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# SEEING IT THROUGH

THERE'S A CABLE TELEVISION SHOW out right now that features celebrities who are driven, determined to stop at nothing until they've accomplished their goals, from inception to completion.

That's definitely one way to describe everyone we've witnessed who has worked on *The Lord of the Rings* trilogy. We can read it this issue in the words of Richard Taylor, as he tells us in his own words of the dream that started for him when he was 15. That's when his creative juices began flowing, leading him and partner Tania Rodger to a career of creating amazing effects at Weta Workshop.

We can hear that drive in the voice of Andy Serkis, who tells us, as he portrayed Gollum, of seeing himself in the unique role of "guardian of the character." And then check out the accompanying article on the creation of Gollum, a task many talented people contributed to—all of whom were committed to ensuring their results would live up to J.R.R. Tolkien's careful approach to the character.

In one of our more unique stories, this issue's "Unsung Hero," security guard Grant Arthur Rutherford, tells of his contributions to the cause. Like the rest of the cast and crew, Rutherford has endured some long days and nights on the job during recent years. But his experiences—and the amazing people he has met—have made it worth every minute. "Whoever put this crew together," he says, "knew about magic, because these are all great people who like what they are doing and like each other."

Of the people he encountered and the relationships he formed, Rutherford adds, "They really made me feel like I was a part of the group."

Speaking of being a part of the group, no mention of dedication to the movies would be complete without including the fans, who have truly made the efforts of Peter Jackson, Richard Taylor, and all the cast and crew (and those of us editing and designing the magazine!) worthwhile. Difficult—though thrilling—as it is to believe, we sit here fewer than six months from seeing the total fruits of their labor with the release this December of *The Return of the King*. With the words of the contributors in front of you, we're sure you'll agree that such excitement is, to say the least, contagious. Chances are, you're starting to feel like something big is coming. Slowly but surely, there's a sense of momentum building among all those involved in the trilogy. They've made a special commitment, and after dedicating so much of their personal and professional lives to the effort, the end is in sight.

We can't wait.

P.S. On another note, this issue marks the final issue for managing editor Carla Atkinson. As you regular readers and fans know, Carla has done a wonderful job working on the magazine the past year and will indeed be a tough act to follow for our new editor. Best wishes to Carla, a true member of our "Fellowship," and a special thank you to her for setting the standard!

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# Features

# UNSUNG HEROES

Grant Arthur Rutherford was one of the all-important "gatekeepers" charged with keeping The Lord of the Rings sets and production facilities secure—and in the process, he got to know some of the amazing actors and filmmakers who made the trilogy such a success.

# EXCLUSIVE UPDATE WITH PETER IACKSON In this edition of our regular interviews, the director talks

with us about difficult goodbyes, his plans for finalizing The Return of the King, and his favorite New Zealand locale.

### 26 GOLLUM'S ALTER EGO

British actor Andy Serkis talks about his extraordinary role in making Gollum a believable, empathetic cinema character. Because many animators worked on various aspects of Gollum's performances, and consistency was paramount, the actor says he came to think of himself as "the emotional/physical/psychological guardian of the character."

### BREATHING LIFE INTO GOLLUM 36

Accomplishing what may have been the biggest challenge of The Lord of the Rings-bringing Gollum from the pages of J.R.R. Tolkien's masterpiece to the unforgiving spotlight of a movie screen—took a powerful mix of technology, dramatic and visual arts, ingenuity, and old-fashioned hard work.

### FIRSTHAND: RICHARD TAYLOR

The director of the Oscar-winning Weta Workshop and Weta Digital recalls the origins and the early struggles and successes of the special effects business he started with Tania Rodger in the tiny back room of an apartment in Wellington.

## ARTIFACTS—JEWELRY

New Zealand native Jasmine Watson landed the job of jewelry designer for The Lord of the Rings films at the ripe young age of 26. Watson, who now has her own line of jewelry, recently took time to talk with us about her work on the historic project.

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-SeriousUSA Puts a New Spin on Trading Cards New York-based SeriousUSA has come up with a trading card for The Lord of the Rings fans who also happen to be technology junkies: Their CD Cardz come with trailers, screen shots, behind-the-scenes clips, and much more!

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# Mailbaggins

### PIPPIN FAN

Ijust wanted to say .... "It's about time!" you featured a story about our dear Billy Boyd! It was a wonderful article, and I read it over at least twice. I always thought Billy would be a very interesting person to sit down with over a pint (or two) and have nice, long casual conversation. Now I'm convinced I'm right! Thanks again for featuring my favorite Hobbit.

Becky Vondra Gastonia, North Carolina, USA



### WETA ADMIRER

It feels so cool just to be writing to The Lord of the Rings Fan Club Official Movie Magazine. I have to compliment Richard Taylor and the Weta Workshop for the superb weapons. I think my three favorites are Hadhafang, Glamdring, and Narsil (or Anduril). But all of them are very cool.

The computer-generated imagery on Gollum (or Smeagol) was also very cool.

I did a current event on him for school out of the Los Angeles Times, and the article said he was perhaps the greatest computer-generated character ever.

Tommy Wiebold, Age 12 Bishop, California, USA

# Hi there, Tommy-

Thank you for your wonderful comments regarding our work on The Lord of the Rings. We made 2,000 weapons and 10,000 arrows in the end, but like you, we think a few shine from the masses. Anduril is definitely one of my favourites!

I hope you like the third film (there's lots of cool new weapons coming up).

Cheers for now from all your friends at Weta Workshop!

Richard Taylor

# HEARTFELT THANKS

I'm writing to tell fellow Fan Club members of a most extraordinary occurrence. I'm a logistics engineer by trade, usually residing in San Diego, California, but last Christmas, my world was turned upside down when my military reserve unit, Naval Coastal Warfare, was recalled to active duty in support of Operation Enduring/Iraqi Freedom in the Persian Gulf area. I had mere days to put my affairs in order, say goodbye to my family, friends, and civilian job, and hop on a plane bound for the sand, the sun—and not much fun. This was going to be no picnic in the Shire!

My unit's job here is to protect the major seaport of embarkation (where most of our vehicles and armor have come in via large transport ships) with a variety of tools including radar, sonar, armed patrol craft, and even animals. Yes, I am Navy, but I'm ground-based living alongside the soldiers of the coali-

tion forces. For the majority of my time here, I have stood "12 on and 12 off" watches. I've had one full day off in over four months. I've watched more than 175 ships, with an average of 700 vehicles/containers per ship, sail into and out of my port safely.

But that's not the extraordinary part.

As a charter member of the Fan Club, I have been privileged to meet many of my fellow members, both via the Message Boards and in person at the various Fan Club/LOTR-inspired events that have come to pass. The support they have given to me here in Kuwait is nothing less than astounding! Emails, letters, postcards, and packages have flowed in to me like the waters of the Anduin! This is the reason I'm writing to you today: to say thank you to the Fan Club from the bottom of my heart. You can't know what it means to come off of a long, stress-filled watch to find mail waiting for you back at base camp! It's one of the best feelings in the world. That the majority of my support (besides my family) should come from LOTR-enthusiasts can hardly be surprising. They're a passionate, intelligent,





eclectic, caring bunch of people. I'd like to thank everyone by name, but instead I'll just thank their representatives— Message Board moderators "Rosie," "Lithilien Quicksilver," and "Primula," all three of whom have been particularly supportive of my addiction to Shortbread, Grape Nehi soda, and other goodies!

As if that weren't enough, a few of the Fan Club gang have gone so far as to "adopt" other members of my unit and give them the royal treatment as well! Truly amazing.

I'm currently in my fifth month of deployment and, happily, the correspondence and packages continue. Rarely has a man been so blessed with friends such as these-some of whom I've never even met in person! My heart is filled with gratitude for the people who have made one man's burdens a lot easier to bear.

> Bill Powers Port Shuaiba, Kuwait

### FANS ACROSS THE YEARS

Ibought my copy of *The Lord of the Rings* in three hardback volumes early in 1956 in Oxford, United Kingdom. I spent more of my time reading The Lord of the Rings than on my studies! The same copy has traveled everywhere with me, from London to the Copper Belt of Northern Rhodesia, Zambia to New Zealand. I have read it so often and longed for someone to make it into a film that would do it justice. When the news broke that Peter Jackson was going to film the book and do it here in New Zealand, I was ecstatic! After hearing him on TV, I felt the project could not be in better hands-who better than someone who is such a big fan of the book?

> Biddy McNeilage New Zealand

Dear Peter Jackson,

I was so upset to hear you were going to do a movie of The Lord of the Rings. How dare you, you young whippersnapper, I thought. Clearly, I had no intention of ever crossing the threshold of any theater that would have the audacity to show it. But having just seen The Two Towers for the 11TH time (I saw Fellowship 13 times), I have to tell you that you are an angel sent from heaven. I am stunned by the wonderful adaptation of this unequaled tale.

I have read these books over and over since I was a teenager. I am no longer a teenager (only in my heart), but I still love to read them and get caught up in the story all over again. Never would I have believed that someone

could feel the way I feel about the books and still be nervy enough to attempt putting them on the big screen!

Your characters are deep, lovely, gruesome, endearing, fierce, and totally believable! The actors chosen for my beloved characters were born for the parts (how brilliant of you to find them). Your sets are a vision I was sure that only I had imagined. Your insight into the smallest details takes my breath away. And the musical score swells the whole of my heart from ecstasy to misery. (The music of the Elves arriving at Helm's Deep makes me cry every time! Just as I am sure you are a Hobbit, I am equally sure that I am an Elf.)

Peter Jackson, you have given me a special gift that I will cherish until my dying day (and probably thereafter). It seems small and insignificant (sort of like a Hobbit) compared to what you have done for me, but I want to say in no small way, "Thank you, thank you, thank you."

Nelda Fox

(Mother of three daughters, grandmother of eight, great-grandmother of one ... The Lord of the Rings fans, one and all. And I, like most girls, am deeply in love with Legolas!)

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!



# FROM MIDDLE-EARTH

# The Lord of the Rings Soundtrack Makes Top 10 List

eaping past classical musical icons such as Holst, Grieg, and Dvorak, Howard Shore's musical scores for The Lord of the Rings films have broken into the Top 10 list of classical music favorites of all time. Ranking ninth in the annual Hall of Fame, Shore's melodies scored with a quarter of a million Classic FM listeners.

While breaking onto the charts for the first time with the release of The Fellowship of the Ring film, Shore's popularity surpassed the success of the previous year, moving up more than 100 places. The Canadian composer's dramatic scores significantly outdistanced the Harry Potter film soundtracks by John Williams, which placed 57TH.

His compositions for The Fellowship of the Ring brought Shore his first Oscar. His soundtrack for The Two Towers was described as "more intense" than the first, but equally notable in musical terms in comparison to his Academy Award-winning score of the prior year, particularly since there was almost all-new musical material-no small feat considering the films' three-hour running time! Shore's upcoming score for The Return of the King is expected to be fittingly dramatic for the final film in the epic trilogy. ~ Dave Joy



# The Lord of the Rings Stars Shine at Collectormania 3!

BY IAN SMITH

Caturday shoppers at Milton Keynes—a new town just 50 miles north of London in the United Kingdom—got a bit of a surprise when they stumbled into the center of one of the main shopping malls during the Bank Holiday weekend May 2-5. Among the celebrities waiting for them were Dr. Who, Draco Malfoy from the Harry Potter films, Zhaan from Farscape, Quark from Deep Space 9—and five cast members from The Lord of the Rings!

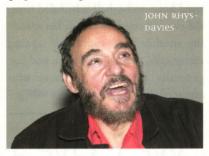
The shoppers had stumbled on Collectormania 3, a four-day mini-convenpromoting event collectibles; joining the unsuspecting shoppers were many fans who had

made the trip from all over the country for a chance to see their favorite performers. Unlike most other conventions, admission was free, but autographs and the chance for a celebrity photo session and short chat had to be purchased.

Representing The Lord of the Rings were Andy Serkis (Gollum), Billy Boyd (Pippin), John Rhys-Davies (Gimli), Bruce Hopkins (Gamling), and Sala Baker (Sauron). Some fans who stayed for the last day were also lucky enough to meet Dominic Monaghan (Merry), who popped into the shopping center to see his old friend Billy Boyd. Many fans paid the autograph asking price of



£15 (approximately \$24-\$25 US), which included a photo opportunity with the actor and a quick chat. Most found the difficulty was not so much in deciding whose autograph to purchase, but which stunning new 8" x 10" (or 16" x 20" at a slightly additional cost) New Line Cinema-supplied photo to use for autographs. Each guest could choose from



several exciting new pictures, including shots of Gollum by the fishing pool. Bruce Hopkins (Gamling), who had traveled all the way from New Zealand, won many new fans' hearts with his insistence on reducing the convention organizer-agreed price for photo/autographs to a "tenner," occasionally refusing to charge anything at all!

The less cash-strapped fans struggled to keep their credit cards under control with stalls selling everything from swords, jewelry replicas, cardboard stand-ups, and original artwork to limited-edition film cells. Two items actually used in the filming of the trilogy-a mug from The Prancing Pony and a movie clapperboard used during shooting of The Fellowship of the Ring bearing the legend "Merry Ref + Plate" and showing a scene date of 20TH September 2000, denoting the last scene it was used for-were quickly snapped up for almost four-figure sums on Saturday, the first busy day of the convention.

One hundred and twenty quick-offthe-mark fans also got to purchase tickets for two special screenings: one of The Fellowship of the Ring on Saturday and one of The Two Towers on Sunday; each was preceded by a Q&A session with the five cast members.

At The Fellowship of the Ring screening, the planned 30-minute Q&A session lasted closer to an hour as the cast made sure all questions asked were answered. Audience members got to hear Billy Boyd join in a chorus of "The Drinking Song"-after he admitted he couldn't remember the words. The crowd had a chance to prove they had seen the movie more times than the cast (who admitted up to seven viewings, while some members of the audience admitted to more than 100!).

The cast talked about how they got started in acting, their hopes for an Oscar for Peter Jackson next year, and they revealed the worst questions they'd ever been asked about The Lord of the Rings! John Rhys-Davies noted the high quality of life in New Zealand. Billy Boyd claimed to have recorded his commentary for the forthcoming extended edition DVD of The Two Towers naked. Bruce Hopkins said he had learned to ride horses thanks to

The Lord of the Rings. Sala Baker confessed that although he played Sauron, it wasn't his voice on the movie soundtrack, and Andy Serkis revealed his favorite Gollum line was "Muuuuuuuuuuurdererrrr!!!" Taking his cue from Serkis, John Rhys-Davies proved that not only could he play Gimli and Treebeard but also Gollum if requiredwhich prompted the actor behind everyone's favorite CGI character to get his own back by doing a realistic impression of John Rhys-Davies to much applause.

In other news, Andy Serkis revealed that Peter Jackson genuinely felt that the third and final film in the trilogy was even better than the other two, and Billy Boyd said he hoped to be back to theater work in August.

The follow-up event, Collectormania 4, is scheduled to run October 2-5 at Milton Keynes shopping center. At press time, no guests had been confirmed. More information on guests and special screenings can be found nearer the time of the event at collectormania.com.

Ian Smith is a London-based charter member of The Lord of the Rings Fan Club and a regular contributor to the magazine.





# An Audience with Ian McKellen

an McKellen gave fans a rare oppor-Ltunity to quiz him directly about the making of The Lord of the Rings movie trilogy on May 4, when he hosted an event to raise funds for The Space, a former church recently converted into an open space for the arts on the Isle of Dogs in London.

One hundred and twenty people bought tickets to hear Ian spend the better part of two hours talking about Middle-earth, giving readings from The Lord of the Rings book, auctioning off rare items for charity, and giving the audience the chance to hold and examine props from the set, which included two different-sized sets of keys and cutlery from Bag End as well as one of the lizard door handles to the tower of Orthanc.

During his Q&A session, McKellen admitted he hadn't read the masterwork on which the film trilogy is based before commencing filming, but had used it as a constant reference throughout the long shoot. "If you watch the movie closely you can see the shape of the book buried deep in Gandalf's pockets,"

he quipped, showing everyone the wellworn copy of the book he had kept with him throughout. Explaining that one of the most enjoyable parts of acting in the movies was the audio dubbing he'd done, he enthused about the technicalities of adjusting the "vocal performance" from that originally recorded under the direction of Peter Jackson. He touched on the difficulties of filming special effects movies, explaining he hadn't been involved in filming the fall with the Balrog in The Two Towers, which was all done by computer magicians, and that acting to a tennis ball on a pole ("You ... shall ... not ... bounce!") presented a different set of challenges than acting in the theatre, which is his first love because of the special relationship with the audience.

In an evening that also included wonderful performances of Shakespeare, the highlight for many was a reading from the original novel, The Lord of the Rings. Switching from narrator to Gandalf and back again, McKellen gave a passionate and

inspired reading of the original text describing the fall of Gandalf. The reading had the actor becoming moist-eyed as he read of Sam's sadness at the passing of Gandalf, and there were more than a few people dabbing at their eyes at the end of the "reading."

The actor also spoke of his admiration for the fans, and when asked if he preferred fans of his X-Men movies or fans of The Lord of the Rings, he admitted a slight leaning toward The Lord of the Rings, just because he preferred the source material, which he felt was great literature.

Running half an hour over its advertised hour-and-a-half scheduled time, the evening concluded with Ian spending another hour and a half signing autographs, posing for photos, and just generally chatting with those who attended the event. ~ Ian Smith

# We Have a Winner!

Marsha Marek of Muskegon, Michigan, USA, is the winner of The Lord of the Rings Fan Club's New Zealand Sweepstakes! Marsha has won two round-trip coach airline tickets to New Zealand, seven nights "Go Kiwi" Silver Category Hotel Passes, an eight-day car rental, and a copy of The Lord of the Rings Location Guidebook. Congratulations, Marsha!

# Correction

Our Issue 7 article on The Lord of the Rings exhibit in Toronto indicated that the exhibit was organized by Sideshow-Weta, when it was in fact designed and made possible by Chris and Dan Hennah and their staff at the 3 Foot 6 Art Department, along with Alliance Atlantis. We apologize for the error!

# Awards Continue to Roll in for The Two Towers...

The Hugo Awards honor the very best in science fiction each year, as determined by a vote of current Worldcon members. The Two Towers is nominated for Best Dramatic Presentation along with four other finalists, including Harry Potter and the Chamber of Secrets, Minority Report, Spider-Man, and Spirited Away. This year's award presentation will be held at Turcon in Toronto on Saturday, August 30, 2003. Last year, The Fellowship of the Ring picked up the Hugo Award for Best Dramatic Presentation.

