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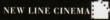
GAME BOY ADVANCE





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THEFINAL COUNTDOWN

By the time this issue arrives to Fan Club members, The Return of the King will be just weeks away from opening in theaters worldwide on Dec. 17—not to mention the Dec. 1 world premiere in Wellington, New Zealand. For that reason, we've decided to designate this issue as a special The Return of the King edition.

With that in mind, there was no one more suitable for the cover story of this special issue than Aragorn, the King of Gondor—Viggo Mortensen. To add to the excitement, even Mortensen admits that he doesn't fully know what to expect in *The Return of the King*. "All I can go by is what I recall doing and what I saw happening," he says. "Peter is always full of surprises, and I am not exactly sure what he is going to do in the end."

Not to be missed, the News from Middle-earth section provides details relating to the upcoming release of *The Return of the King*. Included are reports on how theaters will be re-releasing *The Fellowship of the Ring* and *The Two Towers* prior to the Dec. 17 opening of *The Return of the King* and how the London Science Museum plans to have a live link to the world premiere on their Web site so that fans can join in on the red carpet excitement. (For specific *The Lord of the Rings* fan events, log on to the Fan Club Message Boards at www.lotrfanclub.com.)

This issue also includes several articles that reveal the interesting responsibilities and backgrounds of a few *The Lord of the Rings* crew members. Readers will find out about assistant sword master Kirk Maxwell's experience teaching the different cast members how to sword fight. In addition, there are articles on set supervisor Kerry Dunn (who is in charge of painting the set) and Oscar-nominee sound mixer Hammond Peek—both of whom share common stories of how they luckily stumbled into their careers and the chance to work on *The Lord of the Rings*.

As the countdown continues, we at the magazine are no different than every-body else; we can hardly wait to see *The Return of the King*. We've already experienced one or two moments of huddling together in one another's offices for an online viewing of the film's trailer. (In fact, look for several *The Return of the King* trailer shots that we've included throughout this special issue.) From what we've seen, we have no doubts that *The Return of the King* will live up to all of the expectations. See you at the movie!

Julie Matthews Managing Editor

Contents

Departments

- 8 MAIL BAGGINS
- NEWS FROM MIDDLE-FARTH Events celebrate the upcoming release of The Return of the King...The Lord of the Rings exhibition visits London...Conceptual artist John Howe plans his first art exhibit in North America...and more!
- 60 DOWN THE ADVENTURE PATH Discover Sideshow/Weta, a company formed by Sideshow Collectibles and Weta Workshop, and its successful line of The Lord of the Rings collectibles.
- 68 FAN FOCUS Read the latest Ringer news, meet a fan branch based in Washington, D.C., and learn about a special Fan Club wedding.
- CATALOG
- QUOTEWORTHY

Features

- LINSLING HEROES Hammond Peek, production sound mixer for The Lord of the Rings films, talks about the obstacles he has encountered on set, including everyday sounds such as
- SNEAK PEEK: The Return of the King With the final installment of the trilogy upon us, we offer an early look at Peter Jackson's epic finale.

loud planes and inclement weather.

- PORTRAIT OF A RELUCTANT HERO 32 Viggo Mortensen reveals how playing Aragorn and working in New Zealand has enhanced his knowledge of literature, art, history, and culture.
- ARTIFACTS—PAINTING UNDER PRESSURE 46 Because of the trilogy's tight production schedule, supervising set finisher Kerry Dunn and his team had to work their magic to quickly convert Styrofoam to look like stone, wood, and marble.
- FIGHTING THE GOOD FIGHT 52 Assistant sword master Kirk Maxwell speaks about working with expert swordsman Bob Anderson and teaching The Lord of the Rings cast to sword fight, while stepping in as a stunt performer along the way.
- The Lord of the Rings TRADING CARD GAME GOES DIGITAL Decipher's award-winning The Lord of the Rings Trading Card Game is ready to enter the online world. Come learn about the unique features that this digital version offers players and the rewards of online gaming.

Mailbaggins

CAREER DIRECTION

Twant to thank you for giving me this Lopportunity to feel like I am actually part of Middle-earth. This movie has affected me more than you know. Most teens my age pretty much have an idea what they want to be when they grow up. Well, I had no clue. After I saw The Fellowship of the Ring, I knew the movie business was the thing for me. I don't want to be an actor, but I want to make movies. I want to be a director. I want to bring a new world to people just like Peter Jackson brought a new world to me. I want the experience of being able to travel, film, and open people's minds. This magazine has helped me realize everyone that was needed in the film.

> Taylor Garman Tolland, Connecticut, USA

A REAL DREAM

I am 14 years old, an age when a teenager tends to dream a lot. Thanks to *The Lord of the Rings* that dream is coming true everyday a little more! These magazines are fantastic. The articles are intriguing, and the photos are spectacular. I especially enjoyed Issue 9 with Dominic Monaghan. His wise words and good advice have given me the chance of looking at acting from a different angle. I also enjoyed the article about the making of Treebeard. I must say every time my mother brings me the mail, and with the mail is one of my magazines—it's always a treat.

Sofia Buono Albanella, Italy

RINGER THANKS

On Aug. 9, a very special event took place in northern Pennsylvania. It was especially wonderful because of the love and participation of some very special "Ringers." My daughter, Nanette Morris, is known to you all as "Rosie" one of the Fan Club Message Board moderators and the Fan Focus contributing writer], and her wedding to "Icarus" took place far from friends and family but had overwhelming support from their friends from the "Prancing Pony" [Message Board]. Contributions enabled her to have the dress of her dreams and a special honeymoon at the Blushing Rose bed and breakfast. It was great to meet the people who came for the shower the night before (which was web-cammed to interested Ringers) and pitched in the next day to make the wedding a marvelous success. So, a very special thank you to all of you. The LOTR experience has been a great blessing for Rosie and her beautiful family.

> Frances (Grandma Fran) South Jordan, Utah, USA

FAN OF MESSAGE BOARDS

Just recently, I have found my way onto the Fan Club Message Boards. It has been simply wonderful to talk to other fans. They are all great people, and I'd like to say a quick thanks to Mel Baggins for being an especially kind friend. It is a wonderful community, and I'd like to say thanks to you, Decipher, for hosting it. You are terrific for taking our love for *The Lord of the Rings* one step further and coming up with this Fan Club.

Sandra Koepl Idaho, USA

NEW LOOK ON LIFE

Inever really paid much attention to the whole *The Lord of the Rings* phenomenon until my mom insisted we see the movie on Christmas Day. I remember watching *The Two Towers* and actually chewing a hole in my sweater because I was so excited. I could barely breathe! I want to thank Peter Jackson (and, of course, J.R.R. Tolkien) for bringing such vision and beauty into the world through this movie, as well as the fine actors and members of the crew for bringing it to life. These movies have helped me rediscover the beauty and wonder of life—and also of people. I've learned that not everyone who acts bad is bad and to look past what is on the outside to see what lies inside.

Jessica Pisarcik Bonita, California, USA

CONTACT LENSES IN LOTR

Tfirst read The Hobbit and the trilogy I many years ago as a teen. I've probably read them at least 30 times since then! Peter Jackson and his associates have done a wonderful job bringing the story alive, even where they had to alter the plot. (As a writer, I understand these changes to further the story and maintain conflict.) My husband purchased my Fan Club membership. At first, I was skeptical. I didn't want all the behindthe-scenes information to ruin the story for me. But, first the photos and then the articles won me over, enhancing my experience of the tale and giving me a great appreciation of the movie crew's attention to detail. Speaking of those details, as an ophthalmic paraprofessional, I'd be very excited to learn more about the use of contact lenses and other eye-related items in the movie. Were contacts used to change eye colors? An inside view from the eye care professional you surely had on set to oversee these matters would be awesome!

> Jan Ledford Franklin, North Carolina, USA

Jan,

Yes, contact lenses were definitely used in The Lord of the Rings films. Thank you for the great story idea. We are researching the topic and hope to include a story on the film's use of contact lenses in an upcoming issue.



LOTR LATECOMER

Then they say "life begins at 40," I can really relate to that statement, especially in respect to The Lord of the Rings. I discovered LOTR in my 40TH year and can honestly say it has enriched my life. I joined the Fan Club earlier this year and have developed an avid appetite for anything to do with LOTR. My "late" discovery occurred in Christmas 2002 when a friend of mine wanted me to accompany her to see The Two Towers. Having tried to read the books in my teens (I just couldn't relate to them at that time), this time around my friend lent me her video of The Fellowship to watch before we saw The Two Towers. I started watching The Fellowship at midnight one night and watched the whole film right through. No way was I going to bed until I had seen the whole film. So, I could hardly wait then to see The Two Towers. Talk about a late wakeup Tolkien call! It's been such a thrill to watch the characters develop, especially Aragorn and his acknowledgement of his lineage. Well done to Peter Jackson and his crew for choosing such apt actors for the characters. What I see as a great ray of hope from the story is the friendships that are forged between such different characters. No matter

what our differences, a genuine appreciation of difference forges long-lasting friendships—and in this volatile world of ours, that aspect of LOTR for me is one that we can all learn from.

Teresa Proudfoot Dublin, Ireland

ENVIOUS ARTIST

Tlove the majesty and the beauty of I the films, and I envy all who were lucky enough to be a part of it. When I watched the Special Features on The Two Towers DVD. I felt like I was there and was a part of it. I have watched these young actors grow through the years, and I feel like I know them as close friends. I would love to meet all of the creative people who made the sets, costumes, and weapons. Everyone is so talented. I would love to meet conceptual artists Alan Lee and John Howe, because they are wonderful artists and their work is so inspiring to me. I have drawn scenes from The Lord of the Rings for years. Thank you all for

the hard work, dedication—and blood, sweat, and tears. These movies have given me a world I can escape into when my own dull world is too much for me.

Donna Lindgren Arvada, Colorado, USA

PRAISE FOR THE FILMS

At my age, I never thought I would be writing a fan letter. But the work that everyone put into this wonderful trio of movies deserves praise. For years, I had hoped to see this powerful story come to the screen. The earlier attempts left much to be desired—not to mention leaving strange lyrics in my head. I think one of my favorite scenes is Merry looking up at Treebeard—that was one brassed off Hobbit! And Helm's Deep was spectacular. New Zealand is a stunning backdrop to the films. It is almost a silent character in the film. Again, well done!

David Hendren Randolph, Maine, USA

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



PWS

FROM MIDDLE-EARTH

Little Haven Hospice Recreates Bag End

ittle Haven Children's Hospice, Little Haven Charles England, has recreated a Hobbit-inspired garden on the hospice grounds to brighten the spirits of children with serious illnesses. The unique hospice has been the recipient of awards from the BBC Gardeners' World Live Show 2002 and the 2002 Royal Horticultural Society Show at Tatton Park, Cheshire. According to landscape manager David Fountain of Countryside Properties, the garden was "initially inspired by the books, which are all about fantasy and magic, both of which are especially appreciated by children." The hospice's garden theme recreates the famous Hobbit hole at the end of Bagshot Row, where Bilbo Baggins resided and set down the nowworld famous story, There and Back Again. Set into the side of a grass hill, the house has a round front door with timber supports and small leaded windows, replicating J.R.R. Tolkien's illustrations. A giant figure of Gandalf, carved from rosewood in the form of a seat, guards the stone path from Bilbo's front gate to his front door.

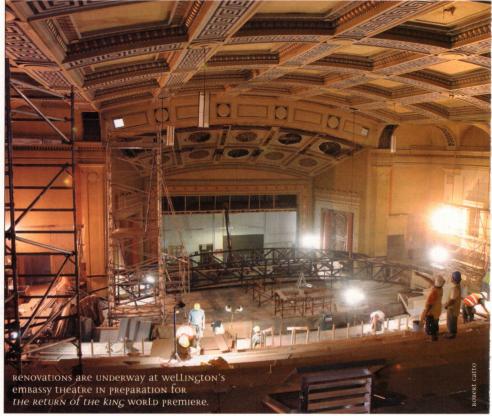
Little Haven is a registered charity offering a safe, nurturing atmosphere for children who are affected by lifethreatening and life-limiting illnesses in Essex and the outer London boroughs. Most of the annual operating expenses come from charitable gifts and donations. • • • Dave Joy

The Return of the King World Premiere

he long wait is almost over. On Dec. 1, The Return of the King world premiere will take center stage at the Embassy Theatre in Wellington, New Zealand. The Embassy Theatre has undergone significant renovations in preparation for hosting the premiere of the final installment of The Lord of the Rings trilogy. Not surprisingly, events are being organized to celebrate the premiere. The "Return of the Ringers" party,

hosted by TheOneRing.net and Red Carpet Tours, is planned for Nov. 30 at Wellington's Skyline Restaurant. The party is expected to attract hundreds of fans from all over the world.

What about fans who are unable to make it to New Zealand to join in the festivities? Reportedly, London's Science Museum will have a live link to the world premiere. For more information, check the museum's Web site at sciencemuseum.org.uk.



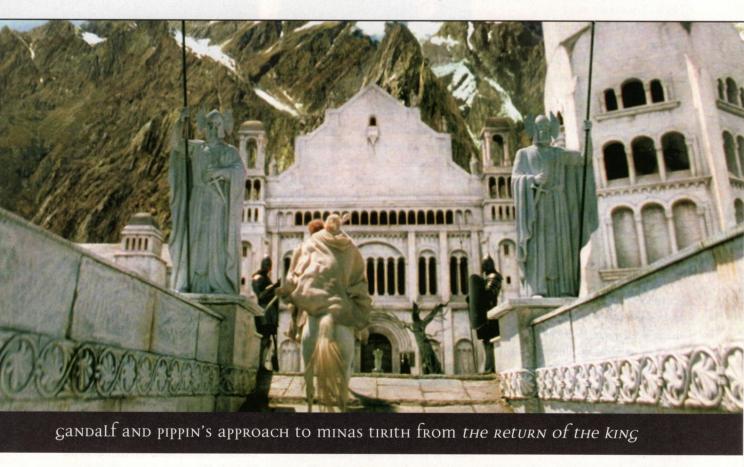
Re-Released Screenings of First Two The Lord of the Rings Films

Tew Line Cinema has announced that special extended editions of The Fellowship of the Ring and The Two Towers will be shown in select theaters

throughout North America prior to the highly anticipated Dec. 17 release date of The Return of the King. The Fellowship of the Ring will run in participating theaters from Dec. 5-11, and The Two Towers will run from Dec. 12-15. On Dec. 8 and Dec. 15, both films will run in a back-to-back marathon screening. And,

on Dec. 16, moviegoers can catch the first two films followed by an 11:00 p.m. screening of The Return of the King.

The official opening of The Return of the King is at 12:01 a.m. on Dec. 17. Advanced ticket sales for all The Lord of the Rings screenings will be available this fall.



The Lord of the Rings Makes an Exhibition of Itself

BY IAN SMITH

verything in the exhibition is real **L**and was used in filming, and yet when people come here, they're really going to get something they haven't seen on screen," exhibition manager James Rudoni says.

Rudoni is talking about the newly opened The Lord of the Rings Motion Picture Trilogy Exhibition at the London Science Museum—and he is certainly not exaggerating. Already seen Sauron's

armor in the movie? After examining each individually etched piece on the real suit of armor displayed in the exhi-



bition, attendees realize that this level of detail is not revealed fully on camera.

Sauron's armor is just one of many suits of armor on display at the exhibition, which is currently on loan from New Zealand's Te Papa Museum and scheduled to tour Singapore, the United States, and Australia when its European stop in London is over.

The exhibition, a project four years in the making, broke all records in its native Wellington, New Zealand, where

WETA Words of Wisdom

Weta Workshop's Richard Taylor flew in from New Zealand with actor Lawrence Makoare (Lurtz) to launch the new exhibition and attend a O&A session for the British press on opening day. Here are some of the highlights of what Taylor had to sav:

ON WHY THEY TRIED TO STICK TO I.R.R. TOLKIEN'S TEXT

"To go out and try and make our version of Middle-earth, to try and bring our artistic persuasion to bear, wouldn't have created a cinema that was pleasing to the large fan base already built in around the books. It was imperative that we realized the writings of Tolkien at the highest levels."

ON WHY JAR JAR BINKS FROM Star Wars IS IMPORTANT

"People tend to giggle about Jar Jar Binks, but if Iar Iar Binks hadn't been created we would never have got to Gollum. Our great breakthrough with Gollum was the ability to emulate translucent skin. We'd been pursuing it from a purely technological basis for many, many years, but it was not until the final months of film two that we succeeded in interweaving the techniques of traditional art with digital creation that brought Gollum to life."

ON ADVANCES MADE FOR The Return of the King

"In film three, we've created 700,000 soldiers that once set to war we have no ability to determine who wins or who loses. It's interesting as an aside to the design of Massive (the software Weta wrote to realistically simulate battle scenes) that for the first couple of years we had no ability to stop the soldiers fleeing the field of battle because the computer was more intelligent than us and kept insisting on running away whenever they saw the enemy."

ON HIS PROUDEST ACHIEVEMENT

"It's not so specific as a single thing. It's really the fact that I was offered the opportunity to go on this incredibly



daunting but very exciting journey with Peter Jackson and a large group of other New Zealanders-and I was able to empower a group of young people in our country. Of 158 people we employed at the workshop, only 28 had ever worked in an art department, TV show, or film before. The fact that this group of people had the self-belief that they could challenge the world of filmmaking, stand on the world stage, and be counted is such a wonderful thing."

ON HIS FAVORITE EXHIBITION PIECE

"I'm not just saying this because he's sitting next to me, but I think Lawrence holds the record for the longest prosthetic application of any character, as 'naked Lurtz' in 'the birthing scene.' He went through a 10 1/2-to 11-hour makeup call, getting in the makeup chair at 10:00 at night [and being] on set by 8:00 the next morning. There is a delightful amateur video shot of the three technicians in my workshop-Gino, Jason, and Ben-that went on that perilous trip with Lawrence here every night when he had to do this. Lawrence is slobbering and snoring away in his chair. That video shot brings the human effort to this exhibition. It's so easy to see this as huge pieces of cinema and business, but it's actually about people on the shop floor going back to the pit and digging, digging, digging. It's about hard work—and that little piece of video really shows what it's all about."

the cave troll DISPLAY IS THE exhibit's Langest. 220,000 people sauron

paid to see the exhibit, "That's the equivalent of the whole of London coming to see an exhibition about a

film made in the UK," Weta Workshop creator Richard Taylor says.

