

THE LORD OF THE RINGS

FAN CLUB OFFICIAL MOVIE MAGAZINE

ISSUE NO. 13
FEB-MAR 2004



PETER JACKSON

AND THE OSCAR QUESTION

THOMAS ROBINS

DÉAGOL'S PRECIOUS ROLE

A KIWI'S ACCOUNT OF LIFE ON THE SET

VIGGO INTERVIEW, PART II

DECIPHER[®].com
www.lotrfanclub.com



ONCE A FELLOWSHIP



Main Lobby



Deck Builder



Trading Interface



Customizable User Playmat

NOW A WORLDWIDE JOINS TOGETHER

Register online for the open beta test and join the thousands of people who are playing *The Lord of The Rings* TCG online and changing Middle-earth as we know it.

Coming Soon

<http://lotronline.decipher.com>

WORLDWIDE. ANYTIME. ONLINE.



OF NINE.

IDE COMMUNITY
ER TO SAVE MIDDLE-EARTH.

Come find a game any time of day or night with opponents from all around the world. Not familiar with *The Lord of the Rings* TCG? Don't worry! There will be a playable tutorial to get you started. With a customizable user interface, easy and secure trading, and online tournament support, *The Lord of the Rings* Online TCG has everything you need so that you can play at any level, at any time. Sign up online now to receive news, developing information, and special offers from *The Lord of the Rings* Online TCG.

THE
LORD
OF THE
RINGS
ONLINE
TRADING CARD GAME



NEW LINE CINEMA
An M&M Entertainment Company

www.lordoftherings.net

DECIPHER®
The Art of Great Games™

www.decipher.com



A Family Adventure Game that is Fun!

Quest for the Dragon LordsTM

The Ultimate Fantasy Adventure Game

*The forces of darkness have converged upon the known world;
You must venture to the Wastelands. Here fought the mighty Dragon Lords,
whose powers you must wield in order to vanquish your foes.*

Available at a game retail outlet near you.

For more information please contact
DragonLords Inc. (905)715-7836
www.questforthedragonlords.com
Artwork by Wolf Studios



© DragonLords Inc. 2002. All rights reserved

THE LORD OF THE RINGS™

THE FELLOWSHIP OF THE RING

The One Ring™ Sterling Silver Edition

"The One Ring™" is cast in sterling silver and richly plated in pure gold. Individually engraved with a laser process to capture the intricate details of the elvish writing. Comes complete with a rich wooden collector's box and 20 inch chain. A certificate of authenticity accompanies this recreation of "The One Ring™".

NN9269 \$129



The Elven Brooch™

Handcrafted solid sterling silver and rich green enameled, this inspiring and beautiful piece symbolizes the spirit and bond of those entrusted to save Middle-Earth.

NN9229 \$65



Arwen's Evenstar Pendant



Capture the brilliance of the Evenstar's enduring beauty. Based on the actual pendant worn in The Lord of the Rings™ film, this piece is crafted in sterling silver. Measures 2 1/2 inches in length and comes complete with chain.

NV2770 \$95



The Noble Collection

P.O. Box 1476, Sterling, VA 20167
www.noblecollection.com

1-800-866-2538

UNCONDITIONAL
GUARANTEE

If you are not absolutely delighted with your purchase, you may return it within 30 days for a prompt refund or exchange.

NEW LINE CINEMA

The Lord of the Rings, The Fellowship of the Ring and the characters and places therein.™ The Saul Zaentz Company d/b/a Tolkien Enterprises under license to New Line Productions, Inc. All Rights Reserved.
© 2001 New Line Productions, Inc. All Rights Reserved.
™ The Saul Zaentz Company d/b/a Tolkien Enterprises under license to New Line Productions, Inc. All Rights Reserved.

Publisher
WARREN HOLLAND

Founder
DAN MADSEN

Director of Publishing Studio
PETER LOBBED

Managing Editor
JULIE MATTHEWS

Contributing Writers
MELISSA BOOTH, CHRISTINA EDWARDS,
ROSIE GAGNON, DAVE JOY, DAN MADSEN, MARSHA
MAREK, JAN SMITH, MARCUS WOHLSEN

Creative Director
DAN BURNS

Art Direction
MICHEL VRANA & MIKE YOUNG

Layout & Design
LIZ BROES, MATTHEW JURR, MICHEL VRANA,
MIKE YOUNG

Staff Photographer
JASON WAICUNAS

Circulation and Publishing Coordinator
LISA BOOTH

Editor for New Line Cinema
JOHN MAYO

Advertising Sales
MARC MICHAELS
(757) 664-1164

Memberships Sales
WWW.LOTREANCLUB.COM

Senior Vice President
ANTHONY VITTORE

Director of Online Retail Studio
JUSTIN PAKES

Staff
ROBIN COLLINS, N. KEMEE EUBANKS,
REGINA SANDERS

Membership Information
FOR MEMBERSHIP INFORMATION, OR TO JOIN,
PLEASE GO TO WWW.LOTREANCLUB.COM.
ORDERS CAN ALSO BE MAILED TO P.O. Box 56,
NORFOLK, VA 23501, USA.

The Lord of the Rings Official Fan Club Movie Magazine #13,
FEB/MAR. The Lord of the Rings Fan Club Official Movie
Magazine is published bimonthly by DECIPHER FAN
CLUB STUDIO, P.O. Box 56, NORFOLK, VA 23501. IT IS
SENT OUT FREE OF CHARGE TO ALL MEMBERS OF The
Lord of the Rings FAN CLUB. APPLICATION TO MAIL AT
PERIODICALS POSTAGE RATES IS PENDING AT
NORFOLK, VA, AND ADDITIONAL MAILING OFFICES.

POSTMASTER: Send address changes to
The Lord of the Rings Fan Club Official Movie Magazine
PO Box 56, Norfolk, VA 23501-9839 USA
EDITORIAL INQUIRIES: (757) 664-1133

Photo Credits
All photos, unless otherwise noted courtesy of New Line
Cinema. The Lord of the Rings still photography
by Pierre Vinet.

Special Thanks to:
Jan Blenkin, Melissa Booth, Gillian Brooks, Claire
Cooper, Daniel Falconer, Ellisa Greer, David Inhoff,
Peter Jackson, Melanie Morris, Erin O'Donnell,
Mark Ordesky, Gibson Paterson, Gordon Paddison,
Glen Sharah, Richard Taylor, Pierre Vinet.

© 2004 New Line Productions, Inc. The Lord of
the Rings and the characters, names and places therein,
™ The Saul Zaentz Company d/b/a Tolkien Enterprises
under license to New Line Productions, Inc. All Rights
Reserved. ®, ® 2004 Decipher Inc., P.O. Box 56,
Norfolk, Virginia U.S.A. 23501. All rights reserved.

A Decipher Publication
Decipher Inc.
253 Granby St., Norfolk VA 23510

VISIT US AT WWW.DECIPHER.COM

PRINTED IN THE USA

LOOKING FORWARD

Hopefully this New Year will bring more peace and happiness than the world witnessed in 2003. Over the past six months that I've been editor of the magazine, I've been amazed at the stories Fan Club members have shared about how *The Lord of the Rings* films have brought light into their lives. From making friends through Ringer gatherings to providing an escape during times of crisis, members have time and again related how the films have been a true inspiration.

The response to *The Return of the King* has been especially positive. Director Peter Jackson and his cast and crew did a phenomenal job of pulling this final installment together. Throughout the year, we plan to bring readers more stories about the fascinating people involved in *The Lord of the Rings* films. In this issue, we feature an interview with Thomas Robins, the up-and-coming New Zealand actor who plays Sméagol's cousin, Déagol. Along with explaining the differences between Stoors and Hobbits, Robins speaks about landing such a unique "small" role—even though his character only appears on-screen for a few minutes, Déagol does have the distinction of discovering The One Ring. He also describes working with actor Andy Serkis and having to look into the "terrifying" eyes of the future Gollum.

Also in this issue, learn veteran film editor (and long-time friend of Jackson) Jamie Selkirk's tricks of the trade in the cutting room; then check out the personal journal entries of publicist Melissa Booth, who spent months traveling from set to set throughout New Zealand. Not to be missed, this article reveals humorous tales of happenings behind the scenes as told by one witty Kiwi! Also, makeup artist Nancy Hennah discloses a few beauty secrets of creating the looks of some of the biggest characters in the films. The hours spent applying makeup and gluing on wigs and ears was undeniably a production in itself!

With the final installment having hit the big screen, 2004 will include a magnitude of activities for *Lord of the Rings* fans—including award celebrations, DVD releases, and fan conventions—and we're looking forward to covering it all. Best wishes for a happy and healthy New Year!

Julie Matthews

Julie Matthews
Managing Editor

Contents

Features

- 20 **EXCLUSIVE UPDATE WITH PETER JACKSON**
The director speaks about his heightened status in Hollywood, the Oscar buzz surrounding *The Return of the King*, and a great big gorilla.
- 26 **FINDERS KEEPERS**
New Zealander Thomas Robins shares his excitement on landing the small yet significant role of the Stoor who discovers the "precious" Ring.
- 34 **PART II: HOLDING ON TO ARAGORN**
The multi-talented Viggo Mortensen talks about wanting to keep Aragorn in his memory, as well as the recent addition to his family and the quality of Hollywood movies today.
- 43 **INSIDE THE CUTTING ROOM**
Veteran film editor Jamie Selkirk opens up about what goes on in the cutting room and how he approaches editing a film as grand as *The Lord of the Rings*.
- 48 **ARTIFACTS—BEYOND A TOUCH OF MAKEUP**
Makeup artist Nancy Hennah describes bringing characters such as Frodo, Arwen, and King Théoden to life.
- 54 **ON THE SET**
From cities submerged underwater to star-struck moments and extras overacting their parts, publicist Melissa Booth's diary reveals an insider's look behind the scenes of *The Lord of the Rings* set.
- 60 **UNSUNG HEROES**
Most moviegoers probably don't focus on the use of light in the films, but David Brown's role as chief lighting expert is full of remarkable technical and artistic challenges.

