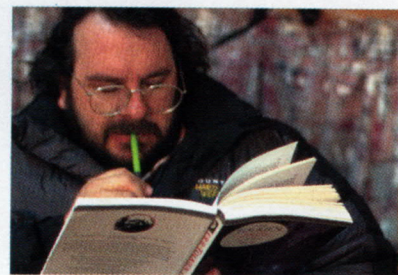
ultimately, that you adapt—that you don’t slavishly copy. The adapting of the book becomes the critical thing. You want people to feel like it is the book, but [you also need] a certain degree of freedom as filmmakers to make the best film you can, too.

DAVID HOLMES OF GREAT MILLS, MARYLAND, IS CURIOUS ABOUT THE TRUTH OF A RUMOR THAT HAS BEEN CIRCULATING ON THE INTERNET THAT THE HELM’S DEEP SCENE IS 40 MINUTES LONG.

Well, I don’t know quite where that came from; I know what he is talking about because I saw it, too. Basically, that was very incorrect. What I have come to realize with the Internet is that there are a lot of people who pretend that they have information so they can have a heroic status for a few seconds. But, no, it has never been 40 minutes, and I think it would be fairly dull if that were the case. I don’t know exactly how long the battle is—I haven’t actually timed it. It certainly occupies the last 30 or 40 minutes of the film. The battle

probably begins 40 minutes before the end of the film, but we don’t just stay with the battle; we have things happening elsewhere. We are intercutting with Frodo and Sam’s story, and we’re intercutting it with Merry, Pippin, and the Ents. We go other places during the course of the battle. The battle finishes about 10 minutes before the end of the film. Over the course of that last 30 minutes, there is probably 15 minutes of battle. That would be my guess. There is a certain amount of the battle you want to make your climax, but you don’t outstay it. There is a thing that we call “battle fatigue” that we have seen. We generally turn to each other and say, “I’m starting to feel some battle fatigue now. Time to trim it down.” We certainly have a lot of material. There is no doubt that if we do an extended DVD version of *The Two Towers*, which I presume we will, there will be no problem with making a longer version of Helm’s Deep.

GREG KEEFER OF JACKSONVILLE, FLORIDA, ASKS: IN A PRESS CONFERENCE, YOU STATED THAT SHELOB



WILL NOT BE APPEARING IN *The Two Towers* AND WILL BE MOVED BACK TO THE THIRD FILM. THOUGH THIS IS UNDERSTANDABLE IN TERMS OF THE OVERLAPPING TIMELINES AT THE END OF *The Two Towers* AND THE BEGINNING OF *The Return of the King*, HOW HARD WAS IT TO MAKE THAT CHOICE, CONSIDERING WHAT A DIFFERENCE IT MAKES IN TERMS OF THE PACING OF THE STORY?

It wasn't difficult, but it didn't come straight away. It is not a situation where, at the beginning of the script-writing process, we turned to each other, and said, "We'll have to put Shelob in the third movie." Shelob was in the second film early in the process. It all has to do with pacing, with narrative—it has to do with a feeling of shape and structure. We felt as we developed the script that Sam and Frodo's story in this film is really one in which they meet Faramir, they have Gollum with them, there are character dynamics happening between the Gollum/Sam/Frodo trio, and there are character dynamics with Faramir. Faramir has a test to see if he will take the Ring or not. We felt this was really a story about Gollum, Frodo, and Sam—a psychological drama that gets

complicated when Faramir comes into the picture. We felt it was the story from those characters' points of view. We felt the climax of *The Two Towers* should involve the characters that we're telling our story about. We wanted it to have a conclusion with those characters. To then have the climax with a giant spider that didn't have anything to do with the dynamics that we have been establishing during the course of the film didn't feel right to us. It just felt wrong. Our instincts told us that it wasn't the way to proceed.

CAN YOU SHARE SOME THOUGHTS WITH US ABOUT YOUR COMPOSER, HOWARD SHORE, WHO IS FEATURED IN THIS ISSUE OF THE MAGAZINE?

The thing that frightened us about the concept of a composer ... was more than just thinking, "Who is going to write a good score for us?" because there are a few good composers out there, and we had to decide who we were going to talk to for the job. One of the key parts of the decision for us is that we didn't want a composer who would be doing three or four films a year and *The Lord of the Rings* would be a six- or eight-week gig, and they would look at the movie and bang out a score

and say, "My job is done." We wanted someone who would be much more involved in the process, as we are. If we are working on the project for four or five years, the idea of a composer just coming in and doing a score in six weeks and then stepping away again really didn't thrill us. We wanted somebody we could collaborate and share ideas with, and who would become as immersed in it as we are. That was a key part of the decision. We had never met Howard, but we admired scores that he had done in the past. Once we spoke to Howard, and he immediately got on a plane and came down here, it became very obvious to us that he is the sort of composer who completely dedicates himself to the job. Howard has been involved with these films for over three years now. He spends months and months on these scores. He's been scoring *The Two Towers* and doing that most of the year.

WHAT EXCITES YOU MOST ABOUT *The Two Towers*?

I think what's becoming exciting is the fact that it doesn't remind me of any other film I have seen, including *The Fellowship*. And that is what became most exciting about *Fellowship*, too. I would say to people, "Well, it doesn't really remind me of another film." We have seen other fantasy films, but this one feels different. What I have enjoyed is that *The Two Towers* has a totally unique feeling of its own. It has much more of an epic quality than *Fellowship*. It feels more like a John Ford film or a Kurosawa film in the sense that it has more landscape—it feels more expansive than *The Fellowship*. I like that. I like the fact that it has developed a quality of its own. I am looking at *The Two Towers*, and I am not being reminded of *The Fellowship of the Ring* at all. It just seems very, very different.

DO YOU THINK *The Return of the King* WILL BE THE BEST OF THEM ALL?





*“What I have enjoyed is that *The Two Towers* has a totally unique feeling of its own ... MUCH MORE OF AN EPIC QUALITY than *Fellowship* ... like a John Ford film or a Kurosawa film.”*

I think *The Return of the King* will be the best. Whether *The Two Towers* is better than *The Fellowship* or not is hard to say, because it certainly is different, but whether it is better will depend on what you prefer. They do have different feelings about them. *The Two Towers* isn't quite as fantastical as *The Fellowship*. *The Fellowship* had much more of a fantasy feel to it with hobbits and elves and a slightly dreamy quality and the large action scenes like in the Mines of Moria—they were very fantastical in the sense that there were watchers and trolls and Balrogs and all sorts of interesting things ... Whereas *The Two Towers* has a slightly more

grounded quality because it is the world of men. Its action doesn't revolve quite so much around fantastical characters and events—it is more the grittiness of fighting the battle in a castle. It has much more of a gritty, real quality to it. I like that it is different. People may prefer *The Fellowship* and the slightly more fantastical qualities, or they might prefer the reality of *The Two Towers*. Whether one is better than the other will come down to people's individual tastes.

TAMMY NAKASHIMA OF CHICAGO, ILLINOIS, WANTS TO KNOW WHAT PART OF MAKING THESE MOVIES

HAS MEANT THE MOST TO YOU PERSONALLY?

I guess what has meant a lot to me personally is that I am working in a genre that I have loved since I was a kid. I have always wanted to make a fantasy film. That genre is not really popular, and studios don't really like it anymore. The best thing about this for me is that it has put me in the position of showing Hollywood studios that fantasy can be successful at the box office if it is done in a certain way. That for me is the proudest thing of these films—that I have taken a genre that I love, which Hollywood doesn't, and proved to them that it can be successful. ✎

INTERVIEW | ARWEN

A Hopeless Romantic

*Liv Tyler
finds the arc
of Arwen*

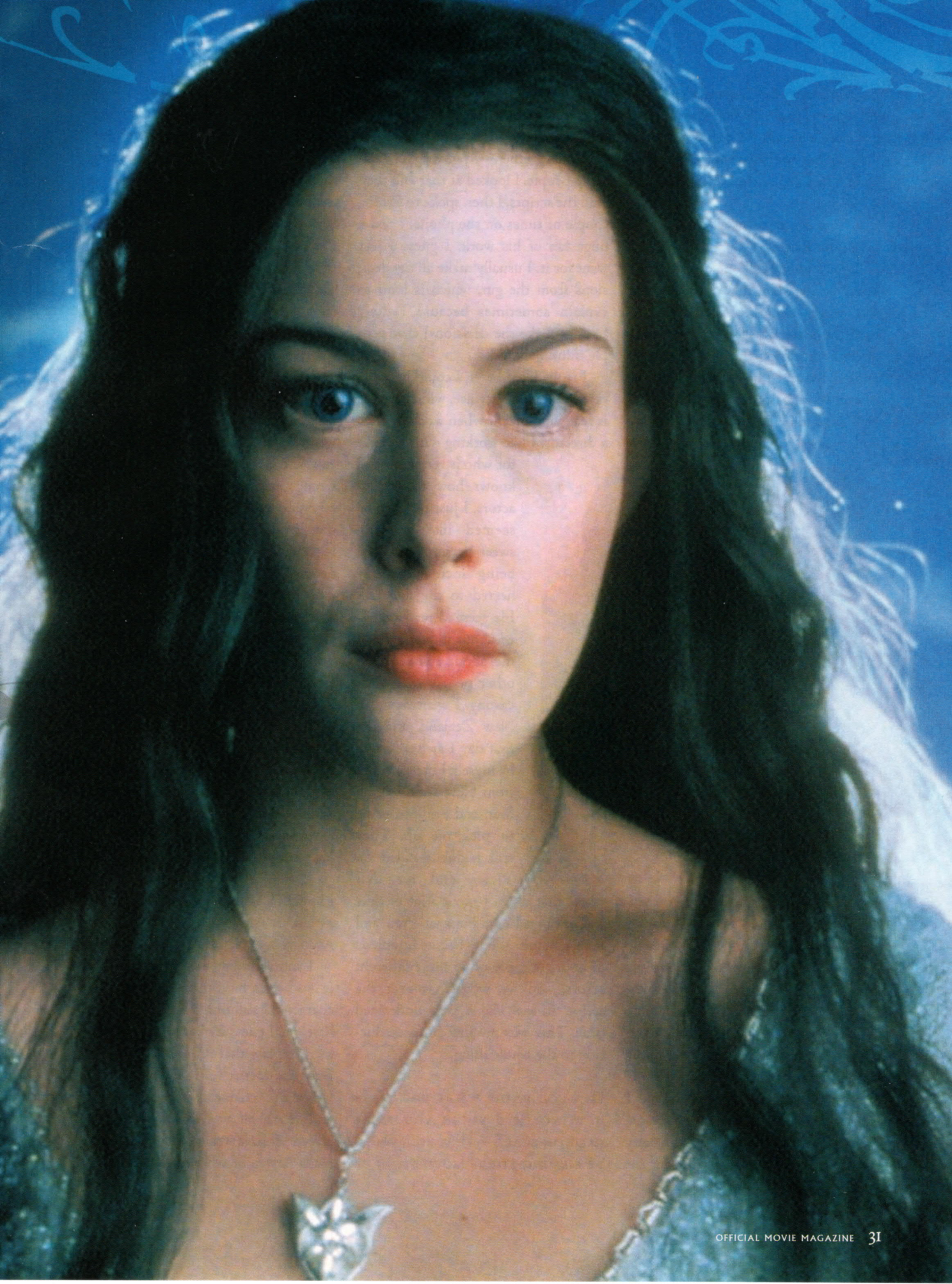


BY DAN MADSEN

"When we wanted to cast Arwen," relates director Peter Jackson, "it was an incredibly difficult job, because, of course, she is not a human being—she is an elf. She is very ethereal. She has beauty, but there has to be something more than beauty—there has to be a quality that almost transcends what you would expect to see from a human being, and Liv Tyler has that. She has a wonderful ability to be able to create an aura of calmness and wisdom and beauty around the character she plays. I can't think of anybody else in the world who would be better. In *The Two Towers*, she is doing some incredibly powerful stuff."

Starting out as a young model, gracing the

covers of some of the leading magazines around the world, Liv Tyler quickly developed a need for more challenging work. Acting became her dream, and it wasn't long before the world took note of her stunning beauty and natural grace lighting up the silver screen. Several smaller films and a breakout role in Bernardo Bertolucci's *Stealing Beauty* prepared the young actress for bigger things. And they came—Disney's *Armageddon*, Tom Hanks' *That Thing You Do!*, and last fall, *The Fellowship of the Ring*. Liv Tyler embraced the role of Arwen, Elven Princess. It is a physically demanding part and yet one with a touch of softness at its center, a combination that fit Tyler perfectly.



Tyler recently took time out of a particularly hectic day to talk with Dan Madsen and share with fans the story of her sometimes difficult experience bringing Arwen to life in *The Lord of the Rings*.

LIV, HOW DID YOU FIRST HEAR OF *The Lord of the Rings*?

I got a phone call one day from my agent saying that they were making this movie, and they wanted me to read the material. It's very rare to be offered something that you are really excited about! I was immediately really excited that somebody wanted me and liked me! But I was also a bit embarrassed because I didn't know

scripts and this incredible, large booklet of computer-generated images that was one of the first things that Peter had put together—to give some visuals to people. I looked at that and then read the scripts. I then spoke to Peter a couple of times on the phone. I was a huge fan of his work. I guess I just went for it. I usually make all my decisions from the gut, which is hard to explain sometimes because I don't [always make the decisions] that people think I should.

I really liked Peter. I could hear the compassion in his voice, which, to me, is really important when working with a director; I like working with a direc-

tor who is very kind and knows how to talk to actors. I just thought he seemed like a really sweet person on top of being incredibly connected to the material. He seemed really excited about it, and he told me about some of the other people they were casting. I went down to New Zealand, and the first day I arrived, I was by myself. I had flown in from New York. I think Fran and Philippa came to pick me up. They still hadn't decided on Viggo, and for that

whole first week, I spent a lot of time with Fran and Philippa at Fran and Peter's house. We looked at hundreds of hours of tapes of all these different actors, and we would go over the script. It was still a very undecided time. That was my first big introduction to the whole thing.

DID YOU KNOW WHAT YOU WERE GETTING INTO WHEN YOU FIRST CAME ON BOARD—THAT YOU WOULD BE FILMING THREE MOVIES AND BE

THERE FOR ALMOST A YEAR?

I didn't know at all what I was getting into. I had my ups and downs during this time and, in the beginning, there was a lot of confusion about my character—not only with the fans but with us. There was a while there that they didn't know what they wanted from me or from the character. Part of me thought that maybe it was all my fault—that maybe I wasn't doing something right. It wasn't that at all. It really was that nobody knew what they wanted in the beginning. They had taken this big leap and decided that they needed this strong character, and they went down a rather obvious route—you know, "Let's make her physically strong and equal with Aragorn and everyone else." They then realized that that is not at all who Arwen is. I was really suffering a lot during that time because they just got farther and farther away from what I loved about the character and also who I am as a person and as the actress that they had hired to bring the role to life. Ultimately, scheduling-wise, it was all over the place. Initially, they had said I would be there nine months out of the year, but it was all spread out. Sometimes I would be there for a month and come home for two months and then go back for a week or a day at a time. All I know is that I have 800 New Zealand stamps in my passport!

HOW DID YOU GET INTO THE CHARACTER OF ARWEN AND UNDERSTAND WHO THE ELVES ARE?

I was scared at first. I felt insecure. It has been a hard thing taking on this character. I still think many of the fans hate me. I guess it's because some people complain that it's not in the book. But that doesn't really matter. Tolkien wrote this character very beautifully, and that's all we're putting on the screen. I have really fought hard to make Arwen be what I believe in.