DISPLay

The exhibition has already broken all London Science Museum records in the United Kingdom-even before its opening day Sept. 16—with 15,000 tickets presold and sales exceeding those of any other exhibition in the museum's history. It's not hard to see why the museum has had to extend its opening hours just to accommodate the demand. Alex Dyer, who formerly worked for Weta Workshop creating stunt weapons, now works for the exhibition organizers by designing shelving and ensuring appropriate showcasing. He reveals the staggering logistics of putting on an exhibition like this in Europe. "We had nine 40-foot containers and one 30-foot container come over by sea,"

~ Ian Smith



Celebrity Tracks

BY DAVE JOY

ELIJAH WOOD (Frodo) made an appearance at the San Diego Comic-Con this past summer, along with a slew of other notable Ringers.

When asked the ubiquitous question about director Peter Jackson's final film of The Lord of the Rings trilogy, Wood noted that according to Jackson, The Return of the King may be "the most massive war movie ever shown on film!" You can pick up a copy online of Wood's recent film All I Want (released earlier as Try Seventeen).

of America's largest annual conventions for fans of science-fiction, fantasy, horror, comics, and art.



viggo Mortensen (Aragorn) will bring his world-traveling photography exhibition to the Wellington, New Zealand campus of Massey University on Nov. 28—only three days before starring in the world premiere of The Return of the King at Wellington's Embassy Theatre.

ORLANDO BLOOM (Legolas) is currently filming *Troy* on the island of Malta with fellow Ringer Sean Bean as well as Brad Pitt. Recently, Bloom made in a cameo appearance in a

crossed.

music video with Britain's hottest new rock band, Blue. The arrangement was made one night out on the town in London when Blue's lead man Duncan James and Bloom's paths

SEAN ASTIN (Sam) was named by President Bush to serve on the President's Council on Service and Civic Participation. He served as the keynote speaker at Generations United 12TM International Conference

Hilton Hotel in Alexandria, Virginia. His topic: the value of intergenerational relationships and volunteerism.

in mid-October at the

JOHN RHYS-DAVIES (Gimli) and Brad Dourif (Grima Wormtongue) were featured guests at Dragon*Con 2003 in Atlanta, Georgia, in late August. Dragon*Con is regarded as one IAN MCKELLEN (Gandalf) plays an aging man trying to reconnect with his last remaining relative.

Nada (Deborah Kara Unger) in the Canadian film, Emile. In addition, for those who haven't

already read McKellen's amazing "White Book" diary, catch a glimpse of his daily experiences as a cast member of *The Lord of the Rings* online at mckellen.com/cinema/lotr/index.htm.

HUGO WEAVING (Elrond) and Aussie actor Guy Pearce joined forces for a promotional tour of Australia in August to promote the release of a special DVD version of The Adventures of Priscilla, Queen of the Desert. In the meantime, The Matrix fans eagerly await Weaving as he reprises his role as Agent Smith in Matrix Revolutions in theaters Nov. 5.

MIRANDA OTTO (Éowyn) stars in a recently released Aussie film called Danny Deckchair. This fantasy-romance film also stars Notting Hill's

Rhys Ifans.

continued on page 15

Dyer says. "On top of that, most of the objects and mannequins came by air freight because they were still using the objects in filming right up to the last minute. It's been a race against time!"

The list of exhibits is endless, and lucky fans will get the chance to see all of their favorite characters represented. Along with Frodo's costume, Bilbo's book, and the Mithril vest, there are numerous Hobbit-related displays such as a glass case packed tightly with discarded Hobbit feet. Fans also get a chance to see the Hobbiton mill, a stunningly detailed model more than 10 feet long that took over three months to make-even though it appeared on screen for just a few seconds (as part of the "Scourging of the Shire" shown in Frodo's vision at Galadriel's mirror).

The exhibition also includes extensive displays of costumes, weapons, and armor belonging to the characters of Aragorn, Arwen, Théoden, Gimli, Legolas, Orcs, and many more. The Shards of Narsil is another display not to be missed.

Interactive video displays dotted around the museum explain various technical tricks used in the movie, and one exhibit's high-tech features allow attendees to transform into a Hobbit or Wizard riding on Gandalf's cart just outside Bag End.

At the center of the exhibitiontaller than any other exhibit—is "The Ring Experience." It is a large, curved enclosure evocative of the Cracks of Doom, with the One Ring itself seeming suspended in midair while eerie flames and the Ring verse, written in the language of Mordor, flicker around the space.

But perhaps the most heart-stopping sight is that of Boromir laid to rest in one of the boats provided by the Elves of Lothlórien. With his shield



and cloven horn alongside, this is a prosthetic so realistic that it appears as if Sean Bean has taken an acting job with the museum. Rudoni admits that he, too, can't believe how life-like the display looks. "I've walked past it several times at night, and you kind of expect him to get up and start walking around," he says. "It is really incredible."

Taylor is particularly happy that the exhibition's first showing outside New Zealand is in J.R.R. Tolkien's birthplace and at one of his favorite museums. "The last time I stood in this hall was when I was 11 years old, and my grandfather brought me here to see the machinery and the wonders of science

"Lurtz" is Beaten Up By 4-Year-Old!

It's an old adage that you should "never act with children or animals," but it's one that Lawrence Makoare, the actor who plays Lurtz in The Fellowship of the Ring, doesn't believe in, as he demonstrated at the "photo call" for the exhibition launch.

Makoare was posing as Lurtz for the world's press in his full prosthetic costume when a 4-year-old named Max, armed with only a small plastic sword, jumped out of his father's arms to challenge the actor in true Hobbit fashion. Lurtz snarled and growled ferociously! Max snarled and growled ferociously right back at him!

Realizing he might have a more formidable adversary than he'd first imagined and that his reputation was at stake here, Lurtz grabbed the boy by the ankles and hung him upside down. However, Max just laughed, struggled free, and lunged forward with his plastic sword once more.

Later on, Makoare enthused about his new acting buddy. "He was brilliant to work with," he said. "He was just totally in awe. I think he was looking at my neck to see the stitches where he thought my head had been put back on after being chopped off by Aragorn in the first movie."

Weta Workshop's Richard Taylor, however, felt that Max is typical of the new generation of savvy DVD-literate kids. "He basically knew who Lurtz was," he said to his Weta colleague. "He knew you were an actor and had makeup on—and basically just walked up and shook your hand."

Max's enthusiasm surely dismisses any speculation that the exhibition might be "too scary for children!" ~ Ian Smith





and this exhibition hall," he says. "To bring our work back here and have it celebrated by such an esteemed museum is truly wonderful."

The London Museum suggests prebooking tickets by calling: 0870 870-4868. Tickets cost £11.95 for adults and £8.95 for children, with a 25-percent discount available for family groups. For more information about the exhibition, visit the London Science Museum's Web site at sciencemuseum.org.uk.

continued from page 13

G4 Television Network Honors The Two Towers Video Game

G4 Television, a network dedicated to the world of video games, awarded *The Two Towers* "Best Adaptation" at August's Glow Awards. Elijah Woods (Frodo) and Dominic Monaghan (Merry) attended the awards show, which was hosted by Jamie Kennedy. The show also previewed some of the most highly sought-after video games, including *The Return of the King* from Electronic Arts.

The Fellowship of the Ring Wins Home Entertainment Awards

From Las Vegas, Nevada, the 2003 Home Entertainment Awards announced the annual winners of outstanding achievement in home video. The Lord of the Rings: The Fellowship of the Ring won two top honors, including:

Special Edition DVD of the Year from a Major Studio

Marketing Campaign of the Year
The winners were voted on by the
membership of the Video Software
Dealers Association, which includes
many of the nation's video stores.

Germany's Ring*Con 2003 Features Eight Rings Actors

In Bonn, Germany on Nov. 14-16 this year, the German Tolkien Society is sponsoring what appears to be the biggest European J.R.R. Tolkien convention ever. Several of *The Lord of the Rings* actors are expected to attend, including:

- John Rhys-Davies (Gimli and Treebeard)
- ◆ John Leigh (Háma)
- Craig Parker (Haldir)
- Nathaniel Lees (Uglúk)
- Lawrence Makoare (Lurtz and Witch-king of Angmar)
- Bruce Hopkins (Gamling)
- Mark Ferguson (Gil-Galad)
- Jorn Benzon (Rúmil, Haldir's brother)

For more information, please go to herr-der-ringe-film.de.

CATE BLANCHETT (Galadriel) is topping off a very busy year. Along with *The Return of the King*, Blanchett will star in another movie with a December release date—*The*

Missing. This is a suspense film about a young woman (Maggie Gilkeson) who is forced to reunite with her estranged

father (Tommy Lee Jones) in an effort to rescue her kidnapped daughter from a band of 19TH-century New Mexico psycho killers.

Blanchett has also entered the world of fashion as the "new face" for designer Donna Karan's line. "[Blanchett] represents a sense of modernity and a timelessness," says Karan. How else can one characterize the woman who plays Galadriel to perfection?

CRAIG PARKER (Haldir) was



popular television program "Mercy Peak," which garnered 11 nominations in all.

BRUCE HOPKINS (Gamling)

stars in Shakespeare's Macbeth—the timeless tale of greed, ambition, power, lust, seduction, and supernatural forces—opening in August at The Silo Theatre in Auckland, New Zealand.

KARL URBAN (Éomer)

has begun filming The
Chronicles of Riddick,
in which Vin Diesel
reprises his role as the lead

in this dark science-fiction actionadventure epic. Other stars include Thandie Newton and Dame Judith Dench. DAVID WENHAM (Faramir) has accepted the lead part in a satire-drama movie series made for Australian television, tentatively entitled *The Murray Whelan Series*. The first two movies are titled *Stiff* and *The Brush Off*, and are based on the novels of Australian writer Shane Maloney, who exposes the life of a "30-something divorcee" employed as an adviser to a government

bureaucrat. Also, premiering in October, the crime-comedy Gettin' Square features Wenham as Johnny

"Spit" Spitieri, a career criminal who finds it hard to resist all the temptations of Australia's glittering Gold Coast. In 2004, Wenham is set to play opposite Hugh Jackman and Kate Beckinsale in an all-new action adventure film entitled Van Helsing. Set in the late 19TH century, Bram Stoker's fabled monster hunter, Van Helsing (Jackman) is summoned to a distant eastern European land where he is simultaneously confronted with three of Hollywood's greatest monsters-Dracula, Frankenstein, and the Wolf Man (all updated by writer-director Stephen Sommers, who brought The Mummy back to life in 1999).

HOWARD SHORE will be perform-

ing his Academy Awardwinning scores from The Lord of the Rings at the Seattle Symphony Chorale in July 2004. Each performance will include film clip scenes from some of our favorite places in Middleearth. For more information, visit seattlesymphony.org.

PETER JACKSON has been

listed at number 27 on the 2003 Forbes Magazine list of the "Most Powerful People in Hollywood." It's obably a good idea for num-

probably a good idea for number 26 to keep their bags packed!

John Howe's The Lord of the Rings Art Exhibition Appears In Vancouver

onceptual artist John Howe will be showing a large exhibition of his The Lord of the Rings artwork in his hometown, Vancouver, British Columbia. Dec. 6-26. The exhibition, called "John Howe: Lord of the Brush/Fellowship of the Art," will include more than 140 pieces of Howe's original drawings and paintings, which either inspired the imagery of The Lord of the Rings film trilogy or directed its look. The exhibition will be at the City of Burnaby Art Gallery, a public art gallery located in a 100-year-old mansion named Ceperley House set in a wooded park on Deer Lake (not far from where Howe's grandparents owned a house).





In 1997, director Peter Jackson asked Howe to be a part of The Lord of the Rings films. Jackson credits him with the inspiration for the film, saying that he "would take John's images to potential investors and they grasped the idea of the films." Along with fellow conceptual artist Alan Lee. Howe created the settings, arms and armor, and architecture for the trilogy.

The Vancouver exhibition cele-

brates Howe's talent of combining the expressiveness of the pencil stroke, richness of detail, and masterful control of resplendent color. For more information about the exhibition, call 604-205-3000.



BY DAVE JOY



ELECTRONIC ARTS

The Return of the King game by Electronic Arts (EA) is currently the only video game based on the trilogy's final installment. An early released Sony Playstation2 version has been a tremendous success with consumers. Additional game platforms, including PC-CD, will release during fall 2003. The game features single-player as well as co-op multiplayer game play, with Howard Shore's score and great visuals turning this EA product into a real winner for Ringer gamers.

Developed in conjunction with the same digital assets as the films by Peter Jackson, the game gives players the opportunity to participate in the concluding chapters of the film trilogy. Gamers can experience being the heroes whose game play will determine the fate of Middle-earth. Travel through the haunted Paths of the Dead, lead the defense of Minas Tirith from Sauron's terrible minions,

and march together with friends (using the co-op multiplayer game feature)

to face uncertain fate before Mordor's Black Gate.

The game features 10 playable characters with exclusive voice-overs by the actors! You are able to enter as many as 12 different environments taken directly from the The Lord of the Rings films. Environmental elements can be included in your strategies for both melee and ranged combat. You get to jump into battle, swing from ropes, unleash catapults, push boulders out of the way, and much more in confronting such legendary enemies as Shelob, the Witch-king of Angmar, and the Dark Lord Sauron himself. Players will be able to put themselves into the final chapters of the trilogy and enjoy exclusive, never-before-seen footage from the upcoming The Return of the King film.

WREBBIT

As good as they were at traditional two-dimensional puzzles, Wrebbit, a Canadian puzzle company, had a brainstorm one day and began adding a third dimension (see Issue 11)—Puzz3D puzzles were born, taking puzzle fans a bit further than they previously thought imaginable. Puzz3D puzzles are made of a special high-tech laminated foam that allows them to stand on their own without the aid of glue.



WReBBIT

In addition to the Puzz3D designs of Orthanc Tower and The Golden Hall of Edoras. Wrebbit has two new designs-Hobbiton and the Minas Tirith Citadel. To give you an idea about the size of Wrebbit's Puzz3D puzzles, the Hobbiton puzzle is about 5 inches high whereas the Minas Tirith Citadel puzzle is just over 2 feet.

Wrebbit also has a line of The Lord of the Rings poster-sized Perfalock puzzles, including: Aragorn, Legolas, and Gimli: Frodo and Sam: Gandalf the White: and Rohan. For more information on Wrebbit puzzles, visit the company's Web site at wrebbit.com. Take advantage of the Fan Club member discount, and purchase the Wrebbit puzzles from the Fan Club store at lotrfanclub com

ALTERNATIVE SOFTWARE

Alternative Software's PC CD-ROM The Return of the King Multimedia Studio features a unique "Scene Creator Studio" that allows users to recreate a favorite scene from The Return of the King-or create their very own storyboard from the movie, with numerous pre-drawn icons, including characters, scenery, and weaponry. It is also possible to create characters or

scenery from movie version of Middle-earth custom-color the storyboard scenes. Then, add "speech bubbles"-so that when saved and printed, users can produce a personalized The Lord

of the Rings comic book right out of the New Line Cinema epic blockbuster! Alternative Software also produces mouse mats with popular The Lord of the Rings scenes and characters. Both the activity studios and the mouse mats are available at the Fan Club store at lotrfanclub.com.

ORD#RINGS

ACTIVITY STUDIO



GB Posters of Great Britain already has a massive range of posters, featuring the most popular characters and scenes from The Lord of the Rings, in many different formats such as wall posters, door posters, and spectacular reflective-foil dufex posters. (Postcards are also available.)

More than 100 designs are available now via the Fan Club store (lotrfanclub.com), and new designs relating to The Return of the King are in production. Also, keep an eye out for new dufex posters—possibly including a Legolas foil design in time for the holidays.

HASBRO

In November 2003, Hasbro launches the "Win the Sword of Aragorn Sweepstakes." Consumers can enter to win one of eight authentic props from the films, including Legolas' bow and the swords of Aragorn, Gandalf, and Frodo. More than 10,000 The Lord of the Ringsrelated prizes will be awarded.

Contest details will be included in the three new Hasbro games based on The Lord of the Rings, including Trivial Pursuit, Monopoly, and Risk. Trivial Pursuit: The Lord of the Rings is a movie trilogy collector's edition, containing 1,800 questions from the three films. Monopoly: The Lord of the Rings is a trilogy edi-Monopoly game and features six collectible The Lord of the Rings tokens.

And, Risk: The Lord of the Rings is a trilogy edition that will include elements of The Return of the King.

Game players will find the official sweepstakes entry code included in the games, which consumers can then use to enter the sweepstakes online at hasbro.com/lotr.





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Here's your invitation to attend the most famous sci-fi media fan convention of all! In 2004 we have our all-time best guest line-up ever: we have stars galore from Star Trek, Star Wars, Stargate, Dead Zone, Smallville, Lord of The Rings, Buffy and Angel and more! For the full amazing guest list and to grab the very best tickets available, please make sure to visit our website today!

For more info on all Creation conventions and ticket orders go to www.creationent.com

and in London!



TARTREK.COM





Unsung Heroes

As production sound mixer for The Lord of the Rings films, Hammond Peek knows what it means to work through challenges. On a daily basis, Peek has had to find ways to record scenes around common disruptive sounds such as loud planes flying overhead and hard rain pounding on the ground. If time constraints would not permit waiting until the noises stopped, then Peek would work with the cast on recording their lines later in the studio. Either way, this Oscar nominee has a difficult task—requiring a huge amount of patience—trying to make the actors in The Lord of the Rings sound just right. BY MARCUS WOHLSEN, WITH REPORTING BY DAN MADSEN



Sounding It Out PRODUCTION

Tou might imagine that filming a motion picture goes something like this: Actors assemble on a set, the lines are memorized, and the director shouts "Action!" Cameras film the performance, and microphones pick up the sound. Editors cut and splice the film into a story that makes sense, and-Voila!-you've got

It probably will come as no surprise that the process of filming an epic, special-effects-laden masterpiece like The Lord of the Rings hasn't been that simple. That's not just all of the complicated post-production, computer-generated renderings of Gollum and the Balrog. Even something as seemingly elementary as getting a clear, coherent recording of dialogue, which actually matches up with the movements of the actors' mouths, takes a lot more than just holding the microphone in the right place. Just ask Hammond Peek, the production sound mixer on The Lord of the Rings, who received Oscar nominations for his work on The Fellowship of the Ring and The Two Towers.