The Two Towers for GameCube and GameBoy Advance has garnered several awards from readers of Nintendo Power Magazine:

- Best Cut Scenes: The Two Towers GameCube
- Best Music Based on a Pre-existing Source: The Two Towers GameCube
- Best Voice Talent: The Two Towers GameCube
- Sest New Character: Aragorn, The Two Towers GameCube
- Best Use of a License: The Two Towers GameCube
- The games also won several runner-up honors.

BoxOfficeMojo.com reports that The Two Towers is steadily approaching the \$1 billion box-office sales mark (worldwide), and is still being shown in 269 first-run theaters (down from a high of 3,622 theaters last December, when it broke the all-

# Celebrity Tracks

BY DAVE IOY

PETER IACKSON is featured in the latest issue of Landscape Architecture magazine with a four-page spread that details the construction of Hobbiton and discusses the "eco-ethics" of Middle-earth.



CHRISTOPHER LEE (Saruman) is set to play a "mystery role" in Crimson Rivers 2: Angels of the

Apocalypse, a Luc Besson thriller also starring Jean Reno. Aside from the plot of the movie being top-secret, no one-not even Lee-is prepared to discuss his role in this film. not to mention the name of his character. The original Crimson Rivers was more popular in some countries than The Matrix, grossing more than \$60 million worldwide.

IAN HOLM (Bilbo) is working on the latest Roland Emmerich (Godzilla, Independence Day, Stargate) film, The

> Day After Tomorrow. The film follows a climatologist who tries to figure out a way to save the world from abrupt

global warming. He must get to New York, which is being taken over by a new ice age, and find his young son. The film is being shot in a number of places, including Los Angeles, Washington, El Paso, Montréal, New York City, and Toronto. Holm is also working on another film called Large's Ark, also starring Natalie Portman and Zach Braff ("J.D." from the hit TV series Scrubs). The drama revolves around the story of a young man who returns home for his mother's funeral after being estranged from his family for a decade.

SALA BAKER (Sauron) recently appeared at the Scandinavian Sci-Fi Game & Toy Convention in Malmoe, Sweden, Baker was one of several "evil characters" who showed up to delight the fans. Other notable ill-tempered characters included Ray Park (Darth Maul) and Lou Ferrigno (The Hulk).

MARTIN CSOKAS (Celeborn) stars as Redding in the John Dahl (Rounders) flick, The Great Raid. The film also stars Benjamin Bratt, Joseph Fiennes, and James Franco and is currently in post-production.

CATE BLANCHETT (Galadriel) is

scheduled to star as the character "Maggie Gilkeson" in the 2004 Ron Howard drama The Missing, also featuring Tommy Lee Jones and Val Kilmer.

IAN MCKELLEN (Gandalf) is set this Christmas to take on the stage role of Widow Twanky-a washer-

> woman mother-in Aladdin. McKellen admits he has always harbored an ambition to play a pantomime dame. "People think

of me as doing Shakespeare," the knighted actor was quoted as saying, "but I don't see myself as a Shakespearean actor." The play is expected to be produced at The Hackney Empire in east London. ... As mentioned in this space previously, don't forget to keep a watchful eye out for McKellen's guest appearance on The Simpsons, the popular, long-running animated TV program on Fox. On the upcoming

time December weekend box office record).

The Lord of the Rings swept the SFX magazine awards on May 17. SFX is the United Kingdom's best-selling science fiction/fantasy monthly.

The Lord of the Rings won many awards (which are voted on by readers):

- Best Science Fiction or Fantasy Film (The Two Towers)
- Best Science Fiction or Fantasy Film Music (Howard Shore for The Two Towers score)

- Best Science Fiction or Fantasy Film Actor (Viggo Mortensen)
- Best Science Fiction or Fantasy Film Director (Peter Jackson)
- Best Science Fiction or Fantasy-Related Non-Fiction Book (The Official Guide to the Making of The Lord of the Rings Trilogy by Brian Sibley)

Lifetime achievement awards went to Christopher Lee (Sauron) and James Doohan (Scotty in Star Trek). ~ Dave Joy

# The Lord of the Rings TCG World Championships Set for July in Indianapolis

ecipher hosts its World Championships for both The Lord of the Rings Trading Card Game and Star Trek Customizable Card Game over the weekend of July 24-27, 2003, at Gen Con Indy at the Indiana Convention Center in Indianapolis, Indiana.

"The players at DecipherCon festivities have come to experience closeness of community from year to year, and enjoy the kind of non-stop gaming we promote at this annual event," says Decipher CEO Warren Holland. "We expect our Decipher player base will expand the Gen Con community. We feel that by moving the convention to a more central location, it will be easier and less expensive for players to participate. We are grateful to the Gen Con staff for helping us create this convention within a convention."

Players will be able to compete at every level for a cash prize purse of \$40,000. Gen Con attendees who participate in DecipherCon can look forward to:

- Plenty of Decipher tournaments offering dozens of events and prizes
- A huge party on Saturday night at which the final showdown among the top finalists for The Lord of the Rings TCG and Star Trek CCG can be viewed on a big
- Thousands of square feet of space for dedicated, 24-hour Decipher tournament gaming
- Sunday Decipher awards ceremony in the exhibit hall
- Complete roleplaying games schedule with new adventures created for Gen Con
- The Lord of the Rings celebrities Sean Astin and John Rhys-Davies will make appearances and sign autographs
- Decipher Booth demos, giveaways, trivia contests, special guests, store offers, and more!
- To pre-register for a Decipher-Con Events Pass and for Gen Con Indy, visit gencon.com. ~ Dave Joy

# roduct update

BY DAVE IOY

# ALTERNATIVE SOFTWARE

Alternative Software, the United Kingdom company that manufactures officially licensed computer products such as the excellent movie-themed

Activity Studios, has just added another popular The Two Towers character to its mouse-pad line: Gollum! Now your precious can be protected from dust



and dirt by a rubberized, no-slip mouse pad with everyone's favorite dual-personality ex-Hobbit depicted in all his "beauty." Check out the Fan Club store catalog in this issue for this product and more from Alternative Software.

# VAUEN GMBH

Vauen GmbH, another German The Lord of the Rings official licensee, is coming out with a magnificent replica of Gandalf's pipe in September. Vauen has already released beautiful replicas of Bilbo's and Aragorn's pipes.

# DECIPHER

Several new resources for The Lord of the Rings Roleplaying Game are ready to debut this summer. In July, look for the second volume of Maps of Middleearth: Cities and Strongholds, a soft-cover book with six poster maps including Minas Tirith, Helm's Deep, Rivendell, Isengard, Eldoras, and Umbar. August brings forth the Helm's Deep Sourcebook, a full-color, 96-page hardcover book that provides in-depth information

and detailed discussion of many of the never-before-seen or explored Middle-earth topics, while September unleashes details on the magician and loremaster orders in Paths of the Wise: The Guide to Magicians & Loremasters.

This summer also brings two exciting additions to *The Lord of the Rings* Trading Card Game: Ents of Fangorn and *The Fellowship of the Ring* Anthology set. Ents of Fangorn, the latest ex-

pansion for the Tower block, features the world of the Ents as led by a new Treebeard bent on vengeance against Saruman. Available in both starter decks and booster packs, Ents of Fangorn is sure to set the stage for a showdown at Orthanc. The Fellowship of the Ring Anthology is the first of The Lord of the Rings

anthology products to be created by Decipher. Featuring 18 exclusive premium cards with text hand-lettered entirely in Tengwar, this collection will be sought after by players and collectors everywhere.

# FLAGGEN-PEHL

Germany-based Flaggen-Pehl is producing large, high-quality replicas of some of the beautiful flags and pennants that appear in *The Lord of the Rings* films. So far, the collection includes an Elven pennant, Rohan standard, Orc emblem, and Gondor pennant.





### continued from page 1

episode entitled "The Regina Monologues," Sir Ian is ironically struck by lightning (Gandalf's karma?) when Homer, Marge, Bart, and Maggie appear backstage and unwittingly utter the dreaded word, "Macbeth"—traditionally thought to bring unusually bad luck in thespian circles. There will also be a much hoped-for cameo by Prime Minister Tony Blair, if show creator Matt Groening has his way!

SEAN ASTIN and Steven
Dorff (Blade) are set to star
in a new independent film,
The Mule. The Geoffrey Wright
film will begin filming on location in
London and Amsterdam this June. The
movie is based on a true story about
two Hollywood stuntmen who become
drug dealers during the actors strike
that took place during the 1990s.

JOHN RHYS-DAVIES (Gimli) appeared as King Priam of Trov in USA Network's April airing of "Helen of Troy," a retelling of Homer's epic The Iliad. (The story will be told yet again in May 2004 in what will likely become a box office hit featuring two more cast members from The Lord of the Rings-Orlando Bloom as Paris, and Sean Bean as Odysseus.) Rhys-Davies also stars as the character "Porthos" in the upcoming mini-series "La Femme Musketeer" (also starring Gérard Depardieu, Michael York, and Nastassja Kinski).

SEAN BEAN (Boromir) is serving

as narrator for "Decisive Weapons," a 12-part BBC documentary on the evolution of weaponry throughout history. The series began with Part One airing on April 16.

ELIJAH WOOD (Frodo) recently completed filming Eternal Sunshine of

the Spotless Mind opposite Jim Carrey and Kate Winslet and will next star in the mob drama Ash Wednesday for writer-director-actor Ed Burns. In 2005, Wood will become another lead character but this time in a Warner Brothers animation film called Happy Feet, a children's fable about a young penguin's adventure in Antarctica. Wood is also scheduled to make an appearance this season on Martin Short's new TV talk-show spoof, Prime Time Glick (Comedy Central).

HUGO WEAVING (Elrond) is currently in Australia filming Peaches, a drama to be directed by Craig Monahan (from the 1998 flick The Interview).

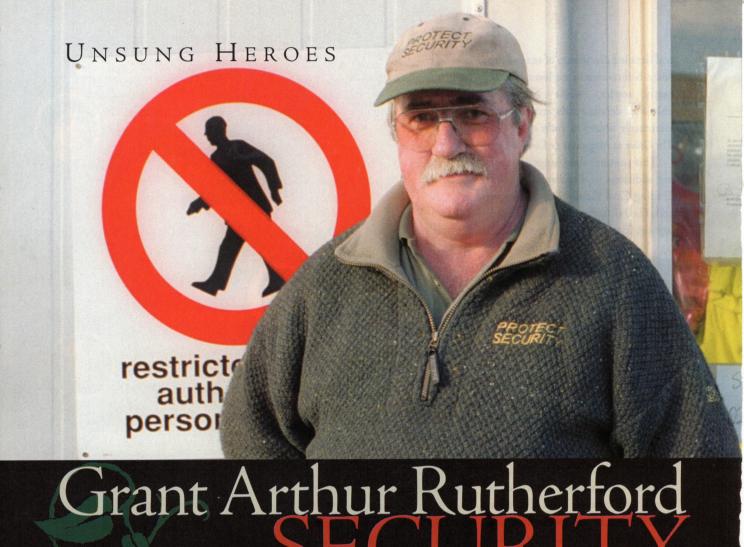
The artful VIGGO MORTENSEN

(Aragorn) has lined up shows around the world for his photographs. Mortensen goes to Cuba next. He will display his photographs shot recently in Morocco and South Dakota at the Fototeca de Cuba (from May 6 to June 5). Later, from June 28 to September 21, the Museum of Photographic Art in Denmark will sponsor a Mortensen retrospective that covers 10 years of the artist's critically acclaimed photography.

DAVID WENHAM (Faramir) is set to play the character of Spitieri in the Australian comedy/crime drama Gettin' Square.

MIRANDA OTTO (Éowyn) has won an "MO" award (Australia) as Best Female Actor for her role as Nora in the theatrical production of Ibsen's A Doll's House.

Awards were presented on June 16, 2003, at the Sydney Entertainment Centre.



The filming of The Lord of the Rings films would not have been possible without the contribution of a team of savvy-and diplomatic-"gatekeepers." Grant Arthur Rutherford tells the magazine that a security guard wears several hats on a film assignment.

BY MARCUS WOHLSEN, WITH REPORTING BY DAN MADSEN

Tn the movies, the battle-tested warriors of Middle-earth vanquish Larmies of Orcs with skillful wielding of sword and bow. But off-screen, the cast and crew of The Lord of the Rings, in the midst of the most talkedabout movie-making effort of all time, needed some protection of their own from the curious hordes.

"We had one close call—a guy wanted to come on the site, and it happened to be on a Sunday when there was no one around," says Grant Arthur Rutherford, a crack security guard who controlled access to the trilogy's topsecret New Zealand production sites.

"He wanted to come and see who was here, and I told him that there was no one here," Rutherford recalls. "So he then asked if he could come in for a cup of coffee, because he had no money. I told him that we didn't have any coffee, either. I just had the feeling that something wasn't right. He told me he didn't have any money, but he was driving a BMW. I thought that was rather funny."

Suspicious, Rutherford took down the car's license plate and reported it to authorities. The car, it turned out, was stolen.

Most of Rutherford's work did not involve such serious sleuthing. His primary task was to check all incoming personnel against a master list. Not on the list? You didn't get in.

Still, with a staff of more than 1,000, the job wasn't as straightforward as it might sound.

"HE TOLD ME HE DIDN'T HAVE ANY MONEY, BUT HE WAS DRIV-ING A BMW. I thought that was rather funny." Suspicious, Rutherford took down the car's LICENSE PLATE AND REPORTED IT TO AUTHORITIES. The car, it turned out, was stolen.



"[Another time], a car turned up, and I didn't know the guy driving it," Rutherford says. "I stopped him and said, 'Can I help you?' And he said, 'You don't know who I am?""

Rutherford could tell from the stranger's voice that he was an actor. He just couldn't figure out which one.

But a quick conversation established that the driver was none other than John Rhys-Davies, who portrays Gimli, the gruff dwarf with the heart of gold, in the movie trilogy. (He also provides the voice of Treebeard.)

"I turned around and said to him. I didn't recognize you without your makeup on," Rutherford says. Since then, the two have become good buddies. "Happy moments like that really make it for me."

Because he saw them everyday, Rutherford got to know the rest of the

"The problem we'd have, though, is that the list we had didn't give their real names," he explains. "It just gives their film names—like Frodo and Sam—so we didn't know who they were. They would come in and say, 'Oh, it's Elijah here.' And I would reply, 'Sorry, sir, I don't seem to have you on the list.' Then he would say, 'Oh, it's Frodo.' They were always chauffeur-driven in. Once you knew the driver, you would say, 'Come on in,' But sometimes [the actors] would drive themselves in, and they would really play it up!"

On weekends, things quieted down on the set. Most of the cast and

crew would go their separate ways to recuperate from the previous week's grueling schedule and rest up for the week to come. But Rutherford and company would continue to stand guard to ensure that potential ne'erdo-wells wouldn't poach souvenirs from the production.

Fortunately, that never became a serious problem. "In the United States, you would have had to keep people away from here, but no one knew this was a film site here in New Zealand," Rutherford says.

"We had a girl turn up once that wanted to take a photo of the building for her own record," he remembers. "She had gotten Viggo [Mortensen, a.k.a. Aragorn] to sign her book at a signing a little earlier, and she just wanted to take a picture of the studio site. I told her to go up on the hill as she could get a better shot. But that is as far as it goes. In my time here, we've had only two or three people who wanted to come on the set."

Rutherford took advantage of lulls in the action. The down time on Saturdays and Sundays gave him the chance to read The Lord of the Rings trilogy in its entirety for the first time. The way Rutherford tells it, the lessons of camaraderie that play such an important role in The Lord of the Rings story seem to have influenced the ethic of everyone on the production.

"Whoever put together this crew knew about magic, because these are all great people who like what they are doing and like each other," Rutherford says.

One of his closest friends on the set was Andrew Lesnie, the cinematographer whose camera work transformed the dazzling New Zealand wilderness into such a compelling vision of Middle-earth. The close relationship between the two exemplifies the egalitarian atmosphere that prevailed on the set. Rutherford tells of an instance when the crew was filming a scene in a swamp area built at the back of the lot. Rutherford wandered by during the shooting and ran into Lesnie.

"We were talking away when the first assistant director came up and started talking to Andrew," he says. "I backed off. She said, 'No, no, carry on. I interrupted you!' And I thought, 'Wow, I am only the guard, but they treat everyone with respect.' They really made me feel like I was a part of the group."

Many of the friends Rutherford made on the set of The Lord of the Rings have since departed to return home or move on to other jobs. But Rutherford himself remains on the production site in anticipation of other movie projects that Stone Street, the site management company that employs him, hopes to draw to the region.

Of course, his fond memories of The Lord of the Rings will stay with him even as new films get under way.

"The atmosphere was great," he says. "I have to say that this has been a great experience all around."



# UPDATE with PETER ACKSON

BY DAN MADSEN

Taking a break during his busy schedule, director Peter Jackson spoke with Dan Madsen about the final days of shooting on The Return of the King and his hopes and plans for wrapping up The Lord of the Rings films.

# PETER. WHAT ARE YOU CURRENTLY WORKING ON FOR The Return of the King?

We are getting very close to the end of pick-ups for The Return of the King, which has been five or six weeks of shooting. We really just have this last week to go with the principal actors, and then there are some visual effects elements and some horses and things we need to shoot after that. Currently, we have Christopher Lee down here, and we are shooting a couple of days with him. John Rhys-Davies has just arrived this weekend and we'll be shooting with him shortly, and David Wenham will be back in a few days. Those three actors will be the end of pick-ups. We've already shot the rest of the cast and finished with them over the last five or six weeks.

# HAS THIS BEEN A BITTERSWEET TIME FOR YOU KNOWING THAT IT IS ALL COMING TO AN END?

It is an interesting situation really because for me the end still seems like a long way away. The film is very much in a state of flux at the moment—we're shooting, we're cutting, the visual effects still have a long way to go before they are done, we haven't started recording the music vet—so, for me, there might be a light at the end of the tunnel, but the premiere in December still seems a long, long way away from where I am at the moment. Nevertheless, when we were finishing up with the cast, it was sad. We're getting to a point where we have filmed our last shots with Frodo and Aragorn and Merry, Pippin and Sam, and we've come to the end of the road with a lot of our characters. We will be seeing the actors again when they do ADR [Automated Dialogue Replacement], which we will probably do over in Britain, but, in terms of shooting, it is sad. It has been a succession of farewells because, as we come to the last day for each of our cast, we have a farewell party for them, and we have been doing that fairly regularly for the last five or six weeks! It's like having to visit the Grey Havens over and over again.