Departments

- 8 **MAILBAGGINS**
- 10 **NEWS FROM MIDDLE-EARTH**
Dedicated *Lord of the Rings* fans participate in a fundraiser to support The Embassy Theatre's facelift for *The Return of the King*'s world premiere...Ring*Con 2003 is a major hit with fans...and *The Return of the King* carves a place in theater history.
- 64 **DOWN THE ADVENTURE PATH**
Electronic Arts outdoes itself with its newly released *The Return of the King* video game, featuring a new multiplayer co-op mode and many more top-notch capabilities.
- 68 **FAN FOCUS**
Discover the Fan Club's scrapbook project, hear about a contest winner's trip to New Zealand, and meet a group of fans from Chicago.
- 70 **CATALOG**
- 82 **QUOTEWORTHY**

Mailbaggins

THE TOLKIEN ENSEMBLE

I've just been looking through Issue #3 of the magazine (which I've only just got—I had to order back issues), and there are letters in there about Middle-earth music, but no one seems to have heard of The Tolkien Ensemble. As a member of The Tolkien Society and the Fan Club, I really should let everyone know that The Tolkien Ensemble has made it their mission to set everything that is in the books to music, and they have done a truly fantastic job so far. They have three CDs out now, and they



are working on their fourth. These should be bought by all members, and then the next time they're read-

ing LOTR they can sing along instead of just reading through the songs. [The Tolkien Ensemble] can be found at tolkiensemble.com. Keep up the good work, and spread the word about this fabulous music.

Lyn Pallett

Warwickshire, United Kingdom

GERMANY LOVES LOTR

I wanted to let you know that the people here in Germany also love this trilogy as much as the rest of the world. (I could hardly believe that the European premiere of *The Return of the King* would take place in Berlin, where I am.) Thank you Peter Jackson [for having] the courage, the ideas, and the creativity to fulfill not only your [dream]—but also the dream of so many people—to see these incredible books on the big screen! I just love [the films] and wish the cast, the crew, and Peter Jackson all the best for upcoming projects. Thank you for making my life so much richer because you took me to Middle-earth!

Marion Hirte

Berlin, Germany

COMFORT IN HARD TIMES

It wasn't too long after I received Issue #11 that my father had a sudden heart attack. One of the things that got me through the ordeal was reading this wonderful magazine and *The Two Towers* in the waiting room. I found comfort by absorbing myself in Tolkien while

waiting for what seemed like an eternity. One thing that ingrained itself in my mind was the quote I found on page 24 in the magazine: "Things are now in motion that cannot be undone." I kept thinking to myself if I did the right thing or if there was something else I should have done. Not to sound trivial, but I felt like Frodo with the weight of the Ring upon him. The uneasiness of what was going to happen was a burden unlike anything I have felt before. When I found out my dad was all right, I was so overjoyed. I felt like doing a Frodo Hobbit dance in the middle of the waiting room. I wanted to run up to the cardiologist who worked on my dad and hug him like Gimli hugging Aragorn crying, "Bless you laddie!" The next day when I went and had to sit in the waiting room while my dad was having some tests done, I brought my CD player with me and played my FOTR soundtrack while reading both TTT and *The LOTR Magazine*. My sister just rolled her eyes at me, knowing what a LOTR lover I am. She told me once that I looked like a walking advertisement for *The Lord of the Rings*. (But, rest assured, I'm getting her hooked on the movies.) So, I just want to thank the writers and contributors of this magazine for letting me immerse myself in such good articles while going through this ordeal. Thanks to Peter Jackson, the



actors, and all who worked so hard on the movies in order to take *The Lord of the Rings* series to such wonderful heights. Also, if I were able to, I would love to give a tremendous thanks to J.R.R. Tolkien himself for writing such wonderful books with characters of great depth. Identifying with Frodo and the Ring did help me through this difficult period. His work definitely shows the power of literature when written with love and care. "May the stars shine upon your faces."

Catherine Drougas
Chicago, Illinois, USA



raphies. I would also like to say that I am a true fan of [WETA founders] Richard Taylor and Tania Rodger's work (as well as the whole cast and crew). I have grown up with their work in movies such as *Braindead* and *Heavenly Creatures*. I have to say, it's truly inspiring. It shows that dreams can come true.

Stephanie Pintha
Nicholson, Pennsylvania, USA

INSPIRING INTERVIEWS

Congratulations on yet another amazing issue of *The Lord of the Rings Magazine*. The interview with Karl Urban was inspiring and worth waiting for. Thank you again Dan [Madsen] for taking the time to make such interviews possible for us to read.

Anjali Mehta
Calgary, Alberta, Canada

FAN FROM NY

My name is Lauren, and I'm a 12-year-old from New York. I would like to say how much I loved all of *The Lord of the Rings* movies. I just finished reading the books a couple months ago, and I am starting them over. I'm very thankful for this magazine. When I found it, I immediately subscribed. I can't get enough of it. It's [on the same] level with the movies and the actors whom I greatly admire. Someday, I hope I can become half of what they are today. Thanks for all of your hard work and determination. I wait eagerly for the next issue.

Lauren Carli
East Bethany, New York, USA

WETA WORSHIP

First, I would like to say *The LOTR Magazine* is a true fan pleaser. It yields to LOTR fans everywhere with its insightful interviews and elaborate biog-

LOTR TO BEOWULF?

I am 51 years of age and have been reading *The Lord of the Rings* since the age of 12. Except for the four years I spent in the Army, I read this book on an annual basis. I have a degree in history, and I have been a serious student of the Anglo-Saxon Viking Age for years. It is not difficult to recognize elements of this study in Tolkien's saga, nor how it was filtered into Peter Jackson's epic work. I am deeply impressed and profoundly moved by the cast, crew, director, and the musical score. One could say a life-long wish was brought into being! I certainly hope Mr. Jackson could bring a proper *Beowulf* to life, portraying the Swedish Yendel culture and cast the incomparable Viggo Mortensen in the title role. As I feel no one else could have pulled off *The Lord of the Rings*, I am convinced only Peter Jackson and the lovely folk of New Zealand could handle such a task. Many thanks for all the wonderful moments. Bravo to the greatest film ever made.

Albert M. Steiner
Smyrna, Georgia, USA

FAN ENJOYS EXHIBIT

Hello from Scotland. Having just become a member of the LOTR Fan Club, I now will order the complete back numbers of the magazine, which satisfies my yearning for all information on LOTR. I have just visited the British Science Museum in London to browse over all the costumes, swords, etc. used in the making of the trilogy. It was wonderful to visit such a presentation, and I have since written to New Zealand's [Te Papa] Museum to thank them for allowing this display to visit the United Kingdom to the full satisfaction of this fan.

Henry Blyth
Fife, Scotland

BIG SCREEN RETURN

The Lord of the Rings has had the biggest effect on me. It's unlike any other movie ever made. It's one of those movies where you watch it, and it doesn't feel like you're watching a movie, but it's happening right before your eyes. The attention to detail is amazing. I would be extremely happy if you could answer [the following] for me: After *The Return of the King* gets out of theaters, is there any chance that the whole trilogy will be shown again in theaters?

Lily Kendall
Providence, Rhode Island, USA

Lily,

Thank you for your letter. As you probably know by now, *The Fellowship of the Ring* and *The Two Towers* were shown in select theaters in limited runs prior to the release of *The Return of the King*. However, per director Peter Jackson's response in this issue's update, IMAX may be interested in remastering the three films and running them in theaters in the future. Please stay tuned.

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!

News

FROM MIDDLE-EARTH

The Return of the King Hits the Stage

The *Return of the King* came to theatrical life at the Aronoff Center in Cincinnati, Ohio. The play ran Oct. 17-25, only weeks before the world premiere of the film's release in Wellington, New Zealand. The production, adapted by Clear Stage Cincinnati, marked the first time in theater history that the trilogy has been performed in three consecutive years. The play featured a cast of 25 talented actors as well as award-winning artists from the region. The audience saw Orcs and Ents come to life, as Wizards fought one another, Elves and Dwarves bickered, and as Hobbits Frodo and Sam strove to fulfill their quest to destroy The One Ring of power. An enormous battle scene was featured in the production that included an army of Orcs, a stable of horses, a forest of Ents, an angry wizard, and the henchman for the Dark Lord himself, Sauron. Huge Puppets and intricate mask-work rounded out the show. Grammy nominee Steve Goers composed a score to accompany the production, providing a rich orchestral soundscape worthy of J.R.R. Tolkien's expansive Middle-earth epic. *The Return of the King* was directed by award-winning actor, educator, and fight choreographer Gina Cerimele-Mechley. ~ Dave Joy



elven maidens in the parade before
the return of the king's world
premiere in new zealand

Robert Catto

The World Celebrates The Return of the King

On Monday, Dec. 1, director Peter Jackson and the stars from *The Return of the King* waved to thousands of wildly cheering fans in central Wellington, New Zealand, as they trekked three miles in a parade toward the red carpet of the film's world premiere. More than 100,000 fans lined the roads, sometimes 10-15 people deep, as Jackson and his famous cast made their way to the quarter-mile of red car-

pet leading to the historic Embassy Theatre. Riding in a convertible, Jackson led the parade, followed closely by Liv Tyler, Ian McKellen, Orlando Bloom, Viggo Mortensen, and Elijah Wood. Black Riders, Orcs, and Hobbits also were part of the parade. Fans flew in from around the world for the premiere, reportedly boosting the local economy of Wellington by \$7 million. ~ Dave Joy

Fans Help Refurbish The Embassy Theatre

BY IAN SMITH

Fans from around the world have shown their dedication to director Peter Jackson and *The Lord of the Rings* films by responding to his personal request to support The Embassy Theatre Trust Appeal in Wellington, New Zealand.

The Appeal was endorsed by Jackson not only to raise funds for the refurbishment work that was required to bring the 1920s-built cinema up to the standard required for the world premiere of *The Return of the King*, but also

to ensure the building has a long and prestigious future as Wellington's "showcase" movie venue.

"I still remember the first film I ever saw at The Embassy," Jackson told fans on the Trust's Web site. "I remember the cinema making as big an impact as the film. I will do everything I can to make the Embassy 'deluxe' again. I ask you to help."

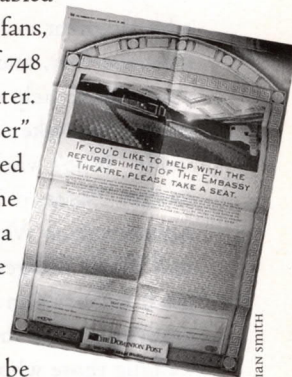
Early and enthusiastic fan involvement quickly followed. It was sparked by the introduction of an innovative "Buy a Seat" program, which most fans

got to hear about through a posting from fan Lyric Apted (a.k.a. "Frodo's Girl") on *The Lord of the Rings* fan Web site TheOneRing.net. Within hours of her posting news of the seat program, fan donations started to flood in.

The program enabled any fan, or group of fans, to "purchase" one of 748 seats in the theater. Each seat "purchaser" was also encouraged to submit their name for appearance on a plaque affixed to the purchased seat, as well as on a special "roll of honor" to be displayed in the refurbished theater's foyer. With prices ranging from \$150 for the "deluxe classic seat" to about \$1,200 (in American dollars) for the top-of-the-range "platinum deluxe seat," the seat program enabled the theater to raise over \$340,000 (in New Zealand dollars) towards the refurbishment costs, which are expected to top \$4 million (in New Zealand dollars) in total when the work is fully complete in three years time.