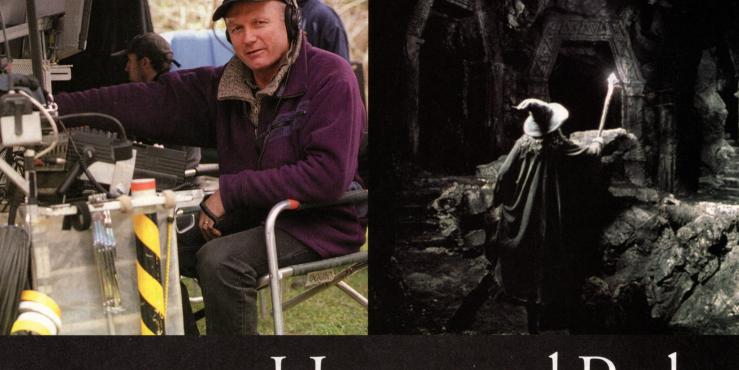
"We had many times where we had a tourist plane doing a circuit over us on location," Peek says. "The question is: Will it take 20 minutes until we can't hear it anymore? Do [we] wait 20 minutes with several hundred people standing around, or do we carry on filming?"

From tourist planes to raindrops bouncing off a microphone to rerecording dialogue months after the fact, the job of sound recordist for The Lord of the Rings trilogy meant an ocean of nuisances and meticulous attention to detail. As one of New Zealand's eminent professionals in his field, Peek worked tirelessly throughout the shooting of the films to ensure that only crisp dialogue and great performances made it onto the master tape. The role wasn't always easy, but in the end, the workliterally—speaks for itself.

Tourist planes circling overhead weren't the only anachronistic flying machines whose ubiquitous hum threatened to undermine the integrity of the Middle-earth fantasy world director Peter Jackson was trying to create. "Outside of television, there is very little in terms of proper soundproof stages in New Zealand," Peek says. "What tends to happen is that people will convert old warehouses or industrial sites because they are huge places with high ceilings, and they are cheap to rent. On The Lord of the Rings, we had a stage that was built that we did a lot of the interiors on, and it was not built from the ground up as a properly designed soundstage is. There were frustrations from the sound department point-of-view. For instance, you could hear planes taking off and flying overhead. We were quite close to the airport in Wellington. It wasn't ideal."

As a result of so much background noise, Peek and Jackson had to decide whether to shoot only when they had the proper amount of quiet or whether they would press on and attempt to sort out sound interference in postproduction. Each option posed its own drawbacks that made coming to an ultimate decision difficult.

"A lot of the time we would stop and wait until the plane flew over that particular studio," Peek says. "But The Lord of



SOUND MIXER Hammond Peek

the Rings was such a big production that, often, time was money, and it became a money equation. If we spend so much of a day waiting for planes, then that represents so many dollars for such a huge crew and operation and gear hire. It is a lot cheaper just to look at post-syncing those lines [recording them again later in a studio]. The decision was made quite early on in the production that there would be a lot of post-syncing because the production had to keep going.

"In some situations, we had studios that were converted from industrial units-tin sheds-and one of them was about 200 meters from the end of the runway," Peek says. "In some instances, when planes were taking off, you actually couldn't hear each other, so you had to wait just to hear each other before you could carry on! In our situation, it was impossible to get usable sound, so in a lot of instances the deal was that as long as the actors could hear themselves speak, you carried on shooting, accepting that you would have to post-sync the dialogue from that particular location."

While post-syncing did save the project money in the long term, Peek admits that some great performances were lost. "We had two scenes that I particularly remember with Ian [McKellen]," Peek says. "One was when they were in Moria, and they can't remember which of the doorways to go through. There is this rest moment where they are all sitting around and waiting for Gandalf to remember which doorway they should go through. There is this conversation between him and Frodo about Gollum and [about] not being so harsh—and it is not up to us to decide another's fate.' It was this lovely piece that Ian did, but that location was a real tin shed. The dialogue for him was totally unusable technically. Even though, I was still totally drawn into his performance. I thought to myself, 'He is just so good!' I felt sorry for him because I knew he would have to go in and attain that same level of emotion in post-syncing."

On the flip side, post-syncing did give Jackson a greater range of artistic choices when it came to which version

of a piece of dialogue he wanted to use. His final decisions could change the tone of an entire scene. "We had one instance where I was watching the mix for The Fellowship, when they are coming out of Moria after Gandalf has gone down into the abyss, and they are all crying and weeping," Peek says. "[There is] that lovely scene out on the rocks as they come out of the light, and Aragorn finally says, 'Get them up Legolas. We have to get out of here because the hills will be crawling with Orcs by nightfall.'

"When that scene was shot, the sound was technically usable, but they still did some post-sync lines for Aragorn," Peek says. "When I listened to the two up against each other, the recorded lines on location were fine technically, but he gave a different style of delivery in the post-sync lines. He was a little bit softer. He wasn't as hard and as harsh in the way he was asking them to get up. It worked better for the scene to have him slightly more compassionate. If the director hasn't bothered to [post-sync] those lines, you

"After Gandalf has gone down into the abyss, and they are all crying and

WEEPING, ... POST-SYNC LINES FOR ARAGORN ... WORKED BETTER FOR THE SCENE, TO HAVE HIM slightly more compassionate.

don't have a choice. You end up with a harsher delivery than what ended up in the film. Peter likes to have those choices. Most directors in feature films. because of tight budgets, don't have that choice. You're aiming for 100-percent usable dialogue on location, and that is what goes into the film."

HOME WORK

For Peek, The Lord of the Rings project represents the natural culmination of a career that has kept his feet firmly planted in his native New Zealand. He was born in a small fishing village called Picton at the northern tip of the South Island, just across the water from Wellington. After dropping out of college in the early 1970s, Peek made and sold jewelry to stores and on the sidewalks of Christchurch, which turned out to be a decent living.

Then in 1976, a friend called from out of the blue. The friend ran a small film production company, and their sound guy had fallen ill.

"There wasn't that much freelance work in terms of television, and there certainly wasn't much of a feature film industry in New Zealand then," Peek says. "There really wasn't a pool of sound recorders available. The poor sound guy they were using was diagnosed with cancer, and a month later he was dead. So they suddenly had no sound guy, and they called me because I was friends with them. [They] said, 'Would you like to come join our company and do sound for us?' I thought, 'Why the hell not? It's a change from doing jewelry.' I had absolutely no training at all."

But Peek learned quickly, and his career in sound flourished. In 1991, he returned to Christchurch for family reasons and heard through the grapevine that a young director named Peter Jackson was coming to town to film a movie called Heavenly Creatures,



based on a horrific murder that had happened in Christchurch in the 1950s.

"Peter wanted to shoot it where it happened, which was in Christchurch, and I was living there," Peek says. "They approached me about doing the sound on it. I thought, 'Hmm, Peter Jackson, splatter movies-Brain Dead. He's the guy who likes a lot of gore.' Then I thought, 'Wait, it's 10 weeks [of] work, it is in Christchurch, there isn't a lot going on, and you have a family to support.' So I said to them, 'Send me a script.' They sent me a script, and I sat down and opened up page one, and I didn't put it down until I was finished. I rang them up and said I would do it."

Peek went on to work on The Frighteners with Jackson, which was also shot in Christchurch. From there the relationship grew.

"When I heard that The Lord of the Rings was going to happen, I thought, 'Well, there is a good chance he will ask me to come work on that," Peek says. "Peter is the sort of guy that you don't chase. You just leave it to him, and he'll ask the people he wants to work with him. So, eventually, the phone call came, and I did The Lord of the Rings as well."

As a member of the The Lord of the Rings crew, Peek traveled to some of New Zealand's most scenic spotsmany of them places he had never been. "One of my favorites was Edoras-my all-time favorite lunchtime spot on the shoot," Peek says. "We would sit out around the Golden Hall on a stunning, sunny day with our legs hanging over the side of this wall that

was around the Golden Hall. Lunch was on our laps, [and we were] looking out at this fantastic vista of mountains. You are on this hill in the middle of this plain that was locked in by snowcapped mountains on all sides. It was just so stunning! I would sit there and have lunch and think, 'I am paid to sit here on this stunning location and have lunch!' How bizarre!"

The cast and crew also spent time in Kahurangi National Park, where they filmed the scene in The Fellowship of the Ring when Boromir is teaching Merry and Pippin to sword fight as Saruman's spy birds come sweeping out of the sky.

"The location we were on was these granite, rocky outcrops on this ridge up in the mountains," Peek says. "We flew in by helicopter to Kahurangi Park, which is up on the top of the South Island. The helicopters went away, and we stayed there filming all day. They came back at the end of the day and picked us up. It was just beautiful. You could see right out to the sea, and it was just gorgeous."

One other unexpected location Peek got to visit as a result of his work on the The Lord of the Rings was Los Angeles for both the 74TH and 75TH Annual Academy Awards.

"In other words, I'm lucky!" Peek says with a laugh. "The Lord of the Rings is the biggest thing I have ever done, and I look on it as the biggest thing I will ever do in my career as a sound recordist. How do you top that? If someone had said to me when I started off in this business in 1976 in this little company in Christchurch, 'Listen, Hammond, in 26 years you are going to be walking down the red carpet in Hollywood to attend the Oscar ceremony of which you are a nominee,' I would have said, 'Piss off! You don't know what you are talking about! You're in fantasyland!' But sometimes dreams come true."

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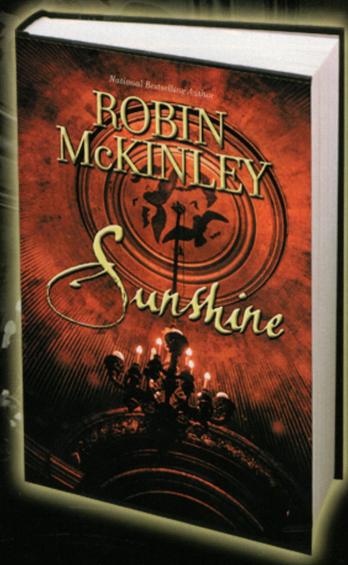
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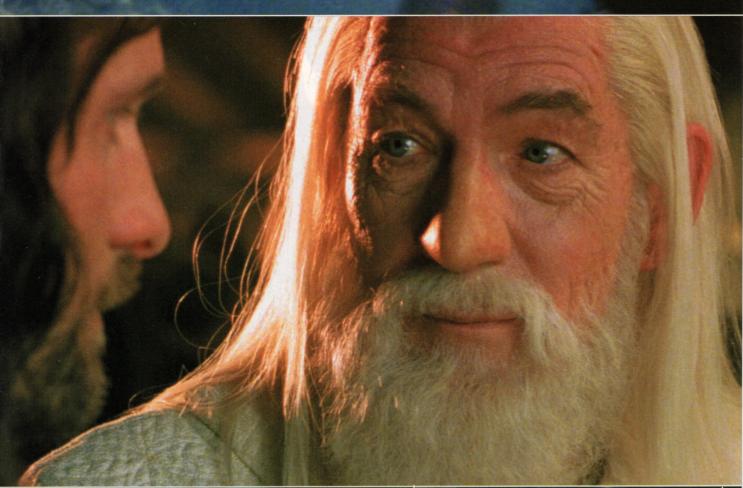
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ORD ORD OF THE RINGS

THE RETURN OF THE KING







As Peter Jackson puts the finishing touches on The Return of the King, we offer an early look at his trilogy's amazing finale.



"[The Return of the King] has always been my favorite right from the time we actually started shooting it in 1999. ... It is climactic, and it pays off everything we have set up in the first two movies—in both the action and emotional stories."

[PETER JACKSON]







"In this third part of the story, [Aragorn] is still unsure at times as to whether he is worthy and deserves to be in that position and to whether he believes in his heart that he is capable." [VIGGO MORTENSEN]





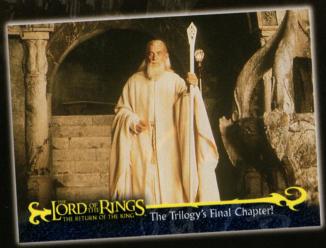
"At the end of the day when people look back at the three films, I want The Return of the King to be the one that really lingers with them in terms of the emotional experience.

I want it to be the reason why we made the other two films." [PETER JACKSON]



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INTERVIEW | ARAGORN

Portrait of a Reluctant

VIGGO MORTENSEN talks to the magazine about his character's growth throughout the trilogy and the lasting impression that being involved in The Lord of the Rings project in New Zealand has had on his life. Surprisingly, Aragorn is a role that Mortensen almost passed up until his son's excitement over the part caused the actor to look deeper into the rare opportunity being offered to him.

BY DAN MADSEN

PART I:
Emerging
as the King of
Gondor

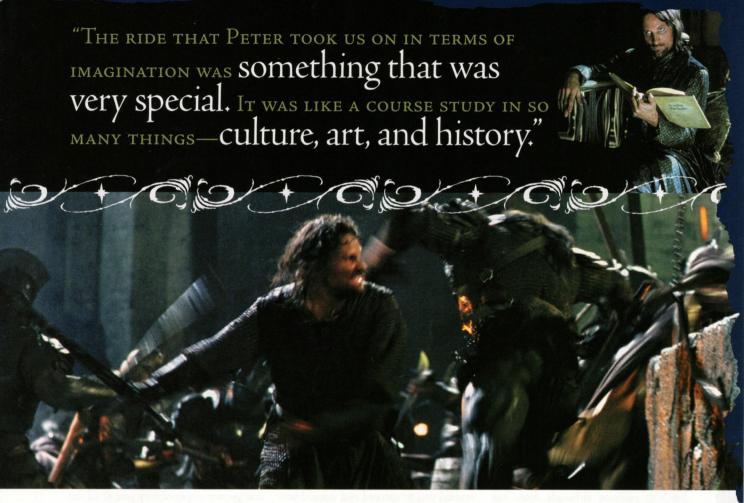


UNDERSTAND THAT YOUR SON,
HENRY, URGED YOU TO TAKE THE
ROLE OF ARAGORN?

Yes, that is true. I was talking on the phone about the role—I think it was the first time. They were telling me that the filmmakers wanted me to go to New Zealand for this part. I said, "Well, what is it?" They said, "The Lord of the Rings." I said, "Oh, that's that book." They went on to tell me that they were making this huge production with three movies and that Peter Jackson was interested in me for the part and was offering me the role. I remember asking them when I would need to be ready to do this part, and they basically said, "Tomorrow." I had just gotten back to Los Angeles from visiting my brother and had been out in the woods camping and hadn't really checked in. I had gotten all these frantic messages that had been left over a couple of days saying, "You must call!" I told them that it sounded too soon for me to leave and that it sounded like a big project. I was concerned that they were already shooting and that the other actors had been there for a while. I told them, "I don't know the material, and I am not sure I would be their best choice. I don't think it is a good idea." They said, "Well, why don't you think about it, and call us back in a little while." So I hung up the phone, and Henry was there and asked, "What is that?" I said, "The Lord of the Rings." He said, "Oh, wow! They are making that?" He knew the story and asked, "What character?" I said, "I think they said his name was Strider." He said, "Oh, wow. He's cool. He is an interesting character, and you should do it." I said, "Well, first of all, it is kind of short notice for something I don't know much about, and I would be away for a long time." He said, "Oh, that's OK. You shouldn't pass it up." I had his blessing, which was nice, and he seemed to be excited which was good, too. But, in the end, I had to make my own decision. I had to think about it a little bit, and I came to the conclusion that there was

something about it that felt like it could be interesting regardless of how the movie turned out. The journey of something like that might be interesting, and I would probably regret not taking the challenge if I said no. It wasn't because I thought I wouldn't be a part of a big, successful movie—because nobody knows that.

When we started shooting The Lord of the Rings, it was a huge gamble on New Line's part and for Peter. It was a huge investment of time and resources, and nobody knew if this would have worldwide appeal or if it would just be a curiosity or something that would be interesting for Tolkien fans alone. There has been a history of movies like this—Ridley Scott's Legend, Excalibur, and a lot of others—that some people liked, but they didn't have huge, mass appeal. New Line was investing a lot of money in these three movies. Looking back now, it was a pretty good deal. It was fairly cheap to make these three movies, and they have obviously made back their money probably tenfold just at the boxoffice alone, and they haven't even released the third movie yet. That's not counting all the money they have made on videos, DVDs, and all the spin-off things. I have seen more products connected to this than I have ever seen for a movie. I am not really up on that kind of stuff, but I see it everywhere. So I didn't take the role for that reason. It is not what I am in the business of acting for. Personally, it would be a challenge that I might regret not exploring. I am glad, obviously, that I did take the role for the reason that I went into it, which was that I learned a lot. The bonuses were that I made a lot of good lifelong friends, and I have a relationship—thanks to Peter Jackson hiring me for this movie—with some of the most natural and beautiful places in the world. They are places that I probably would have never seen. The ride that Peter took us on in terms of imagination was something that was



very special. It was like a course study in so many things-culture, art, and history. You can make the most of any situation on any movie. You can just learn your lines and try to do a good job, but you can also get as much as you want out of a character and the situation and learn a lot. For me, it was a year and a half-long self-administered study course in Tolkien and revisiting all the mythology I had read before. I discovered all kinds of new literature. art, history, and nature. It was just a real wonderful learning experience. The movie being embraced by people all over the world was another bonus, but not one that matters to me. I am glad that people liked it and have connected with it. But, whether audiences had connected with it or not, the fact they had immediate successful results, obviously, made it possible for Peter to keep going. I have no regrets about it. It was a long, hard journey for everyone but also an enriching experience.

WHAT SPECIFIC THING MOST HELPED YOU GET INTO THE ROLE OF ARAGORN?

On a practical level, it was the costume, the sword, and the inclusive atmosphere of everyone there. Weta was helpful with how the sword should look. They were open to things like having a sharpening stone, an eating knife, and to even having a bow and arrow, which wasn't mentioned in the book. He is famous for being a good hunter and a woodsman, [so] it made sense. It also indirectly pointed to his connection and upbringing with the Elves and the fact that he traveled. He just adapted whatever skills he found in different cultures to suit his needs as a woodsman and traveler. Everything has a reason. Other than the ring he has, that heirloom, everything he wears and uses has a practical use. The first scene I did was Weathertop, and that was a physical scene more than anything for all of us involved.

I BELIEVE NGILA DICKSON TOLD ME THAT YOU HAD TAKEN YOUR COS-TUME HOME WITH YOU TO WEAR SO YOU COULD GET COMFORTABLE IN IT?