PHOTO COURTESY TOUCHSTONE/DISNEY

armageddon

anything about it. My agent knew quite a bit about it, [and] I started remembering kids in school, mostly boys, I think, who played *Dungeons and Dragons* and read *The Lord of the Rings*—I know they are very separate worlds—but that was really all I knew. I was not, as a kid, a particularly big reader; I was much more of an outside person. I had attention deficit, and I was just not a bookish kind of person. I was kind of creating my own fairy tales in my head. Then I got sent the



“[Arwen has] a quality THAT ALMOST TRANSCENDS WHAT YOU WOULD EXPECT TO SEE FROM A HUMAN BEING, and Liv Tyler has that. SHE HAS A WONDERFUL ABILITY TO CREATE an aura of calmness and wisdom and beauty AROUND THE CHARACTER SHE PLAYS.” — Peter Jackson

ARE YOU IN *The Two Towers* MORE THAN *The Fellowship of the Ring*?

Yes, I am. We went into the appendix of the books, and all of my stuff is really from the tale of Aragorn and Arwen. If you really go into it—even though it's only a short story in the back—it is very detailed. We have really taken directly from that the arc to show the real dilemma that these two people faced and to show how these two people, who love each other, make this work. It shows what Arwen goes

through with her father, and giving that up. Should she? And is it right? All those kinds of themes are what we played on. It's very interesting—a very timeless story. Obviously, people go through similar things in life all the time. What are you willing to give up?

I'm a hopeless romantic, so this is a great story for me, playing a woman who never gives up her faith ... ever. She knows she is going to die, but she doesn't care. She just wants to love Aragorn. She wants to have that experience. I

think that is very beautiful—to really live. So many people live their whole lives miserably because they don't take these chances. Actually, all of these characters risk everything. It's nice to see that.

WHAT WAS IT LIKE LOOKING IN THE MIRROR FOR THE FIRST TIME IN COSTUME AND SEEING YOURSELF WITH POINTED EARS?

It was very interesting. As soon as you get into your costume and make-up, you feel totally changed. Usually,

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that's enough to just trigger the feeling of being in character. But whenever Arwen has her hair up, and the ears are exposed, I feel completely insecure and vulnerable. I always feel really shy and a little bit needy when my ears are out! When they are not showing, I feel more confident. Viggo is completely obsessed with the ears! Every single scene we shot, he tried to throw in a moment where he touched the ears purely for the audience. He thinks that there are going to be some people out there with a fetish for elves' ears! (Laughter) Every



single shot we did together, he would stroke my ear, and I was trying to keep a straight face and act! He would be looking at me lovingly and stroking my ear. It is so funny! We have fun together. [But] it's been hard, too. Viggo has really worked hard on this picture. It is hard because everybody is so sweet and wonderful, but we would get things sprung on us all the time, like Elvish lines an hour before we are going to shoot a scene, or scenes changing first thing in the morning ... certain things that we have to be so flexible with all the time. There is only so much of that that you can take before you start to crack. You either laugh yourself to death or get really pissed off! Some days, it is either/or.

IS THE ELVEN LANGUAGE DIFFICULT TO MEMORIZE?

It is very beautiful. I really enjoy learning it. I guess it is like learning any language. Roisin Carty, the dialogue coach, will write it down for me

and then put the exact translation for each word next to it. Then she tapes herself saying [the lines] over and over for me. It is just a memorization thing. It is kind of musical in a way; it is like memorizing a song. I just listen over and over, and the sounds start to connect. There was a moment where I had a line that I kept saying in a different way, and I just couldn't get it, and I was getting frustrated. It was a wide shot. I had all of these Elvish lines, and I was beginning to panic. It turned out that I was saying it right and that, evidently, there had been some miscommunication, and someone had given us the wrong line. I was actually remembering saying this line before and saying it correctly. I almost instinctively was saying it correctly, even though others thought I was saying it wrong. That was really amazing to me. I realized I knew it better than I had thought I did.

HOW DID YOU LIKE WIELDING A SWORD AND RIDING A HORSE?

The sword fighting was really fun. I wish I could do more of it. I wish there was a way to squeeze more sword fighting into the movies because that was really wonderful—not the aggression of it, but the poetry of it. It is like dancing. You learn how to do it in complete slow motion, and it is very graceful and elegant. The better you get, the more and more it speeds up. It is a memorization thing; we learned these elaborate sword-fighting techniques in training, and [sword-master] Bob Anderson told us that you never change what you have done with the stuntmen because once they have learned it, you can never change a move. That's how people get hurt; your body has memorized the moves in a particular way. I thought that was so interesting. The horse stuff was a little bit harder for me.





HOW MUCH OF THE RIDING SCENE DID YOU DO?

I don't want to say because I want everybody to think it is me! (Laughter) I had an incredible double named Jane, who is phenomenal. She actually bought my stallion, Florian.

WHEN YOU STARTED ON THIS FILM, THERE WAS NO WAY YOU COULD HAVE KNOWN HOW ENORMOUSLY SUCCESSFUL IT WOULD BE. HAS IT CHANGED YOUR LIFE AT ALL?

It hasn't. Not really. That must seem so weird, but it hasn't. The films are huge, though, like *Star Wars*. I actually went to see *Star Wars: Episode II* when I was in New Zealand. They have this incredible movie theater in Wellington with a VIP section where you pay \$25 and sit in a reclining seat and have fruit and cheese and champagne. It was fab-

ulous! I went with Ngila Dickson, the costume designer, and we laughed through the whole thing. My favorite moment was when Natalie Portman's shirt gets cut by something in that gladiator scene, and her shirt strategically slices off to show her stomach! A one-shouldered crop top! It was very camp.

***The Lord of the Rings* IS NOW A BOX-OFFICE CONTENDER WITH THE LIKES OF *Star Wars*.**

I am very proud to be a part of it because of how beautiful it is. When I saw this movie for the first time, I just couldn't believe how spectacular the performances were and how developed everything was. It was also incredibly stunning to look at. Being down there making it, there were times when it felt like we were making *Meet The Feebles* or something—you just couldn't tell.

Especially doing green-screen and blue-screen, you just feel like an idiot. But to see it all work and to see Peter's vision come to life was very impressive for me.

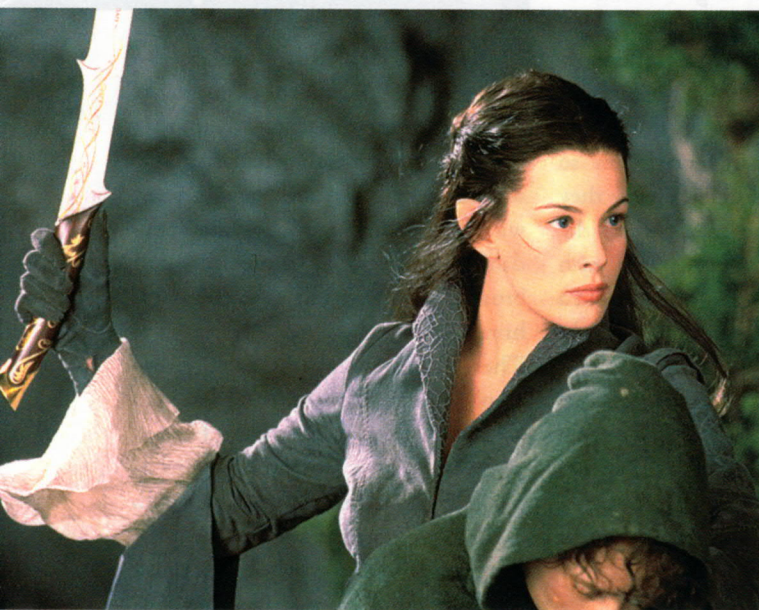
ARE YOU GOING TO BE MAKING ANY PUBLIC APPEARANCES WHERE FANS CAN MEET YOU?

I've never been asked to go to a convention or anything like that. It sounds like fun. I don't ever get to meet fans except those who ask for my autograph.

AS A YOUNG ACTRESS, WHAT HAVE YOU LEARNED FROM ACTORS, SUCH AS SIR IAN MCKELLEN, WHO HAVE BEEN IN THE PROFESSION FOR SO MANY YEARS?

I am completely in love with Ian McKellen—I am so glad you asked me

"I wish there was a way TO SQUEEZE MORE SWORD FIGHTING INTO THE MOVIES BECAUSE THAT WAS REALLY WONDERFUL. It is like dancing ... YOU LEARN HOW TO DO IT IN COMPLETE SLOW MOTION, AND IT IS VERY GRACEFUL AND ELEGANT. THE BETTER YOU GET, the more and more it speeds up."



about him. He is one of my favorite people I have ever met in my whole life. Ian is just this incredible actor, and he has done all this incredible work for so long. You'd think he would be this bigger-than-life kind of person, but he is just the sweetest man. What I have learned from him is not to take it all too seriously or take yourself too seriously. And to always remember the fun and humor in what we do. I have worked with actors before—who I will not name—and had a really bad time because all they care about is themselves. They are not giving at all. It is misery working with them; they just think they are so great and important.

You know, every actor gets scared. I was on set one day watching Ian, and they changed all these lines on him at the last minute, and he was nervous because he was trying to memorize all

these lines. It was so cute, because I get like that when they give me all this Elvish. It is terrifying because I have to stand up there in front of 50 people, and the whole shot depends on whether I can memorize the Elvish or not. If I can't, I have to go back and do it again 800 times, and you don't want to let anybody down. But I love Ian. He is so sweet and so honest and naughty! He is an incredible character, and I have really enjoyed getting to know him.

DID YOU BOND WITH A LOT OF THE CAST MEMBERS WHILE YOU WERE FILMING IN NEW ZEALAND?

We're all like family in a way. If you ask me what hand cream everybody used, or what year everybody was born, I wouldn't be able to tell you, but I do know the essence of their souls and

who they are as people. That's just from being around each other so much. We've all changed a lot, too. Elijah was 18 when we started making these movies, and he's now 21. He's really grown up.

I KNOW THAT NEW ZEALAND HAS ITS SHARE OF BIG-CITY EXCITEMENT, BUT IT PROBABLY DOESN'T COMPARE WITH WHAT YOU ARE USED TO HERE IN THE UNITED STATES. WHAT WAS IT LIKE BEING DISCONNECTED FROM YOUR NORMAL SOCIAL SCENE FOR SUCH A LONG TIME?

I had envisioned New Zealand as being much more provincial. I really thought we were going to live in this little country-bumpkin town, and I wanted a little country house with a white picket fence and a porch. They were renting all these houses for us,

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and that's what I asked for. When I got there, I was surprised. There is a lot of youth culture there, and incredible restaurants and food and night-clubs. Even though Wellington is small, it is like a little mini-London. That was an adjustment for me because I didn't really want that at first. But then it was actually really fun for us to all be able to go out and let our hair down and dance and get drunk and have fun after working so hard. The people are so sweet there and so kind. The crew on this movie was fantastic. I just adore them so much. I cried when I left because they are very special and so a part of the whole experience. They watch each take and each performance. I just did a hair commercial in Los Angeles, working with a L.A. crew, and it was so different. That's what they do all the time, and they are so used to watching and working with people. I like the energy that everyone had in New Zealand. They really pay attention. It's not just that it is new to them—it's that they really care.

DID YOUR FATHER [ROCK LEGEND STEVEN TYLER OF AEROSMITH] SEE *The Lord of the Rings*?



INVENTING THE ABBOTS

My dad fell asleep when he watched it! (*Laughter*) I brought Steven with me to see it. When I saw it for the first time, they had this little screening in New York, and I went with Ian McKellen, my boyfriend, my dad, and a few other people. My dad brought this huge bag of sweets with him and all these ice cream bars. There were wrappers rattling the whole time. I thought Ian McKellen was just going to kill him! He fell asleep for only a few minutes, probably just from the sugar—which is a good sign because usually he falls asleep through the whole movie! I think he was a bit bummed out that there wasn't more of me; he thought I would have a bigger role. My other dad, Todd Rundgren, saw the film where he lives in Hawaii, and he wrote me a really long email saying how much he loved it. I was so proud that he liked it!

LIV, WHAT WAS THE MOST CHALLENGING THING YOU HAD TO TACKLE ON THESE FILMS?

Myself! Everything! Everybody had their challenges, but I did have a particularly hard time because they didn't know what they wanted. That was a lot for me to endure, but the reward of it now is having someone tell me that they like it. That means so much to me. I love when someone tells me that something I did made them happy or scared or whatever. Getting the chance to keep working has been really exciting, too.





INVENTING THE ABBOTS



that thing you do!

DO YOU HAVE ONE OF YOUR ARWEN ACTION FIGURES? HOW DOES IT FEEL TO HAVE YOUR OWN ACTION FIGURE?

It's very interesting. The ones I like the best are the special-edition ones that they have in New Zealand—all the busts and bronzes. They're incredible.

IS IT STRANGE TO SEE YOURSELF AS A SCULPTURE OR A FIGURE?

What I like about it is that it is someone else's vision of me. My friend, Ben, did the full-body sculpture of me in New Zealand. The body was incredible! I told him I only wished my body was like that! (Laughter) That was his fantasy version of me. I loved that because [the figures] really don't look like you. They are somebody else's interpretation of you. My favorite one was the figure with the horse and Frodo, where the little Evenstar lights up when you push her back.

IS IT TRUE THAT YOU HAVE SOME WONDERFUL NEW COSTUMES IN *The Two Towers*?

I have some incredible costumes in this film. Ngila Dickson outdid herself this time. The colors and velvets are amazing. One dress is made of the richest and most incredible red velvet from Paris that cost a gazillion dollars! It is so beautiful. I wanted to take them all home, but I can't have any of them! It is so fun to wear those costumes.

LIV, WHAT WILL BE THE MOST LASTING MEMORY FOR YOU FROM WORKING ON THESE FILMS?

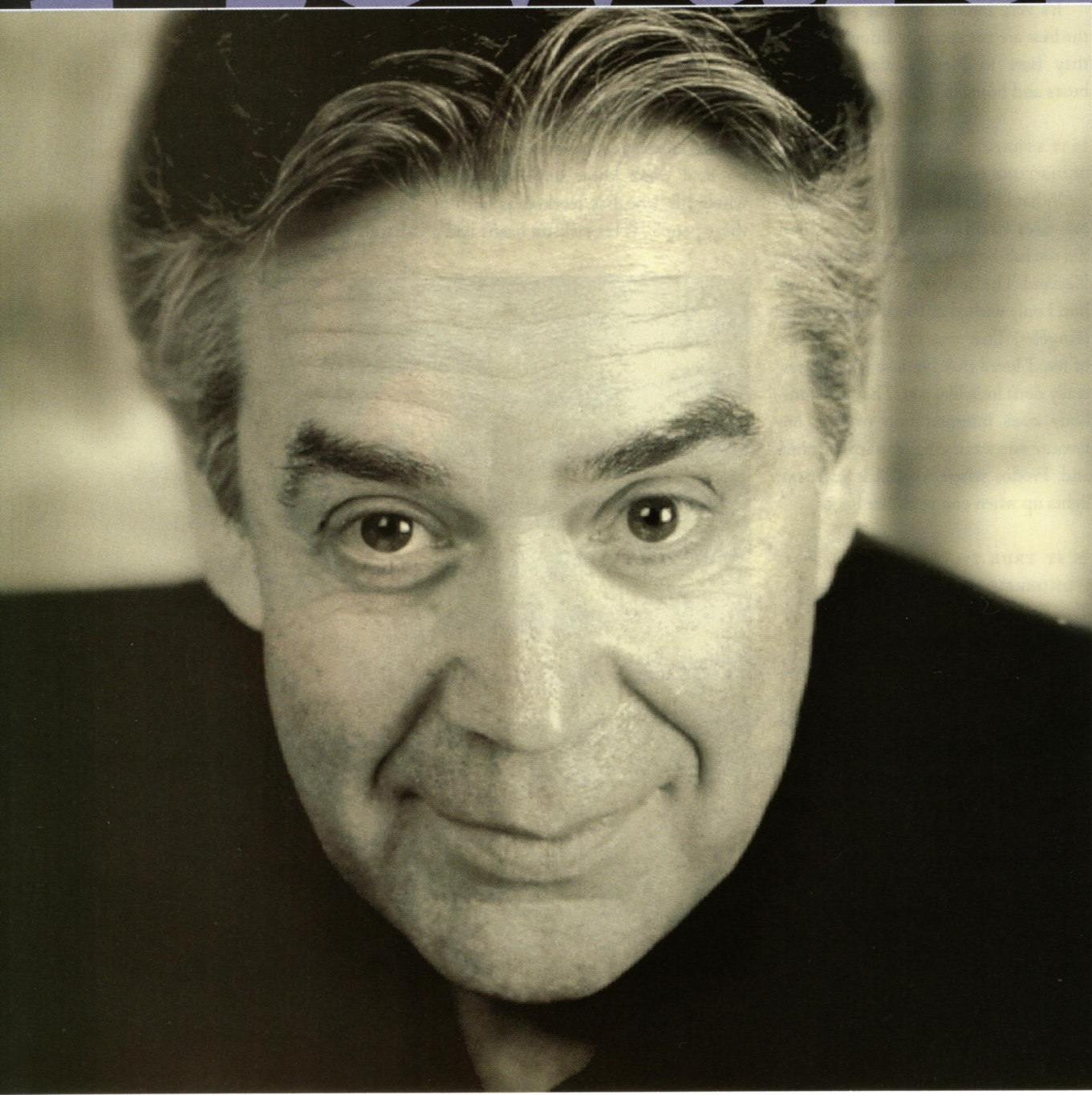
While I was making it, my feelings were, "Oh, this is so hard." I was homesick and complaining and feeling generally worn down. Already, [that feeling is fading], and it will continue to [fade] as time goes by. I just feel complete and utter joy at being able to go through everything. I feel a lot of warmth toward all the people who have worked on it. I don't know anybody in my whole life who has worked as hard as these people. Peter Jackson hasn't had a

vacation for almost six years. He works every day! I look back and remember everything—it's like when you have a bad relationship, and when you remember it, you only think of all the good things. That's how I feel about this. I feel excited and happy and proud of everyone and so pleased that I was asked to be a part of it. I feel a great deal of pride for the quality of the film and the people who made it. I am so happy to have been a part of it! ♡