# AT THIS STAGE OF THE PRODUCTION, WHICH ASPECT OF The Return of the King excites you most?

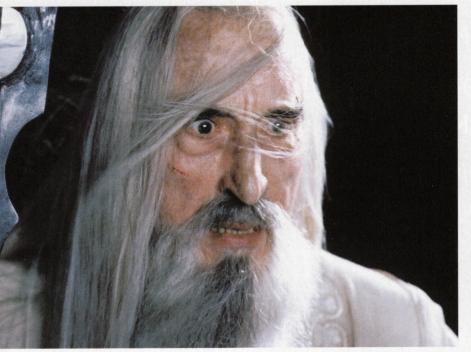
I just like it as a movie. It is the movie that I want to be most proud of, so I am working very hard to make sure that happens. I think at the end of the day when people look back at the three films, I want The Return of the King to be the one that really lingers with them in terms of the emotional experience. I want it to be the reason why we made the other two films

# IS IT AS PAINFUL OF A PROCESS AS I IMAGINE IT TO BE WHEN YOU HAVE TO CUT SCENES OUT OF THE FILM?

Yeah, it seems that you wish that you didn't have to cut out scenes, but at the end of the day you have to be practical about it. You have to sort of say, "Well, why do you wish the scene could stay?" It is usually because I like it. That has to be balanced against the question, "Does the film really need it?" Whether you would like it or the film needs it are two completely separate issues. Fortunately, the pain is somewhat lessened by the fact that the extended-cut DVD is available to us as a way to have some of those painful editorial decisions softened by being able to put some of the cut footage into the extended-cut DVD. It is not as bad as it used to be in the old days. Back then, when you cut a scene out, that was it. That was going to be a scene that no one was ever going to see.

# WHEN WILL WE SEE THE FIRST THE-ATRICAL TRAILER FOR The Return of the King?

September. We decided this year not to have a teaser trailer because we felt that the films have established themselves now, so we didn't feel that there was a need or an urgency to have to have a teaser in the summer. We also felt that this summer belonged to some of the techno-sci-fi films like X-Men and Matrix. Terminator 3 and The Hulk. We felt that there was a particular genre of film that was going to be out in the marketplace, and we would just step away and let them have their summer and stay off the radar and come back with a proper trailer. The Return of the King is so spectacular and has so many effects shots that the problem with early teasers is





that you inevitably don't have your effects shots finished. The teaser is usually quite simple. We felt that [in] having had two movies that are defined largely by their spectacular effects and their epic scope, we didn't want to have a trailer for The Return of the King that couldn't include the same kind of visual material that people remember in the first two films. We decided that we would wait until September and have one trailer only, not a teaser, just a main theatrical trailer, which could, by September, in-

clude some of the spectacular special effects so that people really felt that it was a true Lord of the Rings film.

THERE HAVE BEEN REPORTS ABOUT SAURON APPEARING IN PHYSICAL FORM IN The Return of the King. How WOULD YOU COMMENT ON THIS?

People should wait and see the film and see how we deal with Sauron, but at the end of the day, we are not doing anything too dissimilar to the book. I feel that Sauron has to really remain true to

the way he is used in the book, and he is really only ever a metaphysical presence of evil-he is not in physical form by the time the events of the third age take place. We are really going to stick with what is in the book.

How is the character of Shelob COMING ALONG IN BEING FULLY REALIZED?

We have kept a steady development of her going since the last time we spoke. I haven't seen any Shelob shots with her



final color and look yet. I have seen some shots with her as an early computer-generated model. I have seen all of the animation because that is virtually finished now. We're at the point that the finished animation has to be now combined with the rendered colored body that is being built. I think they have got something to show me next week that sort of represents the final paint job of what her color is going to be like, how much hair is going to be on her body, etc. But certainly the Tunnel Web Spider, which we spoke about last time, has remained the model for her. We haven't done anything to change that.

WHERE DID YOU FILM THE SCENES FOR "THE PATHS OF THE DEAD"?

The Paths of the Dead themselves are in a studio once they are inside them. But there is a scene where they are approaching and riding up towards the Dwimorberg mountain and the entrance of the Paths of the Dead, and we shot that in an area called the Putangirua Pinnacles, which are at the bottom of the North Island about an hour-and-a-half drive from our base here. That is not the Paths of the Dead themselves; that is simply the approach up Dwimorberg mountain and some gulleys as you are heading towards the

doorways. Once you got through the door into the Paths of the Dead, you are into a studio set.

Do you think we will ever see a LIVE-ACTION FILM VERSION OF The Hobbit, AND, IF SO, WOULD YOU BE INTERESTED IN BEING INVOLVED?

The answer to that is that New Line has never brought the topic up. If you can believe that, in the four or five years we've been working on this, the subject of The Hobbit has never come up once. I have literally never had a conversation with anyone from the studio about it. That is probably due to the fact that the



film rights are not as easily available as The Lord of the Rings rights. Obviously, New Line own The Lord of the Rings rights, and though their original deal included the film rights to The Hobbit, the problem is that United Artists have the U.S. distribution rights to The Hobbit so even though New Line could make a feature film of The Hobbit, it would have to be distributed in the U.S. by United Artists. It could be distributed by New Line in foreign territories. I don't know about the video rights and who that would come under, but the film rights are a little bit encumbered at the moment, and I have no



idea if New Line and United Artists have had any conversations. I certainly have not been made privy to any discussions, and as I say, they have never actually asked me, which does surprise me. It surprises me when they have these first two movies, and possibly the third film, being so successful that they wouldn't be jumping at the chance of making a fourth film in the series, which is effectively what The Hobbit would be. I guess that may be something they will think about in the future. I would certainly be interested in being involved. I don't have any problems with the idea of doing The Hobbit. It is sort of an awkward thing to talk about because I haven't been asked. I have never been asked by anybody, but if somebody did ask me to do The Hobbit, I would certainly be interested and give it serious consideration.

Is the fact that the film rights WERE TIED UP THE REASON YOU STARTED WITH The Lord of the Rings INITIALLY AND NOT The Hobbit?

We were going to start with The Hobbit. When we first talked to Miramax about it, we talked about The Lord of the Rings and then the discussions did swing for a while to doing The Hobbit first and then doing The Lord of the Rings. However, Miramax realized the same thing that New Line obviously is dealing with: that the film rights to The Hobbit were kind of tied up in a complex way so that is really why The Lord of the Rings was the first to be done.

WHAT WILL THE LAST DAY OF SHOOTING BE LIKE FOR YOU?

The last day of shooting with an actor will be with David Wenham. He is the last actor that we have so he will be the final cast member that we shoot. After that, we have another week of doing some shooting with doubles for some visual effects stuff, and we are shooting a lot of horse action for the Pelennor Fields. We need to shoot horses against blue screen to gallop around in the foreground of some of the Mumakil shots. My last day is going to be around July 18, and I imagine it will be shooting horses. It won't really be the end, though, because shooting always goes on—you may have a shot of Minas Tirith, and you want to put some soldiers in the battlements so you get some guys dressed up in front of a blue screen and you shoot them. That sort of shooting for visual effects bits and pieces goes on through September and almost to the end. It is one of those slightly frustrating situations where there is never really a defined day that you know is going to be the last day of shooting because there will probably be odd bits and pieces being shot for the next several months. For me, the last day of shooting won't hold any real significance because, as I say, it probably won't be the last day. The really significant and most powerful emotional days have been those when we

have finished with the actors. Regardless of the fact that my last day is going to be shooting horses, I have experienced my last day of shooting Elijah Wood as Frodo and my last day of shooting Viggo as Aragorn. Those, to me, are more profound than what my personal last day is going to be. That, to me, doesn't have a lot of emotional impact, but saving goodbye to these people that have become friends and have been so intensely involved with us in these projects for the last four years has been very tough.

I SUPPOSE YOU ARE NOT FULLY FIN-ISHED UNTIL YOU HAND THE FINAL CUT OVER TO NEW LINE?

fortable because I just feel very happy that The Lord of the Rings worked out well and that they have been so successful and that people have enjoyed them so much. We set out to make something that was incredibly difficult—which is what the challenge of any film is-and these ones are possibly more difficult than most. We have succeeded in what we set out to do. I am certainly very proud of what we've done and the look of the films and the way that the visual effects have ended up, the way Gollum ended up—all of these things that years ago we knew that we had to achieve and do well. Slowly, one by one, we have been succeeding and achieving these very dif-

film because that really makes the last year enjoyable. This is the film we have enjoyed making the most so it is a great way to finish off the whole project.

As we always do Peter, we have SOME FAN CLUB MEMBERS WHO WISH TO ASK YOU SOME QUESTIONS. BARB BOEDGES WOULD "APPRECIATE YOUR THOUGHTS ON GOLLUM'S PER-FORMANCE AT THE RECENT MTV AWARDS?"

Well, Gollum was just out of control! I was actually embarrassed and appalled. He is supposed to be a spokesman on behalf of the movies. Just as with any actor who makes a public



"I think the success of Gollum in The Two Towers has gone to his head and he has proved to be very, very difficult to deal with on the set. He is just a disgusting, foul little guy!"

Yeah, and that will be the last few days of October or the beginning of November. That will be strange sitting in the sound studio finishing up the sound mix, which is sort of the last thing that happens, and then a day or two later you sit down and watch the finished thing and then it goes to the studio. That will have a certain impact.

IT WILL BE THE END OF SOMETHING THAT YOU HAVE SPENT YEARS OF YOUR LIFE WORKING ON.

I have become very much aware now that my professional life is going to be in three different phases. It is going to be what I did before The Lord of the Rings; The Lord of the Rings will stand as a chapter unto itself; and then it will be whatever I do afterwards. And that's fine. I am sort of in a situation where I feel com-

ficult tasks for ourselves, and that has been a very satisfying and a very gratifying experience. So my time on these projects has been one of real challenges that, in my mind, we've managed to succeed at and meet the challenge of. It's a fantastically enjoyable part of filmmaking when you are happy with what you have done. I am OK with moving on. If you were to say to me now, "Do you want to make three more Lord of the Rings films?" I would say, "No, I want a little bit of a break." I have certainly come to the place [of] having a project that doesn't have anything to do with The Lord of the Rings, Hobbits or Elves, or with the mythology of Middle-earth, and that's fine with me. It will be good just to have that break, but I am also in a good position, and I do feel grateful for the fact that The Return of the King is my favorite

appearance, you expect a certain standard of behavior, and he just went out of control. I think the success of Gollum in The Two Towers has gone to his head and he has proved to be very, very difficult to deal with on the set. He is just a disgusting, foul little guy!

# He's a star now.

Yeah, and that's one of the good things about finishing The Return of the King, that my relationship with him will be finished so that he can go and get parts in other films, and I won't ever have to deal with him again! He has sort of escaped the boundaries of animation and has taken on his own persona now.

GEORGE LUCAS ISN'T TOO FAR AWAY IN AUSTRALIA FILMING Episode III now, so perhaps



# YOU COULD SHIP HIM OVER THERE AND LET THEM DEAL WITH HIM?

Yeah, we'll send him over to Australia! We'll pack him up in a suitcase and fire him over to Australia to work with George for a while!

FAN CLUB MEMBER SYLVIA SANTIAGO ASKS. "IN A FEW ARTICLES I'VE READ. CAST MEMBERS HAVE MENTIONED A GAG REEL OF OUTTAKES WHICH WAS SHOWN ONCE FILMING The Lord of the Rings WAS COMPLETED. ANY CHANCE OF THIS APPEARING ON The Return of the King DVD, or do you think THAT INCLUDING OUTTAKES/BLOOP-ERS WOULD DETRACT FROM THE MAJESTY OF THE FILMS?"

I don't know. We have deliberately steered clear of including bloopers and outtakes on the first two DVDs. There is no real plan to include them on the third one either. They are very funny and maybe at some stage in the future there will be a chance to see them, but we have tended to stay clear of bloopers on the DVD and we'll probably do the same thing on The Return of the King.

FAN CLUB MEMBER NINA BARWALD WISHES TO KNOW: "WHAT LOCA-TIONS IN NEW ZEALAND DID YOU

## ENJOY SHOOTING AT THE MOST?"

I hadn't seen a lot of New Zealand when I started making these films, and I hadn't really traveled over the country that much other than to the main cities. It was all new to me. I think the locations that made the greatest impact on me were the ones in the South Island of New Zealand. I think my favorite location was the area that appeared quite extensively in The Two Towers, which is where we shot the plains of Rohan in central Otago in the middle of the South Island. It is a huge epic landscape where there is nothing for miles and miles, and there is prairie land with these interesting rock formations jutting out of it. It has just got a sense of scale, and it makes you feel tiny. It makes you feel like you are in another place and another time. You forget that you are in the modern world. You really feel like you have gone back in time when you are standing in these remote places. I have come to love that area of New Zealand a lot.

PETER, THAT'S ALL THE QUESTIONS FOR THIS TIME. THANKS FOR EVERY-THING. WE APPRECIATE YOU UPDAT-

That's no problem. It is my pleas-





# AGollum's ALTER

BY JASON FRY

# EGO

British actor Andy Serkis tackles the trilogy's most intriguing role: fleshing out the computer-generated Gollum for moviegoers, who have been anxiously awaiting the character's true debut in The Two Towers.

rhat was the greatest challenge in bringing The Lord of the Rings to the screen? It may well have been creating Gollum. No character is more important the story or closer to fans' hearts. Everyone who reads The Lord of the Rings forms his or her own image of the character, and no relationship in the story carries more weight than that between Gollum and Frodo Baggins, Ringbearers past and present. For the second and third chapters of Peter Jackson's film adaptation to work, Gollum had to be as convincing as any other character. Jackson, of course, felt much of that pressure, as did his talented crew of animators and special-effects artists. But ultimately, bringing Gollum to life fell heavily on the shoulders of British stage actor Andy Serkis, too. The Lord of the Rings Fan Club Official Movie Magazine checks in with the man behind the pixels.

Andy Serkis has grown accustomed to leading a double—or even a triple—life. There's his role in *The Two Towers*, in which he portrays both sides of a unique character: treacherous Gollum and trusting Smeagol. And then there's the difficult task of bringing the computer-generated (CG) character to life, a process that required multiple takes with and without his fellow actors—as well as long work afterward with *The Two Towers'* special-effects team.

Serkis admits that playing Gollum has been "an exercise in patience and tenacity." After all, he says, by the time *The Return of the King* hits theaters, he will have spent four years of shooting and working with animators to see his performance as Gollum finally complete. "That's been the biggest



challenge for me-because I'm not known for patience," he says.

Yet Serkis has clearly relished the challenge of bringing Gollum to life. "It's such an incredible role," he says. "It's one of the best roles in the [trilogy], really, because of the complexity, the psychology there."

### **BETWEEN TWO WORLDS**

Fans got just the briefest of looks at Gollum in The Fellowship of the Ring. Serkis says that Jackson didn't want the audience to see too much of Gollum in the first movie, preserving the surprise for the sequel. He acknowledges that the wait was "a bit nerve-racking—it's a tough act to follow."

With The Two Towers, the wait is over-and fans and reviewers have been nearly universal in their praise for the character and the man behind the pixels. Gollum looks at once childlike

and ancient, with his thin, ravaged body conveying both a terrible fragility and a desperate strength.

Those contradictory impressions fit such a divided character. Serkis describes Gollum as existing in "a sort of netherworld" between being a real character and being computer-generated-a tension that he thinks "serves the character and the film." Gollum, he notes, has a kinship with computergenerated characters such as the Cave Troll and the Balrog, but he's also a Hobbit—like those brought to life by flesh-and-blood actors such as Elijah Wood, Sean Astin, Billy Boyd, and Dominic Monaghan.

"He scars and tears and is rubbed by rocks as much as any human," Serkis says of Gollum. "He has been depleted by his experience."

Shooting any scene with Gollum demanded that Serkis go through his paces not once but twice to leave room for the digital wizardry required to bring the character fully to life.

At first, Serkis says, the scenes unfolded like any others. Serkis and the other actors-in most cases, Wood (Frodo Baggins) and Astin (Sam Gamgee)—talked through the scene, working to understand its dynamics and its emotional content. The scene was shot, but while the other actors wore full makeup and prosthetics, Serkis wore a skintight suit intended, he says, "to make me as small as possible."

For many scenes in The Two Towers, that first shoot might suffice, but not for a scene including Gollum. This time, the scene was shot again, only now Serkis stood aside and his fellow actors recreated the earlier take, acting, as Serkis puts it, "to the vacuum where I was." Next, Serkis changed into a different suit-one intended for use





"HE SCARS AND TEARS and is rubbed by rocks AS MUCH AS ANY HUMAN. He has been depleted BY HIS EXPERIENCE."

before a bevy of cameras designed for "motion capture." The scene shot without him was projected and Serkis, now alone, acted "to it." That solo performance was "referenced," with the position of numerous reflective dots on the suit recorded in three dimensions by the motion-capture cameras. The data recorded by the cameras gave the animators the foundation of a virtual model used to replace Serkis with Gollum—a computer-generated, digital character, but one that wouldn't exist without Serkis' performance.

Got all that? Essentially, as Serkis puts it, he replaced himself in the original shot.

His job didn't end there, though. Serkis worked closely with the animators as they brought Gollum to life, seeing his performance—particularly the tricky business of animating his facial features-through until a scene with Gollum was finished and appeared as it would onscreen. "Part of the acting job was to make sure that the arc of a scene was working through a lot of different animators working on different segments of the scene," he says. "I was, if you like, the emotional/physical/psychological guardian of the character."

Fortunately, Serkis has received plenty of support in that task-which, of course, is continuing with production work on The Return of the King. As he explains, the animators have never



"Part of the acting job was to make sure that THE ARC OF A SCENE WAS WORKING through a lot of different animators ... I was, if you like, the emotional/physical/psychological GUARDIAN OF THE CHARACTER."



seen his performance as a mere template to be replaced with computer trickery, with him left to supply Gollum's voice like an actor in a radio play. Animator Bay Raitt, he says, knows his face inside and out after scanning it so many times-sometimes while Serkis was simply reading the script. And Serkis has gone so far as to stand alongside animators working on a single line of Gollum's, explaining what the character was thinking and what motivated him in delivering that line.

"I had to think like animators think. and the animators had to think much more like an actor," Serkis says. "We've learned off each other. It's been a real marriage."

While Serkis acknowledges he isn't instantly recognizable as Gollum, he does say that "it actually feels like I'm looking at myself onscreen," adding that the animators

went to considerable trouble to use not only his exact features but also his emotional responses. "It's bizarre, because it doesn't look anything like me-and yet it does look like me," he says.

Ultimately, Serkis credits director Peter Jackson's leadership for ensuring that Gollum would reflect the work of a real actor, rather than just being a special effect. "It was his vision to make Gollum this real creature," Serkis says of Jackson, adding that Gollum is "not just an animation-you spend a lot of time with him."

Gollum is "a huge dramatic key" to The Two Towers," he notes. "To the audience, he is the way in to seeing how the Ring corrupts. ... He's the flip side of Frodo's personality.