Yes, that's true. Ngila was nice about that. She did let me take it home and wear it for a while. I kept it with me, and then I gradually relinquished pieces so they could keep it where it belonged in the wardrobe trailer. But, I did wear it for a while. I rode horseback with it, walked around in the woods, and did whatever I could do in it. It was a long shoot, and there was a lot of wear-and-tear in those fight scenes, so sometimes they would have to make a new pair of something or another. I always wore the same fighting gloves, [but] sometimes the boots would get wet or damaged. There was another pair of boots, and I would want to age them down and make them match so there were certain elements of clothing that I would off-and-on keep with me and wear just to make them feel lived in. Ngila was open to that, and it was very

"The farewells that everyone had, including the one for Aragorn and Myself, were kind of shocking. ... You would have thought that after four years I would have prepared Myself for that, but I didn't really."

nice. The same went for the sword. The Weta people allowed me to keep the sword for a while and practice with it, and I always had a practice sword with me at all times wherever I went-in the car, in the hotel, or in the apartment where I was staying in New Zealand. Those things were helpful and made them feel familiar to me. The sword was an extremely important tool to Aragorn. It was a matter of life and death, so he would want to keep his sword in good shape and stay in tune with it. The clothing was practical although there was some real beauty to it. There was some real simplicity and beauty in the design of it. Ngila was happy to let me make it lived in and add a little stitching here and there just like you would have in beat-up clothing. All those things helped me get into the role. The story I already liked. It was reminiscent of the Viking sagas and old medieval poems, so I felt like I was in one—and, actually, we were! That was a real honor itself.

WAS IT AWKWARD FOR YOU THE FIRST DAY ON THE SET KNOWING THAT OTHERS HAD ALREADY BEEN THERE SHOOTING BEFORE YOU?

Not really. If I were the director, I would have been wondering how the scene would work if this were the last piece of the puzzle. I would be hoping it would work out. I imagine Peter was probably more concerned about it than I was. He was probably wondering if I would screw this up or not! I was glad to start with something physical. People

were very helpful—especially at Weta and Ngila Dickson with the costume and Bob Anderson, who helped me with the sword fighting. On a practical level, Bob was the most helpful. He was a sword master, and he gave me a crash course. Looking back now, Weathertop was not that complicated or a very long piece of choreography, but to someone who wasn't familiar with that stuff, there was a lot to learn and quickly. But, again, it was a very inclusive atmosphere. It was demanding, but in a good way. They wanted you to succeed and wanted you to do well. That's how the stuntmen made you feel, and that's how Bob Anderson made you feel. To be familiar with the way the character moved and used his body was important. Peter Jackson's version of Aragorn is not as verbal as he is in the book, so [Aragorn's] actions, body language, and physicality speaks for him as much as anything.

How does Aragorn change in The Return of the King?

All I can go by is what I recall doing and what I saw happening. Peter is always full of surprises, and I am not exactly sure what he is going to do in the end with all the work we did. Like in the second movie, it is a question of gradually being asked to take on more responsibility. The unspoken expectation is that [Aragorn] needs to be more of a public leader, whereas in the past he has always led by example and has been sort of a lone ranger. Throughout *The Two Towers*, you gradually saw him lead not

just some Hobbits or the Fellowship through difficult terrain, he is along with King Théoden, leading large groups of people into battle. [He is] having to make difficult decisions that are not just what he is going to do, but how it is going to affect a nation. What he does and how he reacts in certain situations is going to affect many people, and that responsibility grows. It goes beyond Rohan and his companions, Legolas and Gimli, and beyond the Fellowship. He has to take on greater and greater responsibility just as all the members do, and that's what makes good storytelling. The obstacles become greater in number, and the challenges they face are greater in scope. That's no less true for him. It's the journey that he was meant to be on. He is destined to be tested in this way, but there is uncertainty. Even in this third part of the story, he is still unsure at times as to whether he is worthy and deserves to be in that position and to whether he believes in his heart that he is capable. Will he be up to the task? He goes to the Paths of the Dead-is he going to be able to pass through that area? Will he be able to find the Army of the Dead? Will he be able to face them? Those are things he has no way of knowing. In theory, he ought to be the one person in Middle-earth that has a chance to impel and fulfill their oath to Gondor and to his forefather. He ought to be the one person to be the one remaining heir, but until you try it, you don't know. I think he, at times, has felt he is a diluted form of what once was a great race of men—the Númenorean race. There are others, including Boromir, along the way that make him doubt his own abilities. He harbors some doubt. I felt that this was something interesting to try to convey. It was mostly something that was unspoken. The thing about film acting that is interesting is that if someone is really working in a way where they are feeling certain things—and it works and is shown properly—the audience can see that, and it does come across. Even very subtle reactions can come across. Peter is very good at showing those things. When he wants something to come across, he knows how to film that and bring that out in a scene. You see that with all of the characters in the Fellowship at different times—as well as the main characters from Rohan and Saruman, Faramir, and Denethor. It is one of the reasons I really enjoyed the extended versions of both the first and second films. The Two Towers is much better because in the second film the weight was equally—and in some cases more—on effects and the great sweep of certain sequences than the intimate character details and relationships as compared to the first movie. In the extended version, you have a lot more

background and details in terms of behavior and relationships. You get more information about Éowyn and Éomer. Osgiliath and Denethor were my favorite parts of the extended version. It sets so many layers with that flashback, and it really serves Faramir, Denethor, and Boromir.

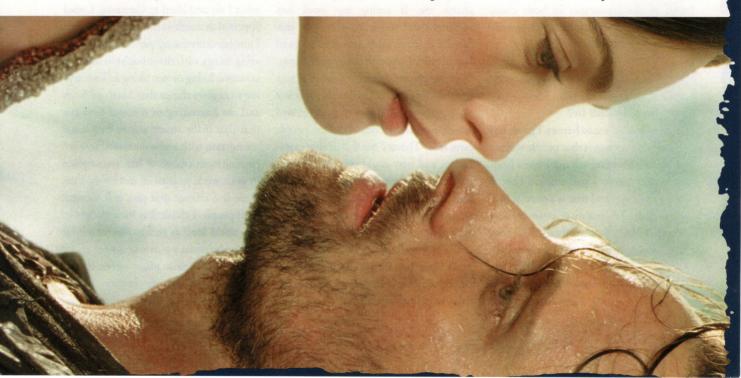
Was it particularly bittersweet for you this last time, though, knowing that you wouldn't be in front of the camera again as Aragorn after The Return of the King?

Yeah, in the last scene I was running with Legolas and Gimli with the new sword that was broken and reforged. I was aware of it, but I don't know if it completely sunk in. It was sort of shocking really. The farewells that everyone had, including the one for Aragorn and myself, were kind of shocking. I knew it was coming because I had been there for the other farewells. so I knew something would happen. I didn't really know how to express myself when I had the floor to say goodbye. I wasn't as coherent as I would have liked to have been. You would have thought that after four years I would have prepared myself for that, but I didn't really. It didn't seem real for some reason. Although what

did feel very real and was very moving was the fact that the crew and the cast was there and celebrated with me, even though they had to get up the next morning and go back to work. It was very moving, I felt kind of paralyzed by it in a way. It was a very special night. The stunt team was there. It was a night I will remember for a long time. It is something that you are not sure how to deal with—you can't really prepare for that kind of thing.

It seems like this was a group of people that got along very well and had no egos.

Yes, it did turn out that way, and I think Peter was lucky or just very smart in that he put together a group of people that were both discreet and loyal to one another and fairly selfless almost without exception. That made a big difference. Shooting in New Zealand with a mostly all-Kiwi crew created a team spirit, which is a part of that society. I haven't seen that anywhere to that degree. There are other places that talk about that, including America and places I have worked in Europe, where they talk about being part of a team, but on a daily basis, no matter how tough it got, everyone came together. People would have their complaints and their



HE EXTENDED VERSIONS ... are going to have a good 11 hours of the story. That sounds like a good weekend to me."



bad days, but almost always people put the group before the individual. That was the sort of cast you had as well.

What was your favorite thing ABOUT NEW ZEALAND?

I would have to say the people as well as the landscape. In both cases, they are unequalled in their quality anywhere in the world.

ARAGORN IS CONSIDERED A HERO TO MANY FANS. DID YOU HAVE ANY HEROES GROWING UP?

I really wasn't into heroes. I guess one of the weird things is that people will say to me or write and tell me I am a hero, and many times I will think, "That is really amazing, and that is a good thing." People have become more aware because of my acting of other things I've done like photography, writing, or painting. There are people who have said to me, "Well, I used to draw a lot or paint or write, but then I stopped doing it."

People stop because they get too busy or they lose faith in themselves or whatever. They say, "In seeing what you do, you seem to imply that everyone has the right to do it." People have said that I have encouraged them to go back to doing it and that they are grateful and thank me. If seeing my work has inspired them to be more creative just for their own sake and made them happy, then I guess that is a good thing. But, there have been lots of other things that have been attributed to me or debts of gratitude that have been expressed which just seem odd. A lot of people have said "Thanks" for this or that inspiration, and how could you say that is a bad thing? For me, it is just nice to know that someone is thinking about something they used to do or something they had always wanted to try and is now doing it. I really just like to do my job, and I figure that my communication and my connection with people is through my work. But, when I am acting, writ-

ing, drawing, or taking pictures, I am not doing it with an audience in mind. I am trying to do it with a story in mind. There are some who tailor what they are doing for a reaction or an end result or to win approval. Of course, I would prefer that people got something out of what I do and liked it. Certainly, I need approval as much as the next person, but I am not consciously performing or creating things with the thought in mind of someone liking or not liking it. I am trying to explore things that I learned from and are interesting to me, and I believe that that is the surest way to find some connection with someone else. If you are coming from a more-or-less honest place in your work, at least in intention, then there is a chance that you will connect with people. I think that most people in the world look at things that way, and that's why when a movie or a work of art comes from a true place-even if it is offensive-[it] has an impact. People react to it in an honest way-pro or con.

You have been traveling around the world for *The Lord of the Rings* as well as your art and photography. Do you find that people are reacting to you and your work the same way, or are there different reactions?

I have gotten the same response from Japan, Scandinavia, South America, Canada, and lots of different places. I am not aware of there being regional differences in that regard. I never really worried about any movie story having that problem either. Marketing people will have fears about that, and they are probably right because they know about that, more than I do. In terms of The Lord of the Rings, I know that there were certain trepidations in regard to Asia and, particularly, the important market of Japan. How would they react to the movie? Since they didn't have a history of being familiar with Tolkien's work, would it be just a case that since it was a hit movie in North America and Europe that then Japanese people would be curious? I didn't think there was any room for concern, and I think that has been proven true. The Japanese audiences took to this story in a big way. Some of them who were both familiar with English and Japanese had some questions about some of the subtitles not working. I'm sure any time you are translating a movie there are going to be some slight differences. But I would say, overwhelmingly, from what I saw when I went to Japan, they have completely embraced The Lord of the Rings as much as they have anywhere else in the world. There are many elements in that story and book that I thought were almost tailored to a Japanese audience—the world of the Elves, a respect and connection to nature, a respect for tradition and history, a healthy respect for respectable authority, [and] an intention on the part of the Fellowship as a microcosm



of all well-intentioned, free-thinking individuals in Middle-earth. I think they connected to those ideas and recognized them in their own stories. Tolkien's work and Peter's reinterpretation of it is so firmly rooted in universal mythology, archetypes, and symbols that it is hard not to relate to it, especially when it is reapplied with the vigor of fresh thinking and a desire to make it applicable to the times in which we live—as Peter did.

He and his writers were pretty brave about not worrying about changing a few things from the book. When you are doing that, there is a certain amount of chaos, just as when Tolkien was writing the book. He had no idea when a character came in the book what they would be called later or how they would turn out and where the overall story was going. By splitting the Fellowship at the end of The Fellowship of the Ring, he set himself a bunch of traps. I'm sure he was saying, "Now what am I going to do?" The only way to get out of that situation was to take even more risks. He had to create further complications before he could simplify and tie all the strands together, which has been Peter's problem, too. The second movie, by his own admission, was very tough to put together, even though he had this book as a guide. It was very tough to keep all these storylines going and keep all these strands equally interesting. He had to almost inflame the problem. At the beginning of the third movie, things have to get a lot worse before they get better. He is taking that by the horns and is going for it. I think the work he did struggling through the shooting and editing of the second movie has set the table for the third, and he knows where he is going with it. My feeling, although I haven't seen all of it, is that the third one will be interesting, and a lot of the subtlety and interaction that one might think of in terms of The Fellowship of the Ring is combined with the big, impressive action sequences of the second

movie. As far as battles and things like that, I believe the third movie will dwarf the great accomplishments of the second movie. It will be the combination of the best of the first and second movie. It will be the culmination of all the characters and all the storylines, and I don't think Peter, any more than Tolkien, will tie every single loose strand together. I think there will be some feeling that there was a cost to the journey and that life goes on and will remain complicated. People, as they always have had to, will work at being good, thinking of each other, and taking care of the world. Those obstacles will always change and will never completely go away. That makes life interesting and memorable like any good story. I think you will have that feeling from the end of this story. It will be sweet but also bittersweet. I think it stands a chance to be the most layered and challenging of the three films, but it wouldn't be so without the first two. I have never thought of it as three movies more than I think of it as three books. [It was] a publisher's necessity—that wasn't Tolkien's choice. It certainly is the way to do it for movies. You are not going to make a 16-hour movie, but in the end with the extended versions, I think they will be historically the most legitimate versions of all three movies. They essentially are going to have a good 11 hours of the story. That sounds like a good weekend to me.

WHAT IS THE MOST DRAMATIC WAY YOUR LIFE HAS CHANGED SINCE BECOMING INVOLVED IN The Lord of the Rings?

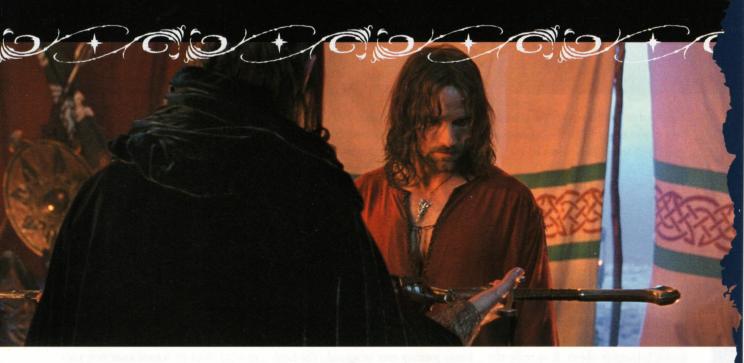
I think I am permanently exhausted! I don't think I, or any of the others, have gone through this and not appreciated it. In fact, I think we appreciated it as we went along. We often would just look at each other and say, "Can you believe this?" You would be on a soundstage and be on these incredible sets and think, "I can't believe I am here." It was the sheer artistry and the sheer execu-

tion of a communal vision rooted in an unembarrassed commitment to doing right by one man's book, which I think was palpable. Even ardent Tolkien fans have been able to forgive the detours. which in spirit have almost been nil. In content, [they] have sometimes been quite noticeable, but they were choices I think the filmmakers had to make. Everyone has their own idea of how things should be done, and I am no exception. There were times when I didn't understand why they didn't stick to the book, but you can't film all of it. It is one thing seeing it now. I am sure a lot of filmmakers go, "Yeah, that's cool. Very impressive." It is like looking at a series of paintings in a museum or an exhibition by a very good modern painter and maybe they are deceptively simple with some good draftsmanship, but as ideas some of these works of art seem simple to the point where someone thinks, "I could do that." The fact is that Peter Jackson did do it. He did convince New Line to back it and he did get all these people together and he did execute this plan of his, which changed and moved as he went along. There is some uncertainty in that and some chaos and frustration for those trying to help him create this thing. But, that is not unlike the way Tolkien wrote the book—he was making it up as he went along. He had the benefit of the vast storehouse of knowledge that he had accumulated in his life to that point as a scholar and someone who was curious about mythology and languages. He wrote that book using all of those tools that he had and added equal parts of imagination. That's what Peter has done, too. He has used all the tools at his disposal, including the biggest one of all, which is the book.

How has your son, Henry, been affected by your participation with *The Lord of the Rings?* Has he had some great experiences as a result of all of this, too?

"They gave me the original sword I USED ALL THE TIME

WITH ALL THE NICKS, SCRATCHES, AND DENTS IN IT. ... THAT WILL BE AN IMPORTANT THING TO HAVE, BUT I don't prize it as highly as I DO MY MEMORY OF THE EXPERIENCE."



I think so. It was not only based upon his recommendation that I embarked on this, but he has spent a good deal of time in New Zealand. [He] not only spent time with me there and watched me work, but he also worked a little bit himself. He played a small part at Helm's Deep as a young lad of Rohan. He also played an Orc in The Two Towers, which was a thrill for him. He also was put to work by Weta in the weapons department, which I think he loved just as much. One time when he was there for a while, he worked in wardrobe with Ngila Dickson. This last time, he was so big and strong that they suited him up as a Gondorian soldier. He did some fighting. He is pretty good with a sword. So I think he has enjoyed it a lot. In this way, he gets involved with the stories and the roots of the stories as he does in school. Different things interest him, whether it is language or history, and he has a good memory for it.

Does he have aspirations of GOING INTO THE FILM INDUSTRY LIKE HIS FATHER?

I have no idea. It is certainly nothing I would press on him. If he wants to try it, it isn't something I will tell him no. When they offered for him to help out on the films, he leaped for it. That was kind of the family thing-anyone who was around for any amount of time in Wellington, any family members of crew and cast that were available and were right for anything and interested, were put to work. It was almost like a moving photo album. When you look at these movies, you recognize faces of kids and department heads. You see all of these faces that you know from working with them, which makes it even more intimate of an experience to watch even as huge as the movies are on the screen and in their reception around the world. They still have, for us, a real intimate quality.

VIGGO, WE ALWAYS ASK FAN CLUB MEMBERS TO SEND IN QUESTIONS, AND WE HAVE A FEW THAT HAVE BEEN SUB-MITTED TO ASK YOU. OUR FIRST QUES-TION COMES FROM ANIALI MEHTA WHO ASKS. "WHAT WAS IT LIKE BEING AWAY FROM HOME SO LONG, KNOWING THAT YOU WEREN'T GOING TO SEE YOUR SON FOR A WHILE?"