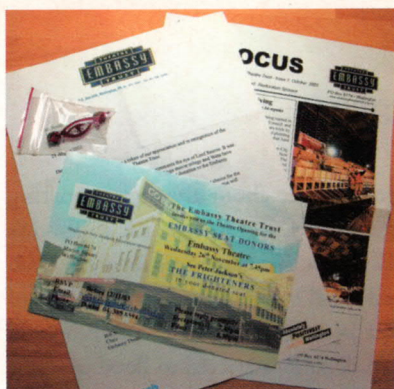
Fans proved to be generous supporters with the most expensive seats selling out first. Only 78 of the platinum deluxe seats were initially available for purchase, and reaction to news of the program was so speedy that inevitably there were one or two disappointed would-be purchasers. One of those, seemingly, was actor Dominic Monaghan (Merry). "I think we had a three- or four-day window—they were keeping some seats for Elijah, Billy, and myself, and we just couldn't get ourselves organized," the actor told fans when asked about the Trust appeal at Collectormania 4 in the United Kingdom.

Other crew members were quicker to react to the appeal. A full-page



peter jackson stands proud in front of the newly refurbished embassy theatre.

ROBERT CARTO



advertisement in New Zealand's *The Dominion Post*, under the heading "If you'd like to help with the refurbishment, please take a seat," revealed a veritable "Who's who" of J.R.R. Tolkien fandom. Names of J.R.R. Tolkien luminaries such as Weta's Richard Taylor and Tania Rodger as well as movie guide author Brian Sibley were also liberally sprinkled through the first ads naming those who had bought seats. Individual purchasers were lined up alongside those of groups of fans who'd joined together to buy a seat, such as smaller local or national groups like The Scottish Fellowship and The Texas Ringers, and larger, more international groups like TheOneRing.net.

Sponsors came not just from New Zealand but also the United States, Australia, Canada, England, Japan, Scotland, Norway, and The Netherlands, proving the movies not only have international appeal but that there is an almost universal desire by fans to show

appreciation to the film's makers for a job well done.

Chair "owners" were pleasantly surprised to discover that the chair came with one or two unexpected bonuses. Most prized for New Zealand sponsors was perhaps the preferential right to book "their" seat for future events, including a special one-off viewing event of all three *The Lord of the Rings* films back-to-back 48 hours before tickets went on sale to the general public and an invitation to a special launch party for seat owners where Jackson's *The Frighteners* was to be shown just a few days before the premiere of *The Return of the King*.

All sponsors also received a personalized thank you letter from Appeal chair, Bill Sheat, together with an exclusive "Sauron's Eye" brooch designed by Weta Workshop, which was originally presented to *The Lord of the Rings* cast and crew.

A new program is being launched where for approximately \$180 (in American dollars) sponsors can purchase a handmade Neville Porteous tile with their name on it. The named tile will be laid in the theater with a "thank you" tile to take home. More information can be found at theembassythetretrust.org.

Ian Smith is a charter member of the Fan Club, based in London.

Romance in King Kong's Future

Director Peter Jackson has asked Aussie actress Naomi Watts to follow in the footsteps of Fay Wray and become the romantic obsession of the legendary giant ape. If she accepts, Watts will portray the character of Ann Darrow, an American actress working hard to carve out a career for herself in New York City's Broadway musicals during the Depression. Drawing rave reviews for her acting in the acclaimed film *Mulholland Drive*, Watts

has seen her career soar. In addition to her work in the chiller-thriller *The Ring*, Watts has appeared in *The Assassination of Richard Nixon*, *I Heart Huckabee's*, *Le Divorce*, and *21 Grams*. Jackson is bringing together the successful *The Lord of the Rings* writing team of Fran Walsh and Philippa Boyens. Filming will begin in New Zealand, taking advantage of Jackson's production company studios, featuring huge soundstages and special effects mastery from Weta Workshop. The upcoming Universal film is expected out by Christmas 2005. ~ Dave Joy

One Ring*Con to Rule Them All

Europe's only *The Lord of the Rings*-themed convention, now officially licensed for the first time, was back with a vengeance in November. Ring*Con 2003 was bigger, bolder, brasher, and, indeed, better than its predecessor, Ring*Con 2002 (see Issue 7).

Held at the Maritim hotel in Bonn, Germany for three days of out-and-out J.R.R. Tolkien hedonism, Ring*Con 2003 was the biggest and best organized J.R.R. Tolkien party any fan could wish for. The event was a mixture of celebrity panels and signings, good music, rare-item auctions, discussion groups, the ultimate fan shopping experience, lectures, costume, art and video competitions, treasure hunts, computer games, comic spoof videos, and just sheer, downright fun.



THESE EASTERLINGS SHOW THE LEVEL OF DEDICATION FANS EXERTED INTO THE COSTUME CONTEST.



IAN SMITH

a gollum and sam look-alike

The opening ceremony for the event was even more spectacular than that of last year, with Sauron once more on stage, joined this time by a larger cast and many more props and explosions. The stunning opening showpiece concluded with a re-enactment of the encounter between Arwen and a Ring-wraith at the Ford of Bruinen. Things looked bad for Arwen and Frodo until the Wraith suddenly proclaimed, "Oh, screw this!" and threw back his hood to reveal Ring*Con master of ceremonies, Marc B. Lee. It proved to be a popular opener to a convention that just seemed to pull out one surprise after another.

In his introduction to the convention program, Lee promised his fellow American attendees that they would not see anything like this event at home. Proving to be a man of his word, events were so meticulously planned that even the short gaps between panels were filled with inventive tricks like screenings of well known pop songs with lyrics that matched appropriately edited scenes from the first two movies. Topping it all were some hilarious versions of famous film posters, re-engineered for Middle-earth, and repeat showings of *The Return of the King* trailer.

Celebrity Tracks

BY DAVE JOY

PETER JACKSON appeared at New York's Film Society of Lincoln Center at a weekend-long event Jan. 10-11 to screen special extended editions of the first two films of *The Lord of the Rings* trilogy, as well as *The Return of the King*. This marks the first time all three films will be shown together with the director in attendance. Jackson, who co-wrote, directed, and produced the trilogy, participated in introducing the screenings and was part of a question-and-answer session following the night's screening of *The Return of the King*.



ELIJAH WOOD, who got his first break by appearing in a Paula Abdul music video, stars in *Eternal Sunshine of the Spotless Mind*, a comedy-romance with a scheduled release date of March 2004. The film involves a



couple's dilemma when the long-time girlfriend (Kate Winslet) has an experimental psychiatric treatment performed on her, during which her memory of her boyfriend (Jim Carrey) is erased. Kirsten Dunst and Mark Ruffalo also star in the film.

LIV TYLER's lovely image was spied by a Fan Club Ringer who resides in the suburbs of Montreal, Canada. While shopping at a major downtown department store late this past fall, she came upon a photo of Tyler in a Givenchy perfume ad that covered a third of the wall beside the store's entrance. Tyler is also currently appearing in Givenchy television commercials.



BILLY BOYD appeared at the Royal Scottish National Orchestra recently

during the classic children's concert performance of "Magic and Monsters" at the Usher Hall in Edinburgh. Boyd did a reading of a new work entitled *Misterstourworm and the Kelpie's Gift* written by Savourna Stevenson and Stuart Paterson. Misterstourworm was a legendary flying water-horse, a terrible, fire-breathing, snakelike monster that tempted unwary travelers onto its back only to drown them as it plunged back down into the water. As Boyd read the story, the orchestra played in the background. In the evening's finale, the orchestra played the William Tell Overture, while Boyd became the surprise conductor. The multitasking Boyd seems assured of a second career should he ever wish to pick up the director's baton more seriously!



CATE BLANCHETT recently confirmed through her publicist that she is pregnant with her second child with film editor-screenwriter husband Andrew Upton. The baby is expected to arrive in the spring of 2004. Widely known as one of the hardest-working actors in show business, Blanchett found time to have her first baby two years ago while in the midst of three movies being released: *Bandits*, *The Fellowship of the Ring*, and *The Shipping News*.



Blanchett has been busy lately promoting her recent film *Veronica Guerin*, a powerful story about a murdered Irish journalist, and *The Missing*, in which Blanchett stars opposite Tommy Lee Jones in a period Western that examines the relationship dynamics between father and daughter. There's yet more work happening for Blanchett—she is currently working with Martin

CONTINUED ON page 15



IAN SMITH

JOHN RHYSDAVIES (Gimli) PONDERES WHY KARL URBAN (Éomer) IS ON THE ISSUE 11 COVER INSTEAD OF HIM.

Care and attention also was obvious in the way photo opportunities were arranged. A chance to have your photo taken with Sauron and his Black Riders was topped only by the ingenuity of having guest photo sessions where the photos of fans with celebrities were processed in time to be signed by the same celebrities the next day.

On the special guest front, John Rhys-Davies was the headliner on a roster of guests that also included John Leigh (Háma), Jorn Benzon (Rúmil, Haldir's brother), Bruce Hopkins (Gamling), Sala Baker (Sauron), Lawrence Makoare (Lurtz), John Nathaniels (Uglúk), artist Colleen Doran, and Weta Workshop makeup artists Rogier Samuels and Carola Brockoff. In addition, they were joined by the two actors who stole the show last year: Craig Parker (Haldir) and Mark Ferguson (Gil-Galad).

Bruce Hopkins and John Leigh also took the participatory comedy route, at one stage persuading a whole group of women dressed as Rohirrim to canter

around the hall making clip-clop noises as if they were taking part in a Monty Python movie.

Lawrence Makoare and Sala Baker, along with several audience members got up on stage, and together they learned how to perform a Maori chant and dance. The sight of a stocking-clad "ex-Uruk-hai" attempting to per-

form something close to the traditional New Zealand Haka was an unforgettable one.

However, the loudest applause (two standing ovations) was reserved for headliner John Rhys-Davies, who reminisced about New Zealand, the film shoot, the difficulties the cast members will face in the future, his most difficult



SALA BAKER (SAURON) AND A FAN PERFORM A MAORI DANCE ON STAGE TOGETHER.

IAN SMITH

role in years (Treebeard), and many other subjects as his long career provoked one question after another. But, the overall flavor of this conference is one of self-deprecation and a general Kiwi irreverence, and one that even this seasoned actor couldn't resist. Whenever an unanswerable or a particularly pedantic question was asked, a mock-angry shout of "Blame Peter Jackson" would erupt from the actor's lips. At one point, after claiming to be jealous of Orlando Bloom's success, he agreed that he'd love to hand out Orlando's



BRUCE HOPKINS (gamling)
WITH AN ADMIRER

phone number to everyone and would do so if he had it. When asked for his opinion on the recent *Guardian* newspaper report that had published a "Top 40 Directors" list which had excluded Peter Jackson, he was dismissive: "You'll get more sense out of *The Official Fan Club Magazine* than you will ever get out of the *Guardian*."