INTERVIEW | COMPOSER

Howard S





Shore

THE MAN BEHIND THE MUSIC

Imagine The Fellowship of the Ring without the beautiful and haunting musical score composed by Howard Shore. Much of the drama and emotion of many of the key scenes in Peter Jackson's epic are greatly enhanced by Shore's classic and imaginative score. His use of choirs and soloists mixed with full orchestration and unique instruments truly makes fans feel as if they have been transported to another time and place. "Howard is wonderful in the sense that he has become as obsessed with J.R.R. Tolkien and The Lord of the Rings as we have," says Peter Jackson. "He is incredibly thorough, which is exactly the type of composer we always dreamed of having involved with the films."

■ ■ ■ BY DAN MADSEN



Shore, a native of Canada, is one of the most sought-after and creative composers in the film industry. He has more than 60 films to his credit, including the David Cronenberg movies *The Fly*, *Dead Ringers*, *Naked Lunch*, and *eXistenZ* as well as such well-known pictures as *Big*, *Mrs. Doubtfire*, *Ed Wood*, *The Silence of the Lambs*, *The Cell*, *Philadelphia*, and *Panic Room*.

Shore was a J.R.R. Tolkien fan long before he was tapped to bring the author's imaginative world to life through music. It was this background that helped him write the distinctive themes for the different worlds within Middle-earth. While admitting it was a unique challenge, the composer says it has been an honor to contribute such an important element to an historic project like *The Lord of the Rings* and, in his words, "translate the words of Tolkien into music." His score has been praised by fans and critics alike, and was honored this past March with an Academy Award. He is currently hard at work scoring the second film in the series, *The Two Towers*, in London. Shore took

some time out of his busy schedule recently to talk with the magazine and share his thoughts and insights on the music of *The Lord of the Rings*.

HOWARD, HAS MUSIC ALWAYS BEEN A PART OF YOUR LIFE?

I was interested in music from a very young age. I started studying composition at 10 and harmony, counterpoint, and woodwinds. I had an interest in the music of Toru Takemitsu. I was also interested in jazz at this time. I sort of combined these two elements of 20th-century classical music and my interest in improvisation and jazz.

WHICH CLASSICAL COMPOSER HAS INFLUENCED YOU THE MOST?

I don't think it is one person, really. I know that when I researched the music for *The Lord of the Rings*, I went back hundreds of years right to the beginning of notated music. I don't think there is one specific school or even nationality that has influenced

me. I am interested in music on a very global level. I listen to a lot of non-western music as well as western music.

I really feel like I am a student of music—like I am continually studying and learning about music. *The Lord of the Rings* has great length, and the score has great length, much like opera. I am interested in opera because it was the only dramatic form that had works of this length. That is why I was looking to 19th-century opera, in particular, for insight into how to create very long works. When *The Lord of the Rings* is completely finished, it will be a nine- to 10-hour film, and the score will be equal to that—it will probably be nine hours of music. I have talked about using opera as an inspiration from the very beginning, because you want the music to feel very much a part of the world of J.R.R. Tolkien, and only opera composers have really gone into that area where they have taken historical pieces and created music to bring the audience right into that world. When Puccini



“We wanted you to feel like you were in Rivendell—THAT YOU WERE IN HOBBITON AND MORIA.

WE USED THE LANGUAGES specifically for those worlds TO GIVE YOU THE FEELING that you really were there.”

creates Turandot, he takes you into that world, he takes you to that time with the music. That was always the approach that I took because we wanted you to feel like you were in Rivendell—that you were in Hobbiton and Moria. We used the languages specifically for those worlds to give you the feeling that you really were there. The music has always had an historical feel. When operas are written, they’re always written first, and then they’re staged. With film, it is the opposite of that—the music is following the staging. But because I wanted it to have an integral feel of opera, I wrote it in that way ... as if the music had been created before, and the scenes were then being edited to the score, so it has the continuity that an opera has. When you go to see an opera and you see the movement on stage, it is always very well shaped to the music that is being played. It has a very synchronous feel to it—the way the actors move is very much staged to the way the music is being played.

HOW DID YOU COME TO MEET WITH PETER TO DISCUSS COMPOSING THIS AMAZING SCORE OVER THREE FILMS?

There was always the talk of our collaboration—how we would work together. Fran Walsh was very much a part of that, too. We talked about different ways to work as a writer. Philippa, Fran, and Peter wrote the screenplay. The music, if you can take it one step further, is somewhat part of the screenplay. It’s part of the dramatic feeling—the music is part of the “life” of the piece. They invited me, as a writer, to collaborate with them—the screenwriters—and that was a wonderful thing to do. It doesn’t happen all that often on other films. I didn’t feel like I was coming in at the end of a production; I felt like I was a part of the production right from the very beginning.

WERE YOU A J.R.R. TOLKIEN FAN AND HAD YOU READ THE BOOKS PRIOR TO THE FILMS?

Yes, I read the books in the ‘60s. I was a fan.

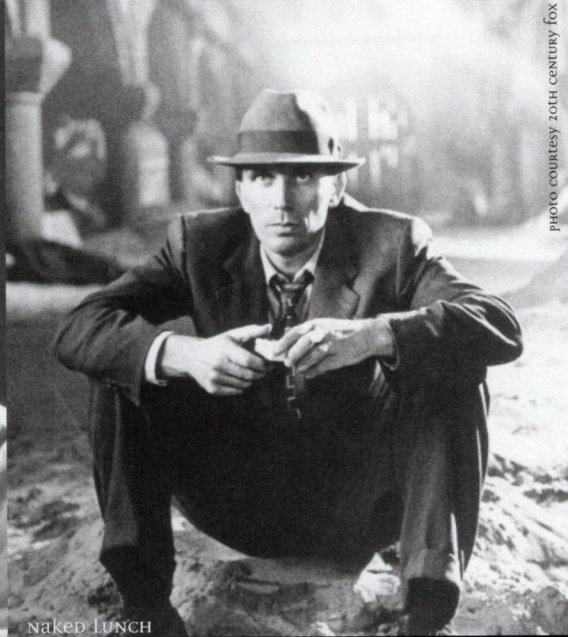
CAN YOU TELL US A LITTLE MORE ABOUT THE RESEARCH YOU DID FOR THESE FILMS TO BRING MIDDLE-EARTH TO LIFE MUSICALLY?

I go through a process of assimilation. I do a lot of research before I do any project, whether it’s a film like *Naked Lunch* or even films like *Ed Wood*, which required quite a bit of research to really try to capture the feeling of those worlds. Now, you’re looking at J.R.R. Tolkien and a much grander work than any of the ones I just mentioned, and of considerably more depth and complexity. You want to absorb the work almost totally. You want to work yourself inside of the piece. I do that by a lot of reading of other pieces I love. I studied ring mythology and other books about it. I looked at pieces that might have influenced J.R.R. Tolkien when he was writing *The Lord of the Rings*. Then I looked at what had hap-



ED WOOD

photo courtesy touchstone/disney



Naked Lunch

photo courtesy 20th century fox

“I do a lot of research BEFORE I DO ANY PROJECT, WHETHER IT’S A FILM LIKE *Naked Lunch* OR EVEN FILMS LIKE *Ed Wood*, WHICH REQUIRED QUITE A BIT OF RESEARCH to really try to capture the feeling of those worlds.”



pened to culture and mythology after he wrote and published *The Lord of the Rings*. What had happened in the last 50 years since the publication of those books—not just in film, but in literature, music, and art? That was my studying. It actually still goes on—I am still extremely interested in it, and I am still always learning. Philippa, Fran, Peter, and Richard Taylor had spent so long studying and writing the project—years before the shooting—and had researched so much ... had such great insight into J.R.R. Tolkien's world. They let me in as a writer and composer to work with them and to shape the music to their imagery and the drama that was unfolding in their film and from the books; I could just soak it all up. One of the first trips I made to New Zealand was to visit Weta Workshop. Just seeing what Richard and Weta had created in all of those years, the imagery, affected me and how I thought about those cultures. I met Alan Lee, the great illustrator, on the very first trip to New Zealand and saw all of his work as well. I met with him and talked with him about the project, and he showed me a lot of his drawings. I was familiar with his work even before meeting him, but after I met him, I saw it in much more detail.

I was constantly reading; that has always been the process in my research. You want to put yourself and your mind in those worlds and then put all of the research away and think about what your feeling is about those cultures and that world. What do you now have to say personally about Hobbiton or Rivendell or Lothlorien? You can't really say it until you feel you have absorbed enough with your eyes, your ears, and your mind.

HOW LONG DID YOU SPEND ON YOUR RESEARCH?

I think that research process took six months, but it was four months

into it that I actually started to write pieces of music down on paper. I think I started on Dwarrowdelf first, and then I worked on Hobbiton. I wrote a few pieces in Moria, and then I worked on a theme for Hobbiton. I wasn't scoring the film yet, but I was writing little pieces based on feelings that I had about those worlds. Also, I was rereading the books and looking at Peter's imagery from the film, which I had at that point. The book was always opened on my desk. As I was writing [the score], I would reread a section, and watch Peter's imagery and watch the actors, and then I would start to create pieces away from the film. I think I started in the summer of 2000 with a trip to Wellington, and I started thematic materials in December.

WHERE AND WHEN DO YOU DO YOUR BEST WRITING?

I have a very beautiful environment to work in—in the woods. It is pretty idyllic by all standards and very inspiring. I am around a lot of nature; I very much need this quiet and calm atmosphere. Composition is very much a singular task. You like to be away without any distraction. You like to have the beauty of the things you love in your life around you, and that's what I have done. That is inspiring to me. It makes me feel relaxed and creative. I have written music every day for years and years. It is what I do for the better part of every day. It starts in the morning and goes into the afternoon, and there are breaks for lunch. If I am on deadlines, I'll work in the early evening. I never work at night. When the sun goes down, I pretty much stop for the day. I am up early, and I tend to write on a pretty early schedule. I have been doing it for so many years and for so long that it is just a part of my life. If I don't write music on any given day, it feels a little strange! There is music going on every day in some aspect—whether in com-

position or orchestration or preparing a new piece for a concert.

WHAT IS YOUR PHILOSOPHY ON HOW PEOPLE LIKE YOURSELF CREATE MUSIC? IS IT SOMETHING THAT CAN BE LEARNED OR IS IT A NATURAL GIFT THAT SOME PEOPLE JUST HAVE?

I think the expression is most important. This has nothing to do with the technique. In my particular case, I am able to express myself musically. It is something I have been doing for a great part of my life. I have trained myself to express my inner feelings in a musical way; I am not afraid to do that. There is also another level of just pure skill, which involves a lot of hard work and years and years of training and studying composition, orchestration, conducting, etc. There are also years of compositional work to get to the stage where you can be creating every day very freely and know that you can just look at something or think of something or hear something and be inspired by it.

WAS THIS PROJECT A BIT DAUNTING WHEN IT FIRST CAME TO YOUR ATTENTION?

I think it would be for anybody. If you look at the complete work of *The Lord of the Rings*, and you look at J.R.R. Tolkien's book, and you think of the complexity of it and the years that it took him to write it—I believe that it was 14 years—my job was to create a mirror image of that work with a musical expression. You are now going to create, essentially, a complete image of that through a nine-hour piece. Yes, that was a daunting thought! But I had great encouragement from Peter and Fran and Philippa. They were really wonderful guides. I have said this so many times, but I really did feel like Frodo with the Ring in Hobbiton, near Bree, where you are just setting out on the journey, and you've got this task to perform, and you can't imagine that

SELECTED FILMOGRAPHY

Spider (2002)
 Panic Room (2002)
 The Lord of the Rings:
 The Fellowship of the Ring (2001)
 The Score (2001)
 The Cell (2000)
 Esther Kahn (2000)
 The Yards (2000)
 Dogma (1999)
 cXistenZ (1999)
 Analyze This (1999)
 The Game (1997)
 Crash (1996)
 Looking for Richard (1996)
 Before and After (1996)
 Seven (1995)
 The Client (1994)
 Nobody's Fool (1994)
 Ed Wood (1994)
 Philadelphia (1993)
 Mrs. Doubtfire (1993)
 M. Butterfly (1993)
 Prelude to a Kiss (1992)
 The Silence of the Lambs (1991)
 Naked Lunch (1990)
 Dead Ringers (1989)
 Big (1988)
 The Fly (1986)
 After Hours (1985)
 Videodrome (1983)
 Scanners (1980)
 The Brood (1979)



this small Hobbit is really going to carry that ring to Mordor. It just seems unscalable and undoable. And, yet, you do it, and you feel like every day you wake up, you will set out on the journey and take a few more steps forward. At first, they were tiny little steps, as you were gaining your legs, but once you started working your way through it, you found connections. I think I started working first on Moria, and it was fortuitous that I did because it is an entirely enclosed world. The Fellowship enters it, and they leave it, and once they have passed through it, it is finished. They never go back to Moria. So working in this very self-contained world, I was able to just immerse myself, and not think about

Hobbiton or Rivendell or Lothlorien. Once I came out of Moria, I looked around and said, "Oh right, we have to get to Lothlorien—OK, I'm on my way there. And I have to go back to Rivendell, and I can't forget about Hobbiton!" It really brought me into this dark world. I felt like Peter and Fran were just in front of me with a lantern, sort of lighting all these little dark corners. They would say, "Look at this over here," and "Don't forget about the Cave Troll," and "We're going to meet the Balrog soon!" They were just leading me through this amazing journey.

HOW WOULD YOU PRESENT MUSIC TO PETER AND FRAN AND PHILIPPA?