That was probably the most trying thing for me personally. It became more so because of all the breaks that they intended to give everyone along the way evaporated gradually to the point where once we got halfway through the shoot and realized we hadn't gotten all the breaks we were supposed to get, each break got shortened. The second half of that long principal photography period was very tough for the crew and cast. I know for Elijah and myself we almost didn't have any breaks at all. The last six months I don't think I really had a day off. We never worked less than 15 or 16



hours a day. You get so tired that you get past it, and everybody did as a group, so you didn't really think about it.

FAN CLUB MEMBER NANCY UTSLER COMMENTS: "WE KNOW THAT YOUR SON, HENRY, ENCOURAGED YOU TO PARTICIPATE IN THIS PROJECT. DID HE REQUEST A PARTICULAR SOUVENIR THAT ONLY YOU COULD OBTAIN FROM THE SHOOT? DID YOU HAVE A FAVORITE MEMENTO AS WELL?"

As far as a memento is concerned, that is really something I carry inside. It is not a tangible object. It is really the memory of my experience that I value more than any other possession. Like each of the other actors, though, I was given something that Peter thought might be of particular sentimental value to me. In my case, they gave me the original sword I used all the time with all the nicks, scratches, and dents in it. It had visible signs of it being sharpened and cared for even though it was pretty beat up. It is the sword I started with and went through most of the trilogy. That will be an important thing to have, but I don't prize it as highly as I do my memory of the experience. As far as Henry is concerned, I would say that it is his memory of being there and being, not only part of my family, but the whole family of The Lord of the Rings that is most special to him. I think it will become even more valuable to him as he grows older. He has gotten a few souvenirs from New Zealand, but the memory of it is his most valuable prize.

FAN CLUB MEMBER JIM WIMMER ASKS, "WERE YOU INSPIRED BY ANY OTHER CHARACTERS IN FICTION OR HISTORY IN YOUR PORTRAYAL OF THE BRAVE BUT INSECURE STRIDER TRANSFORMING INTO THE SELF-ASSURED KING OF GONDOR, OR WAS IT SIMPLY THE DIRECTION YOU RECEIVED FROM PETER JACKSON?"

I had two directors in a way-three if you count my conscience: Peter Jackson, J.R.R. Tolkien, and my conscience. I have a connection, as does everyone in the Fellowship, to every hero's journey ever imagined. The Lord of the Rings, in many ways, is the same story that has been told for as long as there have been people on earth. That's why people connect with it—it touches so many universal themes. Personally, I was proud to play a character that in some way had antecedents going back to well-loved and in some cases wellknown characters in the Icelandic sagas, Beowulf, etc. I can also see connections with lots of other stories from other places whether they be from epic gaucho poems from Argentina or Samurai movies or Mediterranean medieval heroic poetry, Greek myths-any number of sources. I felt like we were all under Peter Jackson's watchful eye, making a connection to an almost timeless story retold in a new way. It is just as vital as the people who sat around by the fire in the Middle Ages in Iceland and told stories that had been handed down for generations. They adapted them for their times. You can look at

many stories in that way. In a way, this experience has reminded me that pretty much any story you are involved with, you don't have to be a scholar and have read all of these books and be an intellectual film critic to know in your gut that there is more to this than meets the eye. I certainly feel the same way about *Hidalgo*, which is the only other movie I've done since *The Lord of the Rings*.

Peregrin Took, another Fan Club member, asks, "What was it like getting to learn how to fence? Was it hard and did you enjoy it?"

I liked it, and it was also something very important to my character. As you know from the book, Aragorn isn't by nature a fighter. He has taught himself and learned to be that, but it is a necessary skill. Once he commits to it, that is more a part of his character. The Fellowship is committed to each other and committed to doing right. Once they throw themselves into the fight, they really do it-and Aragorn is no exception. I don't think there is anyone who throws themselves into a fight more than he does, but it is something that he only does if absolutely necessary. He is not like Gimli who is always spoiling for a fight or even Boromir who is more warlike, [being] raised in a military family with a military frame-ofmind. His first reaction is probably to fight or to use force to accomplish something he thinks is the right thing like taking the ring by force. Aragorn is

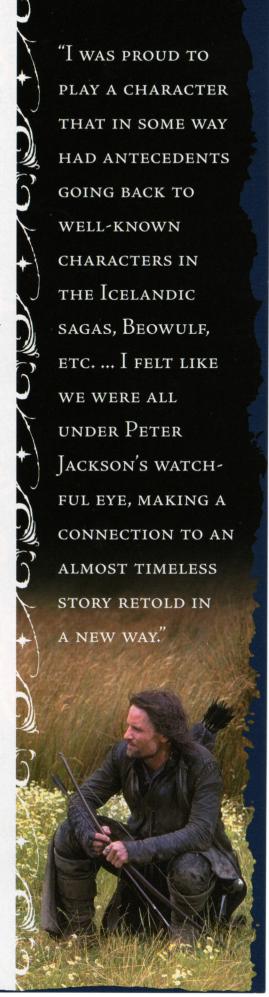
someone who would rather reason his way through a difficult situation than fight—not because he is a coward but because he knows there is always a consequence and always a cost of getting into a fight. Violence is never without a price, and it should not be engaged in faultlessly. It is something he needs to survive and that he has needed for a long time [to] help others primarily and not really to carve a place for himself in the world. In fact, all through his life, until we get to the end of The Fellowship of the Ring, he is someone who has always operated under pseudonyms and in disguise. Anything he has done to help others has almost always ended with him leaving the scene without a trace. He is the sort of person that when he camps out you would never know he had been there. That is his approach, and one of the things he has had to get used to is how to be more regularly a warrior and a public warrior as well as a public leader. It is something that I don't think he will ever be completely comfortable with. As a kid, I played at those games and made swords out of wood and played with sticks, and I had imagined rescuing people [by] fighting monsters. In this production, I got to work with real swords of extremely high quality in situations that were easy to believe. I didn't have to use my imagination—the sets and the peril that we were supposed to be pretending we were in, often times, seemed quite real! It was like a grown-up version of a kid's game! Some of those Uruk-hai were pretty fierce-looking. I could recognize the different performers by their particular way of running, walking, their height or bulk, or speed, [so] I kind of knew who was coming each time. Even knowing that, it was still a bit frightening partly because of the excellence of the special effects makeup, the weaponry, and costumes. It was also because of the total commitment of the stunt people. I don't think I will ever see a stunt team as committed and as excellent. There is

just no way that I could ever sing their praises enough, and I will never get close enough to describing how integral they were to my performance and probably that of Legolas and Gimli.

In an interview we did a while ago with Liv Tyler, she had related to us, rather humorously, that in every scene she did with you that you always made a point to touch her pointed Elven ears. She says you had a thing for Elven ears. Is this true?

It might be true! I do like the ears! I think that it is an outward part of the Elves that is different from Humans. If you really care about someone, you are quite aware of everything about them and you are interested. I just thought they were interesting, and I liked them. In the beginning, I remember that she was actually uncertain about them. Her hair was covering them a lot, and I remember in the first movie I had to move her hair a lot to get to them! I don't know if she was that comfortable with them. I felt that it was something that could be very true of those two characters. It just seemed like an obvious thing to me. I know that the makeup people's eyebrows would raise as they were worried I might damage her ears. But, I think I was pretty careful with them. I just thought it was nice craftsmanship. I thought those ears were essential and showed the good work that people did in creating that look and the actors did in making them look real. I felt that was as essential as, say, my sword. You have to believe that those ears are real. They shouldn't be untouchable. I don't know, maybe I have an ear fetish that I was exploring!

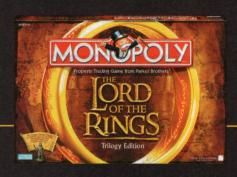
Be sure to see the next issue of the magazine for Part II of our interview with Viggo Mortensen, featuring his thoughts on Hollywood and his upcoming movie, Hidalgo.



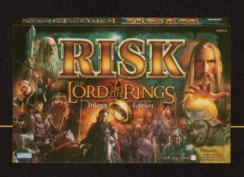
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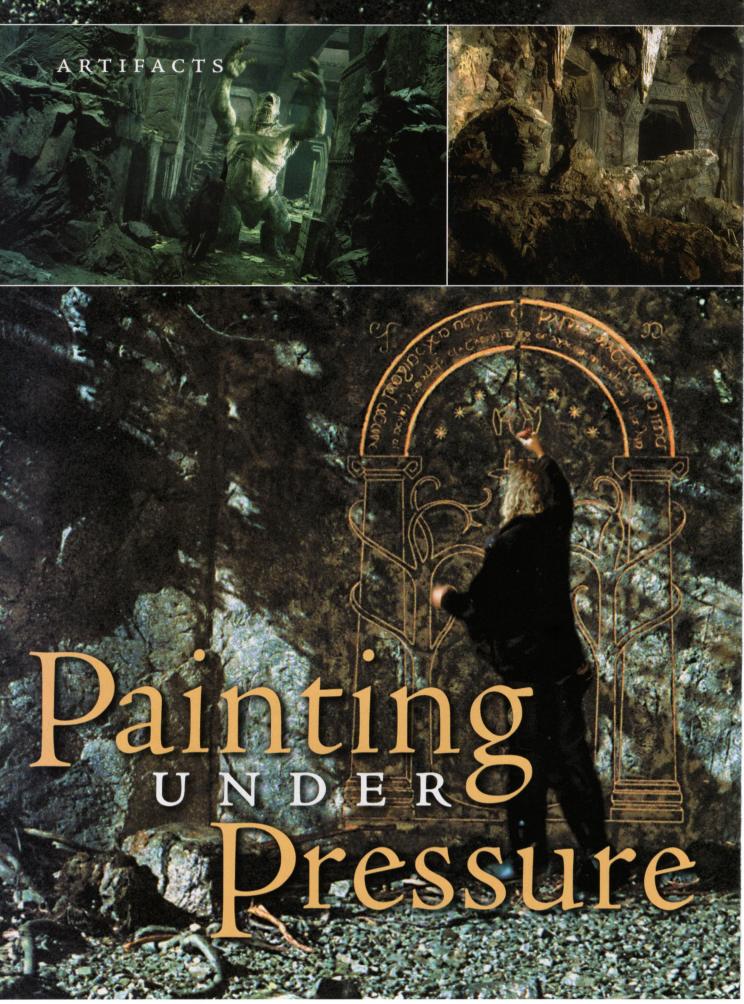
TO ACCEPT THE SWORD FROM HIS HANDS?



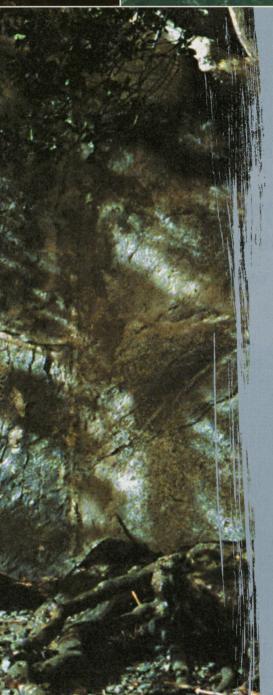
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Supervising set finisher Kerry Dunn reveals some of his team's wizardry in painting Middle-earth with magical swiftness. With the film's tight production schedule allowing barely enough time for the paint to dry, Dunn talks about the unique techniques behind transforming Styrofoam to ook like stone, wood, and marble.

ne of the great qualities of The Lord of the Rings movies is the way director Peter Jackson's rigorous attention to detail allows us to immerse ourselves in the fantasy world that the trilogy creates. From the glim-

mering spires of Gondor to the dank caverns of Shelob's lair, we find ourselves drawn in by the sheer realness of what we ultimately know to be derived from imagination.

Jackson achieves this glorious verisimilitude in part through the movies'

justly celebrated computer-generated effects. But in the end, the computers are only part of the story. On the set in New Zealand, an army of technicians

versed in the more old-fashioned forms of cinematic trickery worked tirelessly to make Middle-earth look real.

Armed with little more than a paintbrush and a bucket, Kerry Dunn was one of the trilogy's leading practitioners

of what used to be called movie magic. As supervising set finisher for all three films, Dunn used his own form of alchemy to transform Styrofoam into whatever material a scene called for—from stone to wood to marble. (And you thought they actually

carved the Mines of Moria into the side of a mountain!)

According to Dunn, the key to creating these ubiquitous illusions is as

BY MARCUS WOHLSEN, WITH REPORTING BY DAN MADSEN



"Even when we looked at the bare Styrofoam, we started thinking of it as a stone wall. That is the sort of mindset you have to have. You have to continue to make it look natural until it actually becomes stone."



much in the mind as in the paint. "We stopped looking at everything as Styrofoam, and we started seeing it as a stone wall or wood door or whatever," he says. "Even when we looked at the bare Styrofoam, we started thinking of it as a stone wall. That is the sort of mindset you have to have. You have to continue to make it look natural until it actually becomes stone."

Yet, despite their nearly religious dedication to realism, you shouldn't picture Dunn and his team as a group of beret-wearing bohemians roaming around with little brushes and palettes. Under the trilogy's relentless production schedule, quality work had to happen at a lightning pace.

To finish the sets on time, Dunn and crew relied on techniques that sound like they could have been invented by an abstract painter like Jackson Pollock. "The first thing we do with the Styrofoam is carve it," Dunn says. "At our peak, we had 60 guys with knives and wire brushes carving these stone walls. Basically, the better job the carvers do, the easier it is for me to come along and spray a cement-based plaster onto it to give it a bit of strength and texture and then wallop it with paint. We usually don't have time to do more than one hit of paint."

With a brush about the size of a broom, Dunn would walk along a set piece that had to look like a stone wall or the side of a canyon and literally fling the paint at it to achieve a realistic texture. This was after another technician had sprayed the Styrofoam with a dark base color of gray or black, followed by painters with rollers adding three or four different undertones. The technique allowed Dunn to cover a large area in a short amount of time.

"We just let the paint fall down as it came," Dunn says. "It would pick up the different tones underneath. Then it was pretty much a done thing. We had to move very quickly. Knowing that it is the attention to detail that actually makes it

real, we did have to try and do that as much as possible within the time constraints we had. That was the biggest challenge—trying to make it look real in such a short amount of time."

As for the paint itself, the crew relied on a simple assortment of acrylics to get done. There weren't hours and hours of painstaking detail work on our part. Still, it was incredibly hard work to get it all done because there was always so much to do."

Of all the sets Dunn worked on, he says his favorite has to be Balin's Tomb,



the job done. The colors mostly occupied what Dunn describes as a "very earthy range" and were not specially mixed for the movie. Occasionally, Dunn would need to come up with a custom paint to simulate certain effects, such as sunlight falling on a surface. However, most of the time, the paint simply had to stand in for three Middle-earth staples: stone, earth, and wood. "They're all pretty much the same color," Dunn says with a laugh.

Occasionally, the sets did call for more precise work from Dunn and his crew. The floor in Elrond's chamber, for instance, featured an intricately patterned design that required a more traditional painter-at-the-canvas approach.

Still, even the most densely detailed backdrops were completed with tremendous speed. "Generally, if there was any pattern on a wall, it was almost always sculpted on first because everything is basically stone or wood in the movie," Dunn says. "That made it very easy to paint because the more sculpturing, the less we had to draw. It was quite quickly

where Pippin's clumsiness brings a Cave Troll's wrath down on the Fellowship in Moria.

"I just think that the sculptors did a great job in there, and the art department did a great job with the dressing," he says. "There were a lot of breakaway sections where the Cave Troll came through so there were scene and detail changes. It just felt like a tomb when we worked in there. We were proud of the painting job we did, too."

Like many crew members on *The Lord of the Rings*, Dunn's path to the set of one of the most prestigious projects in the history of cinema depended on a little bit of luck, a lot of talent, and a heaping plateful of hard work.

"I have been in the business for more than 20 years now, but I sort of fell into it," he says. "When I was younger, I used to work in restaurants and a lot of guys came in who were going to get a job on a film called *Utu*. I got a job as a laborer on that. I quit my job at the restaurant and said, 'Well, I'll make a go at that.' One day, I was sitting there and the art



"The scenery is just a backdrop for the actor and the action. That's what we have to realize when we are doing it. WE ARE NOT STARS; We are the background.

director came in and said. 'We need a painter and you will do it.' I have been a painter ever since."

Of all the challenges in Dunn's career, nothing has quite compared to matching Jackson's high standards. Often Jackson would not see Dunn's sets until he was ready to film. Not until they passed his inspection would the cameras roll. Like everything else in moviemaking, the process was collaborative from the start.

"We have art directors and designers-Alan Lee, John Howe, and Grant Major-who I answer to," Dunn says. "Usually, Grant would tell me what he wanted and how it should look, and we would look at pictures. I would offer it up to him when I thought it was done, and he might say 'Yes, that's fine or 'No, let's change this and do that.' Supposedly, Grant got the information from Peter about how it should look, but sometimes Peter would come in and get quite a shock because it wasn't what he thought it would be at all. This is one of the things about the film business this information comes down through so many people that, by the time you get it to the person who is actually doing it,

that information doesn't bear a lot of resemblance to anything that was first said. We couldn't get to Peter and talk to him directly, so there was a lot of trust involved."

From the look of the end results, that trust was clearly well-deserved. As Oscar time rolls around once again, look for The Return of the King to carry the day for art direction. After all, how could the Academy resist the spell cast by Jackson and company? Even Dunn, who saw Helm's Deep and Minas Tirith when they were still Styrofoam models on the cluttered back lot of a movie stu-



dio, could not help but succumb to the films' supernatural pull.

"It is magic for the audience and magic for us, too," he says. "There comes a point when, usually, just after the paint has gone on, we sit back and are impressed. All the time before that you



thought, 'Well, I don't know about this. I don't think it is going to get there.'

"When I watch the movies, there is a bit of a cringe factor involved in some areas where I know we were weak, but hopefully the audience doesn't notice," Dunn continues. "We are generally pretty happy and very happy that your eye is not particularly drawn to the scenery. The scenery is just a backdrop for the actor and the action. That's what we have to realize when we are doing it. We are not stars; we are the background."

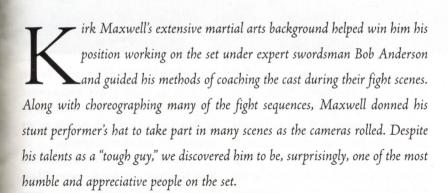
Still, the stars would look pretty foolish fighting a fierce battle to save a castle made of Styrofoam. To make the drama convincing, Middle-earth has to look like it's worth fighting for. Judging from the reactions of critics and audiences around the world, Dunn and his crew have done their part to create a world that enthralls us all.