If comedy and movie star panels weren't of interest to attendees, there were plenty of J.R.R. Tolkien workshops and lectures to keep them occupied. These ranged from the serious ("Naming Amongst Hobbits" and "Interpretations of Middle-earth") to the potentially frivolous ("Sex in Middle-earth" and "Lord of the Ear-Rings").

Weta Workshop makeup artists Rogier Samuels and Carola Brockoff spent the first three hours of each morning making up a volunteer fan into a full-fledged Orc.

CONTINUED from page 15

Scorsese in the biopic *The Aviator* (portraying Katharine Hepburn) to be released in December 2004. And, another movie production on the horizon for Blanchett is Wes Anderson's *The Life Aquatic* opposite Bill Murray, Owen Wilson, and Anjelica Huston.

SIR IAN MCKELLEN has recently been recognized for his lifelong work by the British Independent Film Awards. While he is now perhaps best known as Gandalf, McKellen has received the Variety UK Personality Award for his contribution over the years to the British movie industry.

SEAN ASTIN has joined the cast of Showtime's *Jeremiah* for its second season. Astin joins stars Luke Perry (*Beverly Hills, 90210*) and Malcolm-Jamal Warner (*The Cosby Show*) as boys thrashing about stylishly in a quest to forge a new world order out of the chaos of a post-apocalyptic future. He will play a colorful character named "Mr. Smith," who teams up with Jeremiah (Perry) and Kurdy (Warner) to forge new alliances in the hope of building a brave new world.

ORLANDO BLOOM is rumored to be starring in yet another movie—this time as Dan Eldon, a young Reuters photo journalist who was killed on assignment in Somalia in 1993.

The article in *The Toronto Star* entitled "Ex-Police Force of Nature" quoted Canadian director Bronwen Hughes in reference to the selection of Bloom for the part.

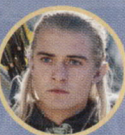
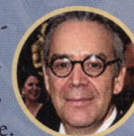
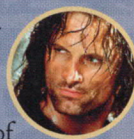
VIGGO MORTENSEN's latest film, *Hidalgo*, will hit theaters in early March. Based on a true story about the famous long-distance horse race, Mortensen

plays the role of legendary horse racer Frank T. Hopkins in this action-adventure film about a man's journey of personal redemption.

SEAN BEAN will appear with Nicolas Cage in the upcoming Disney flick *National Treasure*, an action-thriller directed by Jon Turteltaub (*Phenomenon*) and produced by Jerry Bruckheimer (*Pirates of the Caribbean*). The story is about an encrypted code written in the United States Constitution that, when deciphered, will lead to a treasure buried in the 1700s. The film also stars Diane Kruger, who appears as the legendary Helen whose face "launched a thousand ships" in the upcoming blockbuster *Troy*, also featuring both Bean and Orlando Bloom.

HOWARD SHORE is scheduled to conduct the Columbus Symphony Orchestra on March 26 in Columbus, Ohio, at the Ohio Theatre. The orchestra will be performing his Oscar Award-winning music from *The Lord of the Rings*.

ANDY SERKIS made his directorial debut for the stage at the Southwark playhouse in London on Sept. 29. Serkis directed *The Double Bass* by Patrick Suskind (author of the acclaimed novel *Perfume*). Right up Gollum's alley, the play is a psychological excursion into the fractured mind of a classical double bass player who is on the verge of a complete breakdown. Lonely, trapped, and feeling terribly under-appreciated, he drinks himself into a stupor, then unleashes his fury at the instrument that he feels has dominated his entire existence. The play completed its successful run on Oct. 11.





a fan has his picture taken with SAURON AND BLACK RIDERS.

IAN SMITH

During each demonstration, they gave fascinating insights into the making of the movie trilogy—not just hints and tips, but also amusing anecdotes about the reality of life at Weta Workshop.

The enthusiasm of the fans at this event was obvious. Between 80 and 90 percent of last year's attendees re-booked for this year's convention and, based on this year's celebrations, it seems likely that this extremely high success rate may be improved next year. The vast majority of attendees were more than eager and willing to sign up for the next event in October 2004. Such enthusiasm was not unique to the fans and was apparently also shared by

the guests. "I have not enjoyed a convention more than I have this convention," Rhys-Davies told an audience of more than 2,000 visitors from 21 different countries at one of two of his Q&A



IAN SMITH

panels. Craig Parker, who's attended many fan events over the last few months, was even more complimentary. Before the convention opened he stated in passing that he thought Ring*Con 2002 had been fantastic and the best convention he had ever attended. By the last day of Ring*Con 2003, he was telling the audience from the stage he thought this latest convention was "three... no, five... no, seven times better" than last year's event.

Ring*Con 2004 is now booking reservations, with "early bird" discounts, and a DVD of 2003's event is also available. You can find more information at the event's official Web site: ringcon.de

~ Ian Smith

Product update

BY DAVE JOY

USAOPOLY

It's the classic game of Checkers with a *Lord of the Rings* twist. Crown yourself "King" in this game that is fun for the entire family. Packaged in a collectible tin, *The Lord of the Rings* Checkers includes 24 hand-sculpted and hand-painted rings decorated with the Elven inscription and an exquisite map of Middle-earth as the checkerboard. This one-of-a-kind game for *Lord of the Rings* fans and collectors is available at the Fan Club store at lotrfanclub.com.

publication. The book stayed number one on the New Zealand bestseller list for 18 weeks, having now sold 90,000 copies.

The updated edition contains new images and details not only from *The Return of the King* but from the first two *Lord of the Rings* films as well. With 32 pages more than the previous edition, this book provides additional film location information and photographs, touring information, GPS references, and local directions. *The Two Towers* locations have also been rewritten to more accurately reflect the film, and

there are new interviews with key cast and crew, as well as features written by Peter Jackson, Richard Taylor, Alan Lee, and Barrie Osborne.

Currently being sold in Australasia, *The Lord of the Rings Location Guidebook New Edition* is in the process of becoming available for sale in the United Kingdom, Europe, South Africa, Hong Kong, and Singapore. While distribution in the United States and Canada is currently under discussion, the new edition can be ordered at lord-oftheringslocations.com.

FRIENDLY GAMES

Lord of the Rings fans can now play out their adventures in Middle-earth with a game that's as classic as the battle of Good versus Evil. In *The Lord of the Rings Backgammon*, the crusade for The One Ring happens on a game board of Middle-earth inside a rustic, handmade wood case. Each player fights to bring home their silver or gold rings first. Have what it takes to conquer the enemy in this fantasy face-off? With a little luck of the dice, strategy, and sense of adventure, a player can destroy The One Ring and save Middle-earth in *The Lord of the Rings Backgammon*. Remember to take advantage of the Fan Club member discount and purchase these games online from the Fan Club store at lotrfanclub.com.

HARPER COLLINS PUBLISHERS

Harper Collins Publishers (NZ) recently launched the new edition of *The Lord of the Rings Location Guidebook* in New Zealand. The first edition of the book by Ian Brodie was released in November 2002 to coincide with the worldwide film release of *The Two Towers*. It went straight onto the bestseller chart, selling an astounding 75,000 copies in New Zealand and Australia alone during its first five months of

usaopoly



friendly games

From Acclaimed, Bestselling Author Robin McKinley, a Mesmerizing Novel of Supernatural Desire

"Sunshine is a gripping, funny, page-turning, pretty much perfect work of magical literature that exists more or less at the unlikely crossroads of *Chocolat*, *Interview with a Vampire*, *Misery*, and the tale of *Beauty and the Beast*." —Neil Gaiman



There are places in the world where darkness rules, where it's unwise to walk. Sunshine knew that. But there hadn't been any trouble out at the lake for years, and she needed a place to be alone for a while.

Unfortunately, she wasn't alone. She never heard them coming. Of course you don't, when they're vampires.



She is shackled to the wall of an abandoned mansion and left. But she is within easy reach of a figure that she knows is a vampire. She knows that she's to be his dinner, and when he is finished with her, she will be dead. Yet, when dawn breaks, she finds that he has not attempted to harm her. And now it is he who needs her help...

0-425-19178-8/\$23.95 (Hardcover)

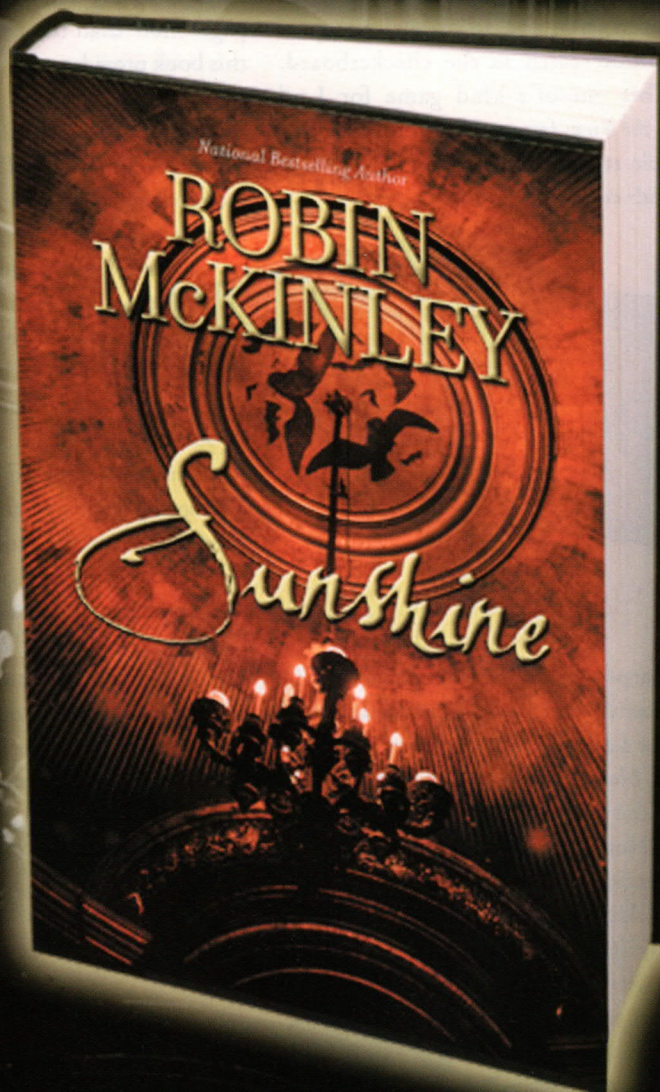
Praise for the novels of Robin McKinley:

"Brilliant...[a] sumptuous world."