Sometimes, it was just on keyboards or piano; sometimes it was mocked up. I would write the score in pencil, and then I would take the sketches that I was writing and mock those up and look at them against the picture in almost a storyboard kind of sense. We would look at it and discuss thematic material—you know, "Could we use this theme here? Is this a good point to use this theme? When Merry and Pippin are on top of the Cave Troll, and they are trying to bring him down because they think Frodo has died, you should hear a little bit of Dwarrowdelf—the dying Dwarf culture." Those were the kinds of things we discussed. It just seemed so appropriate to hear that Dwarrowdelf theme there as the strug-



"A lot of it was done very closely,
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MOTION, THE INTENSITY, the grandeur
of certain worlds."



gle was ensuing with the Cave Troll; that was Fran's idea. It was a wonderful idea, so I put that into the score and tried to shape it to what we wanted. A lot of it was done very closely, gesture by gesture, frame by frame, with Peter and Fran, to really capture the rhythmic feeling of the film, the motion, the intensity, the grandeur of certain worlds. We also developed the Fellowship theme, just hearing little whispers of it in the beginning. Then it develops through the film—all of those things were carefully done with all of them, through meetings and discussions of the music and looking at scenes together.

TALAGAWEN ASKS: WHEN YOU WROTE THE MUSIC OF THE URUK-

HAI, DID YOU HAVE HOLST'S *The Planets* IN MIND?

No, not really. The Uruk-hai theme has a very industrial sound. I used the rhythm of 5 because it is a little off—it's angular. It is asymmetrical rhythmically. It has a very industrial tempo and mechanical percussion. I wasn't thinking of anything specific other than creating the industrialization of Middle-earth, starting in Isengard with the building of this massive industrial force that was being set upon all of Middle-earth.

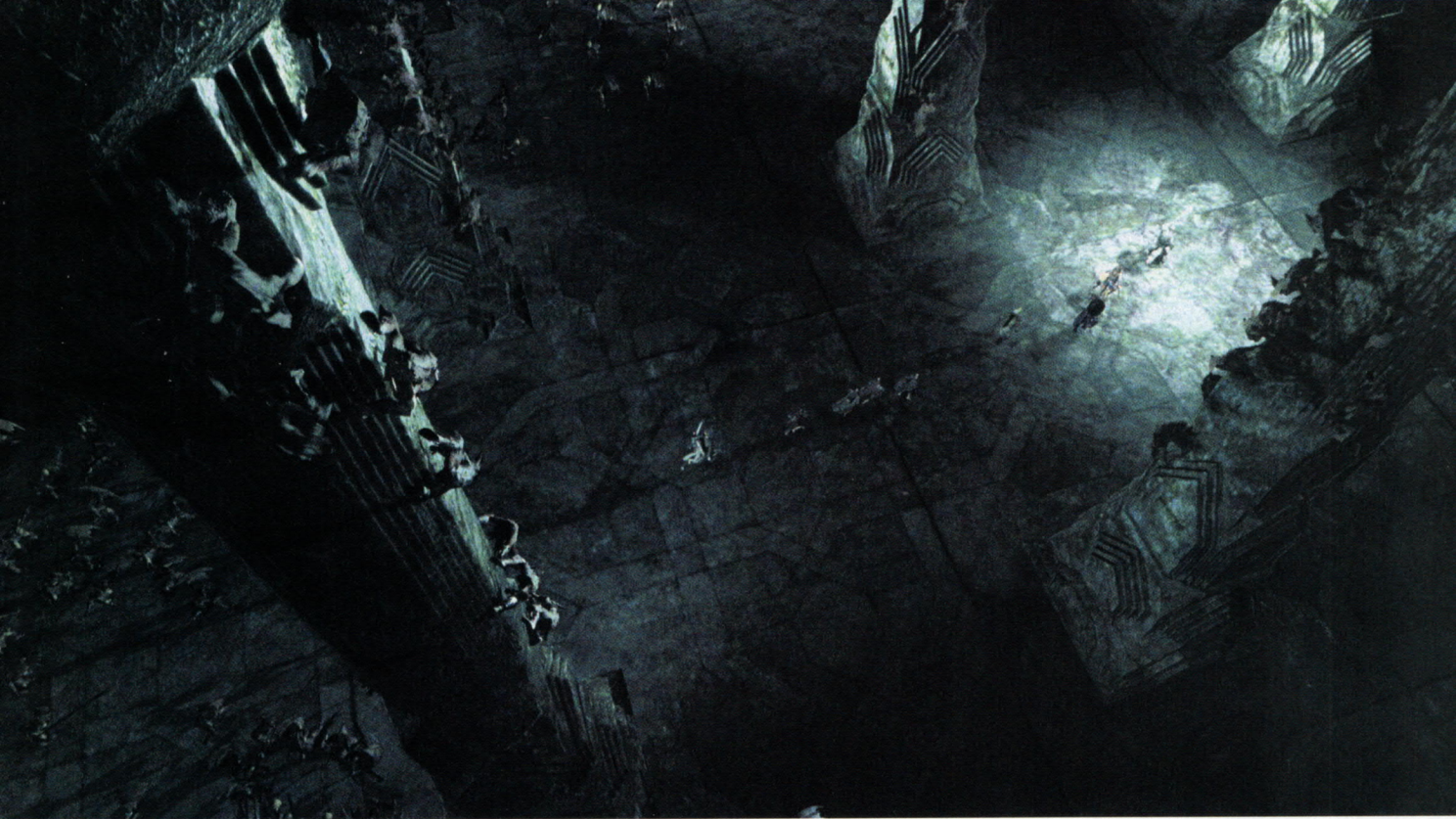
I UNDERSTAND THAT YOU WILL BEGIN SCORING *The Two Towers* IN AUGUST.

Yes, I will. I have also looked at *The Return of the King*, but I won't be scor-

ing that until next year. I looked at it with Peter about a month ago after the Oscars. I was in Wellington, and I felt I needed to see the end. I needed to see where we were going and to see the resolution. *The Return of the King* is the most amazing, beautiful film. It is unbelievable. It really is the fantastic, wonderful conclusion of the story. It incorporates all the great pieces of Film One and Film Two. Film Three is brilliant. But I am working right now on very specific scenes from *The Two Towers*.

DO YOU HAVE A FAVORITE PIECE OF MUSIC FROM *The Fellowship of the Ring*?

I love what I call the "Second Chamber," which is the [scene where



the Fellowship is] running through Moria with the Orcs all climbing down those columns. I particularly loved that scene and all those thousands of creatures coming down those columns and the music playing, and then it all stops, and you hear the Balrog roar! I love that moment in the film—I think it's beautiful. There are so many scenes I love, though. There are scenes at the end of the film that are just precious.

STEPHANIE NEWSOME OF GREENSBORO, NORTH CAROLINA, ASKS: HOW DOES THE EXPERIENCE OF SCORING *The Lord of the Rings* DIFFER FROM OTHER SCORING JOBS YOU'VE HAD? HAS THIS BEEN MORE INTENSE?

The writing of the score for *The Lord of the Rings* is being done over three years, where the writing for most films is done in a few months. They are really quite different. It is hard to compare writing a score for *The Lord of the Rings* with any film I've ever done. I have done over 60 films, but this is unlike any of those just in terms of the complexity and the

length of the score and the detail and the use of the languages. I would say those are the things that are quite different from other films I have worked on.

NEIL OTTENSTEIN ASKS: HOW DIFFICULT WAS IT TO COMPOSE THE MUSIC FOR THE EXTRA SCENES IN THE EXTENDED DVD?

It wasn't difficult. It was quite pleasurable to go back to the film. It is extremely rare. I don't think anyone has ever gone back and written new music to an existing film and an extended version. Usually, what happens is that they use the old existing score, and they edit it to fit the new scenes. But the music for this film is so precise to those scenes and to those worlds that there was very little editing that we could really do that made sense. To write the additional music for the DVD was a very pleasurable project.

IS IT TRUE THAT YOU HAVE COMPOSED AN ORIGINAL PIECE OF MUSIC TO RUN BEHIND THE NAMES OF THE

FAN CLUB CHARTER MEMBERS THAT WILL APPEAR ON THE SPECIAL EDITION FELLOWSHIP DVD?

There is new music behind the names. There is a piece at the end of the film that has never been heard. There was an early piece at the end of the film that I actually recorded in New Zealand. Moria was recorded in New Zealand with the New Zealand symphony as well. I did all of Moria in those sessions, and then I recorded a piece for the ending of the film before it had been completely finished editing. When it was finished, I then re-recorded that piece in London. But for the DVD Charter Member crawl, I put on the original New Zealand recording of the ending of the film, which is different than what's in the actual film. It has never really been played or heard before, so I thought that would be an interesting place to put it. That ends the DVD and the Fan Club crawl.

MARY KEESLING ASKS: HOW MANY PERCUSSIONISTS ARE CALLED FOR IN THE ORCHESTRAL ARRANGEMENT OF

“Moria... ALL THOSE
THOUSANDS OF CREATURES
COMING DOWN THOSE
COLUMNS AND THE MUSIC
PLAYING, AND THEN IT
ALL STOPS, AND YOU HEAR
THE BALROG ROAR! I
love that moment
in the film — I
THINK IT’S beautiful.”



The Lord of the Rings YOU’RE CONDUCTING IN CONCERT IN AUGUST, AND WILL A VERSION FOR ADVANCED YOUTH ORCHESTRA BE AVAILABLE SOON?

There are editions for youth orchestra. Warner/Chapell has orchestral pieces for youth orchestra, and you can probably contact them on the Internet. The piece at the Hollywood Bowl, I believe, has four or five percussionists. I think we used as many as eight sometimes on the London recordings.

WILL THERE EVER BE A RECORDING RELEASED OF THE HOLLYWOOD BOWL CONCERT?

I don’t know. It’s too early to tell. I don’t think there will be. It will probably just be a public performance.

FRED OLAHARSKI ASKS: WHAT INSTRUMENTS OR PIECES OF MUSIC REPRESENT THE VARIOUS CHARACTERS (I.E., THE FLUTE/PIPE REPRESENTS FRODO)?

There were more combinations of instruments than specific instruments. There are very specific orches-

trations for, say, Gollum’s theme or for the history of the Ring. They all have their very specific orchestrations. The cultures of Rivendell and Lothlorien have very specific orchestrations. Lothlorien uses some very exotic instruments, like an Indian bowed lute called a Sarangi; it also uses an African flute called a Ney flute and a 50-stringed instrument called a monochord. There are combinations of sounds for different worlds. I would say, even in *Hobbiton*, that those instruments mentioned in the question are not necessary to the character but more specific to the place of *Hobbiton*. You will hear the whistle and the fiddle in *Hobbiton*. There is also a hammered dulcimer and a Celtic harp and a bodhran, which is an Irish drum.

ALSO FROM FRED: YOU WERE IN THE CANADIAN BAND, LIGHTHOUSE, WHICH HAD THE HIT *One Fine Morning*. DID YOU WRITE THE SONG? WHAT DID YOU PLAY IN THE BAND?

I did not write that song, although I wrote other songs for that group. I was

a woodwind player. I played all the saxophones and the keyboards on some songs, and I sang as well.

HOWARD, IN CONCLUSION, HOW DO YOU TOP WHAT YOU HAVE DONE ON *The Lord of the Rings*? IT HAS BEEN SO SUCCESSFUL AND SO WELL RECEIVED. AND HOW DID IT FEEL TO WIN AN ACADEMY AWARD?

It was wonderful to be a part of that legacy of Oscar winners. It was a fantastic feeling. As for how I top *The Lord of the Rings*, I’m not sure. I’m not thinking about that right now because I’m right in the middle of it. But it is a wonderful piece to write to. There are not many works of this depth and detail that have such popularity and have been translated into 40 languages; there are not many *The Lord of the Rings* pieces to write to in the world. I’m just enjoying the time that I am here doing it and living, for awhile, in this world of Middle-earth. I’m not really thinking about what comes next. I am just trying to do my very best on these remarkable films right now. ♪



| THE LORD OF THE RINGS | | | | | |
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| DIR: PETER JACKSON | ROLL # | DATE | | | |
| DP: CHUCK SCHUMAN | F963 | 5/1/0 | | | |



PRODUCER BARRIE OSBORNE EXPLAINS THE
INS AND OUTS OF OVERSEEING PETER JACKSON'S
HISTORY-MAKING FILM PROJECT

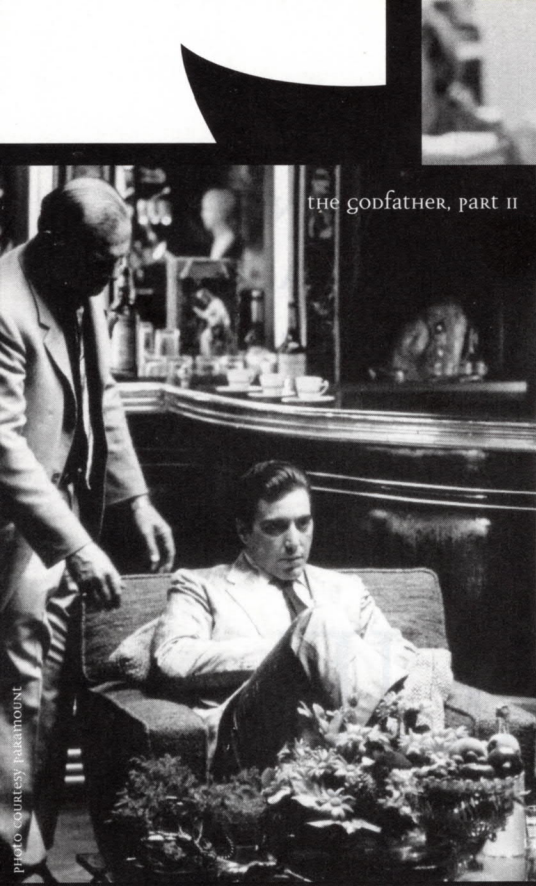
the "TRUE HERO"

of The Lord of the Rings



BY JASON FRY,
WITH REPORTING BY JON SNYDER
AND DAN MADSEN





the godfather, part II



all the president's men

If being a producer on a motion picture is “a great collaborative puzzle-solving exercise,” as Barrie Osborne puts it, then what kind of challenge is it to handle those chores for the entire *The Lord of the Rings* trilogy?

Consider the following: Over 274 shooting days, three main units and as many as four smaller units were in the field doing everything from filming major scenes to capturing scenery and aerial shots—and on top of that, four units were shooting miniatures in Wellington. All the people working in those units and all of their equipment had to be moved efficiently around New Zealand, even amid last-minute changes in plans. They had to be fed—which sometimes involved literally more than a ton of food—and housed, which sometimes took all the beds a town had to offer. And all that activity was in support of a single goal in a smaller setting: ensuring that director Peter Jackson and his actors could concentrate on bringing the director’s vision to life—without breaking the films’ budget, of course.

“The task of the producer is a really

broad one,” says Osborne. “It is really the realization of the film.”