THE "WIN THE SWORD OF ARAGORN SWEEDSTAKES" COMPLETE OFFICIAL RULES.

Fighting the GOD FIGHT

Kirk Maxwell, the assistant sword master for The Lord of the Rings films, speaks about his duties on the trilogy and the process behind bringing the fighting sequences to life.

sword master bob anderson coaches sean bean through a fight scene.



BY IASON FRY, WITH REPORTING BY DAN MADSEN

assistant sword

master kirk maxwell

The Lord of the Rings trilogy offers virtually nonstop action, with Men, Dwarves, and Elves battling the Orc minions of Sauron and Saruman for the future of Middle-earth-from

The Fellowship of the Ring and its prologue recounting Sauron's ancient defeat to The Return of the King and its climactic battle at Mordor's Black Gate.

Swords are closely identified with The Lord of the Rings characters that wield them. Frodo Baggins, for example, is on

his way to an adventure beyond just bringing the One Ring to Rivendell when he first draws Sting from its scabbard as a proud Bilbo looks on in The Fellowship of the Ring. In The Two Towers, Gandalf (Sir Ian McKellen) completes the release of Théoden (Bernard Hill) from Saruman's sorcery, suggesting the still-disoriented king hold a sword once more. The grim purpose in Théoden's gaze as he studies his blade is enough to send the treasonous Wormtongue, who knows he's in life-threatening peril, dashing for the exit of the hall.

Consider the way Aragorn wields his sword as a symbol of authority, like a baton to direct the assembled men of Rohan and the Elves of Lothlórien as Saruman's Orcs prepare to assault the besieged fortress of Helm's Deep. Or, recall the insight the audience is given into Éowyn (Miranda Otto) during

her brief sparring match with Aragorn in Edoras. Éowyn's great pleasure and ease handling a sword radiate from the screen in stark contrast to her anxiety at spending her days trapped far from the action. And, just wait until audiences see Éowyn wielding a sword against one of

Sauron's most terrible servants in the battle that rages outside the gates of Minas Tirith in The Return of the King.



While all three movies ring with the clash of swords, the thunk of axes, and the hiss of arrows, the action is hardly uniform. The different races have their distinct fighting styles. Contrast the fluid, cool grace of the Elves of Lothlórien or Rivendell with the strength and fury of Gondor's fighting men, a counterpoint to the regimented cavalry of Rohan's legendary horsemen.

This contrast extends to the heroes of the Fellowship and their allies, each



of whom has his or her individual style. Viggo Mortensen's Aragorn, for years a Ranger, generally draws his sword deliberately, as if years of battle have taught him that a sword drawn is not easily put back. Sean Bean's Boromir, Aragorn's rival human in the Fellowship, is more of a stand-and-fight warrior, drawing on his great strength to outlast his foes. The lone Dwarf seen fighting during the trilogy, John Rhys-Davies' Gimli, may not be the fastest (quite the contrary, in fact), but he can empty the space around him with a few chops of his axe.

Gimli, of course, is nothing like Orlando Bloom's supremely agile Legolas, sending arrows into his foes at machine-gun speed and emerging from every fight unmussed and hardly winded—or like Liv Tyler's Arwen, with her mix of feminine grace and warrior determination. And then, there are the Hobbits, whose determination and bravery can't hide the fact that they're amateurs, at best, with blades in their hands.

Assistant sword master Kirk Maxwell has an insider's view on the contrasting fighting styles of the characters, beginning with Boromir and Aragorn. "Boromir had a shield as well as a sword that could be used in different combina-

in different combinations, which would add a different rhythm to his fights, whereas Aragorn is mainly just his sword," he says. "To me, Aragorn is a rugby player with a sword in his hand. He is always on the go; he is always going through people to get somewhere and save somebody."

As for Gimli, Maxwell describes how size was a major factor in Rhys-Davies' fighting scenes. "There were obviously issues with size, pairing him with the right-sized people and creating the illusion of scale with them," he says. "A lot of his stuff was really short bites of action."

The supporting characters had their own unique styles as well. Lurtz and the other Uruk-hai "are just killing machines," Maxwell says. "Their sword fighting is not pretty—they just bludgeon everything. Now Arwen, being an Elf, in many of the sword-fighting practices we did with her, she had to remain feminine yet still be very, very strong. She had a beautiful weapon with that Elven sword—she had to be graceful yet deadly. Bernard Hill is quite a physical chap.

He had done a bit of boxing in his past, and so he was quite good to work with because he was very coordinated using his body and then the shield and then his sword and back and forth."

Maxwell reveals the

fighting styles that best apply to his own martial arts work. "I really like the Elven style because it is flowing and efficient," he says. "But then, I also like Gimli and his axe because they just have more power. Each has a different characteristic for the environment—I can't say that I fashion myself after any of them, but I certainly love the flavor of all the different styles."

Those different styles and the flavor they offer when mixed are no accident—they were an integral part of director Peter Jackson's vision from the time *The Lord of the Rings* began to take shape. The idea of contrasting fighting techniques ripples throughout the films, from the different "hero swords" forged by swordsmith Peter Lyon at the Weta Workshop to the work of sword master Bob Anderson.

Impressively, Anderson is a movie legend even among movie legends. A former Olympic fencer, Anderson taught Errol Flynn, the screen icon who played such men of steel as Robin Hood and Captain Blood, how to fence. And, that's him in Darth Vader's black armor during his lightsaber showdowns with Luke Skywalker in The Empire Strikes Back and The Return of the Jedi. On The Lord of the Rings, Anderson helped choreograph the trilogy's nonstop battles and also served as a demanding physical task master, pushing nearly all the actors through grueling training in the centuries-old art of war.

MOVING WITH SWORDS

"Our job involved a lot of training the actors and choreographing fights, and just working through the action processes that Bob and Peter required to give them what they needed for the end result," Maxwell says. "I had to understand the dynamics of fighting

"When the timing is right with one of the

principal cast and the guys they are fighting against, it is electric. It is like a performing art."



and body movement, as well as communicating those principles to other people if you are training them or choreographing fights for them."

Handling a sword, Maxwell notes, isn't solely the business of the hands and arms, which is where his martial arts background comes in. "There is an old adage that 'the weapon is just an extension of the body,' and that is true," he says, adding that the actors "had to coordinate their bodies' balance and the direction they needed to move in with regards to the choreography and where it goes from there."

The different actors had very different weapons to make into extensions of their bodies. Lyon and Weta Workshop made hundreds upon hundreds of different weapons for everyone from the principal cast to the legions of extras and stunt performers who would be called on to

play Orcs, Uruk-hai, Elves, or Human warriors. The "hero weapons" varied significantly—compare Frodo's Sting (a short sword with an almost leaf-like shape adorned with curling Elvish incantations and the useful ability to glow in the proximity of Orcs) with Gandalf's long sword Glamdring or Boromir's blade, a wide, broad "hand-and-a-half" sword that most fighters would need both hands to wield. Also, there is Narsil, the broken blade of Aragorn's forefathers, which audiences will see reforged and wielded once again in The Return of the King. However, Arwen's "hero sword" blade is his favorite. "It just looks beautiful, and it feels beautiful," Maxwell says.

The "hero swords" and other weapons were made using techniques that are literally ancient. Spring steel was forged, beaten into shape on an anvil and hand-ground as it was 500 years ago,

with exquisite care taken to ensure that the weight of the blades was balanced by their hilts. Today, this is often an ignored point of craftsmanship that's not only more authentic but also makes for better fight scenes, since the weapons are easier to use in simulated combat.

Small wonder that the filmmakers have described the process as making a historical film instead of a fantasy movie—not that that means the combat seen in the three films is necessarily the same as what you might have seen on the battlefields of medieval Europe. Matching the fighting style of the armored knights of centuries past wouldn't necessarily have made for a compelling film—in part because those knights' priorities were different, as was the equipment they used.

"In reality, a knight's sword would be extremely heavy, whereas ours are



much lighter," Maxwell says. "There are foundations and principles of practical sword fighting, which we did try to follow, depending on what type of weapon you were using. A lot of them are practical weapons anyway, and that's how they started to develop them and see how people used them in a life-and-death situation."

In other words, the real world placed less priority on style than what audiences see in the on-screen world of Middle-earth, Maxwell says. "From my understanding and from what I've been taught about the Middle Ages, the styles were secondary," he says. "Primarily, it was all about survival instead of martial arts weapons."

Maxwell can hardly blame those warriors of old. "I wouldn't be concerned with style," he admits. "Now we are concerned with style. Bob calls it 'a romantic conversation between two blades."

The various blades—and the fighters wielding them—have differences but do not deviate too far from that bedrock of realism that underpins the three movies. "We would take the central principle and elaborate on the style from that, depending on the different character," Maxwell says. "Each of the characters had to have a different style, but they still had to be practical and had to work in a real battle."

As audiences can attest, those different styles worked on the big screen—and so did the weapons used. "The craftsmanship that went into the weapons by the folks at Weta is mindboggling," Maxwell says.

Multiple copies of many weapons—particularly the hero weapons—were made. For instance, a sword might exist in a plate-steel version (best for close-ups), a spring-steel version (made following ancient techniques to enhance authenticity), an aluminum version (light and therefore the default choice for fighting), and a rubber version (for safety).

Some wise concessions to modernity had to be made. One problem with sword clashes is that the vibrations are conducted down the blade into the hilt and the wielder's hands. Those vibrations hurt-and can enact a pricey (and potentially dangerous) toll in blades that snap or separate from their hilts. Weta director Richard Taylor solved this problem with a neat piece of innovation, mindful that the production couldn't afford to have each actor use five swords a day. He arranged for polyurethane, a material familiarly used for skateboard wheels, to be built into the sword hilts. The shock of combat then went down the blades into the hilts and was absorbed by the rubber, which was neatly hidden. Anderson praised the products used on The Lord of the Rings set as the best stunt swords he'd ever seen, and the filmmakers claim that not one stunt sword broke during filming.

However, all the care and innovation in the world can't make up for the fact that sword fighting—even for the big screen—is inherently dangerous. "The

blades that we were fighting with, especially the cast members, were primarily aluminum," Maxwell says, adding that the aluminum swords photographed as a slightly different color than their steel counterparts. "I can't tell the difference, because when you are using the aluminum ones they are moving very, very fast, but you wouldn't

want to be using a steel one for that type of thing—it would be too dangerous."

Of course, aluminum swords had to be taken seriously. "They had the ends taken off so the point is dull, and the edges are dull—but it could still split you or punch you if you got it wrong," Maxwell says.

That unavoidable danger made it imperative that all the actors—from principal performers to extras—be well-rehearsed and know exactly how a battle scene would unfold. "We went through each fight scene over and over to ensure we were all on the same page," Maxwell says.

Maxwell's duties called for him to play a unique dual role in many of the fights—one that saw him switch, in effect, from one side of the camera to the other. "I was Viggo's stunt double as well as Bob's assistant, so Bob used me as the dummy," he explains. "He would choreograph the fights with me doing it over and over to look at it and see the timing with the stunt players. When that was completed, we would go get Viggo, go on the set, and run through it a couple of times with the guys to make sure they were on the ball and that everybody was in their positions."

This was no small role given the complexity of the battle scenes at Helm's Deep in *The Two Towers* or before the gates of Minas Tirith in *The Return of the King*. "Some of the shots were very, very difficult, and the guys had to be right in their positions," Maxwell says. "You can't waste valuable time with the actors while you are getting that sorted out."

Multiple locations and the grueling length of the shoots needed to capture some of the battles made a tough job tougher. The Battle of Helm's Deep, for instance, took more than three months of shooting at night to capture it on film, and often filming would take place in different locations at the same time, leaving stuntmen and choreographers alike "spread a little bit thin," Maxwell says.

When it all came together, he says, the rewards were all the more appreciated for being hard won. "There is a lot of instant gratification the moment a scene is put on film," Maxwell says. "When the timing is right with one of the principal cast and the guys they are fighting against, it is electric. It is like a performing art—it really takes a ton of energy and is very expressive. When the timing is right on the money, it is very cool."

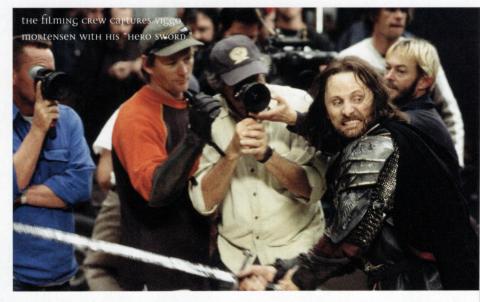
Maxwell cites "arduous conditions and locations" as accounting for a lot of what made his job most challenging. However, those shared difficulties also helped cast and crew mesh into a close-knit team. "You know, one day you might be kicking and swearing about something, but the next day you would be laughing about the same thing," Maxwell says. "The general all-around stress of the movie-making process would be the most difficult thing, but that also made it quite special and allowed you to bond with all the people."

While bonding with the people with whom he shared the difficulties of the shoot, Maxwell also had to make sure all the scenes emerged as imagined, choreographed, and rehearsed. Maxwell could easily tell if everyone had hit their marks during the take of a fight scene. "There are other elements that you are looking for that make it different than an average fight," he says. "You are always constantly looking at everything and trying to tweak it and make it special."

Though he was Mortensen's stunt double, Maxwell is modest about his direct contributions to the on-screen Aragorn. "Viggo did pretty much all of his own stunts," Maxwell says. "A lot of it was fights and falling down. He is such a physical character that he has done a lot of them himself—there are only a couple that I did, and they are not that important."

Anderson has paid Mortensen perhaps the ultimate compliment for an actor doing fight scenes, telling writers that the actor has a natural ability he'd never seen in any performer, including

Maxwell echoes that praise, saying that Mortensen "was probably the quickest to pick things up" despite the weight of the "hero sword" would result in more realistic battle scenes with Mortensen visibly tiring from the exertion as the scene went on, just as the real Aragorn would tire.



fact that he "went right into it with Bob Anderson—it was like a plunge."

Certainly, Mortensen worked very hard to become Aragorn. According to Maxwell, Mortensen submerged himself into the role. Aragorn's Ranger sword went with Mortensen almost everywhere, whether it was on the set or away from it. One now-famous story related to reporters tells how a police officer in Wellington stopped Mortensen before dawn one morning after being confronted with the rather odd sight of the actor walking out of his apartment to his car with sword in hand. Fortunately for Peter Jackson's production schedule, Mortensen's explanation was accepted, and he was allowed to go on his way. As the Weta designers put it, Mortensen treated his sword almost like a holy relic-and by their account, it was wonderful for them to see a prop they'd created become such a key to an actor finding his way to inhabit his character. In fact, Mortensen insisted on using his heavier "hero sword" whenever possible on-camera instead of a lighter version of his weapon. He felt that the heavier

Mortensen also consulted with the filmmakers about little details he thought had been missed but that a life like Aragorn's would have required. For instance, Mortensen asked for a whetstone that the Ranger would use to sharpen his sword, a small but vital piece of gear that became (in a urethane reproduction) a part of his costume. His input also led to a small utility knife being built into the scabbard of Aragorn's sword—after all, the actor reasoned, the Ranger wouldn't use a long sword for cleaning a rabbit he'd caught and planned to turn into a supper eaten under the stars.

Having been a key component of bringing the battles of The Lord of the Rings to life, Maxwell is now determined to be back doing more such work for motion pictures in the future. "I really enjoyed working on these films," he says. "I feel quite fortunate to have worked with the people I have and to have gained the experience I have. This has been a new area for me, and it is fun. It is a unique way to make a living."

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SIOESTAU) + UETIBLES

Special effects companies Sideshow Collectibles and Weta Workshop have joined together as Sideshow/Weta Collectibles, which produces a successful line of The Lord of the Rings collectibles, including statues, busts, weapons, and medallions.

bout seven years ago in the heart of sunny Southern California's film industry, an upstart special effects support company called Sideshow Productions was busy parlaying its creative skills into a little business called Sideshow Toy.

The original small crew of Sideshow Productions enjoyed designing and building set props and animatronic puppets for the movies, but Sideshow President Greg Anzalone had other ideas about the use of in-house talent.

"What we did back then was great fun," Anzalone says with a laugh, "but my real interest was in using the skills of our artists to make collectibles based on the films we were fortunate enough to be supporting." He felt all parties would most likely be better served if Sideshow focused solely on creating high-quality products for the collector market. "We first learned the business by developing toy and collectible-figure prototypes for a number of major toy companies," Anzalone says.

While it took several years of contract work, Sideshow's vision to be a brand of their own eventually evolved into a reality. "Universal Studios granted us our first license in 1998—for their Classic Monster franchise," he says. "And in 1999, Sideshow debuted its first line of products nationwide through Target stores."

The Sideshow Toy brand was officially born. It would eventually grow from a four-person team into what is now a bustling company of 36 dedicated and talented employees. "It was quite a remarkable change from starting out doing whatever contract jobs we could get in support of larger effects houses," Anzalone says. "We were cramped into a garage studio that was no larger than 16-by-16 feet."

Times have changed. "Now we're working with more than a dozen toy companies and literally hundreds of individual products—and developing a line of products with our own Sideshow brand," he says. "The evolution from a small movie effects company to a prototype design company and now a collectibles company has been a wild ride!" Sideshow now serves customers around the world out of their 20,000-square-foot design and distribution facility in Westlake Village, California.

Pride in the company is readily evident. "Sideshow is made up principally of some very

BY DAVE JOY

talented artists," Anzalone says. "We create nearly all of our products in-house. At our facility, you will find graphic artists, sculptors, painters, illustrators, model builders, mold making experts, and production managers...all focused on producing the highest-quality collectible art possible."

The original vision for Sideshow Toy evolved accordingly as the company ultimately became Sideshow Collectibles, touting its own unique brand identity by 2001. Along the way the company would be recognized with "Best of the Year" awards by leading toy industry trade magazines, acknowledging the superior craftsmanship of Sideshow's action figures, 12inch dolls, and licensed polystone collectibles. The critical acclaim was there; the only variable missing in the equation was "box-office success." Enter Richard Taylor, the Academy Award-winning art director of Weta Workshop, and Gino Acevedo—a Weta makeup artist who eventually would win industry awards for his work on The Two Towers and who also would play a large role on the production of The Fellowship of the Ring. As it turned out, these artists who were at the top of their craft both happened to be fans and collectors of Sideshow's unique collectibles.