"I never feel like, 'Oh it's just animation or computer-generated," Serkis adds. "It's a very complex psychological role."

In The Two Towers, both Smeagol and Gollum are present in the character. Smeagol, Serkis says, is like the "pre-corrupted child" who has been abused by Gollum. "It's not so much that he's schizophrenic," he says. "It's more that the Gollum dominant side of his person has squashed and abused Smeagol to the point where Smeagol has almost disappeared. ... You see Smeagol re-emerge as his bond grows with Frodo."

Gollum's most-talked-about scenes in The Two Towers are the monologues in which his Gollum and Smeagol aspects openly war about whether or not to help Frodo. The first comes early on, and Smeagol wins the day over his darker aspect. The second comes after his capture by Faramir, which Gollum sees as a betrayal by Frodo. And finally, there's the scene in which Gollum, now dominant again, decides to deliver the Hobbits into a terrible trap.



# THE PLAYING OFF EACH OTHER IS WHAT GIVES THE would have been like for them to be playing opposite a tennis ball on a

All three were done as performance pieces in a single take, with Serkis doing both voices "as I would have done it onstage.

"That seemed like the only way of doing it," he explains. "They were always played through, because although Gollum is schizophrenic, you didn't want to feel like you're playing two characters. He's one character with two vying sides of his personality. It had to be emotionally truthful in that respect—there was no trickery involved in making the emotional transition between the two sides."

All three are powerful, but the middle scene in Faramir's hideout is the one in which Serkis' physical gifts are most on display. Gollum and Smeagol's argument plays out with the character hugging himself for comfort, his back to the bewildered Faramir. In that scene, Serkis brings both sides of the character to life not through his facial expressions, but simply through the way Gollum holds himself.

"We wanted it to be a very still scene," Serkis says, noting that the quiet nature of the scene works as a contrast to the previous one, in which Gollum is roughed up by Faramir's men. "You could see him sobbing and then Gollum re-emerging and taunting him. It just works quite well, really, that he is so beaten down, and he can't move. Smeagol is trapped."

# ADDICTS OF THE RING

As a child, Serkis read The Hobbit, in which Gollum is introduced and famously exchanges riddles in the dark with Bilbo, but he didn't read The Lord of the Rings until he was trying to get the part. For him, Gandalf's recounting of Gollum's origins was a starting point for understanding the character. From there, he says, he tried to understand the character physically.

"I suppose as an actor I work well through embodying characters," he says. "I find it very, very important to find the root of how someone operates physically, because it feeds into the psychology as well." For Gollum, Serkis says, "I had to find his physicality first and find out where his pain is located."

Serkis found it in how Gollum speaks-in the gulping sound that gave him his name. "The pain of killing Deagol is kind of locked in his throat," he says. "It's like having a big fist in your throat where you know that you're lying, basically. No one believes you anymore. No one takes you seriously."

And he found that voice, he says, on his own. In preparing for the role, he didn't listen to earlier interpretations of Gollum's voice (such as in audiobooks or in the Ralph Bakshi versions of The Hobbit or The Lord of the Rings). "I went out of my way not to," he says. "I can't work like that. I need to find it from within."

To Serkis, Gollum is an addictthe Ring is what he can't live without, what he loves and hates with equal desperation. Like any addict, Serkis says, Gollum suffers cravings, the pain of going cold turkey, the struggles with becoming a pathological liar.

One of the key themes of The Two Towers is the complex relationship that grows between Frodo, struggling under the burden of bearing the Ring, and Gollum, whose life has been so damaged by it. The Ring is a bond between them, and because Sam can't understand what they feel, he is left out of their relationship.

"Their bond grows because they are both addicts of the Ring," Serkis says. "They bear the same burden."

That bond is brought out by the work Serkis did with Wood and Astin, with all three actors digging for the emotional heart of a scene and putting aside the oddities of the multiple shoots and the technical demands placed upon them. "We did the actor's job of imagining ourselves in that situation as our characters" and forgetting about the process ahead or how the scene would ultimately look, Serkis says.

"The choices, the playing off each other is what gives the scenes their emotional bond," he says. "I can't imagine what it would have been like for them to be playing opposite a tennis ball on a



# SCENES THEIR EMOTIONAL BOND. I can't imagine what it stick. I can't imagine having a three-way conversation with only two actors."

stick. I can't imagine having a three-way conversation with only two actors."

# DARK CHARACTERS

Serkis discovered the acting bug in college. He attended Lancaster University, where he studied the visual arts. While there, he won a role in a production of the Barrie Keefe play Gotcha!, in which he played a teenage skinhead who kidnaps and torments his teachers. "It's the most amazing play," Serkis says. "It was such a big revelation to me—I felt things I'd never felt before. That was when I knew I wanted to act instead of paint."

From there, he became involved in local rep theater and found himself acting in as many as 15 plays a year. It was

a grueling schedule, to be sure, but one that exposed Serkis to a range of writers—from Shakespeare to Brecht and modern playwrights—and let him make the jump to touring productions, TV, and film. His TV debut came with The New Statesman in 1987; since then he's played to TV audiences in the likes of Finney, The Pale Horse, Touching Evil, Oliver Twist, and Arabian Nights. His first movie performance was the 1993 thriller Gruskho, though he's best-known for his turns in two Mike Leigh films, 1997's Career Girls and 1999's Topsy Turvy.

Now he enjoys going back and forth between theater and film. "I think it's really important to exercise different muscles," Serkis says. The actor cites his work with Leigh as helpful in getting to the core of Gollum, noting that Leigh's films are improvised affairs in which the actors work for months to craft in-depth psychological studies of their characters. He also notes two theatrical roles as useful preparation: playing the character Dogboy (a homeless youth who kills a family's dog and tries to replace it) in April de Angelis's *Hush* and playing the mad Poor Tom in Shakespeare's *King Lear*.

Playing Gollum, Serkis says, is "a weird hybrid" of acting styles. "There is some theatricality to it," he says. "It's been quite bizarre being on set with everyone else in costume and makeup and me in this weird Lycra suit. It was





very exposing in many ways. I think the fact that I've done a lot of theater has really helped me-I'm stepping out in front of a very large crew and doing some really extreme stuff."

After finishing a round of work on the trilogy in New Zealand in 2002, Serkis married Lorraine Ashbourne, his longtime partner, with whom he has two children. In the fall, the two took a turn in a production of Othello, with Serkis playing Iago. (He had to pull out of the last three weeks of Othello's run after he hurt his back.)

"It was interesting playing Iago mid-Gollum, really," Serkis says, adding that he wanted to use what he'd learned playing Gollum in tackling Iago. Iago is one of Shakespeare's stranger characters, often played as purely evil from the start. That's something Serkis resisted: After all, Iago is called "honest Iago" by characters in the play, and Othello clearly trusts him. There had to be a reason for that.

One of Iago's more famous lines is, "I am not what I am," which Serkis notes would be a great line for Gollum, too. He says he approached Iago as a character who sees the possibility of choosing the dark side of his life and eventually comes to revel in the destruction he's wrought-but is simultaneously full of hatred for himself. In the same vein, he says, he didn't want Gollum to merely be "this evil, sniveling wretch who just wanted the Ring.

"I find it very hard to believe in absolute evil as a concept—I always believe there's a good reason for how people operate, and it's important to understand them," Serkis says. "I like finding redeemable qualities in the unredeemable, I suppose. I think it's my philosophy, really—that people can't be judged absolutely. There's another side to the story."

In crafting that story for Gollum,

Serkis has had to be away from his family in England quite a bit. They have visited New Zealand and the set, however-an episode which Serkis admits gave him some pause, as he was worried that daughter Ruby might be frightened to see him in prosthetics. Her reaction? "Silly Daddy," Serkis says. "She was not fazed at all."

### LETTING GO

Serkis admits that "it was hard to let go" of The Two Towers once production wrapped. By then, he says, he knew every frame of the movie. "It was really like seeing a young child off to school, seeing him wandering off through the gates," he says.

Any nervousness about how his performance would be received vanished after The Two Towers' premiere. "The fact that people connect with it on an emotional level and are moved by it" was very gratifying, he says, adding that "the feed-



# "I LIKE FINDING REDEEMABLE QUALITIES in the unredeemable, I suppose. I think it's my philosophy, really that PEOPLE CAN'T BE JUDGED ABSOLUTELY. There's another side to the story."

back I've had is that you just forget he's a CG character, which is the greatest thing we could have hoped for, really."

Serkis calls the accolades for the performance "a testament to everyone's work on it ... I just feel really proud to be part of that now." But how should those accolades be apportioned, particularly given the talk that Serkis deserved an Academy Award nomination for his performance?

It's an uncomfortable subject for Serkis, who is at once modest and ferociously dedicated to his craft. Answering such questions forces him to walk a tightrope: He has nothing but praise for the animators and artists with whom he worked so closely and on such good terms, yet he is determined to remind those enthralled by the special effects that there's an actor underneath those pixels-something he had to do repeatedly at press junkets for The Two Towers.

Many have compared Serkis' performance to that of John Hurt in The Elephant Man, which earned Hurt an Oscar nomination in 1980. In that movie, Hurt became John Merrick by wearing prosthetics developed by a huge team of talented artists—but he created the character and the performance.

"In many ways I don't see that there's a great difference," Serkis says when the comparison is raised. He notes that onscreen, in contrast to onstage, the performance turned in by any actor is partially created by "inputs" beyond the acting itself-lighting, direction, sound, editing, the choice of shots.

While visual effects and an actor's work go hand in hand to create a character such as the Elephant Man or Gollum, Serkis argues that they shouldn't cancel each other out. To illustrate this point, he cites footage put together by New Line showing his live,

on-set performance in the famous scene where Gollum and Smeagol argue side by side with the final animation. "It's clear as day how closely the performance comes through from what I've done in the moment there to what's finally manifested onscreen," he says.

The Return of the King is certain to bring more accolades to Serkis and to the creative team he worked alongside—as well as more struggles about how to approach a CG character with an actor at his heart. But, however the accolades are handed out, they should also belong to Jackson, who convinced Serkis early on that no matter what digital wizardry was employed, Gollum would be a character first and a special effect decidedly second.

"I was, I suppose, slightly skeptical," Serkis says. "I suppose I did think, 'Well, why can't I play it all the way through?' But now, I have played it all the way through."

# The Legendary Character Develops From Fantasy To Reality

The years of creativity, ingenuity, and hard work that went into bringing Gollum to life for the cinema all came down to the success of a few seconds of film in *The Two Towers*.

"I knew that our first scene was going to be fine," explains Randy Cook, the lead animator on *The Lord of the Rings* films. "We knew the audience was going to gasp the first time they saw Gollum in the Hobbits' proximity. We've seen action scenes with creatures before; a fight scene was no problem. As long as the effects were competent, it was going to work.

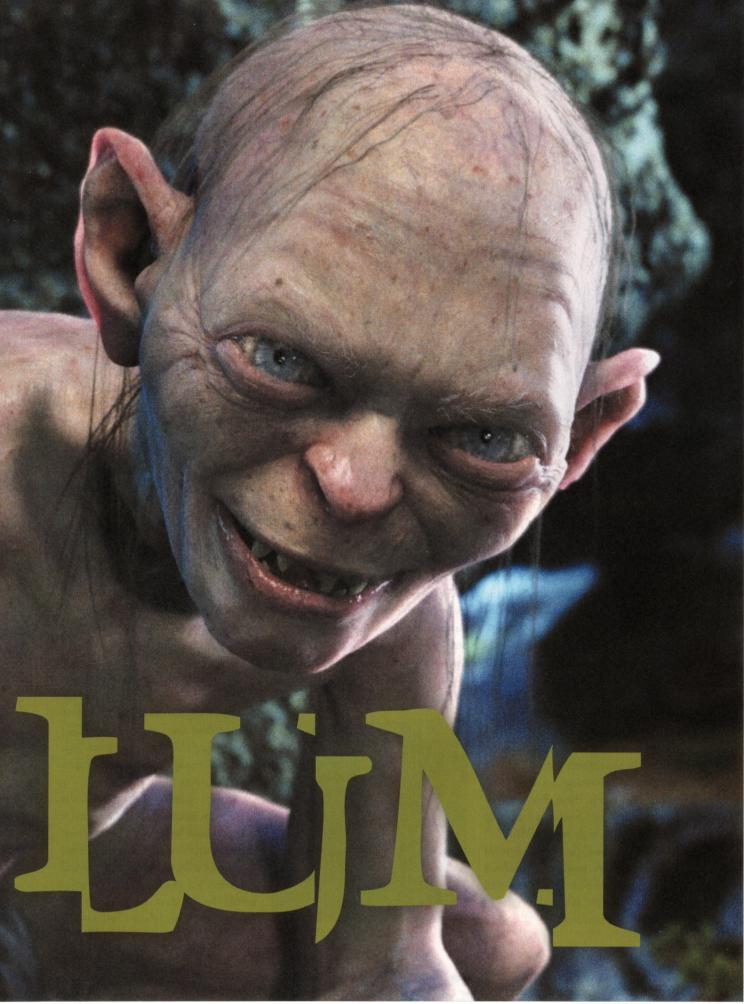
"But does he work as a character? This wasn't Gollum's first acting scene; his first acting scene doesn't come until he has to open his mouth and start complaining [to Frodo and Sam]. Everyone worked very, very hard on that scene, because we all agreed that that was where we would win or lose the battle.... and ultimately the war. If you lost the audience on that scene, you were dead. You would never get them back."

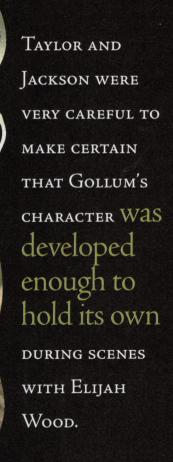
The story behind Gollum is a tale of unique teamwork. "There is almost no filmmaking process that isn't an incredibly collaborative, complex interplay of human endeavor," says Richard Taylor, director of Weta Workshop and the person tasked with overseeing character design. "No character would be more representative of that than Gollum."

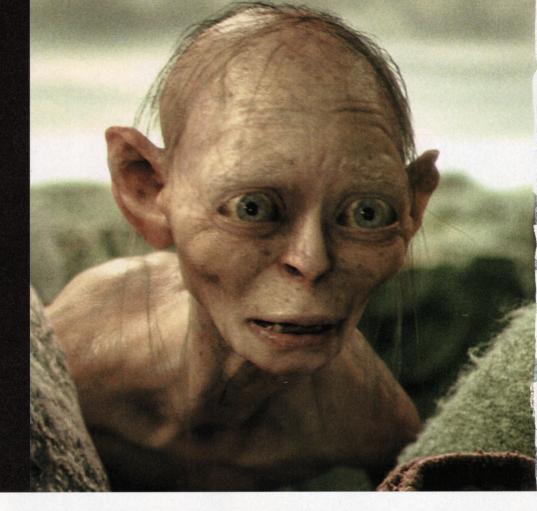


BY CARLA ATKINSON AND DAVE JOY

Breathing Life into







#### A MIRROR TO FRODO

One might assume that in a bookto-film adaptation such as The Lord of the Rings, highly detailed descriptions in the source material would make filmmakers' jobs far easier. That's not always true, Taylor says.

"Tolkien describes Gollum so fully that we knew it was imperative to fulfill people's preconceptions of what the creature should look like," Taylor explains. "If we attempted, in any way, to break outside the conceptual parameter that was Gollum in Tolkien's writings, we would create a fantasy creature that was not Tolkienesque. [With those limits], you would think that it would be an easier design brief, but it actually makes it staggeringly more difficult."

Weta worked on the design of Gollum for years, producing hundreds and hundreds of illustrations and well over 100 design maquettes (threedimensional sculptures).

"We didn't want him to feel like he was this elderly creature that was fading away in a sort of drawn out process," Taylor continues. "He still has a certain vitality because the Ring has given him fortitude with this power, but it is slowly corrupting his soul. It was imperative to us that we captured the aesthetic of this in the sculpture."

To make it doubly difficult, of course. Gollum has an infamously



schizophrenic personality. His features and body language must elicit sympathy, taking on "all the trappings of the pitiful, woeful puppy," Taylor explains, "while very easily being able to exchange that persona with [that of a] very maniacal, vicious, crazed creature, soul-bent on the possession of the Ring."

Because Gollum's possession by the Ring also serves to counterpoint Frodo's struggle to resist it, Taylor and Jackson were also very careful to make certain that Gollum's character was developed enough to hold its own during scenes with Elijah Wood.

At the beginning of the process, the Weta team assumed that only a bodydouble would be involved for motioncapture purposes, Taylor recalls. "So we designed Gollum around a theoretical character, not knowing what his voice would be or that someday in the future, an actor [Andy Serkis-the



British actor who came to play an important role in shaping Gollum's performance and appearance] could play such a significant role in bringing Gollum to life," the Weta director says. "We ultimately designed a creature that had huge input from everyone involved—[conceptual artists] Alan Lee and John Howe submitted drawings, and [Weta artists] Daniel Falconer, Ben Wootten, Shawn Bolton, Mike Asquith, Jamie Beswarick, and Christian Rivers submitted their drawings and sculptures for this huge pool that Peter was able to draw from."

It was imperative, he says, that the final design would embody all of the multiple personalities that Peter Jackson had envisioned. Taylor ultimately asked the director to personally demonstrate the range of expressions he wanted and let the Weta team take photos of each one; Weta ended up with about nine photographs of these

"character moments." Asquith then sculpted those moments in clay, handing the maquettes over to the Weta Digital team, which used them as reference points to drive its facial animation. Beswarick and Asquith, who were integral in the final design of Gollum, sculpted a 6-foot-tall scannable maquette, Taylor says, "in what we called a 'Leonardo pose'—that's with legs slightly spread out and his arms straight out from his side so that the digital effects facility could scan him."

The sculpture was highly detailed, incorporating everything from Gollum's Orc-inflicted whip marks to the rashes underneath his arms and the calluses on his knees and elbows. "We took a mold of it and replicated it in a rigid material in two versions—one that could be scanned and one that was used as a paint-master," Taylor says. These resources were passed on to the Weta Digital artists, who scanned the

detailed maquette into the computer and began building the facial animation model; the bone structure, the musculature, and the fat dynamics were then created.

Meanwhile, Jackson cast Andy Serkis to provide the voice of Gollum. He soon realized, Taylor says, that Serkis was bringing more than just a voice to the role. He also had the ability to drive the look of Gollum's facial expressions and movement. "In one actor, he had found all of the attributes that he wanted Gollum to possess," Taylor says. "We began shooting with Andy on the set interacting with the other actors, and used that as reference for the animators to build their performance." Despite having put in two years of work on the original, approved design, everyone realized that reworking the design to capture some of the specific facial structures of Andy Serkis would be well worth the time and



"Smeagol was supposed to be youngish,' so the idea was to take Andy and imagine him as a child and stick him in a jar of formaldehyde and see what you get!"

effort, and the design phase for Gollum's face began again.