GENERAL OSBORNE

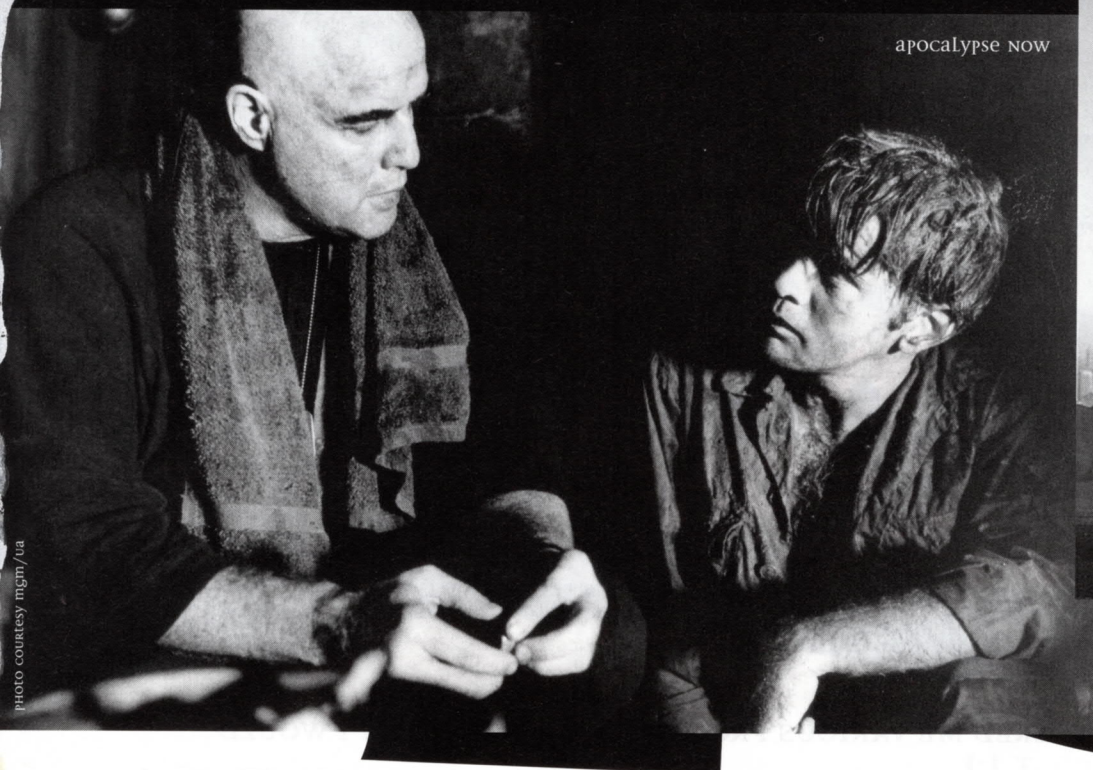
If it all sounds a bit like being a general directing an army, that’s in Osborne’s past, too. He wasn’t a general, but he was a first lieutenant in the U.S. Army Corps of Engineers. After pursuing a sociology degree at Minnesota’s Carleton College during the Vietnam War, Osborne was drafted—something he says he resented at the time but turned out to be “a great benefit for me—especially for my career.” Like many draftees with a college education, Osborne was pushed to become an officer. He recalls that he resisted such a move at first, but adds, “When they put me in the infantry, I decided that maybe it wasn’t such a bad idea.” He wound up at Officer Candidate School for the Army Corps of Engineers, and then was sent to Asia—but not to Vietnam. Instead, he wound up building roads and bridges in South Korea. Though Osborne didn’t know it at the time, that would prove excellent preparation for being a producer on a sprawling project such as *The Lord of the Rings*.

“My job as S3 for the 36th Engineer Group was allocating all the resources

we had as required by construction missions assigned,” Osborne says. “We had three battalions supported by four equipment and admin companies. Oddly enough, it was managing 2,000 people to accomplish assigned common tasks, not unlike some of my responsibilities on *The Lord of the Rings*.”

Osborne got out of the Army in 1969 and returned to his native New York City, where he was free to realize his dream of working in the film industry. After a time working on commercials, he was accepted into the Directors Guild of America’s trainee program. His first picture was a classic—Francis Ford Coppola’s 1974 epic, *The Godfather, Part II*, and he followed that up with work on two other noted films, Sydney Pollack’s *Three Days of the Condor* (1975) and Alan J. Pakula’s *All the President’s Men* (1976).

“It’s an apprenticeship to the assistant directors,” Osborne says of the trainee program, which he describes as “really, a program for assistant directors and production managers, which I thought would eventually lead to producing. The old joke was, ‘I know Francis Coppola well—he likes his coffee dark.’ That’s what it felt like at first. But I realized after doing my first movie as a trainee that if you are really



apocalypse now

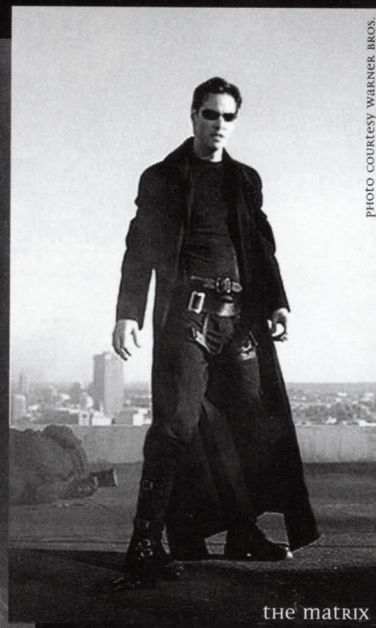


PHOTO COURTESY WARNER BROS.

the matrix

"WHEN I WALKED ON THE SET OF [COLONEL] KURTZ'S COMPOUND, I was absolutely blown away by the size and scale ... IT FELT LIKE YOU WERE ON A CECIL B. DEMILLE SET. BUT ON *The Lord of the Rings* ... I WAS DEFINITELY ON SETS GRANDER THAN KURTZ'S COMPOUND."

interested and really want to get ahead in the film business, just by being there and helping people you pick up invaluable knowledge and experience."

After his time as a trainee, Osborne was hired as a production manager for the New York locations on the 1977 thriller *Sorcerer*, directed by William Friedkin and starring Roy Scheider.

"After the initial scout, I got a call from them, saying Billy [Friedkin] wants to scout New York again and block out his shots—would you be available?" Osborne recalls. "He came in, and I took copious notes and diagrams as to what Billy said he was going to do shot-by-shot. When he came back to actually do the movie, we had made these meticulous shot books that they gave to all the crew."

What followed was a valuable lesson in how crews work. The shot books,

Osborne says, weren't exactly well received at first by the crew members.

"They all thought it was ridiculous because, most of the time, the director's initial plans change once they get on location," he explains. "The crew didn't pay much attention, but by the second shot they saw that Billy was doing exactly what he laid out months before. So out came the shot books. A good crew always wants to perform, and if they know what's coming up, they perform really well. This was an opportunity for them to really know what the plan was." In fact, Osborne says, you know a set is well run when you ask the fifth grip what the next setup is, and he has an accurate answer.

Friedkin asked Osborne to go to Paris to see how preparations for shooting were going there. In Paris, he helped prep the locations with the leg-

endary production designer John Box. It was an incredible opportunity to work with such a team during the day, Osborne recalls, and then have oysters for supper off the Champs Elysees, regaled by Box's tales from one of his favorite movies, *Lawrence of Arabia*.

After continuing on the picture in the Dominican Republic, Osborne returned to New York where he next served as a location manager for the TV show *Kojak*, starring Telly Savalas.

As *Kojak* was winding down, Osborne got a call from a mentor of his, David Salvin, who was working on another Coppola movie—the now-legendary *Apocalypse Now*. Osborne wound up spending the next five months in the Philippines.

Like *The Lord of the Rings*, 1979's *Apocalypse Now* was a lengthy shoot with huge sets. "When I walked on the set of



“WARNER BROS. OFFERED ME VARIOUS PROJECTS, BUT I THOUGHT I WOULD MOVE ON **because I like new experiences**, AND I THOUGHT *The Lord of the Rings* WOULD BE A NEW CHALLENGE. AND THAT TURNED OUT TO BE TRUE.”

[Colonel] Kurtz's compound, I was absolutely blown away by the size and scale ... it felt like I had stepped onto a Cecil B. DeMille set,” Osborne remembers. “I thought I would never see another set of that scale in my career, but 20 years later when I walked onto the set of Helm's Deep and Minas Tirith, I learned yet again never to say never.”

After *Apocalypse Now*, Osborne worked on a number of movies—including *The Big Chill*, *The Cotton Club*, *Fandango*, *Peggy Sue Got Married*, and *Face/Off*—in a number of roles, and spent two years as Vice President for Feature Production at Walt Disney Pictures, where he oversaw films including *Ruthless People*, *The Color of Money*, *Tin Men*, *Three Men and a Baby*, *Who Framed Roger Rabbit?*, and *Good Morning, Vietnam*. Then, before joining *The Lord of the Rings* team, he served as executive producer for 1999's science-fiction smash *The Matrix*.

JOINING THE TEAM

It was September 1998, and *The Lord of the Rings* was changing studios,

going from Miramax to New Line Cinema. As Osborne recalls, a friend involved with the Miramax effort called him and suggested he get in touch with New Line. The problem for Osborne was that he was committed to Warner Bros. and *The Matrix* through production of the picture and its subsequent director's cut.

“So had New Line actually decided to hire me at that point in time, I would've really had to make a tough decision between finishing off *Matrix* or coming onto *The Lord of the Rings*,” he says. “I'm very happy that never came to pass ... I really loved *The Matrix*.”

Osborne met with New Line officials, then with Jackson—two meetings that went quite well. Well enough, in fact, that all involved were willing to wait until Osborne finished work on *The Matrix* in April 1999. As Osborne says: “Warner Bros. offered me various projects to keep me available for the *Matrix* sequels, but I thought I would move on because I like new experiences, and I thought *The Lord of the*

Rings would be a new challenge. And that turned out to be true.”

Osborne admits he hadn't read the books when he was younger. “One of Peter's requests to all of us who joined the production was to read the books,” Osborne says. “I found that invaluable.”

Osborne helped Jackson to zero in on his tasks and make sure they helped him achieve his overall vision for the three movies.

A film, Osborne says, “can't be directed by committee. However, it is a collaborative medium. There are experts in different areas of film who add to the telling of the story.”

As an example, Osborne cites the Battle at Amon Hen: “We were on location, and Peter said to me and our cameraman, Andrew Lesnie, ‘You know, I have never actually filmed a battle before.’ We went over to his house for dinner, and we stayed quite late and went through all the storyboards. We stepped our way through how we would accomplish this monumental sequence. We divided up some of that work, assigning



it to different units, discussed techniques, division of crew and equipment resources—all with a view toward achieving the storyboarded sequence creatively and on schedule. We came up with a war plan, and then the next day, we started filming. Of course, Peter also has a great First Assistant Director, Caro Cunningham, who kept us all on track.”

While the after-dinner collaboration undoubtedly helped Jackson, Osborne is quick to credit the director for putting the plan into action flawlessly. “Peter is such a great director that once he started and got into it, he immediately knew exactly what he was doing,” he says. “There was never any doubt that he would.”

Jackson, for his part, returns the compliment, calling Osborne “in many respects, the true hero of these films.”

“I believe, totally, that the mood of the film, the mood on the set, and the mood of the crew is really led from above,” Jackson says. “If you have either a director or a producer who is hysterical and panics and shouts and yells, that is going to affect the whole crew and become the way in which the film gets made. ... Barrie is just a wonderfully hard-working, quiet, respectful, polite person who has ultimately done a brilliant job on these films. He has

steered the most complicated trio of films through their production and post-production with a very, very calm and confident hand.”

Moreover, Jackson is aware of the demands on a movie’s producer—demands that the producer simultaneously needs to communicate to the director and shelter the director from. “The director can keep on cutting the film as long as he can, but the producer is the person the studio ultimately looks to for the delivery of the film on time,” Jackson says. “So Barrie has all the pressure on him.”

Even judging by Osborne’s characteristically calm account, that pressure was considerable, starting with how much there was to shoot over a 274-day marathon. “We always needed three main units and often little splinter units, like scenic units or battle units or aerial units,” Osborne says. “That’s unusual. It was the only way to do it, though.”

But that arrangement presented an obstacle that had to be overcome if the films were to succeed. “The challenge of having so many units going,” Osborne says, was to ensure that all their work proceeded according to a single vision—especially with two major second units in the field. “You have to make sure that they are capturing what Peter has in

mind, and that is a major challenge,” he says. “That’s why it is often not done.”

“When you spread out into separate units, it is no longer just the director talking to the production designer and overseeing designs and sketches,” he explains. “Now you have a unit actually capturing something on film, not only scenic backgrounds or stunt action but actual dramatic performance. The way we preserved Peter’s vision across all units was by using satellite links between each of the units so Peter could actually see as they were filming what they were getting—and if he felt they were heading in the wrong direction, he could, no matter where he was, provide direction to the second unit director so what he wanted was captured on film.”

Osborne’s time as a Directors Guild trainee came in handy in that situation, as he put aside his producer’s mantle to direct some of the additional unit photography: “Sometimes, Peter would send me out with a line from the script and ask me to capture a passage,” he says, “and, basically, I would go out with a book in one hand—to kind of get the back story and understand the setup—as well as the script.”

CRAFTING SOLUTIONS

Whether he was behind the camera



or not, it was Osborne's task to recognize that having so many different units working at once was an issue, and to craft a solution—in that case, the satellite links that let Jackson effectively be in several places at once. And there were other hurdles to overcome, some stemming from the fact that New Zealand simply hadn't been host to a production of such magnitude. Jackson wanted to do post-production sound in New Zealand; Osborne had to investigate what was required to upgrade facilities so they could deliver a soundtrack equal to one created in Hollywood and then win New Line support for that plan. Jackson wanted to do the sound editing at home as well; setting up a state-of-the-art sound-editing operation became Osborne's job. In both cases, Osborne was guided by the remarkable sound team assembled for the film.

The film's visual-effects shop needed his help as well.

"Weta Digital went through some growing pains and some metamorphosis, and, at a certain point, I had to get involved in keeping them on track and reorganizing their company so that they could handle a picture of this magnitude," Osborne says. "Peter is very loyal, and he has a group of people who

work with him here. The problem that they faced was not their technical skills, but their production skills ... They just didn't have the background in handling the numbers of people and the coordination. I had to reorganize the way they were doing their production work."

A more basic challenge was the logistics of making sure so many people and so much equipment wound up in the right place at the right time—again, a new challenge for the New Zealanders. "The people here were used to doing \$5 million New Zealand films and were never presented with these kinds of problems—they weren't geared up or staffed for this," Osborne says. He brought in "a few key production personnel, including a U.S. UPM (Unit Production Manager), Zane Weiner, whom I've known since *The Cotton Club*, to split the work load with our UK UPM, Nik Korda; a great UK Production Coordinator, Elaine Burt; an English location manager, Richard Sharkey, who had done many big shows, including

some of the James Bond movies, to provide some oversight to [the location] department and really organize and structure it so that they could adapt and handle so many location moves."

Osborne also brought in an English transportation manager, Ravi Dube, who was used to working on a big scale. "Transportation would bring in swing drivers, and they would actually require two huge ferries to move our company across the south island," he says. "We would book out an entire town for the drivers to overnight in. Then we had catering. I think we served over 1,440 eggs for breakfast and 400 loaves of bread and about 320 pounds of meat. Implementing that kind of a scale and setting up the kind of a base camp that you need to fit 600 extras on a location at one time requires a lot of foresight and a lot of experience. We needed to bring in some of that experience. But don't get me wrong, I had strong and reliable support within my staff from Janine Abery and Tanya Buchanan, who

"I THINK WE SERVED over 1,440 eggs for breakfast and 400 loaves of bread and about 320 pounds of meat ... SETTING UP THE KIND OF A BASE CAMP [WHERE] YOU NEED TO FIT 600 EXTRAS ON A LOCATION AT ONE TIME REQUIRES A LOT OF FORESIGHT and a lot of experience."

are New Zealanders—along with 95 percent of the crew. Collectively, the New Zealanders rank among the best I've worked with; dedicated, innovative, with the spirit to tackle anything under the most adverse conditions that weather or terrain could throw at us. Well, almost anything." Even the most experienced crew can't outmaneuver Mother Nature. In November 1999, shooting had barely started when an incredible storm ripped through New Zealand. At the time, three units were in the field. One was filming Arwen and Frodo's flight from the Ringwraiths near the town of Wanaka. Jackson and Osborne were with another unit a few hours away in Te Anau, filming the sequence in the Midgewater Marshes where Peregrine Took discovers, to his dismay, that Aragorn isn't acquainted with the hobbit tradition of second breakfast. And a third unit was in Queenstown, shooting scenes of the Fellowship on the river north of Amon Hen.

In short order, the storm left Wanaka and Queenstown flooded. Then it started raining in Te Anau. As Osborne recalls, Jackson shrugged that off, deciding the rainfall would work for the sequence in the Marshes. Then the rain turned to snow. No problem, Jackson decided—snow would work, too. But Mother Nature wasn't done, Osborne says: "Then, about halfway through the day, the police came and said, 'The river is rising over the bridges, and if you don't leave the location now, you will not be able to get back to your hotels for the night.' Needless to say, we decided it was time to leave, and we wrapped for the day. Normally, you have cover sets that you can go to when the weather doesn't cooperate. And, in fact, we did have cover sets—however, the storm was so

bad that the roads to the cover sets were cut off by flooding and landslides, so we couldn't even get there. We just had to shut down for the day."