—New York Times Book Review

"Every sentence and every occurrence seems infused by magic."

—Fantasy & Science Fiction



Available wherever books are sold.

A member of Penguin Group (USA)

Visit Berkley online at www.penguin.com



Live The Adventure...



THE LORD OF THE RINGS REPLICA CLOTHING

Now, for the first time, you can own the most accurate clothing reproductions from the renowned motion picture trilogy, The Lord of the Rings™. Every one of these licensed garments was made using the finest materials, based on actual fabric swatches from the films. Every layer has been duplicated, precisely emulating the costumes from the trilogy. Some items will be sold separately as well. Don't wait for the dark forces to over run Middle-earth, come see the full line of The Lord of the Rings™ collectible costume reproductions at our website, or call our toll-free number for your Museum Replicas catalog!



Every layer of clothing has been expertly reproduced.



Museum Replicas Limited™

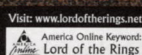
P.O. Box 84 XQ
Conyers, GA 30012

Toll Free
800.883.8838

www.museumreplicas.com



NEW LINE CINEMA
An MGM/UA Entertainment Company



Visit: www.lordoftherings.net
America Online Keyword:
Lord of the Rings



OFFICIAL DAY CLUB
2-888-451-4247
www.dayclub.com

© MMIII New Line Productions, Inc. All Rights Reserved. "The Lord of the Rings" and the names of the characters, items, events and places therein are trademarks of The Saul Zaentz Company d/b/a Tolkien Enterprises under license to New Line Productions, Inc.

UPDATE *with* P E T

*A*fter seven years of working on The Lord of the Rings films, Peter Jackson is saying goodbye to the project. The director, recently named by Entertainment Weekly as one of the 10 most powerful people in Hollywood, speaks to us about the trilogy's final film and the Oscar buzz surrounding its release. Jackson also discusses the crew's wrap party and reveals the interesting gifts he received.



BY DAN MADSEN

ER JACKSON





YOU HAVE HAD SOME MASSIVE BATTLES IN *The Lord of the Rings* FILMS. WHAT WAS THE GREATEST CHALLENGE IN FULLY REALIZING THEM?

The challenge is to actually keep it emotionally engaged with what is going on. There is actually no challenge anymore of putting the battle on-screen from a practical point-of-view. At Weta, we have our Massive Software for all of our CG (computer-generated) extras. *The Return of the King* had huge spectacle and great big army scenes. The tough part of battles is actually to keep people interested in what's going on. As soon as something just degenerates into a chaotic, confusing battle, no amount of spectacle on-screen is actually going to prevent the audience from getting bored after a very short amount of time. You want to return to your characters, and the trick is to follow their story through the battle. That's what we did at Helm's

Deep, and that's what we do in *The Return of the King*. The siege of Minas Tirith on Pelennor Fields involves Gandalf and Pippin. We have shot a lot of that battle through their eyes and through their experiences. Then, obviously, Théoden shows up with the Rohirrim, and Éowyn and Merry enter the battle at that stage. We are fortunate that we do have characters that we are able to experience it through. That really, to me, is the trick with battles.

We've had, in both *The Return of the King* and *The Two Towers*, much more battle footage shot than we ever have used in the films because you just get worn out by the noise, the sound, and the chaos. You just want to get out of the battle and go to something much more quiet. I usually find that anywhere beyond four or five minutes of fighting you have outstayed your welcome, and you should really move on.

HAVE YOU HEARD ANYTHING MORE ABOUT *The Lord of the Rings* APPEARING ON IMAX SCREENS?

It is not going to happen with *The Return of the King* as it did with the latest *Matrix* film. I did actually bump into the IMAX people a few months ago, and they said they would be interested to have them remastered in IMAX once the three films are complete because they think that the films have got a life that goes beyond the theatrical release. I shouldn't say that it wouldn't happen because it may happen. If it did, it would be amazing. The five-minute test—that we did for a brief moment in time when we thought that perhaps *The Two Towers* might be coming out in IMAX the same day as the theatrical release—was just amazing.

LET'S GO BACK TO *The Two Towers* BRIEFLY. WHICH ADDITION TO *The*



Two Towers EXTENDED DVD ARE YOU MOST PLEASED WITH AND WHY?

I think a lot of people's favorite scene is probably going to be the flashback with Boromir, Denethor, and Faramir that we didn't use because of just sheer pacing reasons. I think that is going to come as a surprise. For us, it's quite fortuitous because it is now coming out at a time when it is great to set up the dynamic of the relationship between Denethor and his two sons because it helps us a lot with *The Return of the King*. It is interesting because knowing that scene is being released on DVD actually did inform us a little bit on how we structured and cut *The Return of the King*. We had to worry a little bit less about having Denethor and his relationship with his sons established in that film because we felt that a lot of people who see *The Return of the King* will have seen *The Two Towers* extended cut. We are as-

"The tough part OF BATTLES

IS ACTUALLY TO keep people interested in what's going on. AS SOON AS

SOMETHING JUST

DEGENERATES

INTO A CHAOTIC,

CONFUSING BATTLE,

no amount of spectacle on-screen IS

ACTUALLY GOING

TO PREVENT THE

AUDIENCE FROM

GETTING BORED

AFTER A VERY SHORT

AMOUNT OF TIME."



suming that they will. It enabled us to be able to have less exposition in that film. Also, what I like about *The Two Towers* extended cut is that it has much more humor. We felt that the running time with *The Two Towers* was so long that we needed to trim that stuff back. It did result in *The Two Towers* being a fairly intense, serious film. There is a lot more humor in the scenes that are in the DVD that I think people will appreciate, and it will also rebalance the tone of *The Two Towers*. It won't seem quite as heavy as the theatrical version.

AS WE ALWAYS DO, WE HAVE SOME QUESTIONS PROVIDED BY OUR MEMBERS. FAN CLUB MEMBER NIKKI THOMASON HAS THIS QUESTION: "YOU'VE SAID THAT *The Return of the King* IS YOUR FAVORITE OF THE THREE FILMS. I REALIZE THAT IT WAS IMPOSSIBLE TO SQUEEZE EVERYTHING FROM THE THIRD BOOK INTO THE FINAL MOVIE. WAS THERE A SCENE THAT YOU WISHED YOU HAD BEEN ABLE TO INCLUDE, BUT COULDN'T? OR, WERE YOU ABLE TO FILM EVERY SCENE YOU WANTED?"

That is a good question. It is interesting because one of the problems with *The Return of the King* is the fact that not only were we faced with the concept of having to try to include the majority of the scenes from the book, but we were also having to inherit quite a few scenes from *The Two Towers* with Shelob, Minas Morgul, and other things. We already had pressures of a different kind there in terms of the running time. I always found it kind of slightly weird and creepy with those wild men with Ghân-Buri-Ghân and the way they intercept the Rohirrim when they are trying to get to Minas Tirith. It has that great pagan kind of quality to it. It was not something in the way that we structured the film that we could ever afford to do, so we never shot it. It is not something we even have for the DVD unfortunately.



“For the third film, I won’t say exactly what I got because people are going to have to spot me in the third film! Elijah got ‘Sting,’ and I got a carrot!”



That was a scene that kind of intrigued me, which is very much the same with the Barrow-wights and the Fellowship. There are these slightly creepy, weird scenes that I would have liked to have had the time to do.

FAN CLUB MEMBER DONNA MAIR ASKS, “IT IS A WELL-KNOWN FACT THAT AS EACH ACTOR FINISHED SHOOTING, THEY WERE GIVEN A PARTY SEND-OFF AND IN MOST CASES A GIFT OR PROP FROM THE MOVIE. DID ANYONE GIVE YOU A PARTY, AND IF YOU TOOK A TRINKET FOR REMEMBRANCE, WHAT WAS IT?”

Yes, I did, and it was a nice surprise. When we finished shooting the pickups and we had said “goodbye” to all of our actors and we had a wrap party for the crew, producer Barrie Osborne presented me with a gift. The actors got their weapons, and I got my props from the cameos I had done. So, I had a carrot mounted on a plaque in commemoration of the wonderful extra on the Bree streets! I got a rock mounted on a plaque in commemoration of the guy who was the defender of Helm’s Deep, and for the third film, I won’t say exactly what I got because people are going to have to spot me in the third film! Elijah got “Sting,” and I got a carrot! Oh, well.

ARE YOU AT THIS POINT ANXIOUS TO LEAVE *The Lord of the Rings* BEHIND AND MOVE ON TO *King Kong*?

As soon as we are done with this and our responsibility is finished, we then start work on *King Kong*, and that is exactly what we are going to be doing. We have to begin with the script and look at that. We are going to completely revise the script that we wrote when we were going to do *Kong* back in 1996. So, it is almost like a brand new screenplay. We already have Weta doing some designs for *Kong*, and some pre-production artwork, maquettes, and some sculptures are being done in clay to be scanned, so

things are ticking along pretty quickly. But, we are looking forward to it. It will be nice to make a film without people that have pointy ears!

WILL MOST OF YOUR *Lord of the Rings* CREW BE MOVING OVER TO *King Kong*?

Yes, that is the plan. That’s one of the reasons we wanted to do *Kong* now. We have this very well-honed, experienced crew who have ended up, after working on *The Lord of the Rings*, able to tackle anything in the world. We wanted to keep that team together for our next film, rather than have them disperse and get hired by other people and the whole thing fall apart. We just figured that if there was ever a time to do a big production like *Kong* that it should be with this same team intact.

YOU HAVE HAD SUCH A REMARKABLE CAST ON THESE FILMS. DO YOU THINK YOU MIGHT WORK WITH SOME OF THEM AGAIN ON ONE OF YOUR FUTURE FILMS?

I would love to. I think about that a lot. I was thinking about that when I was saying “goodbye” to them this year. They are all people I would love to work with again. Whether or not I can or will is a matter for the future, depending on what films we make and what the casting requirements of the film are, but it would be fantastic. We have such a great rapport. I know these people. I trust them completely, and they trust me. To have that strength of relationship and not be able to use it in the future would be a shame.

IS THERE ANY PROGRESS BEING MADE ON BRINGING *The Hobbit* TO THE SCREEN?

Not that I am aware of. It would have to be something that is worked out with lawyers because it involves MGM having the rights to distribute it but not to make it. New Line has the rights to make it but not distribute it. They would have to



"WE HAVE THIS very well-honed, experienced crew WHO HAVE ENDED UP, AFTER WORKING ON *The Lord of the Rings*, able to tackle anything in the world."

somehow arrange a partnership. I am unaware of any discussions between them. Things could be going on behind the scenes without us being told about it. There have been no discussions with me on *The Hobbit*. Also, New Line is aware that I am moving on to *King Kong* for the next two years, so I wouldn't be available in the short term anyway.