Rivers sketched a new Gollum face. and Beswarick sculpted a series of new scannable maquettes. Once again, Weta worked with Jackson until they finally got approval for a design that "captured a Gollum that we all liked and that would fulfill all of the complex design briefs and complement the performance that Andy Serkis was bringing to the screen," Taylor says. "All in all, the design journey that we went on with Gollum ended up being over five years long. It required very complex interaction between a large number of people that ultimately accumulated in this very complex schizophrenic creature that you see on the screen today. At this point, we then handed the mantle of Gollum to Weta Digital, and it fell upon their shoulders to bring him firmly to life as we see in the film today."

#### **FACE VALUE**

Due to the change of gears after Andy Serkis' arrival in New Zealand, Weta Digital's Bay Raitt had to go through the painstaking process of assembling Gollum's digital face twice.

"I actually worked on that first design for about two years and probably sculpted around 9,000 digital sculptures for his face," Raitt recalls. "It was a very exaggerated design—he had really large eyes—and it was very, very creature-like."

But then, in November 2001, the decision was made to incorporate the

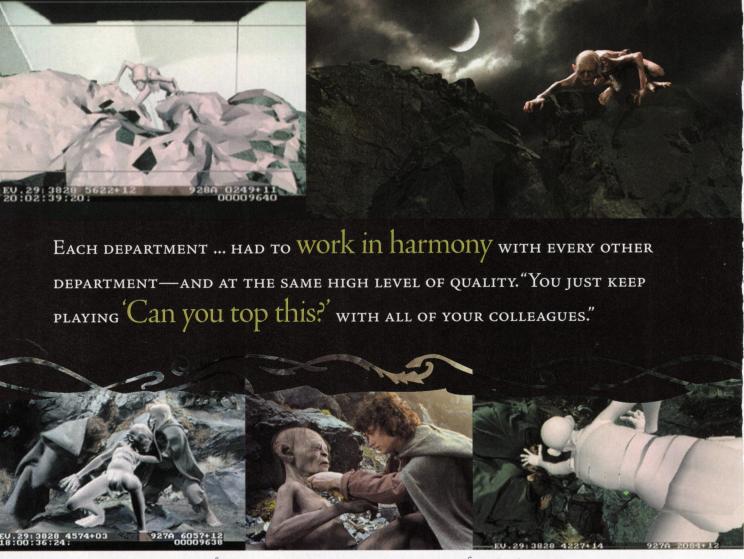
work that Serkis was doing with the character. "Starting over was daunting," Raitt says, "[because] we had 300 people who were waiting for this digital Gollum."

Raitt began a mad search for experienced digital sculptors who could be hired to help with the new design. "I had two years of experience with building this hero facial system, and I needed to find a couple of people, pour all that knowledge into their heads, and [feel confident] that they would be able to take it and run with it," he explains. "We all had to work together on the same face. It couldn't be that in one rendering, it looked like Gollum's brother, and the next, it looked like Gollum's cousin—it had to feel like the same character."

Raitt and his team built Gollum's face through a process called "combination sculpting," in which a sculptor can define all of the shapes that a face can move through. "It is sort of like sculpting a moving figure," he explains. "I built this facial puppet that has a bunch of sliders [software control panels' that allow the animator, for example, to manipulate specific muscles required for smiling or snarling]. The sliders are built-up in a fashion that is almost identical to the way the nerves in your own face work."

The digital artists had to maintain a delicate balance, Raitt says. "If you go too far toward a human [look], why do it in the computer at all?" he explains. "What we wanted to do was make it





a Low-resolution model (top left) is used to test gollum's movements when he is first clearly seen in the two towers. this model is then composited into the Live action sequences (above).

look as creature-like as possible but keep that mix between a cartoon illustrative creature on one side, and a real actor on the other. Gollum was supposed to be a pickled 900-year-old guy, yet Andy Serkis is obviously a healthy, strong individual, so we took Andy and accentuated a lot of his features. Smeagol was supposed to be 'youngish,' so the idea was to take Andy and imagine him as a child and stick him in a jar of formaldehyde and see what you get! You are trying to show the power of the Ring and how it would distort someone. It was cool because when Andy showed up, he looked at the design maquette and said, 'Man, it looks just like my dad!' And then later on, he told me it looked like a mix between his dad

and his son, which is exactly what we were going for."

The Weta Digital team knew from the beginning that the system they designed and the work that they were undertaking was going to raise the bar for computer-generated (CG) characters, Raitt says. "He wasn't a comedy gag, he wasn't a monster, he wasn't a creature effect that you only saw for a short period," he explains. "He was going to stay on. He was going to change and move through the [same] emotional beats the actors moved through. This meant that the face had to go from extreme fury to extreme sadness without giving away the game that it was CG. We wanted the audience to forget that he was computer-generated for the moment. I think the core of it is that Gollum can act. You can take the Gollum puppet and give it to a talented animator and give him direction or give him reference and say, I want Gollum to do this and this as if he is a real person,' and Gollum is capable of delivering whatever performance you might ask him of. That's the groundbreaking part."

The single greatest challenge for Raitt was Gollum's smile. Raitt points out that when Gollum is pulling desperate expressions—such as raising his eyebrows, opening his face, and giving a smile—he needed to have this pained smile "read" clearly to the audience; it couldn't seem false. Gollum's protruded muzzle and large, overhanging cheekbones made this a challenge.



"Normally," Raitt says, "a smiling person has quite a lot of cheek—think of Santa Claus, for example. He has this cheek mass that can move up and form the sort of rosy buds that make a big, winning smile. If you look at the Gollum design, he doesn't have any of that. When Gollum drops his face, and it goes slack, he looks like a ghoul. To make the transition between a ghoulish, mean old man and the innocent, bright-eyed, painful smile of a child who has been abused was the greatest creative obstacle."

#### OVERTIME AND PASSION

The animators also had to retrace their steps, taking work that they had done on a much older 'puppet' and reinterpreting it so that it looked right on the new puppet. "We call the CG characters 'puppets," Cook interjects. "That's my 'old man's' holdover from the days when we actually used puppets.

"It was a very arduous schedule," he recalls. "Just getting anything on the screen at all was a big demand. But to get something that was world-class and unique and something the audience could fall in love with was a demand that not just the animators, but the whole facility had to be involved with. You know—how Gollum looked in front of the camera and how he was lit, etc.; the animators put in a great deal of overtime and love and passion and sweat into the creation of this character."

It's not as easy as redesigning a face and then having the entirety of the

character coalesce, Cook explains. "Many things had to be rethought," he says. "As the skin got better-looking, then the sculpture had to be addressed as well as the paint job." In fact, Cook says, the better Gollum worked, the worse his small faults showed through. Once Gollum's skin started looking "photo-realistic," his eyebrows didn't look right, so they had to give him matching photo-realistic eyebrows. Gollum made it to the level seen on-screen in stages because each department had to be at the top of its game and had to work in harmony with every other departmentand at the same high level of quality. "You just keep playing 'Can you top this?' with all of your colleagues," Cook says.

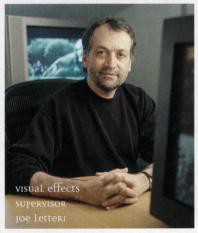
#### ANIMATED ACTING

How does the job of an animator compare to that of an actor?

"I think there is no distinction," Cook states, "except the animator is a lot slower. He has to put the same performance on the screen, but he has to do it in increments." If an animator is doing something dramatic, he must understand what is motivating the character's performance every bit as much as a live actor. "The more deeply you understand a character, the more readily the audience will understand the character," Cook says.

He adds that the quality of the performance comes not only from Andy Serkis and the animators, but also from Peter Jackson and Fran Walsh collaborating on scripting and direction. Cook believes Gollum has the best acting scenes in the movie. "He has the showiest soliloquies-the things that traditionally are considered 'actor bait," he explains. "Those two big soliloquies are extremely well written and extremely involving and showy and would be challenging for any actor. It's not to say that everyone didn't do a great job in the performance, but without the scenes there to build upon, you have only the charisma of the character himself to rely upon." Though Gollum is a very charismatic character on his own, it was Gollum's scenes that let the audience see into his psyche "in a very clear and interesting way," Cook says.

"It was funny, and it was pathetic—it had all kinds of shadings," he continues. "To me, the scenes that define him are the soliloquies and the scene on the moors in the swamp where he is trying not to talk to Frodo and he mentions his real name — Smeagol — which Gollum has not heard for 500 years or so. You see the mists start to clear briefly. It is heartbreaking and wonderful. That is Adam Valdez—an animator who deserves a great deal of credit for that moment."



Most shots could always be improved upon, he says; however, when a shot is the best it can be, the trick is to recognize that quickly. "Sometimes an animator will have to work days and days refining and honing and polishing, but you also have to know when they give you something that is [good] right off the bat," he says. "[The animators] are all in such a groove that my job mostly consists of coming up with business for them to do ... talking about the character. To make the stuff make sense, you have to know what the character is thinking, so you always have to talk to the animator as if he is the character. He is Gollum, 'What are you thinking? What are you feeling? Why are you doing this?"

#### **OUTFITTING GOLLUM**

Another important component of the process was figuring out how to create Gollum's skin—a huge challenge, given that human-looking skin had never really been done for a computer generated image (CGI) character before.

This task fell to visual effects supervisor Joe Letteri. "My background is more in the area of look and lighting," he says. "One of the things I did was figure out how Gollum was going to look like he was real."

Letteri's background includes creating the skin for the virtual dinosaurs in the first *Jurassic Park* film. "Until Gollum, the skin of many CGI crea-

tures has been a variation on that kind of skin—tougher-looking, with a lot of texture—or else they've been furry creatures, which hides the problem," he says. "But Gollum was a little naked guy, so we had to do human-looking skin to cover his entire body. That was the big breakthrough that came from *The Lord of the Rings.*"

The Weta team studied skin, lighting, photography, and how those things relate, paying particularly close attention to one bit of research on why human skin appears so soft, Letteri says. "That is really the thing that distinguishes Gollum from, say, a dinosaur or any other creatures that had been done before," he adds. "What we went for was something that looked like a soft tissue that had depth and translucency."

Not only did they accomplish this soft-looking digital skin, but they also came up with "a way to light believably, so that you can put Gollum into a shot next to the real actors and emulate the light setup that a director of photography would be using on the set," Letteri says. "That means we can put him in next to Sam and Frodo, and he'll work the same way."

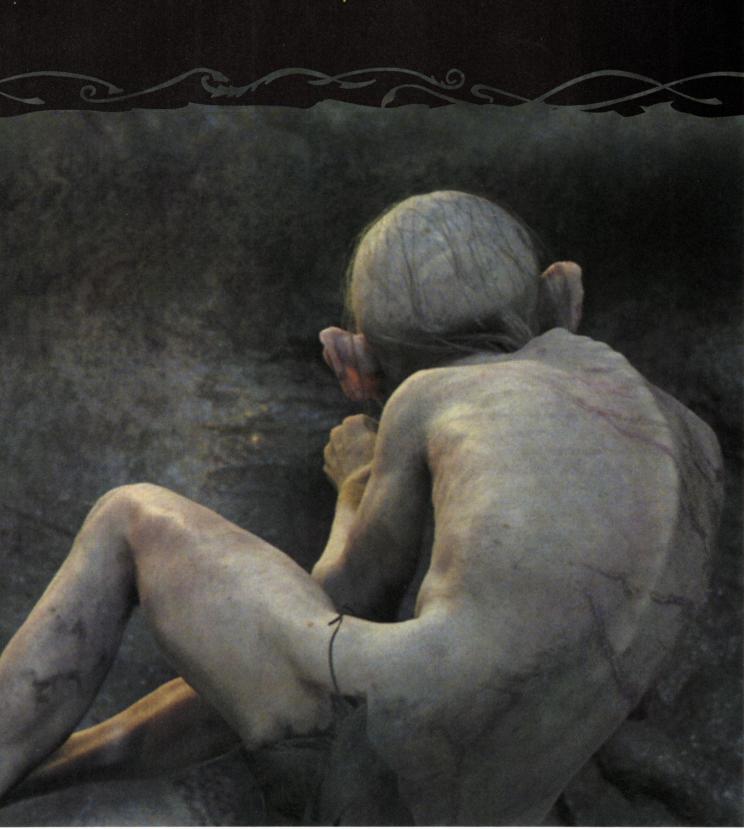
At a gathering of visual effects experts early in 2003, Letteri says there was much talk of Gollum opening up an entirely new avenue in film. His colleagues in the industry said directors and studios were starting to come to them with many new ideas, saying, "Now we can finally do this."

"It allows you to do a whole new kind of character and creature than was possible before," Letteri explains.

#### THE HUMAN ELEMENT

In the midst of all of this technological collaboration, Andy Serkis was doing his part.

"It was more like acting-in than standing-in," says Randy Cook. Serkis would play the character at full intensity and then walk out of the scene so LETTERI SAYS THERE WAS MUCH TALK OF GOLLUM OPENING UP an entirely new avenue in film. His colleagues in the industry said directors and studios were starting to come to them with many new ideas, saying, "Now we can finally do this."



"It's a symphonic effort.... It's kind of like when you listen to Beethoven's 9th— you don't hear the first string violinists or the conductor saying, I made that.'
They say, I had a part in that."



they could shoot it without him, while keeping the performance level the same. "He was supplying the level of energy needed for the actors to spark off of," he notes. "Andy is joyfully intense in that he passionately cares about his work and he gives 100 percent when he is doing a scene."

Asked about the media's tendency after the release of *The Two Towers* to focus on either Serkis or the animators when giving credit for Gollum, Cook notes, "There is always the cult of celebrity that demands that you find one person responsible.

"Many people are behind the creation of Gollum," he says by way of comparison. "The best analogy that I have come up with is just to say that The Two Towers is an adaptation of a book by J.R.R. Tolkien, and Gollum is an adaptation of a performance by Andy Serkis. Sometimes it was a very literal adaptation, sometimes it was an adaptation in spirit, and sometimes it was a very free adaptation where we deviated from the text. To me, that is the fairest way to put it. We could-

n't have done it without Andy, and Andy couldn't have done it without us."

It is indeed a unique collaboration, Raitt says, recalling the many steps and people involved. "It's a symphonic effort," he emphasizes. "People like to have the fantasy that building CG and doing computer graphics is like being a jazz musician—you just sort of pick up your oboe and play a riff. The actual sounds and notes that you hear on screen are being played by the animators. It's kind of like when you listen to Beethoven's 9<sup>TH</sup>—you don't hear the first string violinists or the conductor

saying, 'I made that.'
They say, 'I had a part in that.''

#### "GREATER HEIGHTS"

What was it like to see the result of all those years of effort come to life in *The Two Towers?* 

"It was odd," Bay Raitt reflects. "You walk out of the theater feeling queasy. I had three years of angst and worry building up. When I saw the final Gollum, all I could see were all of our mistakes. I think that the reason Gollum pays off so well on the screen for audiences is that every single person who worked on him, loved him. You can't spend that much attention on something and not have it shimmer with the glow of humor and effort. Everything from Fran and Philippa [Boyens] and Peter's amazing script to J.R.R. Tolkien's stories to the way Peter directed it to the way Andy performed it to the work we all did ... it was just, across the board, a labor of love. We were all really worried that we were going to be responsible for screwing up a really beloved literary character!"

It is easy, he adds, to infer that there is a magic button on the computer that you can just push and out pops



a sophisticated 3-d model with reactive muscles is animated over andy serkis' performance before he is digitally removed. after gollum's intense emotions are meticulously animated, his model is rendered with light and texture.

Gollum. "The thing I am really most proud of was that, along the way, instead of letting technology completely drive the process—we could have written a muscle simulation system that actually assimilated all of the fat, skin and folds, and wrinkles—we chose, instead, to take a sculpting approach," Raitt says. "We didn't treat the technology as if it was a fix-all. It was just a tool in the hands of a lot of different artists who love the movies and love the stories and know that what they are working on can be good if they don't drop the ball."

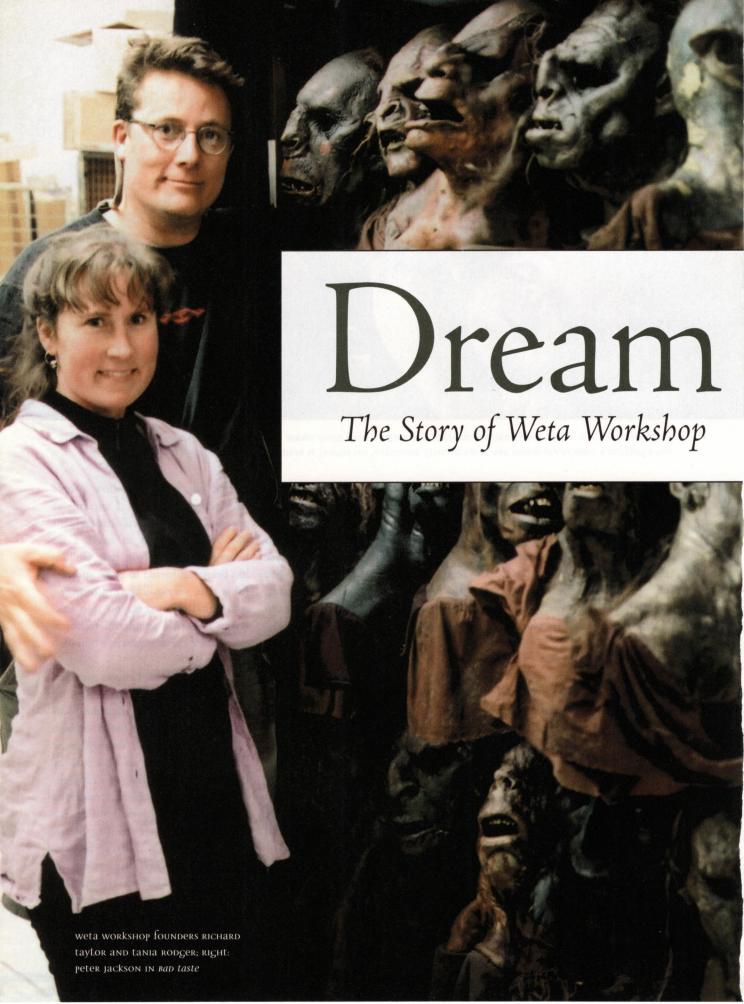
To put it in perspective, Letteri says, one needs only to consider that a Weta Digital team of three to five people might spend five weeks working on something that appears on the movie screen for five seconds—and Weta Digital was responsible for 72 minutes of *The Two Towers*. "A lot of people might not realize the number of people involved and the time that goes into it," he says.