Fortunately, many of Osborne's production duties are weather-proof: He's excited about the upcoming DVD with its newly added scenes, for instance. "There are parts of the movie that we shot that we always liked and felt were good, but when you go into cutting, part of the process ... is actually establishing a pace that is sustainable," Osborne says. "A DVD is, in a way, a different medium because you are at home and you have the ability to start and stop it if you wish to, and you might have more patience at home than you would in the theater. You can afford to put something out that is longer and more informative, although the pacing might not work in a theater."

He emphasizes, however, that the expanded version of the movie isn't just for hard-core fans. These new scenes help give backstory to some of the characters, he says. "For example, you get to know a lot more about Aragorn's backstory—where he was raised, how he was raised, who his mother was," he notes. "You get to see that. There is a whole gift-giving sequence that is in the book that is kind of foretelling some of the things that are going to happen in *The Two Towers* and *The Return of the King*."

For now, of course, it's *The Two Towers*—and its post-production—that's uppermost in Osborne's mind. Osborne notes that a "fine cut" of the movie has been available since September 2001. As visual effects are added to that fine cut, Jackson and his team have been able to "reflect on it, look at it, and see how the film is working," Osborne says. "We can now go back to it months later and say, 'You

know, this scene could be better if we changed this with that.' You are able to refine the cut because you have so much more time than you normally would have." Producing three films at once in many ways is a curse and a blessing, he says; one of the great blessings is the opportunity to gain the perspective of time before having to "lock" the cut.

A frustration of the continuing work on the trilogy, however, has been that Osborne has had little chance to savor the success of *The Fellowship of the Ring*. "The time when you would hopefully get to reflect and enjoy the experience of having made the film and seeing how well it is received, is denied you by the need to move on to the next film," he says. "I figure by the time we get to Film Three, maybe then I'll really have a celebration."

A lot of work lies between now and then, of course, but when asked what he's most proud of, Osborne singles out "being able to set up an organization that handles the logistics for such an immense undertaking while allowing the director to capture creatively such exemplary work on screen."

Francis Ford Coppola, he recalls, would say that there was a shrine on the set, the purpose of which was to create a sanctuary for performance, free of the chaotic whirlwind of logistics, production, and administration. All the effort behind the camera was aimed at supporting that one moment when the camera rolled. That advice has clearly stuck with Osborne: "Just keeping that in mind and not letting the logistics and the enormity of the production detract from what you are capturing onscreen—that's what I am proud of." 🐉

ARTIFACTS

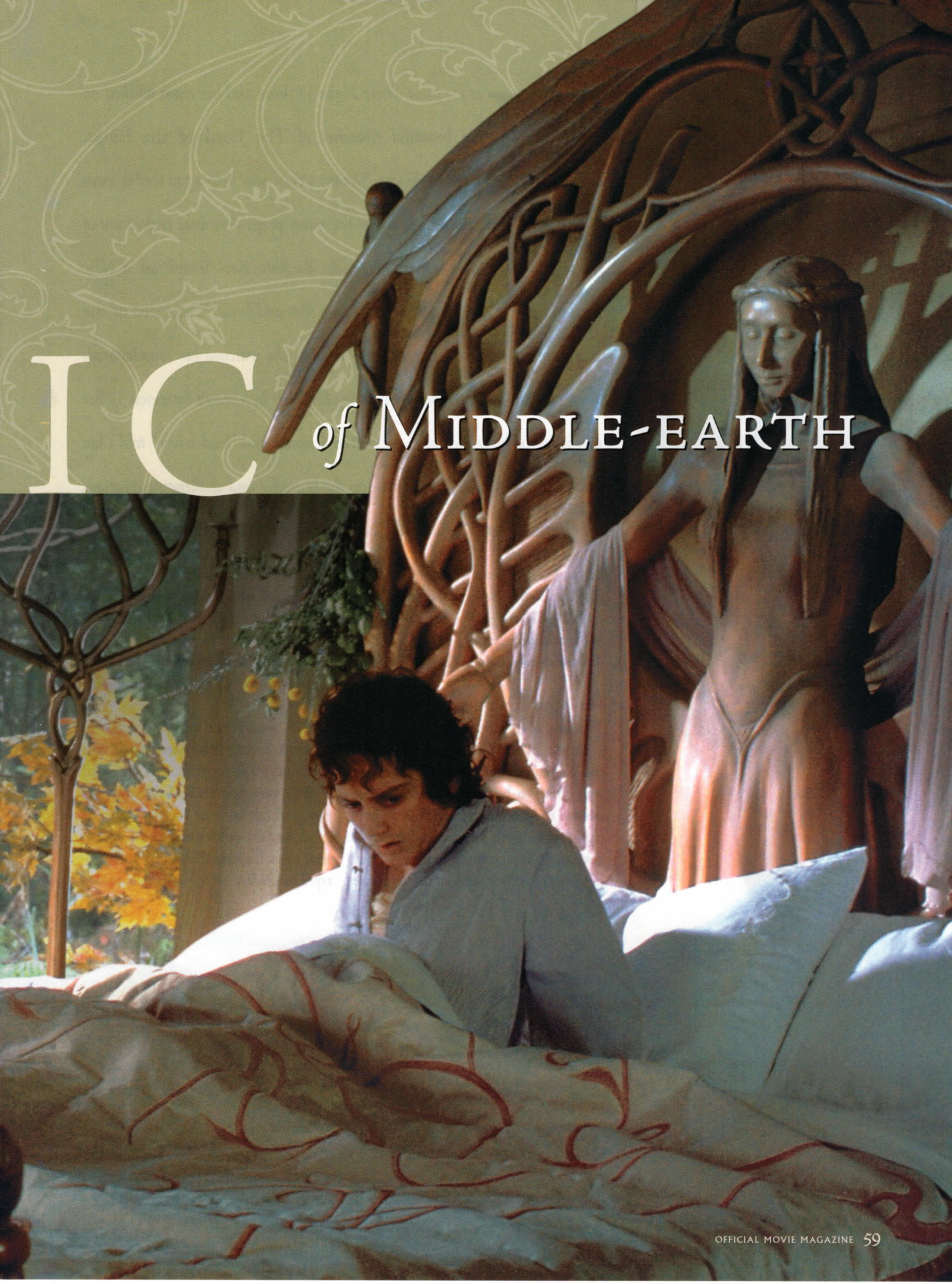
THE

FABR

An Interview with
LESLEY EARL-TEMPLETON

■ ■ ■
BY DAN MADSEN





IC *of* MIDDLE-EARTH



Not far from where Ngila Dickson and her team worked on the beautiful costumes of *The Lord of the Rings*, LESLEY EARL-TEMPLETON was helping to lead a team of textile designers in the creation of the many props that were crafted out of fabric, from flags and banners to saddle blankets. Earl-Templeton, a New Zealander, had never before worked on a film and found *The Lord of the Rings* to be a magical experience—even as she watched her long-labored-over creations battered and torn during filming! In a recent interview in her workshop in New Zealand, the textile designer and “lead sewer” told Dan Madsen what it was like to work on the beautiful and challenging creations that helped to set the scene for *The Lord of the Rings* films.

LESLEY, WHAT DOES YOUR JOB ENTAIL ON *The Lord of the Rings* FILMS?

Basically, my job entails designing and making textiles—anything that deals with fabric that is not a costume.

HOW DID YOU COME TO WORK ON *The Lord of the Rings*?

It was purely by fluke. Someone on the film suddenly realized that there was going to be a lot of sewing that needed to be done that didn't have anything to do with wardrobe. Someone gave my name, among others, to the production office, and at the end, the

list was brought down to a couple of names—of which mine was one. They rang me, and I said, “Yes—come on over and have a look at my stuff.” That's really how it all started. I showed them my portfolio of fabric and got the job.

WHAT WAS YOUR REACTION WHEN YOU FIRST STARTED? AND WHAT WAS THE FIRST PROJECT THEY GAVE YOU?

The very first thing I did was two pieces of fabric—one was a small-scale fabric, and the other was a scaled-up fabric. I knew nothing about the film industry. They didn't tell me why they needed

these different scales, so my first reaction was sitting up all night asking myself, "Why would you need different scales to make a film?" I didn't realize it was specific to this film. I was very excited to be on-board this picture, though. I got that first project done, and then the next job was an incredibly rushed one, which involved coming down to the studio and working very quickly. It was Arwen's saddle blanket, which was gorgeous! It was a satin blanket with cord cut down onto it in an Elven design. It was high-pressure, but a lot of fun!

WERE YOU FAMILIAR WITH THE STORY AND CHARACTERS FROM *The*

Lord of the Rings BEFORE YOU STARTED ON THE FILM?

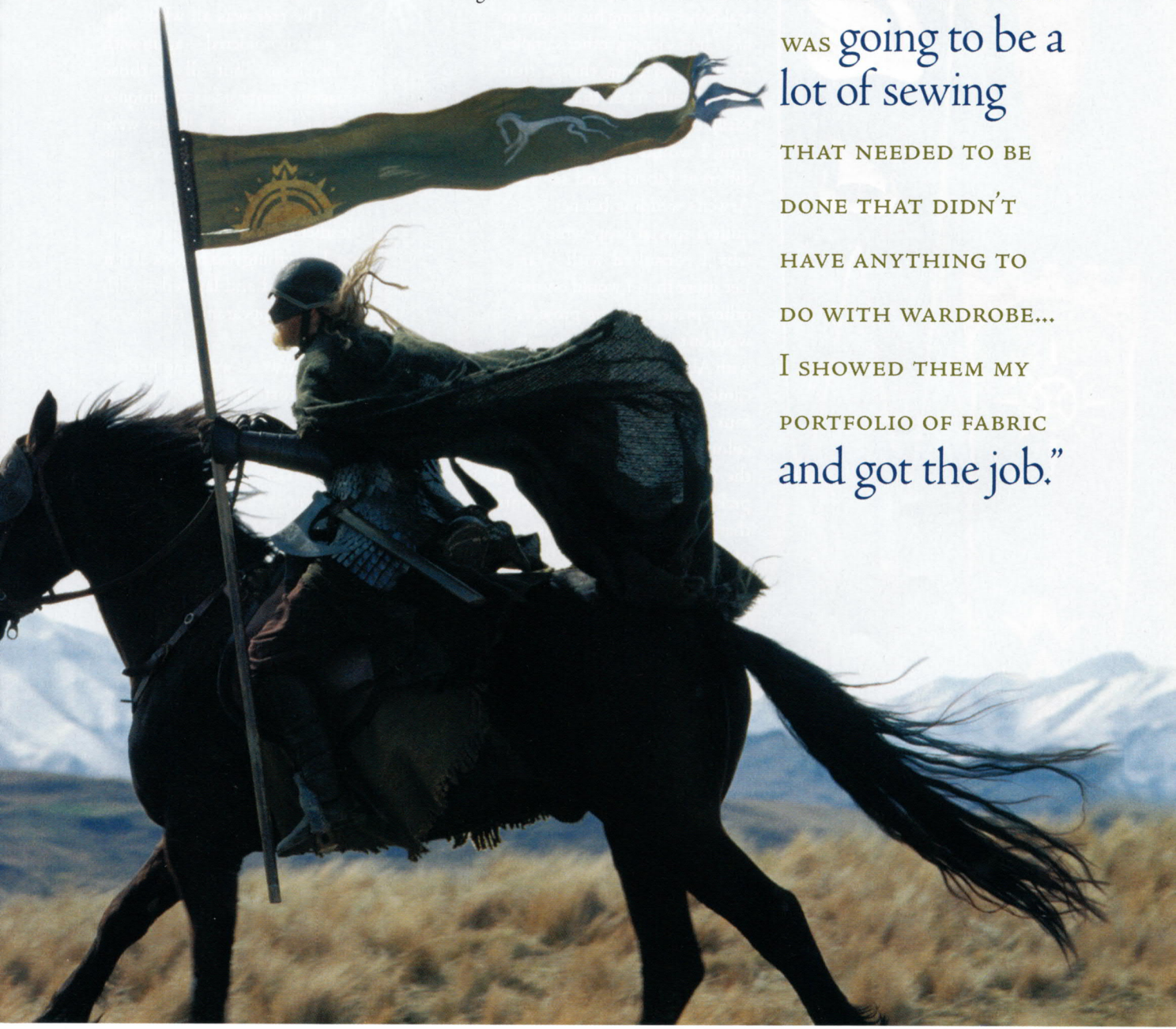
I knew about the story, and I had tried to read the books several times when I was younger, but I got really bogged down in the detail!


CAN YOU TAKE US THROUGH THE PROCESS FROM BEGINNING TO END? WHAT PIECE ARE YOU MOST PROUD OF?

Well, there are a variety of things I am proud of that I worked on from *The Fellowship of the Ring*. The one that stands out for me, though, is Arwen's wedding banner. It was the very last thing I did. The workroom was much



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quieter because many people had left the project by the time I was working on it. It was a chance to do something different from what we had been doing, using a slightly different fabric. I was able to pull in all the techniques that I had gathered in the year and a half that I had been working on the films.

Arwen's banner came to me through Alan Lee, who brought me his designs. He said, "This is how I envision it." He does these gorgeous drawings, and it is a real honor to bring his designs to life. I had so many other samples to draw on from things that were already made that I could easily bring those out to show him. I would ask him about different fabrics, and so on. Arwen's wedding banner was quite a special prop, which is why I consulted with Alan Lee more than I would on the other projects; some projects wouldn't require discussion with Alan. But, in this case, we came back probably three or four times to choose the color—we were going to have the silk dyed just right. I would pick out all the basic elements that make up the visual aspects of the banner—stars, flowers and trees, Elven vines, etc.—and do a small fabric sample of each of those components, many with two or three options to show

Alan and Grant [Major, Production Designer]. They would pick out what they thought was best and what they liked the look of most. It was all finalized before we started on the actual piece.

The banner was beautiful hand-dyed silk. The vines were hand-painted in a silvery-gray and then stitched up each side so they looked like something that was applied onto the fabric. The stars on the banner were leather, and I embroidered [them] with my machine.

The tree was all white silk and embroidered—again with a machine—but all of those machine-embroidery techniques are made to look as if they were done by hand. The tree was then applied to the fabric. Lastly, these tiny little soft leather flowers were lightly glued on. Everything had to look as if it was stitched and layered—with the ultimate appearance of it being handmade.

I think Arwen's wedding banner was the most beautiful thing I worked on.

WAS IT ALSO THE MOST DIFFICULT PROJECT?

No, but it was the most satisfying. The most challenging thing I've worked on is what I did last week: I worked on Arwen's wall hanging for her bedroom at Rivendell. That

was big! It was huge and it utilized a really fine piece of fabric. It was 2 meters wide by 1.8 meters high. It was made of silk, which I had to do a hand-wash on. Right from the beginning, it had to be beautiful. It was three panels and shows the boat leaving for Grey Havens. It has the sea at the bottom and the golden boat sailing off and two gorgeous silvery white trees sweeping up with their branches sort of holding the sun and the moon. It is stunning. It has these gorgeous silver vines that are smothered in silver leaves; they are all embroidered on.

DO YOU EMBROIDER ALL OF THESE THINGS?

Yes, I embroidered most of them.

HOW MUCH TIME WOULD YOU ESTIMATE YOU SPENT WORKING ON THE BANNER FOR ARWEN'S BEDROOM?

That took me over two weeks.

WHAT HAPPENS TO THESE BEAUTIFUL PIECES ONCE THEY HAVE BEEN USED FOR FILMING?