HOW DOES IT FEEL TO BE NAMED BY *Entertainment Weekly* AS ONE OF THE TOP 10 (OUT OF 100) MOST POWERFUL PEOPLE IN HOLLYWOOD?

It kind of feels weird because I used to read those magazines long before I ever


got into this kind of category, and I used to read about other people being the most powerful in show business. I never dreamed that I would ever find myself there. It's an odd thing. I'm not sure who makes these decisions. It is ultimately done as a gimmick really. It is a sort of a chart of the "flavor of the month" as far as I can see. It is a way of identifying who is hot today, and it could well be that in a year you will be off the chart.

IS WINNING AN ACADEMY AWARD IMPORTANT?

It is one of those difficult questions. Obviously, it would be a wonderful

honor and would be a very exciting thing. It would be the pinnacle of your career, but what is ultimately important is just making the best film that you can and one that people enjoy and are entertained by. We have no expectation there because the fantasy genre is one that has always been snubbed. I would expect that this year will be no different. I don't think it is necessarily going to change.

PETER, AS ALWAYS, THANK YOU FOR TAKING TIME OUT OF YOUR BUSY SCHEDULE TO TALK WITH US.

Thank you, Dan. It is always my pleasure. 



Finders Keepers

The significant role of Déagol



Without Sméagol's cousin Déagol, The One Ring may have never been found. While the character appears only briefly in The Return of the King, New Zealand actor Thomas Robins cherishes the part he was able to play in The Lord of the Rings. Robins talks about how, as a virtually unknown actor, he landed the role and why acting with Andy Serkis left him physically exhausted and foaming at the mouth.



BY DAN MADSEN



“THIS IS THE third project OF [PETER JACKSON’S] I HAVE WORKED ON. It just so happens THAT OUR BIG DIRECTOR HERE IN NEW ZEALAND thinks I can act —AND THAT’S COOL WITH ME!”

THOMAS, HOW WOULD YOU DESCRIBE DÉAGOL?

Well, Déagol is not a Hobbit. He is what is called a Stoor, which is slightly different. I play a Stoor, which is a Hobbit-like creature that is the cousin of Sméagol. As you know, Sméagol eventually turns into Gollum. One of the scenes we filmed is of me finding the Ring and eventually coming to my death as a result of it. Sméagol gets me! We actually filmed my death two ways: one

wants you to play a role in this new secretive kind of project.” They didn’t want me to tell anyone about it. It turned out to be a fake documentary called *Forgotten Silver*, [which] Peter got me to play the lead in. They had just told me that it was a documentary drama. When I got there, I read the whole thing, and they told me it was hush-hush because it was all fake. That was great fun, and Peter seemed to have a good time shooting that because he knew all the time



was of me being choked, and the other was of my head getting smashed by a rock. They weren’t sure which one would work best.

HOW DID YOU GET THE ROLE OF DÉAGOL?

I knew Peter. This is the third project of his that I have worked on. It just so happens that our big director here in New Zealand thinks I can act—and that’s cool with me! First, I played a part in *Heavenly Creatures* with Kate Winslet. We did this scene with me at my birthday party, and Kate came and danced with me. That was a few years ago. I remember going to look at it, and them telling me my scene was going to be cut so I never made the final cut of the film. About a year or two after that, I got a call from Wingnut Films saying, “Peter

that it was fake. That actually created a big stir here in New Zealand. It was really cool! I actually went home to Napier, which is about a five-hour drive from Wellington, to my folks’ house. We watched our Sunday night show here, which had a story on the film. Our neighbor, who knew me, didn’t even recognize me even though she saw me on it. It turned out to be a big hoax. On our way home, driving back with my sister, on the talk radio they had all these people going on about this amazing guy, Colin McKenzie (me), and talking about why hadn’t anyone heard of him before now. Then, the next day, they released to the press that it was fake, and people got upset. I have never really asked, but I have a sneaky suspicion that Peter may have given me that role because he cut me out of *Heavenly Creatures*. But, he is





“WE SPENT ONE DAY DOING THE fishing scene, AND THEN WE DID THE SCENE OF ME CLIMBING OUT OF THIS GORGEOUS *little lake*, WHICH IT TURNED OUT HAD *heaps and heaps of eels in it*. THEY WERE TERRIBLE!”

obviously loyal because he gave me the role in *The Lord of the Rings*. [New Zealand casting director for *The Lord of the Rings*] Liz Mullane, who was the first person I ever did an audition for, called me and said they wanted me to read for this part.

HAD YOU READ THE BOOKS AND KNOWN WHO DÉAGOL WAS?

Yes, I knew he appeared in the first book. I had read the book first and then got the Déagol role. When they told me

get a stocking and put meat in it, and they actually come and get hooked on them. They were pulling out these big eels and showing them to me about five minutes before I was supposed to go in the water! That was not great, but it was still a good day—although an exhausting day.

DÉAGOL IS THE FIRST ONE TO FIND THE RING.

Yeah! I guess because Peter had cut me from the stuff before [in *Heavenly*



I had gotten the part, the first thing I did was whip to the back of the book where all the characters are and the part that told you which pages they are on. I was very excited.

HOW LONG WERE YOU FILMING?

We filmed initially up in Ruapehu. It was just Andy Serkis and I. Andy is so cool. He does that scary voice! I was sitting there, and he started doing that voice. He was standing up getting his feet put on [while] learning his lines, and he did his voice. It was very spooky sounding! We shot for three days. We spent one day doing the fishing scene, and then we did the scene of me climbing out of this gorgeous little lake, which it turned out had heaps and heaps of eels in it. They were terrible! The crew was fishing for them. Apparently, you

Creatures] I was getting paranoid, but [I knew] he couldn't cut this because Déagol starts the whole ball rolling. You know, if you are going to get a small part in a film, this was the coolest one to get. The scene is such a journey in itself, and there is so much going on. We're sitting there fishing, just these two cousins hanging out. I catch a fish, and there is a bit of laughter. Then, there is all the excitement, and I fall in the water. I come up, and Sméagol is glad I am all right. But, then he sees the Ring and then the fight. There is a lot going on in those two minutes. Of all the small roles to get, it was pretty cool that I got this one.

DESCRIBE THE COSTUME AND MAKEUP YOU WORE.

Well, I've got the Hobbit ears, but they are slightly different. When I was



getting them put on, I thought they were cool. I had the normal Hobbit feet. I think I was wearing Sean Astin's feet because we're the same size. I had this kind of "Spinal Tap" wig, and I had these cute, little green overalls. I think [Stoors are] kind of like fishing Hobbits.

WHAT KIND OF DIRECTION DID PETER GIVE YOU?

Strangely, Peter hadn't given me any. Fran directed this. We had [second unit director] John Mahaffie and Fran. John was sort of directing the technical side, and Fran was coming in and giving me the emotional side of it, which was really cool to have. We had to do this nice, fun [scene] being cousins out there fishing, followed by me finding the Ring and the awe of this thing. We re-shot the death scene over a year or so later because orig-

inally I find the Ring, and Sméagol comes over and throttles me—and it's like "big evil Sméagol." But, what they wanted is the Ring taking me as well. So, the second time we shot the scene, I was more taken with the magic of the Ring. I could hardly walk the next day after wrestling with Andy because we had both wanted to make the scene look good. If you want to look like you are fighting for your life, you have to make it look like that. Andy is throttling me and I have the Ring, which he is trying to claw out of my hand. I'm trying to gouge out his eyes, and he bites me and then we strangle each other. It was a very physical scene to film. We actually didn't film that second death scene at Ruapehu. They had found another little location that had the same kind of grass so they could shoot it closer to Wellington. We did part of that scene

and then it started raining, which washed out that day. Fran got on the phone with the art department and said, "Can we shoot this inside mid-day tomorrow?" They said, "Yeah, no problem." So what happened was that the guys recreated this area inside and built the whole thing. They worked all night doing this, and then we came and there was this massive set built overnight. It was just amazing! You could just walk on this gorgeous set and lay down there.

HOW DOES IT MAKE YOU FEEL TO HAVE BEEN INVOLVED WITH A PROJECT THAT HAS BECOME SO SUCCESSFUL AND EMBRACED ALL OVER THE WORLD?

Well, there is no real makeup, so people can recognize me even though I have the ears on. I am not wearing my glasses, though. I feel hugely honored that Peter would get me in. Who wouldn't want to have a cool part in this? Peter is pretty loyal to actors, and I think he gets that back. The thing that I find strange is knowing that the first and second film are in the biggest grossing films of all time, and the third will be, too, I'm sure. But, it is strange that it [has been filmed in] Wellington, New Zealand, and I'm a Kiwi. I walk out of my house, jump in my little car, say goodbye to my little baby, and drive about a minute, literally, down the road into Miramar and walk to the set of one of the biggest things going on in films today. It just doesn't register. You know,





“WHEN WE DID THE SCENE UP IN RUAPEHU, THEY DECIDED *they* wanted me to be foaming at the mouth. THE WAY THEY DID THAT WAS BY SQUIRTING KY JELLY INTO MY MOUTH. Being strangled and thrown around, AND THEN IN BETWEEN TAKES SPITTING THAT OUT, WAS REALLY EXHAUSTING... *but I loved it.*”

I am in Wellington and was going around the corner to this place making a movie the world loves! Just down the street is where I buy the plants for our garden. It's weird. You think about Hollywood, and there is all this amazing stuff there and famous American actors. But here, it is just Kiwis going about life around the corner while next door they are filming one of the biggest movies of all time! Kiwis are, generally, pretty modest people. We keep things in check since we are so far away from the rest of the world. For me, maybe I'll

defiant because he was the older cousin. I remember looking at this beautiful little setting we had; it was just stunning with this gorgeous little lake, and it looked as if it were built just for us. I remember looking out there and seeing nothing because they were shooting that way, and it just looked beautiful. As I would turn around, I would suddenly go from this beautiful, tranquil place and then see like 90 people who are all just sitting there! It was such a surreal kind of thing. It was like, here is paradise and here is a film. Having someone



never really understand it because I will always be in New Zealand, and although I will hear that it has become this massive thing, I won't actually be part of it. And that's all right because you don't get all wrapped up in it.

WHAT IS FOR YOU THE LASTING MEMORY YOU WILL HAVE OF WORKING ON THESE FILMS?