"We developed our relationship with Weta through our mutual friend, Gino Acevedo, who had moved to New Zealand to work with Weta on the trilogy," Anzalone says. "While on vacation back in the United States, Gino came to our studio and reported that Richard Taylor wanted to be involved with the collectible products that were going to be based on the trilogy. Sideshow had a casual relationship with Richard because he had been a collector of our products, so creating a business partnership based on our existing knowledge of each other, as well as with our connection with Gino, allowed it [to] go rather smoothly."

THE WETA SIDE

Taylor explains how The Lord of the Rings collectibles line works. "Weta Workshop gets the ball rolling by using a very democratic system of approvals, whereby the artists vote on each other's sculptures," he says. "In that way, the group decides collectively whether the likeness of a character is of a high-enough quality to submit to the respective actors for their approval. Detailed, close-up photographs of the sculpted originals are taken and subsequently sent to the actors, who are encouraged to make comments for any adjustments they feel are needed." Once approved, a sculpture is then molded in silicone.

"Six reproductions are cast out of the mold," Taylor says. "These castings are made in a urethane compound that is processed to remove the air, and then [they are] put into a vacuum machine built by Weta machinist Dominic Taylor, resulting in a 100-percent success rate with the castings." Next, the reproductions are cleaned up, and three are prepared as "paint masters" and three others as "mold masters."

The pieces are then painted. "Gino and his team carefully create an exact copy of the color scheme of the character using all available reference material from the production design for the movie trilogy," Taylor says. "[Weta Workshop co-founder] Tania Rodger then takes the painted pieces—excluding one painted mastercopy, which is kept at Weta—and ships a copy to Sideshow's headquarters in Westlake Village for photographing and quality-control purposes. A separate painted copy and three mold masters go to Sideshow's office in China, where the incredibly difficult task of hand-replicating each of the pieces takes place."

Recently in the collectible figure industry, head-scanning technology and 3-D milling, a highly accurate machine used for precision work involving various types of materials, have been successfully utilized to capture copies of an actor's features. Although Weta has their own scanning facilities, as well as easy access to a 3-D mill, they have determined that the true collector of The Lord of the Rings products prefers an artistic interpretation, or "fine art sculpture" of the actor, rather than a computerized, machine-made model. By using the "free-hand method," Weta artists strive to capture the essence of an actor's memorable performance through sculpting.

RINGING TRUE

Given the company's ties, it's no surprise to anyone at Weta or Sideshow that The Lord of the Rings series is such a successful product line. According to Anzalone, the most popular



items correspond to the lead action characters of the Fellowship—Gandalf, Legolas, and Aragorn-along with the runaway success of the spectacular limited edition Balrog sculpture. "Both the statues and the busts for these figures have done very well," he says. "However, and interestingly, our Balrog statue is probably the most sought-after fig-

ure in our collection. We only produced 1,000—they sold out very quickly at \$300 each and have subsequently sold on eBay at more than \$1,200!"

When asked why the statues and busts of Frodo were not selling as briskly as the others, Anzalone provides an insightful response. "Fans have gravitated toward those characters that are more overtly heroic," he says. "Frodo's heroism is subtle—so expertly portrayed by Elijah Wood."

On a separate note, Anzalone explains how the Gollum pieces were created a bit differently than those of the other characters. "The Gollum bust was originally created as a studymaquette [a three-dimensional model] for Peter Jackson," Anzalone says. "In attempting to achieve a particular look with the character on-screen, it had to begin with a sculpture. Our Gollum bust release is based on the original study-maquettes that were specifically created for Peter and subsequently scanned for CG [computer-generated] manipulation. The size of the piece is exactly the same size that it was created for the film, and our offering is specifically meant to replicate the original in every way possible."

In addition to statues and busts, The Lord of the Rings product line also features medallions that were designed by the same Weta artisans in New Zealand whose original art appears in all The Lord of the Rings films. The medallions are presented with an agedbronze patina and are accompanied by a certificate of authenticity as bona fide, valuable collectors' items. The polystone

medallions are approximately 6 inches in diameter and weigh nearly 2 pounds.

Weaponry is also a part of The Lord of the Rings line. Sideshow/Weta artisans have faithfully designed scale reproductions of the weapons from The Lord of the Rings, including those of the Fellowship, the Hobbits, Aragorn (plus his pipe), Gimli, Legolas,

Boromir, Merry, Lurtz, and the Moria Orcs. The weapons are polystone detailed handbrushed painting that captures the textures from the original weapons in the films. All weapons are permanently mounted on a black, oval display plaque with the map of Middle-earth etched into its face.

Perhaps of particular interest to The Lord of the Rings fans is "The Peter Jackson Collection." Jackson was involved in the creative development of eight 12inch military action figures from World War I, including "The Red Baron" flying ace Manfred von Richthofen, along with British, German, French, and Scottish infantry soldiers in authentic regalia of that era. When asked how Jackson became a creative collaborator, Anzalone says that Jackson is a long-time collector of World War I weapons and uniforms. "Knowing this," Anzalone says, "we approached him with the idea that we would use his weapons as the models to follow for crafting the historical weaponry to accompany [the historical military] figures we design. He was delighted to be involved and has lent his support at every turn. This type of relationship has been an enjoyable fringe benefit of working with Peter on The Lord of the Rings films."

BUSINESS FACTORS

Because Sideshow has now produced hundreds of successful polystone items, they can determine not only which characters will be the most pop-

ular sellers, but also which sizes would work best for a particular piece. However, the number of pieces to produce as an edition size is often a challenging equation. "We intentionally set the quantity [of the Ringwraith on Steed] at 5,000 pieces because we wanted to produce the item for some time," Anzalone says. "Conversely, the Orthanc Tower was difficult to produce so we set the quantity at an extremely low 700 pieces."

Anzalone says that Sideshow is solicited by license-holders from all over the world wanting them to partner in the creation of collectible figures. The vast majority of those solicitations are interesting opportunities, but "we can only do so many figures per year and the market can only absorb so much," he says. "Therefore, we have to say 'no' more often than we say 'yes."

Sideshow's product lines continue to grow every day. The Lord of the Rings series ranks highest, leading the product parade with 100-plus items. Some collectible Ringer items have done so well that they have sold out completely after their limited runs. Still other statues and busts have been retired. and when the inventory is

gone—it's gone. Needless to say, public response has been overwhelming, and Anzalone says that hearing from fans is the most rewarding part of the process. "The greatest level of enjoyment that we get out of the business is the fan reaction," he says. "The positive letters, e-mails, and fan encounters at conventions is a

very rewarding experience!"

GOLLUM

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AVAILABLE NOW



NEW LINE HOME ENTERTAINMENT



Are the piles of trading cards stacked on the dining room table starting to annoy family members? Tired of playing the same 10 guys or driving long distances to tournaments? How does a short walk to the computer sound instead? Get ready for a whole new world. Just in time for the release of The Return of the King, Decipher's The Lord of the Rings Online Trading Card Game is about to be unleashed, bringing with it a brand new way to play.

The Lord of the Rings
Trading Card
Game Goes
Digital

BY JOHN NANGLE

"We've been amazed at what a truly worldwide phenomenon The Lord of the Rings is ... from Asia to Eastern Europe to South America."



ecipher has teamed up with Denver-based online game developer Worlds Apart Productions to bring the digital version of its award-winning game to the Internet. "This has been an exciting process for us," Worlds Apart president Scott Martins says. "Most of us here at Worlds Apart have been long-time fans of the trilogy, and it has just gotten worse with the movies and the trading card game—we're all hooked!"

WHAT IS ONLINE GAMING?

Online gaming has exploded in recent years, as the Internet has become widely accessible and highspeed connections are becoming commonplace. Computer game players all over the world are teaming up and competing with one another at their favorite games, which are no longer limited to playing against local players or artificial intelligence opponents. Online gaming allows players to interact with a diverse group of human players and get the opportunity to participate in a truly global community, as well as be challenged regularly by new and innovative strategies. "We've been amazed at what a truly worldwide phenomenon The Lord of the Rings is," Martins says. "We've had alpha and beta testers from all over-from Asia to Eastern Europe to South America. Currently, players can view the online cards in English, French, German, Italian, and Spanish, making it easy to play a game with someone from halfway around the world." Worlds Apart plans to extend international support to other languages, including Korean and Polish.

The Lord of the Rings ONLINE TRADING CARD GAME

From the start, the development team's primary goal has been to recreate the experience of the offline game in a streamlined digital environment, drawing from the advantages that a computer provides. Players won't notice any significant changes to the rules or the way the game plays. The difference is the number of options for players of all levels and a host of features made possible by the move to digital cards. "The guys at Worlds Apart have done a great job at capturing the feel of the gameplay of the physical TCG," Decipher senior game designer Tom Lischke says.

"They've put a lot of work into creating an intuitive and easy-to-use user interface, and into the rules engine that accurately enforces and supports every card we've designed so far."

Those new to the game will have access to a full tutorial, which comes in the shape of a scripted

walkthrough of a game. The tutorial is designed not only to get players who have never played an offline game up and running; rather, it's also meant to familiarize everyone with the online game's user interface and controls. The beginner's game also allows new players to find games with other new players in a welcoming and relaxed environment.

Another helpful digital feature for beginners and advanced players alike is

the game's hinting option. The hinting system provides a green highlight around the edge of a card that can be played or used at a particular point in the game. This feature allows players to familiarize themselves with the game's phases and mechanics quickly.

Some other features include digital cards that play clips from *The Lord of the Rings* films as well as a set of digital-only cards with new keywords and play mechanics specifically designed for the online game by Decipher's Trading Card Game Studio. "We wanted to explore some mechanics and gameplay that wouldn't be practical in the offline game," Lischke says. "These include the



new 'triumph' and 'menace' loaded keywords as well as league-based mechanics featuring companions whose attributes improve throughout the course of a league."

Decipher and Worlds Apart are also offering two collectible promotional cards from *The Return of the King* expansion set with the online game. "Aragorn, Captain of Gondor" and "Legolas, Elven Stalwart" feature alternate images of the two popular characters from *The*



Return of the King film. They are available exclusively with participation in The Lord of the Rings Online Trading Card Game. Check out the game's Web site at lotronline.decipher.com for details.

ONLINE DECK BUILDING

Another luxury of the online format is the ease with which decks can be built. In the online game, bulky boxes and binders of cards are replaced with three simple components of the game that work together: the Online Card Store, the Collection Manager, and the Deck Builder.

In The Lord of the Rings Online Trading Card Game, digital cards come the same way that offline cards do-as booster packs and starter decks. The Online Card Store is where players go to shop. The same selection of packs and decks-including the inauguration of the "King" block with the brand new The Return of the King set—exists in the Online Card store as any local store that sells trading cards. Players can easily pick out what they need and hop into the game client to open new cards.

The Collection Manager is where all packs and starter decks are delivered. In the Collection Manager, players can browse cards and unopened

packs as well as open up packs. The Collection Manager can also be used to manage offline card collections, which can be saved and revised as needed. All collections—online or off-can be printed or turned into "want" lists for trading purposes.

So once players have cards, how do they build a deck? By using the game's Deck Builder component, players can sort through cards to quickly find what they need. To add cards to the

deck, move them from the large window to a window below it that is divided into several tabs. The tabs delineate the different components of a The Lord of the Rings Trading Card Game deck: Frodo and

The Ring, Adventure Deck, Shadow Cards, and Free Peoples Cards. Want to use the same copy of a card in more than one deck? Go ahead, no more shuffling through decks and swapping out cards. An email feature is built into the game, conveniently allowing players to trade cards with their friends.

TIME TO PLAY

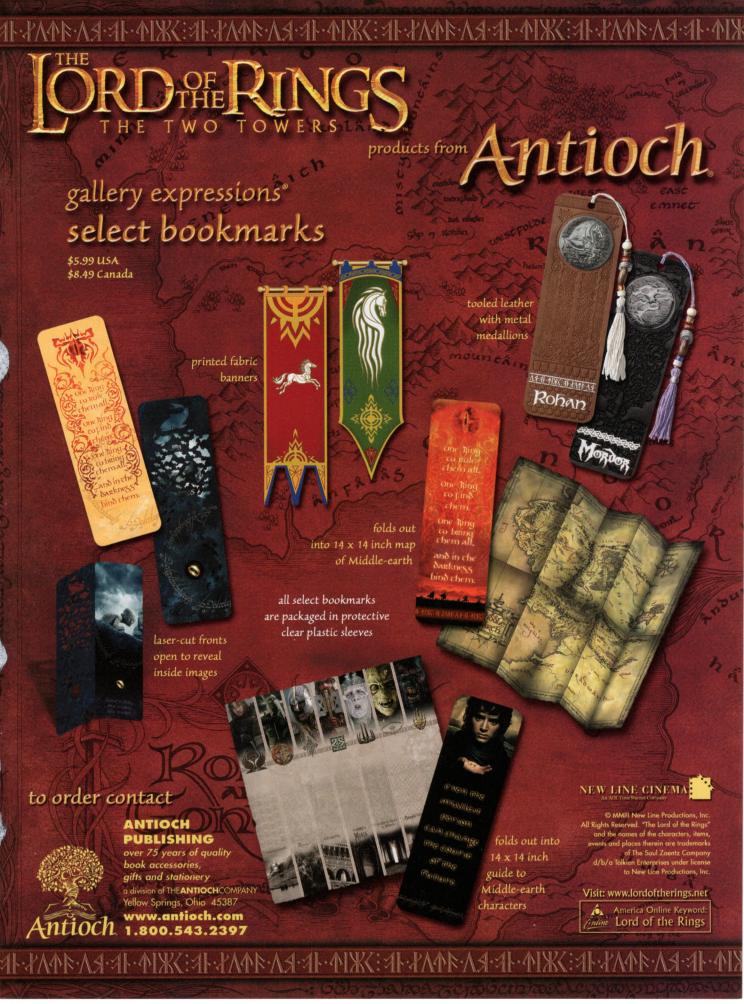
After building a deck, head over to the game's Main Lobby, represented by a map of Middle-earth. The various game areas that players can get to from the Main Lobby provide different play environments for all styles of play, from casual to competitive and from the Fellowship block to the brand-new gameplay of the just-released The Return of the King. Enter a lobby and find a game to join, or create one that others can join! Before long, players will be barreling



down the Adventure Path with Frodo and his companions, trying to avoid the minions of Shadow!

To try out The Lord of

the Rings Online Trading Card Game, visit the game's Web site at lotronline.decipher.com, and keep an eye out for special promotions for The Lord of the Rings Trading Card Game (both offline and online versions) during screenings of The Return of the King.





Fellowship Spotlight

WASHINGTON, D.C.

ince April 2002, the District of Dark Whispers—a Lord of the Rings Fan Club branch in the Washington, D.C. area—has united local The Lord of the Rings fans. Now they are bringing fans across the globe together in smaller branches of their group—the first being in Richmond, Virginia. Currently, there are 147 Fan Club members around the world that count themselves as part of this group. Craig Parker (Haldir) and Bruce Hopkins (Gamling) are even honorary members!

The group holds monthly gatherings and frequent parties. A recent event included a Baggins Birthday celebration at the aptly named Bilbo Baggins Café in the Washington area this past September.

New faces are always welcome! For more information, please visit districtofdarkwhispers.net or email Kyra Mairead at lotrchild@districtofdarkwhispers.net. ~ Rosie Gagnon.

Wedding Bells Ring for a Fan Club Match

The Lord of the Rings Official Fan Club Message Boards have always brought people together for friendship, fellowship, and fun. But now, they brought two fans all the way from introduction to marriage!

On Aug. 9, Message Board moderator "Rosie" (Nanette Morris) and long time board member "Icarus" (Jason Gagnon) were married in Mansfield, Pennsylvania. They "met" on the Message Boards and then got to know each other through email, phone calls, letters, and in person at fan events.

To express their excitement and support of the wedding, some Fan Club members made donations (totaling nearly \$500) to help the couple afford the bride's beautiful wedding dress and the couple's honeymoon. Furthermore, Fan Club members from across the world sent thoughtful gifts, poems, recipes, and tributes of love to the couple. So that those unable to attend could be included, the combined shower/bachelor party was aired via Web cam and discussed on the Message Boards.

The ceremony itself had a special The Lord of the Rings feel. Several Ringers sat in the audience while the bride walked down the aisle to "Concerning Hobbits." And, the cake was cut by an official replica "Sting" sword. However, the couple say that the highlight of the day was sharing their love with their worldwide family—The Lord of the Rings Fan Club.



RINGER REPOR

fter The Two Towers Oscar party in AMarch 2003, members of the Fan Club Message Board community wanted more opportunities to gather together. As a result, The One Ringer Renaissance Faire Tour 2003 was born. The tour consists of a calendar-full of gatherings at various Renaissance fairs around the United States, offering Fan Club members many opportunities to connect.

The monthly contests, sponsored by Decipher and run by Fan Club members, continued with a recent poetry contest. Come view the winner and other entries at lotrscrapbook.bookloaf.net/poetry/contest/ index.html.

This is just a sampling of the kinds of events that result from the communication on The Lord of the Rings



More than 20 Ringers from six different states met on July 5, 2003 at a Renaissance fair in Bristol, Wisconsin, where they watched jousting, falconry, and other fun shows. Before going to the fair, the group enjoyed a video viewing of The Two Towers.

In other Ringer news, the members of the "Chicago Fellowship" attended Wizard World Chicago, the world's largest pop culture show, in Rosemont, Illinois, on Aug. 8-10. Even with a crowd of 48,000, the members managed to obtain autographs from special guest Sean Astin. The group of Ringers also found time to hold a dinner party that same weekend.

Fan Club Message Boards. Strangers can become fast friends through the Fan Club. Join in on the fun at lotrfanclub.com/community/lotr/ community.aspx. ~ Rosie Gagnon

We want to include a broad representation of Fan Club members in the magazine. Send your Fan Club event news and photos to editor@lotrfanclub.com or to The Lord of the Rings Fan Club, c/o Decipher, P.O. Box 56, Norfolk, VA 23501. (If you would like to find out about groups that may already be active in your area, visit the Bag End Message Board in the Community section of lotrfanclub.com.)





Think. Play. Be.





DELUXE COLLECTOR'S BACKGAMMON

This exquisite *The Lord of the Rings* Backgammon Game is featured in a rustic, handmade wood case, which opens into a game board revealing the map of Middle-earth. Antique gold and silver die-cast metal ring game pieces are engraved with the Elven inscription to provide the ultimate backgammon experience. Journey through the ancient lands of Mordor, Isengard, Helm's Deep, and Rohan—and rid Middle-earth of the Dark Lord Sauron's evil power.