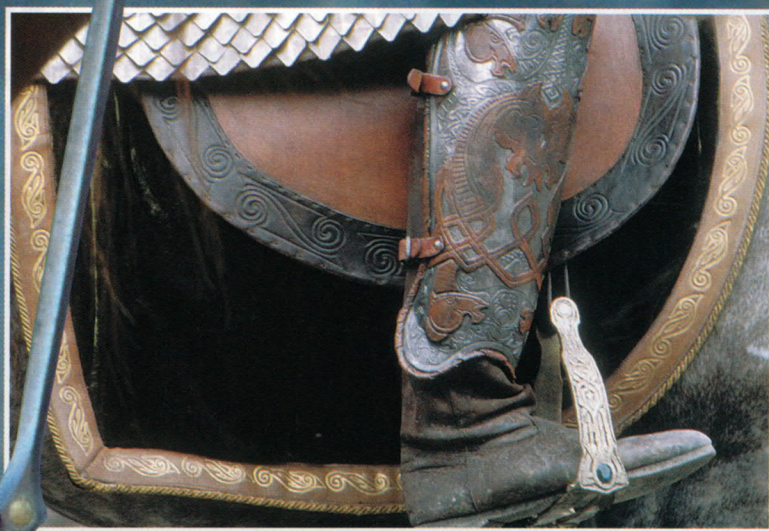
They are put in storage. Before I started on this job, I had a knack for being attached to my work. The first job I did, I remember just finishing it—it was still on the machine—and a guy grabbing it and running

off to take it to the set at the last minute! But I love that because I don't get attached to these pieces—I work hard on them, and then they go off to be filmed. Just the feeling of creating something and knowing that I worked hard on it and seeing it go off to do what it is supposed to do is very exciting. I also found it exciting to age the banners and flags, too.

CAN YOU TELL US ABOUT THAT PROCESS?

Well, we create these beautiful banners, and then we have to trash them and make them look like they have been used. But I love doing that. The most aging I had to do was on Gil-galad's banner. Two identical banners were made. One of them was to be seen in the movie as relatively new, and the other one is in the prologue, looking back after the battle. That one had to be aged about 1,000 years. That was fantastic! I just laid it out, put my gloves on,

"THERE WERE enormous amounts of time spent ON THESE THINGS, AND THEY ARE ONLY SEEN FOR A FEW SECONDS—BUT THAT adds to the reality OF THE FILM."





**"WE CREATE THESE
BEAUTIFUL BANNERS,
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and had tubes of lanolin and all sorts of dust patters for the different colors and a cheese grater waiting to take the pieces of velvet back to nothing. Then I actually ended up setting that one on fire!

HOW LONG DOES IT TAKE YOU TO AGE SOMETHING? AND HOW DO YOU KNOW WHEN IT LOOKS LIKE IT IS 1,000 YEARS OLD?

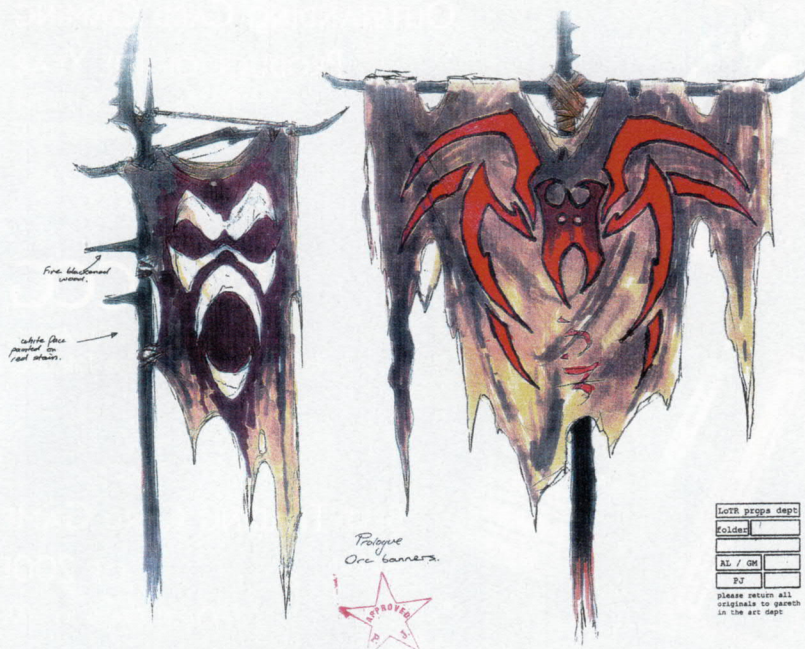
I make the decision, and others look at it to determine if it looks old enough. Sometimes, I will age it down to a certain point and then give it to the appropriate person. Then, all the items that have been aged will be looked at together to make sure they match. I did a banner for Boromir a couple of weeks ago, and I aged it partly. When it came back, it was all trashed. Parts were ripped off! I always find it funny because we spend hours getting everything perfect, and they'll come back and the tails will be ripped off and there are holes,

etc. When I studied textiles, I was always interested in the age of textiles—the ones that really look old—so maybe that's why I love aging these things!

BESIDES FLAGS AND BANNERS, WHAT ELSE HAVE YOU WORKED ON?

I have done a lot of other stuff, actually. I did the saddle blankets for the horses and the rein details. There was a lot of work on the horse stuff. We did all the interior things as well—we did thousands of cushions. We worked on many Elven cushions, and we did beading as well. We did floor coverings, curtains, tent hangings, etc. Anything that is not on a person's body, we had a hand in creating.

WHEN YOU GET A DRAWING OR DESIGN FROM ALAN LEE, DO YOU SHOW IT TO HIM AFTER YOU HAVE COMPLETED THE PROJECT AND ASK HIM IF IT IS WHAT HE INTENDED?



It depends on how important the prop is and how complete the design is when it comes in. Sometimes, we'll get a design, and it is really obvious that all the colors are placed, and everyone knows how it is going to work, so we don't really need to go back and consult. But if the design work is a bit more complex, we'll go back to them. You know, most designers don't know anything about fabric. Why would they know all the terms? They know design—it is our job to match a fabric that closely resembles their design and concept.

HOW LONG HAS IT BEEN SINCE YOU LAST WORKED ON THE ORIGINAL SHOOT OF THE FILMS?

A year and a half, I think.

WHAT HAVE YOU BEEN DOING BETWEEN THEN AND THE PICK-UP SHOOTING THAT IS GOING ON NOW?

As soon as I finished work, I didn't know what I was going to do because *The Lord of the Rings* has really opened up a whole new world for me. I took a few months off and bought a house and worked on my own artwork. Generally, my art is textile-based, but it is moving away from that and

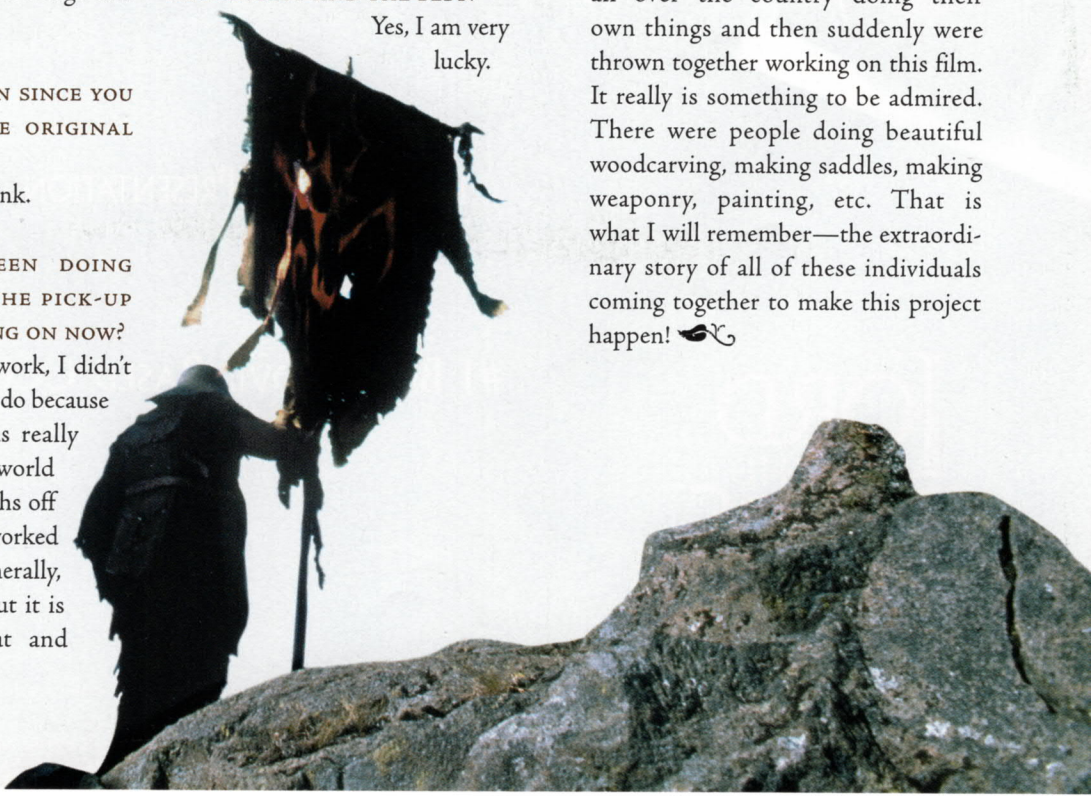
involving photography and printmaking. Now I am starting to look to do other films since there are more opportunities from *The Lord of the Rings*.

IS IT YOUR GOAL TO CONTINUE IN THIS BUSINESS?


Yes, it is—because of the contacts I have made on *The Lord of the Rings*, there have been quite a few jobs that have come my way.

YOU HAVE CERTAINLY STARTED WITH THE BIGGEST AND THE BEST!

Yes, I am very lucky.



WHAT WILL BE THE MOST MEMORABLE THING FOR YOU ABOUT WORKING ON THIS PROJECT?

Well, we worked long hours and long days. We would hardly get to see our homes, and you would have laundry pile up, etc. Our lives were here on this film. By the end of it, we were pretty tired. We still loved the work, but there was a sense that it had to stop at some point. I have seen the movie, and part of me thought, "Wow, some of the stuff we did didn't even get seen, even though we worked weeks and weeks on it." That's what is amazing. There were enormous amounts of time spent on these things, and they are only seen for a few seconds—but that adds to the reality of the film. There was a part in Lothlórien where we spent eight weeks doing a large beading, and you see it for only a few seconds. I really wanted Arwen's banner to be incredibly beautiful; it is very exciting to see your work on the screen. I think the lasting memory, for me, was working with all of these other people who made this film so special. So many of them have never worked on a film before. It is amazing that all of these people were tucked away all over the country doing their own things and then suddenly were thrown together working on this film. It really is something to be admired. There were people doing beautiful woodcarving, making saddles, making weaponry, painting, etc. That is what I will remember—the extraordinary story of all of these individuals coming together to make this project happen! 

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DOWN THE ADVENTURE PATH CHARACTER BUILDING



The Artists of Toy Biz

*Toy Biz reveals the adventures—and technology—behind its
new line of The Lord of the Rings action figures*



BY STEPHEN BLACKMON

The busy streets of New York City may seem a long way away from the marshes, knolls, and mysterious towers of J.R.R. Tolkien's Middle-earth. But nestled amid the blaring traffic jams and skyscrapers full of stressed executives resides a heroic company bent on producing the most realistic and enjoyable toys ever made. Here, Toy Biz is crafting a fantastic mithril bridge to take every willing child, adult fan, and collector into the world of *The Lord of the Rings*.

Toy Biz, the division of Marvel Enterprises that is responsible for all of the company's action figures and other toys, has crafted adjustable miniature versions of everything from Spiderman and X-men to Puppy Magic. Now they've brought their vast experience to the creation of a new set of action figures based on *The Two Towers*, the highly anticipated second film of *The Lord of the Rings* trilogy.

Toy Biz senior production managers Jesse Falcon and Damon Nee spoke with the magazine recently about the upcoming line. Both are longtime fans of the story and brought a deep reverence for Middle-earth to the project. When asked how they were introduced to *The Lord of the Rings*, they both

had to think back through the years.

"I grew up partially in England," says Falcon. "When I was a kid, I read the books and was obsessive about the animated movies. My brother and I were really into them. So, a couple of years ago when we found out about the license, we pursued it very heavily."

Nee became a fan of the story through the animated movies. "[Then] when we were looking into the license, I read all the books," he says. "After reading those, I was really jazzed about working on the products."

SCANNING SAURON

Toy Biz staffers have had many adventures as they worked with New Line's production staff and with the Weta Workshop on *The Two Towers* line. For instance, both got to go to New Zealand to scan the actors for their digital images.

"I got to go down there for a couple weeks," Falcon says. "We scanned everyone who was available. We got nearly all of the known cast members. And Damon got to scan people again the following February. It was cool for both of us to see how that process works."

Falcon spoke of meeting many people from the set. But when asked who he enjoyed meeting most, he was quick to answer. "Richard Taylor [head of the Weta Workshop]—he took a day out of his horribly busy schedule to walk me around their workshop," Falcon recalls. "He's directly responsible for anything visual on the screen. He became a huge asset, even months after I left New Zealand. Once you meet him, he's just the sweetest man on the face of the earth. You want him to be in your family. He's just that sweet."

"I was excited just to see how they made the film," he continues. "I was a big



SENIOR PRODUCTION
managers jesse
falcon and
damon nee
with some of
their action
figure friends

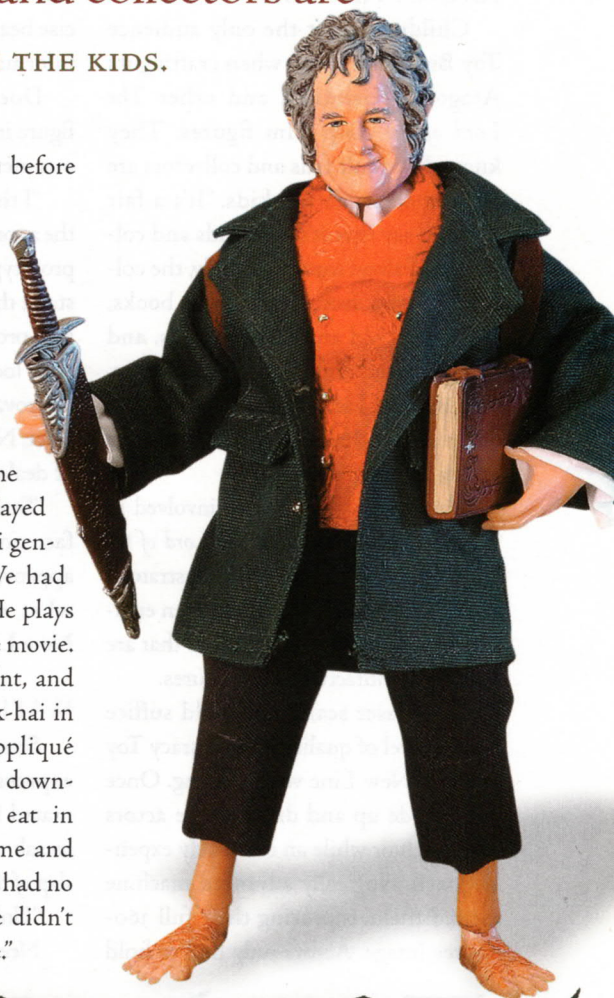
Children aren't the only audience
TOY BIZ HAS IN MIND.... They know
that adult fans and collectors are
right there WITH THE KIDS.

fan of Peter Jackson's movies before this ever happened," he adds.

"There's one little attic space up in Weta where they keep existing props from *Meet the Feebles*, *Forgotten Silver*, and *Dead Alive*, and that was just amazing."

What was his most memorable moment from the trip?

"Running into Sauron on the street," he says. "The guy who played Sauron is this really nice Maori gentleman named Sala Baker. We had scanned him earlier that day. He plays a couple of different roles in the movie. He was a Uruk-hai at one point, and we had scanned him as a Uruk-hai in complete full upper-body appliqué makeup. Later that day, I was downtown, getting something to eat in Wellington, and he stopped me and said, 'Jesse!' I looked at him and had no idea who this person was. He didn't look like anyone I'd seen before."