We were up in Ruapehu doing this scene where it was basically my close-up, and I had to sit there and hold this little Ring and Sméagol said to me, “Give me the Ring.” I turned around and looked at him and said, “Why?” That was the first time he had seen me

come up to me and say, “This is the Ring,” [while] putting it in my hand, was very cool. The props guy came over and had this cute, little bag, and he opened it up and said, “This is for you.” I would look at it and think, “Wow, this is it! The Ring!” That was quite fun. The shoots with Peter and all the crew were always fun. Everyone seemed to get along. I never saw any stress, and that was a nice thing. I will also remember waking up and not being able to hardly walk the next day after the fighting scene. It was take after take of throttling and wrestling. When we did the scene up in Ruapehu, they decided they wanted me to be foaming at the



mouth. The way they did that was by squirting KY Jelly into my mouth. Apparently, when you swirl that around in your mouth, it starts to foam. Being strangled and thrown around, and then in between takes spitting that out, was really exhausting. Andy and I said, "Let's really go for it." I had a sore neck and was exhausted, but I loved it.

WHAT IS YOUR IMPRESSION OF ANDY SERKIS?

He is honestly one of the nicest guys I have ever met. He seemed so caring. He had his family there, and that was just before I was having my child, so I would look at his kids and say, "Wow, that's cool." He seemed so down-to-earth. His head was very level despite the fact that he was playing Gollum. The way he can just get into that character is really amazing. The voice thing is incredible. When we did our scene and I was looking into his eyes, it was a bit terrifying. Then, we [would] hear "Cut," and he is the nicest guy you would ever want to know. He is fantastic and a great actor.

WHAT DO YOU DO FOR A LIVING WHEN YOU ARE NOT ACTING?

I am a director and writer. I am just getting myself into drama right now. My long-term goal is to direct a feature. That's my five-year plan. I would love to do that. I have begun writing it. Any acting work that comes around between then is great.

DID YOU REALLY WANT TO BE AN ACTOR?

I started out acting because when I was at the university, we would go to these comedy shows. I actually hosted a kids' TV show for three years, where it was just me and a computer-generated penguin. People used to recognize me for that. We just got funding for a kids' horror series. I have been doing quite a bit of kids' stuff. We have been working on this kids' series for about two years. We have a producer who has said, "We have the facilities. You make them. We don't have a budget; you make them." There is a kids' show here in New Zealand called "What Now?" Many of my friends and I worked on it. We did a few shows of our own, which kids

seemed to like. We have been trying to get it off the ground for some time. We finally got the funding to do more, so I am starting on that now.

I AM SURE IT DOESN'T HURT TO KNOW PETER JACKSON, TOO!

Yeah, that's for sure. I have actually talked to Fran and asked her if she would look at my feature film script when it is done and give me some advice, and she said, "Sure." Peter is the man at the moment, so it sounds like a lot of people will be coming to New Zealand to talk to him about making movies.

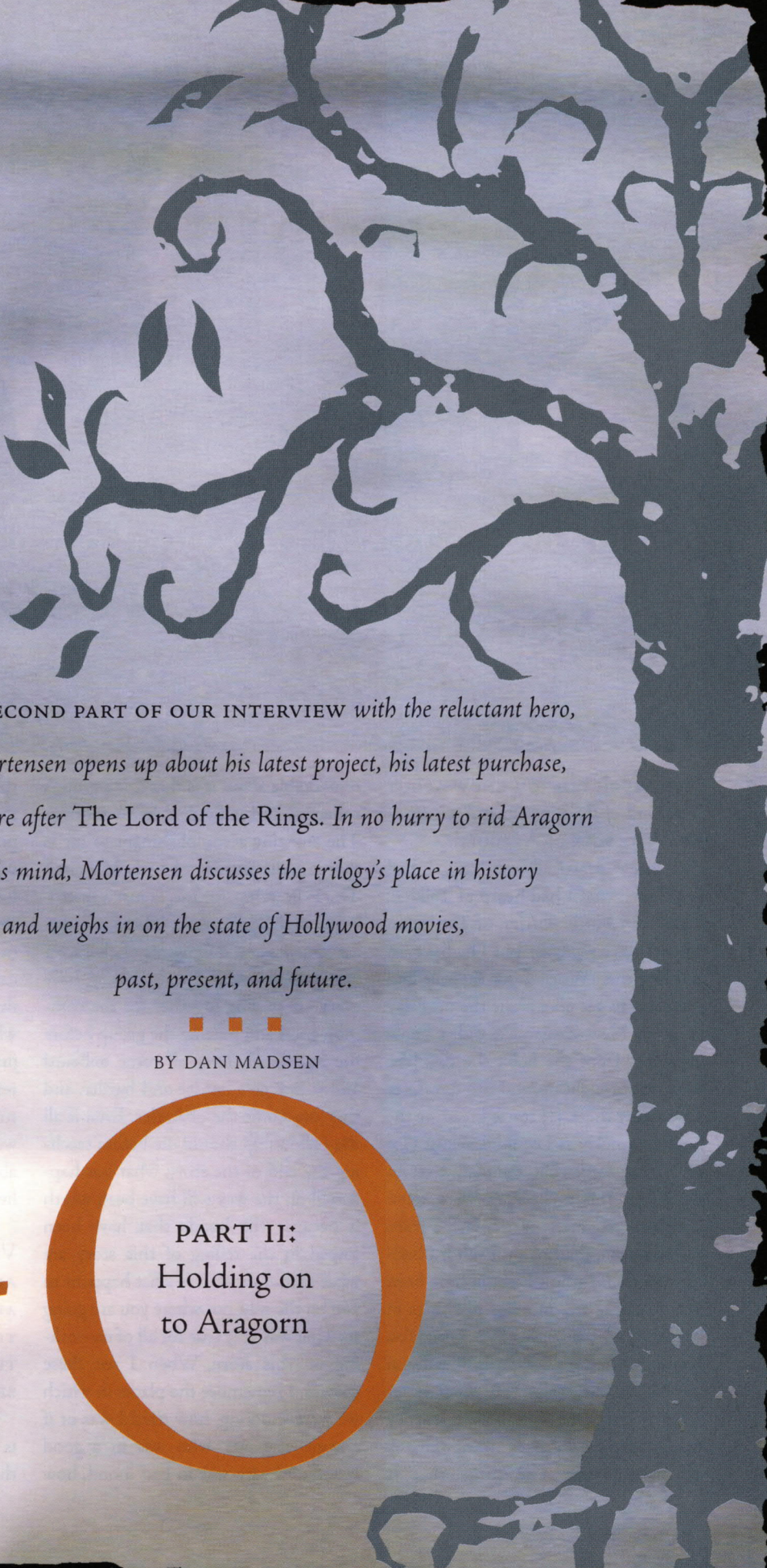
GOOD LUCK THOMAS! THANK YOU FOR TALKING WITH US.

My pleasure. I've enjoyed it. 🐦



INTERVIEW | ARAGORN

VIG



IN THE SECOND PART OF OUR INTERVIEW *with the reluctant hero,*
Viggo Mortensen opens up about his latest project, his latest purchase,
and his future after The Lord of the Rings. In no hurry to rid Aragorn
from his mind, Mortensen discusses the trilogy's place in history
and weighs in on the state of Hollywood movies,
past, present, and future.



BY DAN MADSEN

GO

PART II:
Holding on
to Aragorn



"I WOULD GUESS NOW ... IF I LOOKED AT SOME OF THE **paintings or some of the photographs** I TOOK IN [NEW ZEALAND], THERE ARE **certain kinds of colors—certain blues, greens, and golds** IN PARTICULAR—THAT ARE A LITTLE DIFFERENT."

HOW MUCH DID YOU KNOW ABOUT *The Lord of the Rings* PRIOR TO GETTING THE ROLE OF ARAGORN?

I knew practically nothing. I had heard of it, and I had heard of Tolkien. I had read a little portion of *The Hobbit* when I was a teenager, but I hadn't even finished that. When I got the role and then had to get on a plane the next day to go to New Zealand, I didn't know anything. I got the book the day [the role] was brought up, and two days later I am flying there. [I] started reading the book as quickly as I could. Luckily, a lot of it was somewhat familiar. Certain storylines and archetypes were quite familiar to me, particularly from Scandinavian mythology. Even if I hadn't seen that, I think I would have been able to apply any number of things in preparing for the part of Aragorn. You know, things from Westerns or samurai movies or fairy tales. *The Lord of the Rings* is the same epic heroic journey that has been told many times in many different places. The thing that is

remarkable about it is that it is a group's collective and individual hero's journey. The amazing accomplishment to me is that it is the journey of a whole society. The Fellowship, for me, is just a microcosm of Middle-earth. There are disagreements and differences of character and different abilities, but they have everyone pulling together for the common good and putting the group before the individual. They all come onboard and it just gets harder and harder, and they overcome the obstacles. Even if all the Fellowship should die before reaching the end of the story, what has happened on the way will have been worth it because the bonds that have been forged in the telling of this story are what matter most. It is what happens to you on the way, not where you are going to. That was very true for all of us working on this story. When I see these movies, I remember the places in which we were shooting, how tired I was or if anyone else was, who was in a good mood and who was in bad mood, how

things were going at that time, and how the weather was. For me, the paintings, poems, and photographs that I took while I was there and the things that I had made on the side as I was doing this were ways for me, as an actor, to relax my mind as I kept going. You could stay calm by changing gears and looking at things with different eyes for a little while. Those things now are tangible, just like the movie is, for me. I can remember where I made certain pictures, paintings, or photographs; what went into it; and what I was thinking about at the time. It is a living diary or living journal—just like the movie is.

VIGGO, MANY PEOPLE KNOW YOU AS AN ACTOR, BUT YOU ARE ALSO AN ARTIST AND PHOTOGRAPHER. IS THERE ANYTHING NEW YOU CAN TELL US ABOUT WHAT YOU HAVE BEEN DOING ARTISTICALLY?

There is a book that I just finished. It is a hardcover and has color plates of these sort of abstract images of Lakota

Ghost Dancers. It ends up having a lot of information about that period, the end of the 19th century and the Wounded Knee Massacre, which is what these images are from, a recreation of that. These images were taken in the California desert near Nevada. The colors are beautiful, but they are long exposures so there is a lot of strange transparency in the figures. They are sort of abstract, but they are very pretty. I think this is my favorite book I've done so far. This is all photography, but these prints are taken with a panoramic camera that I borrowed just for the purpose to shoot this one roll. I really like the way they came out. This was originally supposed to be for a scene in the movie I recently did called *Hidalgo*. It was supposed to be a hallucination of what this particular character saw—he is remembering what he saw at Wounded Knee. It is supposed to be kind of unreal and transparent like ghosts.

IS THIS YOUR FIFTH BOOK THAT YOU HAVE PUBLISHED OF YOUR ART AND PHOTOGRAPHY?