[A] 104340 \$49.99

Member Price: \$44.99

The Lord of the Rings CHECKERS GAME TIN

Crown yourself "King!" Destroy The One Ring and save Middle-earth in a game as classic as the battle of Good vs. Evil. Hand-sculpted ring "checkers" and a richly decorated game board make this collector's edition checkers for fan and player alike. Packaged in a collectible tin, the 24 game pieces are colored in gold and silver with an engraved Elven inscription. Equally beautiful is the exquisitely designed game board showcasing a map of Middle-earth. This game offers fun for the entire family.

[B] 104341 \$14.99 Member Price: \$13.49

Ambush At Weathertop ACTION FIGURE PLAYSET

This eight-figure set from the experienced action figure manufacturers at Play Along recreates Strider and the Hobbits test of courage against the Nazgûl at Weathertop. Included are 3" scale figures of Frodo, Sam, five Ringwraiths, and a Strider with torch figure only available in this playset! Each figure has a weapon and/or accessory also provided for many extra hours of enjoyment.

[C] 104296 \$35.00

Member Price: \$31.50



Fan Club members receive a 10% discount on all merchandise purchases. For information on joining The Lord of the Rings Fan Club, visit www.lotrfanclub.com.





APS OF MIDDLE-EARTH VOLUME 2

CITIES & STRONGHOLDS (Limited Edition)

The Fan Club is proud to offer a limited edition version of the second set of exquisite Middle-earth maps. Shipped in a tube, these unfolded maps are perfect for wall-display and are accompanied by a numbered certificate of authenticity signed by New Zealand artist and official The Lord of the Rings film cartographer, Daniel Reeves.

Cities & Strongholds' six archival quality 17" x 22" collector's maps depict Helm's Deep, Minas Tirith, Edoras, Rivendell, Isengard, and Umbar, haven of the Corsairs. A 32-page guide to the structures, places, cultures, and people of the mapped regions is included.

There are only 2,000 numbered copies of this strictly limited item available. Don't miss out!

[A] 104155 \$40.00

Member Price: \$36.00

EPLICA CULTURE FLAGS

RImported from Germany, these large size replica flags are a double-sided screen print on durable polyester. Rohan and Elven flags include three hanging holes reinforced with brass grommets. Orc banner is double-size and folds in middle such that it can be draped over a hanger as desired. Orc banner is supplied rectangular [D], with guide showing where "tatters" can be cut for a realistic final look, such as illustrated in [C].

[B]	Rohan Flag (40"x60") • 103882	\$34.95	
	Member Price:	\$31.45	
[C, [O] Orc Banner (40"x60" once folded)		
	103882	\$39.95	
	Member Price:	\$35.95	
[E]	Elven Pennant (17"x106") • 103882	\$29.95	
	Member Price:	\$26.95	











POSTERS NOW AVAILABLE! Imported from the UK, these quality glossy posters have been store bestsellers, and now with a new movie imminent, the selection is expanding!

[A] The Return of the King Ara	gorn Teaser			
Full (25"x35") • 104454	\$8.99	Member Price:	\$8.09	
Mini (16"x20") • 104417	\$4.99	Member Price:	\$4.49	
Postcard (4"x6") • 104419	\$0.50	Member Price:	\$0.45	
[B] Legolas Mosaic Poster				
Full (25"x35") • 104409	\$8.99	Member Price:	\$8.09	
Mini (16"x20") • 104414	\$4.99	Member Price:	\$4.49	
Postcard (4"x6") • 104421	\$0.50	Member Price:	\$0.45	

[C] The Return of the King Trio	Poster		
Full (25"x35") • 104412	\$8.99	Member Price:	\$8.09
Postcard (4"x6") • 104429	\$0.50	Member Price:	\$0.45

IFE-SIZE STANDUPS

Stare your hero in the eye (even if you are Hobbit size). Quality cardboard standups are 3' to over 6' (dependent on character) and are securely packaged and easily assembled. Talking versions have a switchable motion detector that requires three AA batteries (sold separately).

[D	Gandalf the White • 104387	\$29.95	
[E]	Legolas • 104384	\$29.95	
	Member Price:	\$26.95	
[F]	Talking Sméagol • 104389	\$27.95	
[G	Talking Gollum • 104386	\$27.95	
	Member Price:	\$25.15	

Visit lotrfanclub.com for our complete selection of artwork, including mini-posters, door posters, foil posters, and postcards!





)UZZ3-D™ PUZZLES

PCombining award-winning technology with fantastic designs from *The* Two Towers, these unique 3-dimensional puzzles will provide the whole family with hours of fun as well as a beautiful display.

[A]	Orthanc Tower (350 pieces, 27" high) • 103642	\$20.95
	Member Price:	\$18.85
[B]	Hall of Edoras (700 pieces, 17" wide) • 103643	\$26.95
	Member Price:	\$24.25
[C]	Citadel of Minas Tirith (819 pieces, 26" high) • 104450	\$25.99
	Member Price:	\$23.39
[D]	Hobbiton (369 pieces, 16.5" long, 5.25" high) • 104451	\$19.99
	Member Price:	\$17.99

OSTER PUZZLES

These innovative poster puzzles are exquisite as well as entertaining. Each puzzle consists of 500 PerfalockTM pieces, which interlock to make a finished poster that's a full 2' x 3' in size! Perfalock pieces lock sturdily together in such a way that your finished poster will stay together as long as you wish. Puzzle posters can even be wall-mounted without gluing!

[E] Aragorn • 104452	\$14.95
[F] Frodo & Sam • 103	3645 \$14.95
[G] Gandalf the White	• 103646 \$14.95
[H] Gollum • 104453	\$14.95
Member Price:	\$13.45











he Two Towers BOXED DAILY CALENDAR The boxed calendar features stills, quotes, and trivia from The Two Towers on a tear-away page-per-day design. This 2004 full year calendar is anchored in a sturdy plastic frame that can rest flat or be propped up for easy viewing. 6 1/8" x 5 1/4", 320 pages. [A] 103988 \$12.99 Member Price: \$11.69

TOLIDAY GREETING CARDS

f 1Send greetings to your favorite fellowship this festive season with our exclusive The Lord of the Rings holiday cards. This set of 12 boxed cards includes four different designs, each featuring an appropriate cold-weather full-color film image. The message inside each 4" x 6" card reads "Season's Greetings from Middle-earth." [B] 103116 \$15.00 Member Price: \$13.50

D ECENT FORGERIES

An extraordinary look into the mind of Viggo Mortensen, whose boundless creativity touches a myriad of media, from photography to painting to poetry to acting. A CD with music and spoken-word poetry is included. Softcover, 7 3/4" x 7 3/4", 110 pages, 83 reproductions.

[C] 103141 \$25.00 Member Price:

HE COMPLETE GUIDE TO MIDDLE-EARTH

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 Member Price: \$11.65

IYELO BY VIGGO MORTENSEN

From the artistic mind of Viggo Mortensen comes a series of large-scale, panoramic photographs of a Lakota Ghost Dance. The images record a re-creation of the dance that was originally performed by members of Chief Big Foot's band on Dec. 29, 1890 near Wounded Knee Creek, South Dakota. Accompanying these and other related images is extensive literary and historical documentation of the period during which the Ghost Dance originated, leading up to and beyond the tragic massacre at Wounded Knee. 10.5" x 17", hardcover, linen, 64 pages.

[E] 104457 \$60.00

Member Price: \$54.00

Part of the publisher's proceeds from the sale of Miyelo books will be donated to the SuAnne Big Crow Boys & Girls Club of Pine Ridge, South Dakota.



To order, go to www.lotrfanclub.com



The Lord of the Rings WATCHES

Lunisex watches have a custom bezel designed to look like The One Ring™, a genuine leather band, a jeweled Elven nine rune at the nine o'clock position (except Elven script watch), and come with a lifetime warranty on parts, plus a 2-year battery warranty. Each watch is boxed in a custom-designed gift tin. Available only through The Lord of The Rings Fan Club!

[A] Middle-earth Map • 100037 \$49.95

[B] Elven Script • 100038 \$49.95

Member Price:

\$44.95





The Lord of the Rings BOOKMARKS

These official high-quality bookmarks make a great gift for the avid reader in your family. The following is just a smattering of our full online selection.

- [C] Frodo & Sam Bookmark with metallic ring 104317 \$2.99
- [D] Legolas & Gimli Bookmark with metallic leaf 104319 \$2.99
- [E] Éowyn Bookmark with metallic insignia bead 104325 \$2.99

Member Price:

\$2.69

The Lord of the Rings MAGNET COLLECTIONS

Don't reach for your frozen lembas, your file cabinet, or your school locker without letting these magnets bring a little reminder of *The Lord of the Rings* into your day!

Picture magnets are 2.5" x 3.5" and come in sets of four different images. Each magnet has a washable stain resistant front and a full-size magnetic back.

- [F] The Fellowship of the Ring four square magnet set 104142 \$14.99
- [G] The Two Towers four square magnet set 104144 \$14.99

Member Price:

\$13.49

Character magnets are die-cut to the shape of each character and come in a set featuring Frodo, Legolas, Aragorn, Gimli, and Gandalf.

[H] Fellowship Character magnets set • 104143 \$9.95 per set Member Price: \$8.95





he Lord of the Rings ROLEPLAYING GAME CORE BOOK

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

[A] 100266 \$39.95

Member Price:

\$35.95

ELM'S DEEP SOURCEBOOK

This beautiful hardcover book contains 96 full-color pages with in-depth information, background, and history for the fortress of Helm's Deep, as well as the lands in and around the mountain stronghold. Includes numerous maps and a brand new mass combat system for conducting largescale warfare within your roleplaying campaign.

[B] 103592

\$24.95

Member Price:

\$22,46

ATHS OF THE WISE: THE GUIDE TO **MAGICIANS & LOREMASTERS**

Explore the magician and loremaster orders, including new professional abilities, skills, traits, and elite orders. Also contains more than 50 new spells, as well as detailed rules on herbs and herb-lore, Hardcover, 96 full-color pages,

[C] 103600

\$24.95

Member Price:

he Lord of the Rings RPG HERO'S JOURNAL

This journal for player note-taking includes step-by-step instructions on creating a character, plus 14 pages of charts for character skills and important details. Softcover, 5 1/2"x8 1/2", 32 pages.

[D] 103523

\$9.95

Member Price:

\$8.95

ORIA BOXED SET

Includes a 96-page book detailing the Mines of Moria and full-page maps of many levels and chambers, and a 32-page booklet chronicling the Dwarven people, culture, and history. Also provided are two 11"x17" double-sided poster maps and 16 loose map tiles.

[E] 103586

\$34.95

Member Price:

\$31.46

he Lord of the Rings MAPS OF MID-DLE-EARTH BOXED SET VOLUME 1

Drawn by renowned illustrator Daniel Reeve-the official cartographer for The Lord of the Rings films-these six 17" x 22" archival quality folded maps cover The Shire, West Gondor, East Gondor, Rohan, Eregion, and Mordor, Includes a 32-page guide to the lands of Middle-earth.

[F] 103374

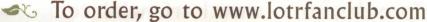
\$29.95

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The Lord of the Rings TRADING CARD GAME

This award-winning card game features a dazzling array of full-color cards, including many images never seen in the theater. The game plays equally well in two-player or multi-player formats, and provides infinite variety for the player as well as a treasure trove for the collector.

For full lists, images, strategy, and discussion go to www.decipher.com

TWO-PLAYER QUICKSTART

Do trading card games all seem Elvish to you? Then this is the perfect starting place for two players to learn all about one of the most popular games! Each box contains a comprehensive rulebook, two 60-card decks featuring Théoden and Gandalf, a random Il-card booster pack, and a playmat with a map of Mordor. Also, you get a FREE multilingual QuickStart CD-ROM* Game Tutorial, which includes basic and advanced play tutorials, as well as collection management and deckbuilding software. Everything you need is in this box!

[A] 103668 • \$19.99 each

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* For the full list of computer system requirements needed to use the CD-ROM,

please see the item description for this product on www.lotrfanclub.com.

The Fellowship of the Ring ANTHOLOGY
Drawn from the cards and sets of the Fellowship block, the highlight of this Anthology is 18 cards hand-lettered by film calligrapher Daniel Reeve in the authentic Elvish Tengwar alphabet. Packaged in a beautiful and sturdy 600-card capacity collector's box, the full Anthology contents are: 18 Fellowship cards reprinted in Tengwar, a 63-card Fellowship block starter deck, two 11-card booster packs from each of the three Fellowship block expansions, a 29-card Fellowship Draft Pack, and a comprehensive card list of the first three sets.

[B] 103854 • \$36.00

Member Price: \$32.40

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Ents of Fangorn – Faramir • 103454

\$9.99 each Member Price: \$8.99 each

[C] The Return of the King – Éomer • 103994

[D] The Return of the King – Aragorn • 103995 \$10.99 each Member Price: \$9.89 each

BOOSTER PACKS (II cards per pack, including one rare card)

[E] Battle of Helm's Deep • 103443

[F] Ents of Fangorn • 103450

[G] The Return of the King • 103991 \$3.29 each

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(display box of 36 booster packs)

Battle of Helm's Deep • 103444

[H] Ents of Fangorn • 103451 The Return of the King • 103992 \$118.44 each

Member Price: \$106.60 each



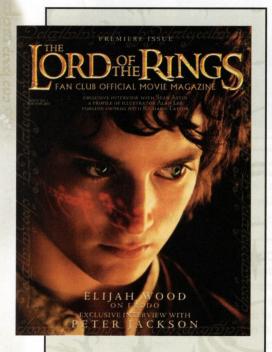
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PREMIERE ISSUE

(Feb/Mar 02) • 100045 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.

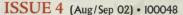
ISSUE 2 (Apr/May 02) • 100046

lan McKellen 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) • 100047

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.



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.





ISSUE 5 (Oct/Nov 02) • 100049

Liv Tyler discusses 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 reveals the enormous challenges of filming a trilogy, and Lesley Earl-Templeton provides rare glimpses into the beautiful fabrics, flags, and banners of the films.

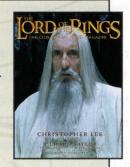






TAL MOVIE MAGAZINE FAN CLUB OFFIC

ISSUE 6 (Dec 02/Jan 03) • 100050 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.



ISSUE 9 (Jun/Jul 03) • 100053 Dominic Monaghan talks of making Merry and the 17 (no, 18!) things he likes about Billy Boyd, Peter Jackson on arachnophobia and his plans for Shelob. Craig Parker wonders at his recent cultfame 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.





ISSUE 7 (Feb/Mar 03) • 100051 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.



ISSUE 10 (Aug/Sept 03) • 100054 Andy Serkis and the team at Weta Digital talk about the challenges of bringing Gollum to life. Richard Taylor recalls the origins of Weta Workshop and how they got involved with Peter Jackson. Jasmine Watson discusses jewelry design for The Lord of the Rings, and Grant Arthur Rutherford shares some anecdotes from his experiences as the studio security guard.

ISSUE 8 (Apr/May 03) • 100052 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 us through thousands of years of Elvish armor and weaponry design.



ISSUE 11 (Oct/Nov 03) • 100055 Karl Urban (Eómer) tells us how The Lord of the Rings changed his life. Conceptual designer Alan Lee reveals the secrets of envisioning Rivendell and then bringing it to life. Executive producer Mark Ordesky shares his tales, and sculptor Ra Vincent and carver Sam Genet are this issue's "unsung heroes."



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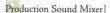


uoteworthy A sampling of our favorite quotes from this issue...

"People have become more aware BECAUSE OF MY ACTING OF OTHER THINGS I'VE DONE LIKE PHOTOGRAPHY, WRITING, OR PAINTING, THERE ARE PEOPLE WHO HAVE SAID TO ME. WELL, I USED TO DRAW A LOT OR PAINT OR WRITE, BUT THEN I STOPPED DOING IT. PEOPLE STOP BECAUSE THEY get too busy or they lose faith in themselves or WHATEVER. ... People have said that I have encouraged them to go back to doing it and THAT THEY ARE GRATEFUL AND THANK ME. IF SEEING MY WORK HAS INSPIRED THEM TO BE MORE CREATIVE JUST FOR THEIR OWN SAKE AND MADE THEM HAPPY, THEN I guess that is a good thing." [Viggo Mortensen, Aragorn]

"Edoras [was] my all-time favorite lunch-time spot on the shoot. We would sit out around the Golden Hall on a stunning, sunny day with our legs hanging over the side of THIS WALL ... LUNCH WAS ON OUR LAPS, [AND WE WERE] LOOKING OUT AT THIS TANTASTIC VISTA OF

mountains. You are on this hill IN THE MIDDLE OF THIS PLAIN THAT WAS LOCKED IN BY SNOWCAPPED MOUNTAINS ON ALL SIDES. IT WAS JUST SO STUNNING! I WOULD SIT THERE AND HAVE LUNCH AND THINK. 'I am paid to sit here on this stunning location and have lunch! How BIZARRE!" [Hammond Peek,





COMING UP

■ PART II: VIGGO KEEPS TALKING ■ LIFE ON THE SET WITH Publicist Melissa Booth Into the Cutting Room WITH FILM EDITOR JAMIE SELKIRK

CRD OF RINGS ROLEPLAYING GAME

UMBAR

Maps of Middle-earth, Set 2: Cities and Strongholds MSRP: \$29.95

This boxed set contains six full-color maps of key cities and strongholds of Middle-earth, each recreated by the official Lord of the Rings movie calligrapher and cartographer: Daniel Reeves. Maps include Minas Tirith, Helm's Deep, Rivendell, Isengard, Edoras, and Umbar. The set also includes a 32-page guide to the locations depicted on the maps. A must-have for any J.R.R. Tolkien collector!





Paths of the Wise: The Guide to Magicians & Loremasters

MSRP: \$24.95

This 96-page, full-color hardcover book includes details on the magician and loremaster orders, including new professional abilities, skills, traits, and elite orders. It also contains detailed rules on herbs and herb-lore, as well as more than fifty new spells for use with the RPG!

Helm's Deep Sourcebook MSRP: \$24.95

This full-color, 96-page hardcover book contains in-depth information, background, and history for the lands in and around Helm's Deep, with particular attention paid to the fortress itself. Includes numerous maps detailing the mountain stronghold, as well as a brand new mass combat system for the RPG. Helm's Deep is a must-have for J.R.R. Tolkien fans, fans of the movies, and game players everywhere.

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