Taylor says that when he first saw Gollum onscreen, "the emotion of the work that we lived through made me feel tired but, obviously, elated as well." When they started the process, he remembers, they knew that even though the technology did not yet exist, they would one day have "to put on screen a creature that could act and perform alongside Elijah Wood and Sean Astin.

"[In that situation], there is obviously a certain level of trepidation and anxiety," he says, "but that anxiety ultimately drives people to greater heights. It gives us all something to prove—a challenge and something to go after. With our journey and the journey of Weta Digital, when I finally saw Gollum on screen, I felt utterly elated that the risk that was taken all those years ago-the decision that was made [do Gollum digitally and not as a conventional prosthetic]had ultimately paid off. The faith that Peter Jackson had in this small group of people had ultimately paid off. But then to start to hear the reviews from

around the world and how people have accepted Gollum as an actor as opposed to a technical achievement has been a reward in itself. I do believe that the reason that Gollum has been considered to be so successful is that, very quickly, unlike previous digital characters, you stop analyzing him as a wonderful technical achievement and appreciate him as a great actor."

Though the visual effects team has already won two Oscars for its work on the trilogy, Cook insists that the greatest reward is being able to work on such an amazing project. "It was a pleasure and a privilege and an honor to be involved with something of this quality," he says. "That doesn't come along very often. Whenever possible, we always strive to do something that is unusual or a little different because, while there is safety in copying last year's hit, there is limited showmanship value in it, and there is limited artistic value in it."



# Job



From early obstacles to worldwide, critically acclaimed success, the tale of Weta Workshop is a fascinating one. In this issue, Weta creator Richard Taylor offers a firsthand look at how he and partner Tania Rodger took a fantastic teen notion and turned it into a fantastic world of their own, to share with others across the globe.

#### BY RICHARD TAYLOR

People often ask, "Why now? Why you people? Why here in New Zealand? What on earth could have possibly prepared you, in this country of relative isolation, the last country before you fall off the end of the world, to make these three massive films?"

I have reflected on this a lot. Why us? Where did Weta come from that allowed us to build a company that could ultimately take on challenges of

the nature of *The Lord of the Rings?* People have often said, "Gee, you guys must be good—you won the Oscars." We didn't win the Oscars because we are better than the other effects shops on the planet. We won them because we come from a culture that is uniquely different. Growing up in this country, we found an aesthetic that is uniquely different. It is not necessarily better or worse; it is just something that the



Weta is the name of a native New Zealand insect that has been around since before the time of the dinosaurs. ... It is ultimately the coolest-looking little monster in our country.

audiences of the world were pleased to see at this particular time.

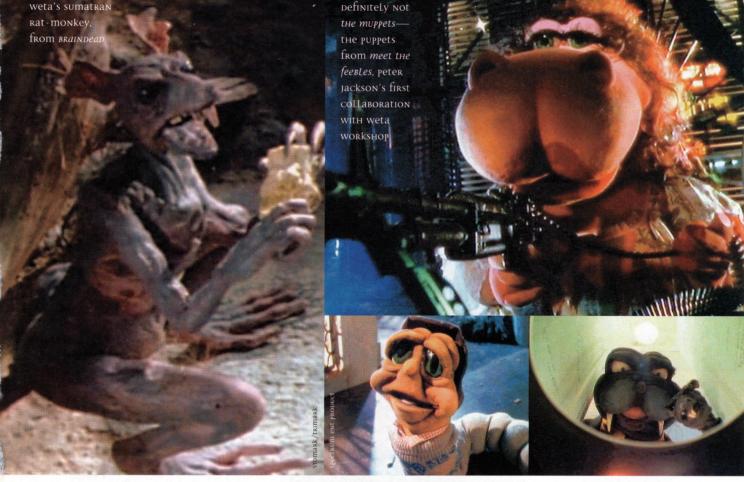
#### **BRAVE NEW WORLD**

Why is the New Zealand film industry unique? Growing up in a country of relative isolation, my partner Tania Rodger and I, as well as a high percentage of the Weta Workshop technicians, had a rural New Zealand upbringing in country districts. There wasn't a ready supply of pre-packaged entertainment. There wasn't a cinema house nearby. There weren't even stores where you could buy pre-packaged toys. If you had a mind for fantasy worlds, if you had a mind to create experiences and fantasy beyond your life around you, you created them first in your head and, secondly, with your hands. This pursuit of innovation and creating your own world of play was fundamental in many New Zealanders' lives.

When Tania and I were 15—we were trying to decide what we wanted to do with our lives together. We didn't

even realize that there was a film industry out there in New Zealand—we thought it was something that only happened in the UK and America. We knew, above all else, that we wanted to make things with our hands. We just wanted to make cool stuff.

At that point, we couldn't see it going beyond making cool models for some yet unknown reason. It was not until we moved to Wellington that we appreciated that there was a film industry out there that could possibly utilize these skills that we had taught ourselves and that we were eagerly learning at every opportunity. We set up a small workshop that was only 8- to 10-foot square in the back of an apartment we were living in and started a business called RT Effects. We began looking for work, and it came very, very readily. We started art-directing small TV commercials and working on lowbudget television shows—building all the models and prosthetics and puppetry for these.



We got our first big break three years into our career when we were given the opportunity to create the puppet work for a New Zealand version of the Spitting Image show. It was while working on that show that we became aware of this young guy up the coast, and he became aware of us as one of a small group of people doing this kind of stuff. He was making this wacky sci-fi horror movie called Bad Taste, and he became aware that we were working on this show called Public Eye. We met and became instant friends-Tania, Peter Jackson, and I. We resolved that we would look for opportunities to work together. Peter got the go-ahead to create a little movie called Meet The Feebles [with a budget] equivalent to about \$400,000 (US). He phoned us up and invited us to go and join him. We finished on Public Eye and went and joined him straight away.

That's how we began our journey with filmmaking. On the strength of our work from Meet the Feebles, where we

were puppet makers working under a Zealand supervisor called Cameron Chittock, we demonstrated to Peter and his producer, Jim Booth, that he had found a pair who were passionate and enthusiastic about the work and the craft, complementing their own relative levels of passion and enthusiasm.

The opportunity to work on Braindead arrived, and Peter offered Tania and me the chance to look after the effects facility. We employed nine people, and we built all the effects work for Braindead (known in America as Dead Alive) with those nine young people. We still were operating our own independent effects company through this period and between Peter's films continued working on TV shows and commercials; we had worked on Tommyknockers, the Stephen King show that was made down here. Braindead came to an end, and we then started work on Heavenly Creatures.

At this stage we had moved workshops eight times, and it was during the

making of Heavenly Creatures that the production leased one computer. When the show finally came to an end, we all—Tania; myself; Peter Jackson; Jamie Selkirk, who was Peter's editor; Jim Booth, Peter's producer; and George Port, who was a freelance computer animator—appreciated that a big part of the future of effects work lay in the strength of digital effects. We pooled our financial resources, and bought the only Silicon Graphics computer in the Southern Hemisphere at that time.

#### IN GOOD COMPANY

Then we set up a company we called Weta. Weta is the name of a native New Zealand insect that has been around since before the time of the dinosaurs. It's a member of the cricket family and is a very beautiful and bizarre critter. It is ultimately the coolest-looking little monster in our country, and we enjoyed calling our company after it; it has great reference here in New Zealand.



Within a year, we also realized that it was foolish having to set up workshops each time we started another film. So we ended up buying the facility we are in now—a 68,000-square-foot workshop facility. It used to be an old pharmaceutical facility and was in a terrible state. But over the years, we have slowly built it up and fixed it up, and now it is a very efficient and comprehensive effects shop encompassing six departments, including special makeup effects and prosthetics, armor, weapons, miniatures, creatures, and digital effects.

We worked on Hercules and Xena for six and a half years. We worked on The Frighteners and Forgotten Silver with Peter, and we did a number of other New Zealand movies independently. All this time, our digital effects facility was building, and we were finding more and more people around us who wanted to do this as a career. It was actually during the making of Hercules and Xena that we met our first effects technicians from outside New Zealand and discovered the world of effects work overseas. That gave us an introduction to go visit the likes of Rick Baker, Stan Winston, Steve Johnson, and especially our good friend Howard Berger at the KNB Effects Workshop. We began to appreciate the wonderful depth of knowledge and craft that was distributed all around the world.

After The Frighteners, we continued with various projects until Peter came to us and told us he was making King Kong. We launched into preproduction on King Kong for about six months and produced a huge body of design work, but unfortunately, as history tells, the movie fell over as a project, and that put us at a very difficult point. The Workshop, thankfully, was able to continue working on Hercules and Xena, but Weta Digital was a little stuck, because we

from top: Heavenly creatures; tania RODGER WITH VERA from BRAINDEAD; WETA'S MINIATURE WORK ON JACKSON'S FORGOTTEN SILVER; MICHAEL J. fox IN the FRIGHTENERS



had all these people contracted and no work for them. Thankfully, Bob Zemeckis—whom we had made *The Frighteners* with—came to our rescue and gave us a comprehensive body of work to do on the movie *Contact*. That saw us through a very difficult period.

#### FOLLOWING THE DREAM

While we were doing this work, Peter was tirelessly campaigning to get his ultimate dream project off the ground—that was, of course, *The Lord* of the Rings. Peter came back to us and

JOHN CRANEY, BEN HAWKER, JASON DOCHERTY,

frega Blackwood, ray massa, sacha Lees

said, "Hey, everyone, we're going to start on another project." Originally it was to be *The Hobbit*, but within a couple of months Peter revealed we would in fact be going straight in to *The Lord of the Rings*. We worked on it for well over a year before it was put into turnaround, as Miramax chose to pass on the project because it was getting too large and too unwieldy. Peter was given three weeks to try and find a new buyer. We spent two of those three weeks putting together a huge visual presentation that Peter could take around the world to try

and pitch to other studios. At the eleventh hour, he got to meet with New Line, and they picked up the project, much to our relief and excitement.

History now shows how we have worked with New Line for six years and produced these films. Our company grew over this time from what Tania and I had started in a small back room of a flat to being a collaboration of a group of friends, Peter Jackson, Jamie Selkirk, Tania, and me. Jim Booth was also a collaborator in Weta, but sadly passed away at the end of Heavenly Crea-



greg tozer, John Harvey. Ben Price,

michael grealish, chris guise, ray massa



tures, and George Port left our company, following his heart to set up his own company in Auckland.

That left the four of us, ultimately, to build the company that is now known as Weta, which at the height of *The Lord of the Rings* had 150 physical effects technicians. Eight of those people were from overseas, and the rest were New Zealanders. A further 38 people were on set acting as prosthetic application artists and armor/ weapons wranglers, and [there were] 350 digital effects artists in Weta Digital. Over 15 years, it has been very enjoyable getting to work with all these wonderful people!

Over the last two years, we have enjoyed creating a number of other opportunities and have built a high-end collectibles company within the workshop as well—manufacturing through a business partner in the United States called Sideshow Toy. Together we have formed a new company called Sideshow/ Weta Collectibles and have produced several ranges of high-end collectibles based on *The Lord of the Rings* and, now, *The Muppet Show* too.

We are also endeavoring to get a television production company off the ground to produce our own TV ideas, and have continued on with other freelancing work. We recently completed a large body of work on The Last Samurai, which was partially shot in New Zealand, and Peter Weir's Master and Commander. The Weta partners also run the studio complexes that we have made the movies in and, in the process of setting up, we have tried to build a fully encompassing filmmaking facility around us. We have enjoyed a wonderful career

so far in the New Zealand film industry. Coming from small beginnings, we have seen great things rise from our collective endeavors. It has been a great adventure, and though we have had our share of hard or difficult times, the thrill we get from seeing others enjoying our creations continues to carry us through the troughs and shoals and sailing on in to clearer waters. It is always so rewarding when we see something we have done has inspired or given enjoyment to someone somewhere, be it a collectible or a special effect, a creature or a story. We entered this industry with an insatiable desire to make things, and at the end, if we have in some way managed to inspire or nurture that same desire, that same creative passion in another, then it has been worthwhile, because Weta is living proof that dreams can indeed come true.





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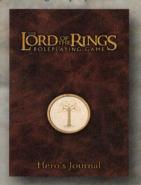
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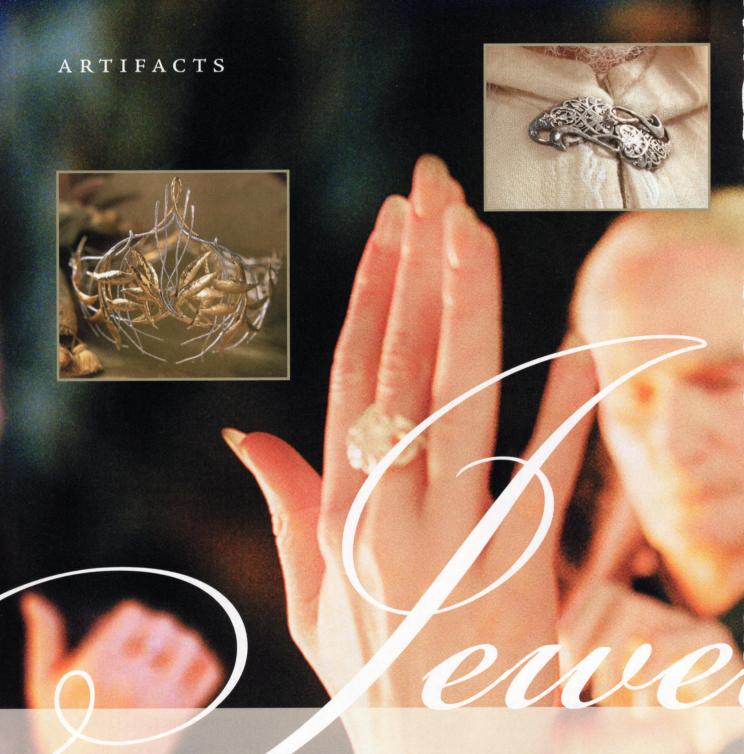
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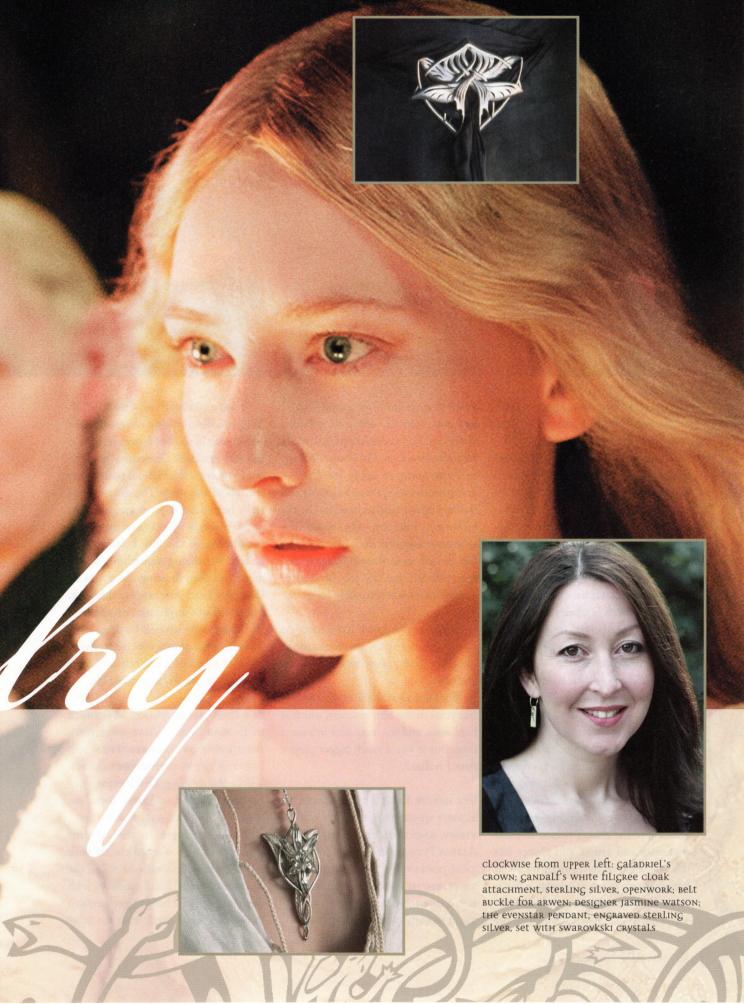




Auckland, New Zealand, native Jasmine Watson found herself with the job of a lifetime just a few years out of school. Costume Designer Ngila Dickson tapped the 20-something art school graduate to design jewelry for The Lord of the Rings, and Watson's designs are now immortalized in the films and in reproductions worn by fans all over the world.

The designer took a break from her work recently to talk with the magazine about working on The Lord of the Rings.

BY CARLA ATKINSON





"AS A DESIGNER, YOU
REALLY PUT YOUR
heart and soul into
your Work; I often
spend hours and hours
CREATING AND PERFECTING
WHAT I THINK IS THE
MOST EXQUISITE PIECE
THAT I AM CAPABLE
OF PRODUCING."



What led you to become a jewelry designer? Did you have formal training?

I have always had an interest in jewelry and adornment. In addition, both of my parents are artists, and that was a major source of inspiration and influence at a young age. I went to design school for four years and majored in jewelry design and then went straight into the film industry upon graduating and worked in television for three or four years, which is when I was offered the job for *The Lord of the Rings*. So I have been incredibly lucky because one thing led to the other.

My family is really creative. My older sister is a costume designer as well, and she was a couple of years ahead of me going through art school. [Through] her, knowing her friends, and just the circle of friends I was in, I was offered a job after graduation on Hercules and Xena, which were the American TV series that were running in New Zealand at the time. I helped to make costumes and armor and things like that. I worked on those series for about four years with costume designer Ngila Dickson. So when she got the job for The Lord of the Rings, I was actually

about to apply [to work on the films]. I had gone into her office on a Friday afternoon and confessed that I really wanted to work on *The Lord of the Rings* and was going to apply for a job—pretty much saying I may be leaving and feeling slightly guilty about it. On the following Monday, she made the announcement that she had in fact gotten the job as costume designer and then offered me the job of jewelry designer. So I was incredibly lucky.

IT MUST HAVE BEEN AMAZING TO GET A JOB ON SUCH AN INCREDIBLE PROJECT JUST A FEW YEARS OUT OF SCHOOL.

Yes, I was 26 at the time. I'd had several years in the film industry, which is hard work, and you learn a lot in a short time. But it was a much bigger project than I realized.

We invite Fan Club members to submit questions for our interviews, and this one comes from Alissa Piekarski: Did you create this jewelry by paying close attention to descriptions in the book, or did you actually "invent" the jewelry of Middle-Earth?