Once fully made up AND DRESSED, THE ACTORS sat in a chair while an EXTREMELY EXPENSIVE technologically advanced machine circled them, capturing THEIR FULL 360-DEGREE IMAGE.

KIDS OF ALL AGES

Children aren't the only audience Toy Biz has in mind when crafting its Aragorns, Gandalfs, and other *The Lord of the Rings* film figures. They know that adult fans and collectors are right there with the kids. "It's a fair thing to say that it's both kids and collectors," Falcon says. "Certainly, the collectors know from reading the books, seeing the old animated movies, and being excited about the film's release. But a lot of kids saw the movie too, and many of them are getting into [the action figures] as well."

Hundreds of people are involved in the process of bringing *The Lord of the Rings* figures to life, including illustrators, model makers, sculptors, and even engineers, who design the machines that are used in manufacturing the figures.

Only laser scanning would suffice for the level of quality and accuracy Toy Biz and New Line were seeking. Once fully made up and dressed, the actors sat in a chair while an extremely expensive technologically advanced machine circled them, capturing their full 360-degree image. Actors only had to hold

still for about 20 seconds for the precise beams to collect the highly detailed information.

Does this process make the action figure images more accurate than previous methods?

"I think so," Falcon says. "And it helps the approval process. When they have the prototype in front of them, they understand the process, and they're involved in that process. I think it's helpful. And the stuff looks incredibly realistic, too." The approval process varies from actor to actor, Nee says, "depending on what kind of deal the actor has worked out."

"Some actors have approval on the face only, while others have full body approval," he explains. "Creatures and what not only need approval from New Line."

WAITING GAME

Since Nee and Falcon each expressed fond memories of the animated films, we thought it only fitting to ask what they thought of *The Fellowship of the Ring*.

"Unbelievable," Falcon quickly replies. Nee elaborates. "We had seen 20 min-

utes of the movie a year ago [at a licensing show event that New Line hosted in June 2001]," he says. "We walked out and Jesse and I were both breathless and so excited to see the rest of the movie. We couldn't believe that something this amazing was being done."

Falcon adds, "I remember Damon and I walking out of the con [licensing show] footage. We looked at each other, and we both said, 'In just that 20 minutes, that's the best movie I've seen all year.'"

The Academy Award Best Picture nomination didn't surprise either toy maker. And although they've been fortunate enough to see a little of *The Two Towers*, both are anxiously awaiting the December 18 premiere.

The new line of toys due out this fall focuses on *The Two Towers* yet consists of characters from all three films. Soon, people all over the world will have the chance to cross that mithril bridge, and enact the battle of Helm's Deep in their own living room; the Toy Biz collection is realistic enough to conjure up fond visions of kings and towers and the scent of smoldering long bottom leaf! ☞

THE LORD OF THE RINGS

FAN CLUB STORE™

The Fellowship of the Ring FRAMED NEW ZEALAND STAMP SET

The Fan Club brings you *The Fellowship of the Ring* stamp set, originally available only in New Zealand, and now out of print. Framed and ready to display, the set includes Strider, Boromir, Frodo and Sam, Gandalf and Saruman, Galadriel, and The Guardian of Rivendell. The piece comes framed in black wood, is double-matted, and includes a brass plaque with the stamp set title and release date. A certificate of authenticity is included. Image is of a prototype; final product may vary. Supplies are limited. Order today!

LLC 9002 \$89.95 Member Price \$80.95



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| [B] LLC 9004 Boromir | \$39.95 each |
| [C] LLC 9005 Gandalf/Saruman | \$39.95 each |
| [D] LLC 9006 Frodo/Sam | \$39.95 each |
| [E] LLC 9007 Galadriel | \$39.95 each |
| [F] LLC 9008 The Guardian of Rivendell | \$39.95 each |
| Member Price | \$35.95 each |

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 |
| Member Price | \$44.95 each |



Exclusive!



A



B



C



D

THE LORD OF THE RINGS

FAN CLUB STORE



The Two Towers VISUAL COMPANION

A full-color, large-format guide to the characters, cultures, and locations of J.R.R. Tolkien's Middle-earth as seen in the upcoming *The Two Towers* film. Filled with stunning imagery and a thorough narrative text, *The Two Towers Visual Companion* will provide the reader with a rich feast of details and information. Hardcover, 72 pages. Ships November 2002.

[A] LPB 2007 \$18.95

Member Price \$17.05

Imported From England!

John Howe's MYTH AND MAGIC

Arranged into six sections featuring the J.R.R. Tolkien books that have inspired him and complemented by a fascinating tour through the paintings that John Howe has produced for some of today's finest fantasy authors, this large-format book will delight anyone who has been captured by the imagination of an artist who brilliantly brings to life the literary vision of J.R.R. Tolkien. Hardcover, 144 pages.

[B] LPB 2009 \$29.99

Member Price \$26.99

THE COMPLETE GUIDE TO MIDDLE-EARTH

An A-Z guide to all things Middle-earth, this companion to Tolkien's world covers everything from Bilbo's first tremulous adventure to the Elven histories in *The Silmarillion*, and everything in between. This is an essential guide for all who love Middle-earth, its characters, and its surroundings. Written by Robert Foster. Softcover, 592 pages.

[C] LPB 2008 \$12.95

Member Price \$11.65

THE ART OF *The Fellowship of the Ring*

Hobbiton, Rivendell, and Minas Tirith are no longer just designations on a map, but are presented here in everything from design sketches to photographs of actual movie props and locations. The images within bring to life a wealth of detail on the creation of the awe-inspiring *The Fellowship of the Ring*. Compiled by Gary Russell. Art by Alan Lee, John Howe, and others. Hardcover, 192 pages.

[D] LPB 2003 \$35.00

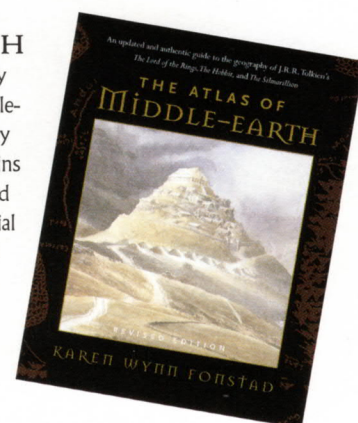
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ATLAS OF MIDDLE-EARTH

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.

LPB 2004 \$24.00

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The Lord of the Rings JOURNALS

Record your adventures for posterity in a 5" x 7" *Lord of the Rings* Journal. Each journal is hardcover, 240 blank pages, and has a faux leather cover with a foil stamped image.

[A] LPB 5000 Tree of Gondor

[B] LPB 5001 One Ring

\$12.95 each

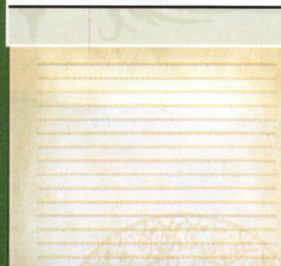
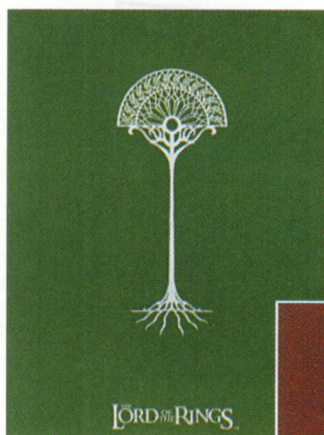
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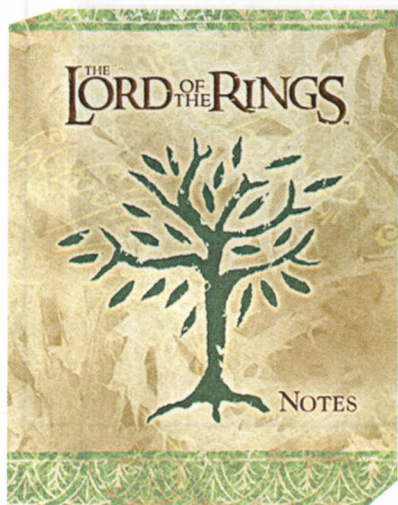
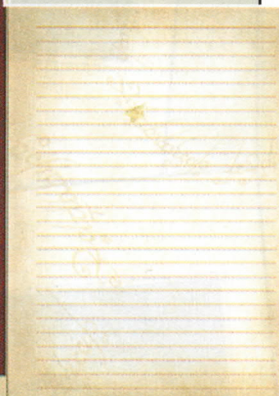
Inspired by the free peoples of Middle-earth, these 3.5" x 5" note cards feature icons from elves, hobbits, dwarves and men. Each set features 24 cards—six different designs—and 26 envelopes in a decorative collector's box.

[C] LPB 7000 \$12.95

Member Price \$11.65



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New!



THE LORD OF THE RINGS™

FAN CLUB STORE



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

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

A

The Fellowship of the Ring LITHOGRAPHS

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



In Balin's Tomb, a cave troll ferociously attacked the Fellowship.

B



Sauron, possessor of the One Ring, forged in the depths of Mt. Doom.

C



In the twilight world, Frodo sees the face of the Witch-King in his own dream.

D

Exclusive!

The Lord of the Rings ROLEPLAYING GAME CORE BOOK

Now you and your friends can enter Middle-earth and take on the roles of any character or hero you can imagine. Experienced gamers can leap right in to this beautiful full-color book, and newcomers will appreciate the in-depth playing guide. Hardcover, 304 pages.

[A] LPB 6000 \$39.95

Member Price \$35.95 each

The Lord of the Rings TRADING CARD GAME

Based on *The Lord of the Rings* movies and featuring a dazzling array of full-color images, 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:

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| [B] 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 |
| [C] LCG 4041 Realms of the Elf-lords – Legolas | \$10.99 each |
| LCG 4047 Realms of the Elf-lords – Boromir | \$10.99 each |
| LCG 4043 The Two Towers – Aragorn | \$10.99 each |
| [D] LCG 4049 The Two Towers – Théoden | \$10.99 each |
| Member Price | \$9.90 each |

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| [E] LCG 4001 <i>The Fellowship of the Ring</i> | \$3.29 each |
| [F] LCG 4011 <i>Mines of Moria</i> | \$3.29 each |
| [G] LCG 4042 <i>Realms of the Elf-lords</i> | \$3.29 each |
| [H] LCG 4044 <i>The Two Towers</i> | \$3.29 each |
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| LCG 4012 <i>Mines of Moria</i> | \$118.44 each |
| LCG 4045 <i>Realms of the Elf-lords</i> | \$118.44 each |
| LCG 4046 <i>The Two Towers</i> | \$118.44 each |
| Member Price | \$106.60 each |

The Two Towers DELUXE STARTER SETS

Deluxe starter sets contains 60 fixed cards, three randomly inserted rare cards from the new *The Two Towers* expansion, one 11-card *The Two Towers* booster pack, a rulebook, glass bead tokens, and a collector's card list, all packaged in a colorful deck storage box (Rohan, Elven, and Isengard box designs available). Shipping begins November 6, 2002.

- | | |
|--------------|--------------|
| [I] LCG 4050 | \$20.00 each |
| Member Price | \$18.00 each |

The Two Towers ADVENTURE GAME BOXED SET

This introductory roleplaying game contains a 32-page Helm's Deep adventure narrative; a 24-page guide to the peoples and plains of Rohan; an explanation of the basic principles of role-playing games; full-color character sheets; two encounter maps; cut-outs of the characters and monsters; and dice. Shipping begins November 6, 2002.

- | | |
|--------------|--------------|
| [J] LCG 5000 | \$30.00 each |
| Member Price | \$27.00 each |



ART is preliminary and subject to change

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| [B] LHS 9002 Sour Gummies | \$2.50 each |
| Member Price | \$2.25 each |

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| Member Price | \$22.95 each |

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The Fellowship of the Ring PLATINUM SERIES SPECIAL EXTENDED DVD EDITION

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. Extras include the screen credits for *The Lord of the Rings* Fan Club charter members, four audio commentaries, and 18 behind-the-scenes featurettes. The film runs approximately 208 minutes. DVD is only available with Region-I encoding (suitable for North American DVD players).

| | |
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| [C] LAV 5002 \$39.99 | Member Price \$35.99 |
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The Fellowship of the Ring COLLECTOR'S DVD GIFT SET

The five-disc Gift Set contains the four discs of the Special Extended DVD Edition, including *The Lord of the Rings* Fan Club charter member 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 Conceptual Artist Alan Lee.

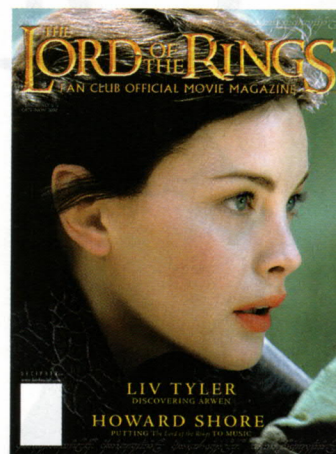
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| [D] LAV 5003 \$79.99 | Member Price \$71.99 |
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Join The Lord Of The Rings Fan Club!

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), 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 and sign up today!

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PLEASE NOTE:

- ▶ **Products and collectibles may sell out at any time!**
- ▶ Merchandise prices good until Dec 31, 2002.
- ▶ Shipping & handling rates are subject to change at the Fan Club's discretion without notice.

Quoteworthy

A sampling of our favorite quotes from this issue...



"Viggo is completely obsessed with the ears! EVERY SINGLE SCENE WE SHOT, HE TRIED TO THROW IN A MOMENT WHERE he touched the ears purely for the audience. He THINKS THAT THERE ARE GOING TO BE SOME PEOPLE OUT THERE WITH A FETISH FOR ELVES' EARS!" [Liv Tyler, Arwen]



"IT IS AMAZING THAT ALL OF THESE PEOPLE WERE TUCKED AWAY ALL OVER THE COUNTRY DOING THEIR OWN THINGS AND THEN SUDDENLY WERE THROWN TOGETHER WORKING ON THIS FILM ... That is what I will remember—the extraordinary story of all of these individuals coming together to make this project happen!"

[Lesley Earl-Templeton, Textile Designer and Lead Sewer]



"...WHAT HAS MEANT A LOT TO ME PERSONALLY IS THAT I AM WORKING IN A GENRE THAT I HAVE LOVED SINCE I WAS A KID. I have always wanted to make a fantasy film. THAT GENRE IS NOT REALLY POPULAR AND STUDIOS DON'T REALLY LIKE IT ANYMORE ... THAT FOR ME IS THE PROUDEST THING OF THESE FILMS—that I have taken a genre that I love, which Hollywood doesn't, and proved to them that it can be successful." [Peter Jackson, Director]



"I really did feel like Frodo with the Ring in Hobbiton ... WHERE YOU ARE JUST SETTING OUT ON THE JOURNEY, AND YOU'VE GOT THIS TASK TO PERFORM, AND YOU CAN'T IMAGINE THAT this small Hobbit is really going to carry that ring to Mordor." [Howard Shore, Composer]



NEXT ISSUE

- Introducing ... Treebeard!
- Uruk-hai Weapons
- Andy Serkis on Gollum

THE LORD OF THE RINGS

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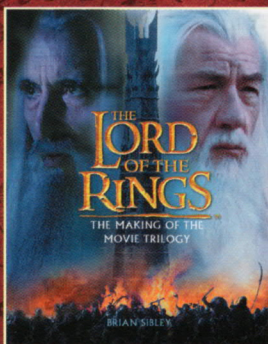
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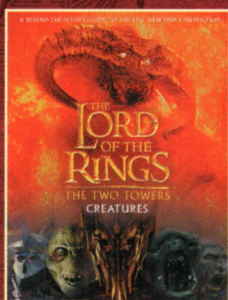


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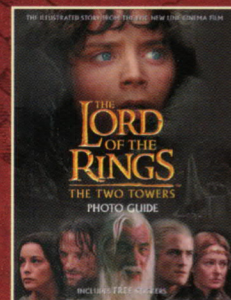


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