It was a combination of both. J.R.R. Tolkien's descriptions of jewelry and adornment in the book were very vivid and very beautiful. Obviously, I read the books cover to cover several times to get the feel of the story. The descriptions really helped me to form images in my mind, which is what I then drew. Personally, that is the way I design-by clearly visualizing something in my mind and then drawing. So it was an incredible head start reading the book. He described things quite beautifully— [for example] with belt buckles, right down to what stones were set in them, whether they had a leaf texture ... the attention to detail is just incredible.

Fan Club member Gaye Marshall of London asks: What were your influences or mandate when you created the beautiful jewelry for The Lord of the Rings? Did Peter Jackson say, "I want a nature look," or was it all your own creativity?

I was employed in the costume department, so I worked closely with Ngila Dickson and with Alan Lee, the conceptual artist. I had meetings with them on a constant basis to give cohesion to the design and check what the other

departments were doing. Because we would all be working on one character-someone would be doing the weapons, I would be doing the jewelry, [etc.]—and we were quite spread out physically, we were getting together all the time to keep the style going. The overall look of the film [was that everything was to be] handmade right down to the buildings, the crockery, everything. As the story is very ancient, most of the people would have hand-crafted their own objects and adornments. There wasn't a great deal of importance placed on things like symmetry, whereas there usually is in jewelry. If it looked handmade, then it looked authentic, and that was good. The majority of the jewelry that I designed was for the Elves. They were by far the group that had the most adornment. We used Art Nouveau as the theme for them, as it reflected the concept of nature-inspired, interwoven forms. The Elves were always a contradiction; they needed both a level of simplicity and complexity, as they were master craftsmen, had magical powers, and were incredibly clever.

What was the most satisfying part of the assignment from a creative standpoint?

From a creative viewpoint, as a designer, you really put your heart and soul into your work; I often spend hours and hours creating and perfecting what I think is the most exquisite piece that I am capable of producing. And it is not often that those designs are being given worldwide exposure in the form of a blockbuster movie. So for me, those two things have been some of the most satisfying aspects of designing for *The Lord of the Rings*. You are doing what you love and what you do anyway,

and you put your heart and soul into it, and then you're getting this fantastic exposure at the same time.

Were you on-site much of the time, collaborating with others?

I was there every day, for about two years in the end, because the three films were filmed at about the same time; we didn't start with film one and then go on to film two and then film three. I was based mostly in the workroom; I was involved in actual design and construction with the jewelry. I'd do all of the designing, and then I had a team that var-

ied from one person to five people depending on how much jewelry I had coming up for that week or that month. I'd pass designs and patterns over to them and coordinate that team. As I said before, I worked closely with Ngila and Alan. I'd get my initial brief on a character from both of them. Then it was over to me to come

up with the designs that would then go on to Peter [Jackson] for the final approval. That final approval sometimes would be in the form of me coming into the fitting room with a cardboard construction of a crown that would be tried on an actor during the costume fitting to determine things such as size, width, height, profile—things like that. It would be quite surreal seeing the actor with a piece of cardboard on his head, but it really did work!

This question comes from Fan Club member Jeannette Folger: "Did the actors playing certain roles

Galadriel's crown: finely woven from copper and electroplated in pure silver and gold, flower and vine design inspired by aubrey beardsley; brooch: sterling silver, set with a carved central disk of mother of pearl, following the same theme as the crown





HAVE ANY INFLUENCE ON THE DESIGN OF A CHARACTER'S IEWELRY?"

No, simply because we were working so far ahead of time. For example, I started on Liv Tyler's [jewelry] months in advance of her arrival. [Actors] would [sometimes] arrive the day before filming started, and you would not have a lot of time for communication with them about jewelry size and what they would be comfortable with. If they could be there a few months ahead of time [that might have been possible], but you are working with such a tight turnaround that you don't really have that luxury.

JEANNETTE'S SECOND QUESTION: "DID YOU EVER HAVE TO REVAMP IEWELRY BECAUSE IT DIDN'T LOOK RIGHT ON AN ACTOR?"

Well, sometimes yes! It mostly came down to the question of scale. When you are designing, it is a really common mistake to draw things really large. These fabulous renderings look great on paper-very majestic and theatrical-but when you make the actual piece, quite often you size it down substantially because it can suddenly look ridiculous at the last minute. And that has to do with the size of the actors' bodies-things like the width of their shoulders. That may sound really trivial, but when you are designing a very tiny pendant, it can suddenly be dwarfed [on some people]. But usually it is a matter of scaling things down. When you get the whole costume together in the fitting room, quite often the necklace is taking too much of the center stage, and you have to pare it

down. For example, I had that problem with the Evenstar at the very last minute. It was actually the day before filming started—it was a Sunday quite late in the evening—and Liv had come in for her final fitting. [When we saw] the way the whole costume had been put together, we suddenly realized at the last minute that the Evenstar was much too large. I ended up cutting it down by at least a third if not a half. This is a really relevant question. It is really very, very common when you get to the eleventh hour—that point when you see ... the handmade shoes, handmade sword, and everything put together-and find that there is something that just doesn't fit. You've made

DID YOU GET A LOT OF FEEDBACK FROM PETER JACKSON?

something too big or too bright, and

that is very much the case with jew-

elry-well, that is, with mine, or it

could be just the way I design. You

always give more.

Yes, I did. It was always quite immediate. If he was there, he would come up to the fitting room and approve things. If he was on the set, then we would spend the week designing, and then we would photograph what we thought were the best ones with a digital camera and email them to him. He would

approve them straight away, and I would come back and work on them straight away. The turnaround was really quick. I was really lucky—they really liked my work, and I didn't really have much trouble with things being disapproved. It came down to luck, really.

Belt Buckle

You had a few other roles that MAY HAVE HELPED WITH WARD-ROBE AND COSTUME IN GENERAL. IS THAT TRUE, OR WAS IT ALL JEWELRY DESIGN?

Yes, I did. When I worked on Hercules and Xena, it was more of a general wardrobe position rather than jewelry, because it would only be occasionally that we would have a big costume with a lot of jewelry on it. So yes, my background is also making helmet and armor and all sorts of things. And that was the same with The Lord of the Rings.

So what kinds of things did you DO IN THAT VEIN IN TERMS OF COS-TUME DESIGN?

Not actually design of the dresses, but I was involved with things like a belt for example or for Legolas' costume—things like the little attachments that went down the front of the shirt ... little buttons. It would be up to me if they were to hook together or whether they came through a buttonhole in the fabric, things like that. It's a huge help if you have already worked with fabric as well, and you are not just a jeweler coming in. It really helps to have the knowledge of the way fabric drapes and hangs.

How DID WORKING ON The Lord of the Rings COMPARE TO YOUR EARLIER WORK ON Hercules AND Zena?

The Lord of the Rings was very different in that it was film as opposed to television, and vou've got the obvious size difference of the screens. With The Lord of the Rings being film, everything actually had to be perfect for close-ups and things, which is very different from television, where you can get away with a lot. Television is more like theater, where you see things from a distance. In film you see absolutely everything; for close-ups and things, you see any flaws. This is the main reason that most of the pieces that I made are either constructed of or plated with pure metals, i.e. sterling silver or gold, and often were set with real gems. That's a common question: People say, "What did you use? Did you actually use silver?" They're quite surprised that I did. We used a lot of metal because things needed to be so perfect... and hence, you could get away with spending a week, two weeks, three weeks constructing this beautiful piece, because you were using actual metal, and you weren't just carving it out of something and then painting it up to look like silver. It took longer to make things with real metal, but you got a better final result.

Would you mind going into a LITTLE DETAIL ABOUT SOME OF THE MAJOR PIECES YOU DESIGNED FOR THE TRILOGY? DID ONE PIECE STAND OUT AS THE MOST CHALLENGING OR DIFFICULT?

The Evenstar was certainly the most challenging piece to create, as it was such a pivotal piece to the story and needed such an ethereal, magical quality. It is initially worn by Arwen, as she is the evenstar of her people; it is a symbol representing Arwen. It is a very powerful piece. She gives it to Aragorn, and he wears it for the duration of the film, and you see it in every shot. I actually designed about 70 or 80 versions-

### The RINGS From The Lord of the Rings of Middle-earth

Roleplaying Game

Here is a closer look at the most prized jewelry of all: the rings of the trilogy. (Jasmine Watson began her work following the design of The One Ring, Vilya, and Narya.)



Nenva, the Ring of Water

One of the three Elven Rings of Power, Nenya was the Ring of Water. It was a plain band of mithril, adorned only with a single adamant, a precious stone that was white in colour and shone like a tiny star to those she permitted to see it.

command these rings-and presum-

ably those who wear them—as well.



More so than any of the other Rings, the One protects itself. As a receptacle of much of Sauron's power, it is invulnerable to harm. Only the fires of Orodruin can melt or mar it.

heats it can see these fiery letters.



Narya, the Ring of Fire One of the three Elf-rings of Power, Narya was the Ring of Fire. It was a plain band of reddish gold, adorned only with a single, large ruby.



Vilya, the Ring of Air

narya, the ring of fire

One of the three Elven Rings of Power, Vilya was the Ring of Air. It was a plain band of gold, adorned only with a single sapphire. As with the other two Elvish Rings of Power (collectively known as the Three), Vilya has never fallen under Sauron's command or been stained by his touch.

However, were he to regain control of

the One Ring, he would be able to

The Seven

Of the Seven Rings, tales differ. Some say that the Elves of Eregion gave them, or some of them, to the lords of the seven Houses of the Dwarvesor at least to Durin III of Khazaddûm. Others say that Sauron captured

"Most of the pieces

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'DID YOU ACTUALLY USE

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SURPRISED THAT I DID."





maybe even a hundred—until we decided on what was an incredibly simple design compared to the initial sketches. The pieces that I started off with in the beginning were very, very complex. That was the most challenging.

What in the end influenced you to go toward a simpler version?

Just going back to the concepts that we had of the Elves, which was that they were very, very clever and master craftsmen, yet their work had a simplicity, because it came from nature. An example of it is the crowns of the Elves that you see. It's almost as though they are formed using branches and tendrils—it's almost as though they had grown themselves. And so it needed that degree of simplicity; it couldn't look too constructed and too contrived.

Turning that question around, was there a particular design that came to you very quickly? Is there a piece that you would wear yourself?

The ring for Galadriel was like that—Nenya, the ring of water. It was very much a piece that I, again, visual-

ized and had such a clear picture of in my mind. It's described really beautifully by Tolkien. It was just something that came together very quickly, though it's a very complex piece, design-wise and construction-wise. It has a very Art Nouveau influence, and the top is formed of tiny, overlapping dragonfly wings. It has an incredible amount of fine detail, and it was quite difficult to make. It was one of those pieces where I had come out with this fabulous, complex design and actually did quite struggle to make it on a technical level. But we got there in the end. That happens sometimes as a designer—you have these wild ideas and then realizing them can sometimes be tricky.

That is my favorite, and I would wear it myself. It looked really great on Cate [Blanchett], too. She arrived the day before filming, so I'd had to make it by having someone else measure her finger. There was quite a lot of risk involved, because you do not quite know how the ring is going to look; there is a huge variance in hand size and things like that. But it fit her perfectly, and it looked really great on camera, too.

ARE THERE ANY OTHER PIECES THAT YOU MADE THAT MAY NOT PLAY AS PROMINENT A ROLE, BUT YOU PARTIC-ULARLY ENIOYED WORKING ON?

There is all of the jewelry in the foreground that you see all the time, like the Galadriel crown, her ring, the Elven brooches, and the Evenstar, ... You see these all of the time. But there is a lot of background jewelry. Every major character—20 or 25 of them—has got either handmade buttons or handmade cloak attachments or handmade belt buckles ... things like that that you only see the odd glimpse of if their cloak flies up or something like that.

#### CAN YOU TALK A LITTLE BIT ABOUT THE ELVEN BROOCHES?

They were pieces that came together very quickly. They had quite a specific description—that they were a mallorn leaf, which is one of the Elven leaves from the Lothlorien forest. That was actually quite similar to the way I did the Evenstar. I drew 50 or so variations, then very quickly came to realize that one of the ones that I had done in the very beginning-that was really quite simple—was the best, so I went back to that.

CAN YOU TELL ME ABOUT THE STEPS IN THE PROCESS—BETWEEN YOUR DESIGN BEING SKETCHED AND A PIECE OF IEWELRY APPEARING ON CAMERA?

I'll go through the steps for the Elven brooches. We started off by finalizing the design that Ngila and I agreed was the best-that was in fact the one that actually Peter agreed was the best. So that was nice and easy. We went forward, and I then made a half dozen little mock-ups and painted them green and tried them on Elijah at his [costume] fitting with the cloak just to check the size. It sounds very basic, but that's a very effective way of ruling out any problems before you get to the metal stage. To make the Elven brooch, I used a very, very thick sheet of pure sil-



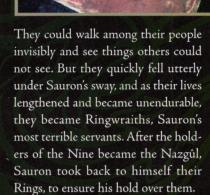
the Seven in SA 1697 during his assault upon Eregion and later gave them to the Dwarves himself. In either case, it is plain that the Dark Lord's power lay upon them, as upon all the Great Rings save the Three.

The Dwarves, however, proved resistant to Sauron's domination. He was unable to exert control over them as he did over men. Instead, the Seven simply enhanced the Dwarves' normal lust for treasure and wealth. Infuriated, Sauron began to gather the Seven back to himself, determined to control them himself. Three he recovered, including the Ring of Durin's House, but dragons consumed the other four.



#### The Nine

Of all the Rings of Power, the Nine are most like the One Ring, and their wearers, men, are more susceptible to Sauron's control than any other. After Sauron seized the Nine, he gave them to the mightiest Men who served him: three to great lords of the Númenóreans, six to lords among the Easterlings and Haradrim. Those who held the Nine became powerful kings and sorcerers, masters of all they surveyed and wealthy beyond dreams of avarice.



The Ring of Barahir

This ring belonged to Barahir, father of Beren of old. It is an heirloom of the house of Elendil and has thus passed down to Aragorn, along with the shards of Narsil.

In the films, Aragorn bears the ring when he enters Meduseld, and it catches Grima's eye. When Grima

tells Saruman of the ring, Saruman recognizes it for what it is and knows who Aragorn must truly be.







(Left) the evenstar; (above) elven brooches, being clasps on the elven cloaks, are given as farewell gifts to each member of the fellowship by galadriel and the lothlorien elves. Brooches are elaborately engraved in sterling silver and painted with layers of transparent resin.

ver and cut out the leaf shape and then slightly shaped it from behind to give it the contour, just the slight curve of the leaf, like the natural form of a leaf. And then I engraved the top surface quite deeply, leaving an edge right around the outside because I knew I would be filling it with the green resin. Once I engraved the top, I obviously got literally hundreds of those cast, while at the same time, enlarging my pattern by a third and reducing my pattern a third, and so doing a version for the big scale double and the smaller scale double. because everything was done in three sizes. That always meant a trip down to the photocopier to get it really accurate. Then I engraved the top surface—it is actually really, really fine engraving. All of the tiny veins are engraved, and then you lay the resin on top, so that you can in fact see the tiny veins through it. And then I also attach the wires and things. I think we made 80 Elven brooches in the beginning, and that wasn't including [the ones we made for] most of the riding doubles and fighting doubles and the river doubles that would actually go down the river and quite possibly get lost. I really made literally hundreds of them. In the films, there are only eight of the Fellowship who wear an Elven brooch. For every hero brooch, you have

to make many, many for all of the body doubles—and [you have to] account for the fact that you are filming over a twoyear period, and it's not just a standard feature film that is [completed] over a couple of months. And because you are filming over two years, and [there are] these constant fighting sequences, the damage on things was incredible; things would come back sort of chopped right in half. Once, I had just made a brandspanking new Evenstar-which I would do every couple of months—and sent it out to set, and it promptly disappeared. Later on that day, my friend who was the wardrobe stand-by brought it back to me, and it was just completely smashed to pieces and covered in mud. And she said, "Jasmine, you're very lucky. I in fact found it stuck on the bottom of Viggo's boot." They had been filming in a swimming pool all day, and it had come off and stuck in the mud on the bottom of his boot.

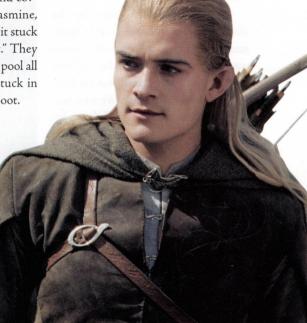
Have you ever spotted anyone walking down the street wearing a reproduction of one of your The Lord of the Rings designs?

Yes. Many! It was very strange at first. I

am living in London, so you see the double-decker red buses drive by you with the Galadriel crown as big as the front of a shop. When you first see that, you sort of jump! Then you get used to it.

Is there any experience that is particularly memorable from your time working on the films? Do you recall any especially funny or bizarre moments on set or otherwise?

Yes, I do, actually. I've got what I think is a funny story now, but I didn't at the time! There was a dreadful moment when fitting Viggo's coronation crown. It was half past five in the morning, and I had to go in really early to fit the crown-which was due for filming the next day—and catch him before he went out on the set, while he was still in hair and makeup. I needed to just check if it looked OK. Somehow—I still do not know how it happened-my initial head measurement that I had taken from Viggo was drastically wrong, and the crown went over his head, straight down over his brow, in fact, right over his entire face, and came to rest on his shoulders, like some crazy upright collar. ... And there was just a horrible silence, and I think my heart actually stopped beating. And





"MY INITIAL HEAD MEASUREMENT THAT I HAD TAKEN FROM VIGGO WAS drastically wrong, AND THE CROWN WENT OVER HIS HEAD, STRAIGHT DOWN OVER HIS BROW, IN FACT, RIGHT OVER HIS ENTIRE FACE..."

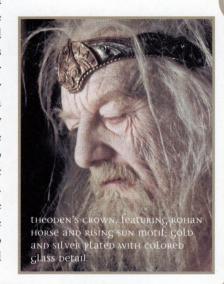
Viggo said something like, "It doesn't fit." It was sort of in the last months of production, and everyone was just really tired.... I don't know how it happened. (laughs) So, I took another head measurement and went back to the workroom and cut the crown completely apart-took everything off, like the motifs representing the King of Gondor. I completely cut it down and put it all back together again, and it was filmed the next day. And it looked perfect! You will see this crown in the final sequence of the third film. This kind of thing just happens. Things go wrong! And when it's jewelry, you're dealing in millimeters. It was a big, heavy, very high crown with layers and layers and layers of metal, and you get your measurement a centimeter out-or in this case it was actually only about 3 centimeters—but the weight of the crown ... just [makes the sound of something plunging] right down to the shoulders. There was nothing that was going to hold it up!

In your mind, what stands out ABOUT THIS ENTIRE PROJECT?

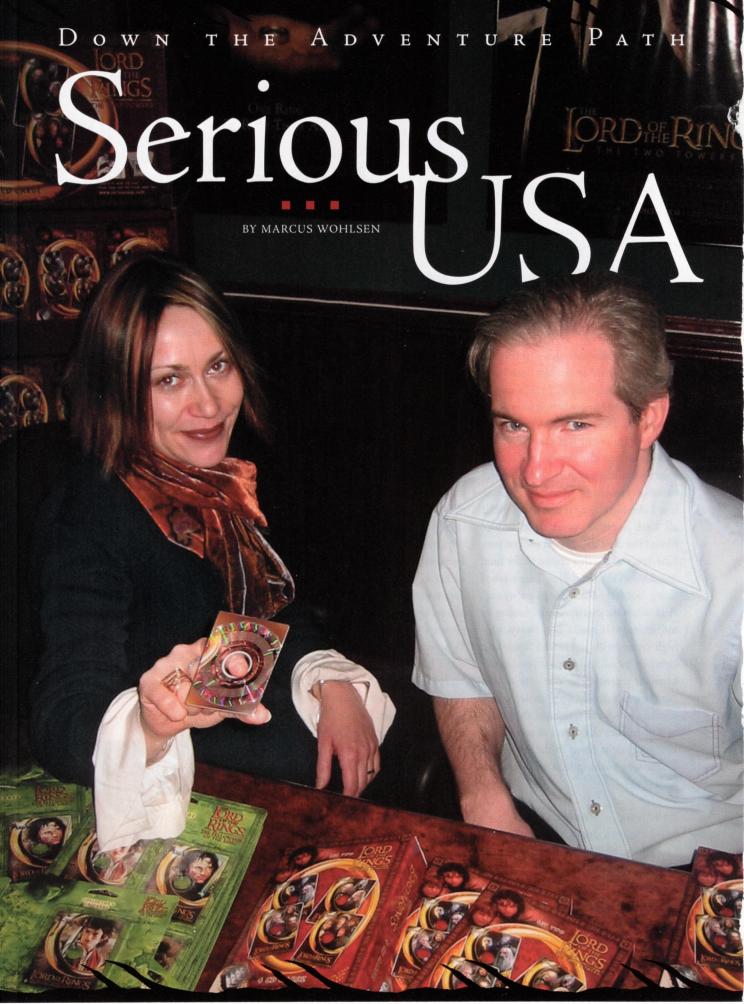
I think what is particularly unique to The Lord of the Rings is that it is such a fabulous story, and it has such a huge following. To be involved in the design of the films was such a unique experience. The time and the research and the lengths that we went to make things as beautiful and perfect and perfectly detailed as they were was such a luxury as compared to other projects where you're constricted by budgets and time allowances, and you are really pushing things through very quickly. We were really lucky because they were such huge, huge films and so highly anticipated, [yet] we had a lot of time to put into preproduction. Personally, I had no limits put on me as far as time, materials, [etc.] were concerned. If I needed three weeks to come up with the most beautiful

crown I could, then I had it. Whereas on other shows, you don't have the luxury of that budget allowance, because there isn't that anticipation of the final product. I think that's where we were so lucky. And then, again, in the end [it was unique] having such fantastic worldwide exposure.

After spending two years working on the trilogy, Watson has now relocated to London, where she has concentrated on designing her own contemporary sterling silver jewelry collection, which is available via her Web site (jasminewatson.com).







# PUTTING A NEW SPIN ON A Much-Loved Tradition

or decades, kids have been heading to their favorite stores to buy shiny packs of cellophane-wrapped trading cards. As a kid in the 80s, my passion was not baseball cards, but the ones that showed my favorite scenes and characters from a certain other blockbuster movie trilogy that was big back then.

Today's technology-savvy kids and collectors have a brand-new option: SeriousUSA has created a trading card of an entirely different stripe, and fans of New Line Cinema's *The Lord of the Rings* will be pleased to find that the historic film project is among the New York City-based company's latest offerings.

These snazzy little slices of high-tech wizardry cram some 67 megabytes of data onto a thin slice of plastic the same size and shape as the classic cardboard trading card. They even have pictures printed on the front, just like their predecessors.

But these trading cards also slide into your computer's CD-ROM drive, where they are transformed into what SeriousUSA founder Kathy Heslop calls "a feast for the senses."

"Children in particular and teenagers are looking for collectible merchandise that stimulates them on all levels," says Heslop, who also serves as the company's chief licensing and production officer. "Something made of paper is no longer satisfactory."

#### **GRACEFUL AESTHETIC**

Each *The Lord of the Rings* CD Card comes jam-packed with trailers, screenshots, character bios, behind-the-scenes clips, audio and email postcards, as well as hidden screensavers and wallpaper. Haunting strains from the two films' orchestral soundtracks accompany the rich array of imagery.

To date, Serious USA has two sets of *The Lord of the Rings* CD Cardz on the market. The first set, *The Fellowship of the Ring*, includes four Cardz, each focusing on a single character or group of characters: Aragorn, Frodo, Gandalf, and the Ringwraiths.

"For *The Two Towers*, however, we took a slightly different approach," Heslop says. "Because the movie is so detailed and so rich in characters ... we decided to group characters together."

In The Two Towers set, you'll find a "Hobbits" card; a "Warriors" card featuring Aragorn, Legolas, and Gimli; a "Villains" card with Saruman and Wormtongue; and a card devoted to the

Rohirrim, which also includes an edifying bonus feature on the geography of Middle-earth.

To plumb the depths of these multimedia riches, Serious USA's team of programmers and graphic designers have created an appealing, user-friendly interface that sticks closely to the graceful aesthetic established in the films.

"We decided we wanted to immerse the user in the world of *The Lord of the Rings* but allow them to take their own pace," says Vince Allen, SeriousUSA's vice president of production and head programmer on *The Lord of the Rings* CD Cardz. The Cardz will "accommodate a diehard fan or someone who has just recently been introduced to *The Lord of the* 



Rings. The idea was to use the One Ring as a kind of navigational metaphor. We let the user drag the Ring around and investigate different areas."

Despite their roots in the bubblegum trading card tradition, SeriousUSA's *The Lord of the Rings* CD Cardz display the same classy visuals associated with the movies themselves. Part of that consistency stems from the close working relationship between SeriousUSA and New Line throughout the CD Cardz' development and production process.

After 9/11, like just about every other business in Manhattan, SeriousUSA found itself thrown into logistics chaos. Their production schedule was "dramatically affected," Heslop says. She

credits New Line with helping to keep the project on track.

Heslop also feels a special personal connection to the project that stems

from her longstanding love of J.R.R. Tolkien's works. "British children are brought up on Tolkien," Heslop says. "I studied in Birmingham near Sarehole Mill, where Tolkien actually lived, so he's been part of my life for a long time.

"I must confess I was a bit nervous initially as to how they were going to adapt these sumptuous books, with their beautiful descriptive language," she says. "But Peter Jackson pulled it off with his amazing casting and absolutely gorgeous filming. He did a fantastic job."

#### **CREATIVE JUICES**

The story of Heslop's journey from London to New York closely mirrors the story of SeriousUSA itself.

Heslop, now 35, began her career as a professional violinist, playing classical music with orchestras in London and accompanying West End shows for much of the 1990s. Later she delved into the jazz scene and pulled together her own band, which toured throughout the United Kingdom and Europe. She somehow managed to fit in stints playing with the Royal Shakespeare Company at Stratford-on-Avon, where she got to know the "British thespian" community, whose acting style, she says, serves *The Lord of the Rings* movies so well.

In 1997, she put the violin down to open a digital recording studio in London's trendy Soho neighborhood. She and a partner wrote and recorded music there for theater, television, and film,

including the music for the trailer to *Notting Hill*, the 1999 hit starring Hugh Grant and Julia Roberts.

Around the same time, the Internet hit the United Kingdom. In the heady free-for-all of those dotcom days, Heslop's father happened to show her some CD-ROM business cards he'd picked up from colleagues around town. Then, one night over football and beer, they made the trading-card connection.

ORD RINGO

Soon Heslop and three friends were producing CD Cardz out of the Soho studio. Before long, the company had expanded to 20 employees, and she crossed the Atlantic to open the New York office.

Eighteen employees currently inhabit SeriousUSA's stately Murray Hill brownstone, a one-time Rockefeller family home. Around back, an opulent garden imbues the office with a little pastoral ambience reminiscent of the Shire.

"If we were all closed off in little cubicles in a high-rise, I don't think the creative juices would have flowed quite so easily," Heslop says.

The company's New York office now serves as its headquarters, and all production takes place here. The London office now focuses exclusively on distribution and marketing in Europe. A few months ago, SeriousUSA opened an of-

fice in Singapore to do the same for Asia.

Some of the other movies for which SeriousUSA has produced CD Cardz include the Spy Kids franchise and Spider-Man. They have a set of Matrix: Revolutions CD Cardz in the can and have expanded their focus

This summer, the company is set to start production on CD Cardz for *The Return of the King*.

to include sports and music

"We're also talking about doing some retroactive sets as well as compilation sets," Heslop says of *The Lord of the Rings* products that may be in the works. "There may well be something that's a little more exclusive in the offing, but I can't reveal that yet."

Until then, you can find both sets of The Lord of the Rings CD Cardz at any one of several major chain stores near you, including Wal-Mart, Target, and CompUSA. You can also purchase them on-line directly from SeriousUSA at www.serioususa.com.

Marcus Wohlsen is a freelance writer based in Brevard, North Carolina.

BIG things do come in small packages

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This spectacular poster cannot be done justice by a 'still' image! It has to be seen to be believed. Made utilizing a completely different method from the usual four—color print process, the image is printed onto a 260 grams per square meter silver foil lined board using UV transparent inks. The print is then enhanced using various hand-sketched engraving textures to give an element of movement and a shimmering 3D effect. The product is trimmed to size and shrink wrapped onto a backing board. The poster is 35" x 25" and shipped flat. The result is a spectacular golden map that glimmers in the light, and seems to add glow to the rivers and a shimmering depth to the oceans.

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#### he Two Towers ACTIVITY STUDIO

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An A-Z guide of all things Middle-earth, this companion to Tolkien's world is an essential guide for all who love Middleearth, its characters, and its surroundings. Written by Robert Foster. Softcover, 592 pages.

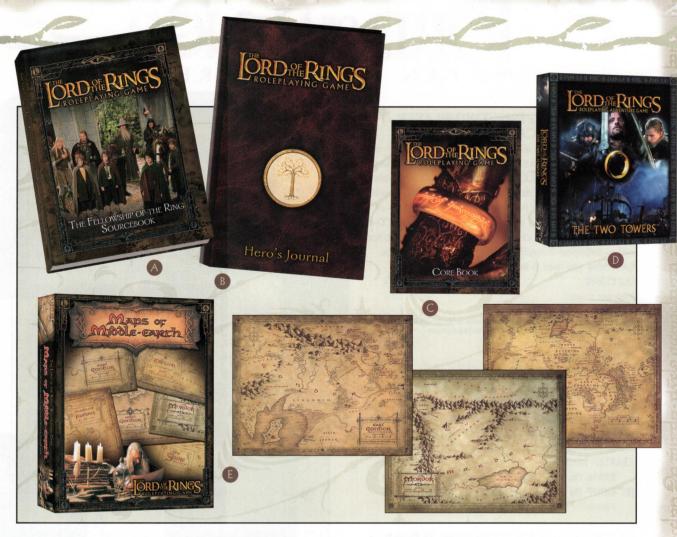
[D] 103114 \$12.95

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#### The Fellowship of the Ring SOURCEBOOK

Detailing the peoples, places, and events in *The Fellowship of the Ring*, this roleplaying sourcebook offers a detailed time line and guide to *The Fellowship of the Ring* story, plus game stats for various objects and discussions on where the novel and film diverge. More than 15 illustrated maps are included. Hardcover, 128 pages.

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The Lord of the Rings RPG HERO'S JOURNAL
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in this handy journal, which includes step-by-step instructions on creating an RPG character, plus 14 pages of charts for character skills and important details. Softcover, 32 pages.

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#### The Lord of the Rings MAPS OF MIDDLE-EARTH BOXED SET

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#### The Two Towers DELUXE STARTER SETS

Deluxe starter sets contain 60 fixed cards, three randomly inserted rare cards from the new *The Two Towers* expansion, one Il-card booster pack, a rule book, glass bead tokens, a collector's card list, and a deck storage box. [A]

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Four-disc, special extended widescreen edition of *The Fellowship of the Ring* is re-edited and rescored, 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 available only with Region-I encoding (suitable for North American DVD players).

[C] 100269 \$39.99 Member Price \$35.99

#### 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, as well as *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 Alan Lee. DVD is available only with Region-lencoding (suitable for North American DVD players). [D] 100270 \$79.99

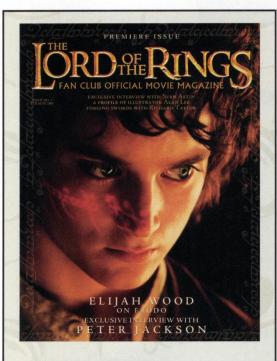
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### **BACK ISSUES**

A fter repeated member requests, we are finally able to offer back issues! Available Afor the first time, and only while stocks last, fan club members can now purchase back issues of the exclusive and rare Official Movie Magazine. This item is not available at newsstands or through any other retail channels. The Fan Club Official Movie Magazine is a specialist publication that is manufactured in small print-runs and no issue will be reprinted. Don't pay hundreds of dollars on Ebay when you can complete your collection from the very source!



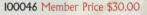
#### PREMIERE ISSUE

(Feb/Mar 02)

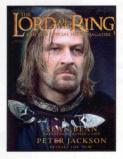
Our premiere issue features interviews with Elijah Wood, Sean Astin, conceptual artist Alan Lee and Weta-wizard Richard Taylor, as well as the first installment of our now regular monthly updates with director Peter Jackson. 100045 Member Price \$45.00

#### ISSUE 2 (Apr/May 02)

lan McKellan conjures up Gandalf, and Lawrence Makoare shows us what it takes to be the Uruk-hai leader Lurtz, Weta's Daniel Falconer delves into the inscriptions on the movie weapons, and prosthetic supervisor Mariory Hamlin gives us a glimpse into the world of of makeup effects.







#### ISSUE 3 (Jun/Jul 02)

Sean Bean talks about bringing Boromir to life, and acclaimed fantasy illustrator John Howe talks about his tasks as conceptual artist. Visual effects photography expert Alex Funke talks about the old and new SFX techniques, and Academy Award nominee Ngila Dickinson shares the intricacy and beauty behind the movie costumes. 100047 Member Price \$30.00

#### ISSUE 4 (Aug/Sep 02)

John Rhys-Davies looms large as he talks about creating the stalwart dwarf, Gimli, and Viggo Mortensen shares his artistic passions that extend well beyond his recent Lord of the Rings fame. Casting director Liz Mullane tells us about finding Elves in New Zealand, and we talk to props master Nick Weir and continue our interview with Costume Designer Ngila Dickinson.

100048 Member Price \$30.00









# THE ORD OF RINGS FAN CLUB OFFICIAL MOVIE MAGAZINE

#### ISSUE 5 (Oct/Nov 02)

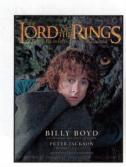
Liv Tyler on bringing to life one of the most controversial characters in the film, and Academy Award Winning composer Howard Shore talks of his obsession. Veteran producer Barrie Osborne on the enormous challenges of filming a trilogy, and Lesley Earl-Templeton provides rare glimpses into the beautiful fabrics, flags and banners of the films.

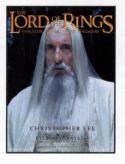


#### ISSUE 8 (Apr/May 03)

An interview with the delightful Billy Boyd. Sala Baker on playing the screen's biggest bad-guy, Sauron. Author Brian Sibley talks of his long time involvement with *The Lord of the Rings*, and Richard Taylor guides is through thousands of years of Elvish armor and weaponry design.



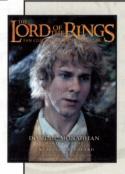




#### ISSUE 6 (Dec 02/Jan 03)

Legendary actor Christopher Lee talks about not playing villains, and British actor Bernard Hill shares the experience of playing Théoden. Weta-maestro Richard Taylor shows us what's behind the weapons of the Uruk-hai, and Matt Cooper proves that even lawyers get dream jobs.

100050 Member Price \$30.00



#### ISSUE 9 (Jun/Jul 03)

Dominic Monaghan talks of making Merry and I7 (no, 181) things he likes about Billy Boyd. Peter Jackson on arachnophobia and his plans for Shelob. Craig Parker wonders at his recent cult-fame as Haldir. A host of crew members talk about the challenge of creating Treebeard, and Chris Streeter talks of producing props like Gandalf's staff.

100053 Member Price \$30.00

#### ISSUE 7 (Feb/Mar 03)

Miranda Otto on Éowyn and stabbing an Orc. Calligrapher Daniel Reeve and the One Ring inscription, and Brian Massey on being the greensmaster of Middle-earth. Plus a look at working with the horses of *The Two Towers*.

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

"I find it very, very important to find the root of how someone OPERATES PHYSICALLY, BECAUSE IT FEEDS INTO THE PSYCHOLOGY AS WELL."

> Serkis found it in how Gollum speaks—in the gulping sound THAT GAVE HIM HIS NAME.] "THE PAIN OF KILLING DEAGOL IS KIND OF LOCKED IN HIS THROAT," HE SAYS. "It's like having a big fist in Your throat where you know that you're lying, basically. No one believes you anymore. No one takes you

SERIOUSLY." [Andy Serkis, Gollum]

"[Gollum] wasn't a comedy gag, he wasn't a monster, he wasn't a creature EFFECT THAT YOU ONLY SAW FOR A SHORT PERIOD. He was going to stay on. He was going to change and move through the [same] emotional beats THE ACTORS MOVED THROUGH ... GOLLUM CAN ACT. YOU CAN TAKE THE GOLLUM PUPPET AND GIVE IT TO A TALENTED ANIMATOR AND GIVE HIM DIRECTION OR GIVE him reference and say. I want Gollum to do this and this as if he is a real PERSON,' AND GOLLUM IS Capable of delivering whatever performance you might ask him of." [Bay Raitt, Weta Workshop]





"Once, I had just made a brand-spanking new Evenstar and sent it out TO SET, AND IT PROMPTLY DISAPPEARED. LATER ON THAT DAY, MY FRIEND WHO WAS THE WARDROBE STAND-BY BROUGHT IT BACK TO ME, AND IT WAS JUST COM-PLETELY SMASHED TO PIECES AND COVERED IN MUD. AND SHE SAID, JASMINE, YOU'RE VERY LUCKY. I IN FACT found it stuck on the bottom of Viggo's boot." [Jasmine Watson]

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