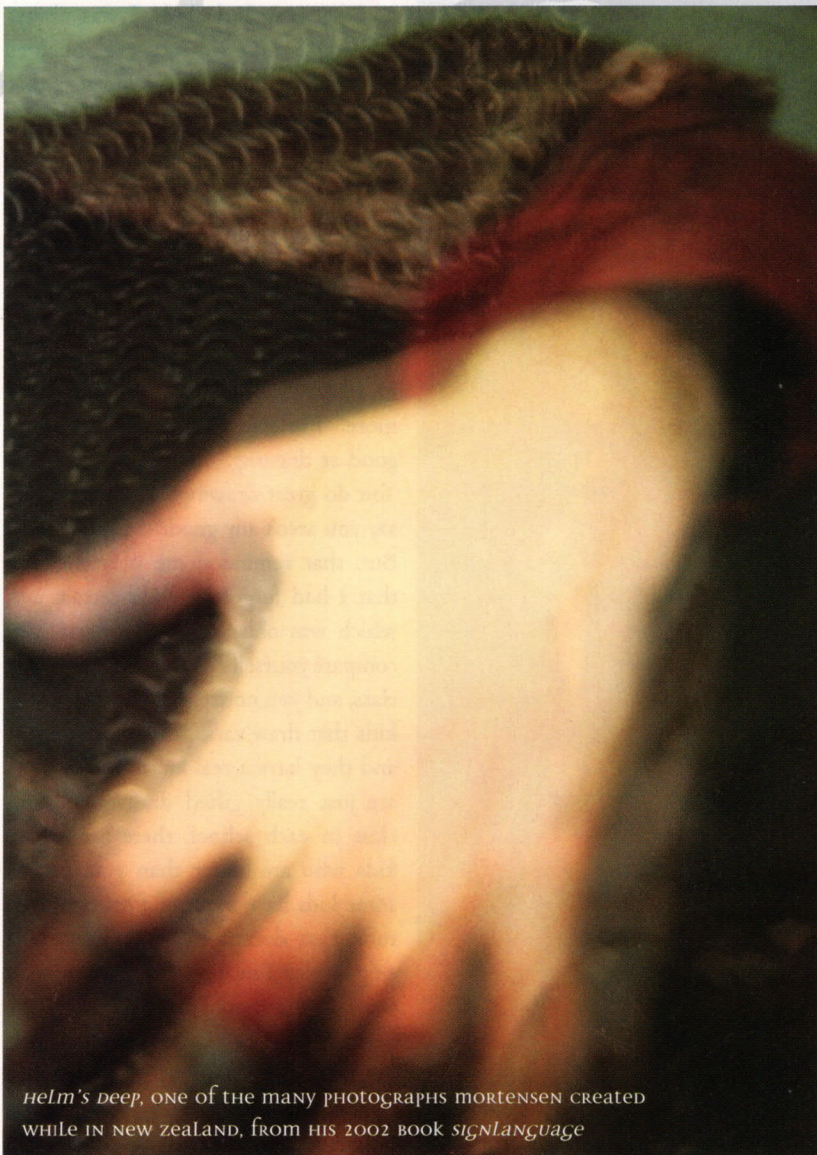
I think it is. We have also published several books of other people's work, too. If you go to our Web site (percevalpress.com), you'll see some of their work. We are one of the few small presses that actually make some profit, so we can keep reinvesting to make more books. It is very satisfying, and it helps other artists. The first batch of books we did about a year and a half ago included one of mine, which was reprinting some New Zealand images, and that was the way we got the press started since I knew I had somewhat of an audience from previous photo work. Now, it is moving on its own, and the other artists' books that we have been doing are selling. I am very happy about that. We have some really good books coming out.

HOW HAS YOUR ART, POETRY, AND PHOTOGRAPHY BEEN INSPIRED BY

YOUR EXPERIENCE WITH *The Lord of the Rings*?

There isn't anything consciously that I have done differently since working on the films. I would guess now, four years after I started working on *The Lord of the Rings*, if I looked at some of the paintings or some of the photographs I took in [New Zealand], there are certain kinds of colors—certain blues, greens, and golds in particular—that are a little different. There is this certain rich green that I hadn't really been paying attention to, which I think was inspired by the colors in New Zealand. Other than that, I am not

sure. There were certain things I was doing in various paintings that I had been doing in the year or two previous to going there that had certain symbols or designs that, when I got to New Zealand, I recognized in the culture there. They were things I saw in some of the paintings down there in some of the Mauri art. They were things that were familiar already and are probably symbols which are universal. I have seen them in other places as well. I think that the experience of working with Peter Jackson and the entire crew affected me. The incredible, concentrated creativity that was part of this



helm's deep, one of the many photographs mortensen created while in new zealand, from his 2002 book *signlanguage*

"LIKE MANY THINGS
YOU LEARN WHEN
YOU ARE YOUNG—
whether it is
languages or
riding a bicycle
—I HAD SOME MUSCLE
MEMORY OF RIDING A
HORSE, and I was
able to pick it
up again."



traveling circus that was making *The Lord of the Rings*, all these departments with all their creative input, it was like one big art and film school. It was incredible! Art, literature, the physical challenges, natural landscapes—the exploration of pretty much any area of interest to human beings, it was an epic story in itself. Mentally, spiritually, and physically, you were challenged and inspired. You had to be blind and shut yourself in your room to not be affected by this creative monster.

HAVE YOU ALWAYS BEEN A CREATIVE PERSON? WERE YOU DRAWING AND PAINTING AS A YOUNG CHILD?

Like most little kids, I was always drawing. I don't remember as much as my mom does, but I do remember that I used to draw and doodle all the time, which I think most kids do. My mom said I always had a pencil in my hand or was drawing something. I watch my own son, and he has always done that, too. There was a time, when my son was about 7 or 8, and all of a sudden I noticed he wasn't drawing like he used to. I said to him, "You don't draw anymore." He said, "Ahhh, I'm not very good at drawing." I said, "Yes, you are. You do great drawings. Did somebody say you aren't any good?" He said, "No." But, that reminded me of something that I had forgotten. At a certain age, which was older for me, 11 or 12, you compare yourself to other kids in the art class, and you notice that there are some kids that draw cars, people, or animals, and they have a real knack for it. They are just really gifted draftsmen. Each class in each school, there are always kids who are better than you. Just as some kids have more of a musical aptitude, that doesn't mean you shouldn't sing or play a musical instrument if you want to. You should never stop drawing. It is a good outlet for anyone. I remember now that I didn't draw for a while because of that. I asked my mom about it, and she said, "Yeah, but I think you

always did it a little bit. You may have slowed down for a while, but you kept going." I did always draw, and I would write tiny short stories. When I got to be a teenager, they got a bit longer than that. I always did those things before acting. Afterwards, I gradually started writing more and more poems.

WERE YOUR PARENTS INCLINED THAT WAY, TOO, OR WAS IT JUST YOU?

My dad did a little woodworking. My brothers are pretty good at it. They enjoy it, too. I think everybody is inclined to do it, and you just lose some confidence at a certain age. Then, it is a question of whether you keep doing it. There was an artist who spoke of this once, and he said, "Artists remain children in a certain way. They are keeping that curiosity and observation alive and that affinity and inclination to observe more active." People get busy—they get in relationships and they get jobs—and they don't make the time. They don't think it is important. I think it is as important as getting physical exercise. For me, especially when things are very busy, I tend to need that outlet—whether it is doodling or taking or looking at photographs. I look at reading the same way as writing things. You sort of let your mind go somewhere.

HAD YOU BEEN A HORSEMAN PRIOR TO *The Lord of the Rings* FILMS, OR DID YOU BECOME ACQUAINTED WITH HORSES DURING SHOOTING?

I had ridden when I was a little kid. We rode quite a bit. When we moved to my mother's hometown when I was 11, that sort of stopped. Apart from one or two odd times throughout my teen years, I had never really rode again until about 10 years ago when I was working on a movie. I worked on a Western, and I had a small part and got to ride in that, which was fun. I hadn't really done it for a long time, but I think, like many things you learn when you are young—whether it is languages or riding a

bicycle—I had some muscle memory of riding a horse, and I was able to pick it up again. I like horses, and I really enjoyed the time we spent on them in New Zealand. We had a good horse department and good horses.



IT HAS BEEN REPORTED THAT YOU ACTUALLY BOUGHT YOUR HORSE THAT YOU RODE IN *The Lord of the Rings*. IS THAT TRUE?

It is true. I own that horse, but he has had to stay in New Zealand for reshoots just like I have had to keep going back. Now that we are done, I will have to figure out what to do with him and how to get him over here. I am glad that I have been able to keep track of him and keep visiting him.

DID YOU ALSO PURCHASE THE HORSE YOU RODE IN YOUR LATEST FILM, *Hidalgo*?

I am thinking about it. It might not be so practical to own all of these horses when I am so busy with work right now. He might be able to get along with my horse from *The Lord of the Rings*. Although they are both stallions, one is more easygoing than the other. Brego, from *The Lord of the Rings*, is pretty strong-willed and very intelligent and physically strong and big. He is an imposing animal. He was also a last-minute replacement for another horse that was meant to be mine, and I only got to know him a day or two

before we had to shoot for a scene. He had never been on a movie set, nor had he any experience of being around movie cameras, Orcs beating their shields, swords, and a bunch of other horses. It was not a good idea to start

him with that. All of the other horses had been familiar with all of these sounds and objects that they would be dealing with on set, and he wasn't. So, he was just kicking and bucking and didn't want to have any part of it. That was a tough first day, and it was tough for a little while. It was a gradual process earning his trust. I suppose that made for a stronger friendship in the end because it wasn't that easy. When he finally got to where he trusted me, it was really rewarding. He doesn't trust everyone, and if he doesn't trust you, he won't do much for you. I consider him a good friend and another member of the cast that I got to be close with. He had good days and bad days just like we all do.

TELL ME ABOUT *Hidalgo*.

At the heart of the story, it is about a long-distance race. As much as *The Lord of the Rings* is, too, this is about a hero's journey and someone with obvious flaws and some awareness of who they are, and what they are meant for in this life is challenged to go on a journey. During that journey, he comes up against great odds and obstacles

SELECTED FILMOGRAPHY

Hidalgo (2004) Frank T. Hopkins

The Lord of the Rings:

The Return of the King (2003) Aragorn

The Lord of the Rings:

The Two Towers (2002) Aragorn

The Lord of the Rings:

The Fellowship of the Ring (2001) Aragorn

28 Days (2000) Eddie Boone

A Walk on the Moon (1999) Walker Jerome

Psycho (1998) Samuel 'Sam' Loomis

A Perfect Murder (1998) David Shaw

My Brother's Gun (1997) Juanito

G.I. Jane (1997) Master Chief John James

'Jack' Urgayle

Vanishing Point (1997) (TV) Jimmy Kowalski

Daylight (1996) Roy Nord

The Portrait of a Lady (1996)

Caspar Goodwood

Albino Alligator (1996) Guy Foucard

The Passion of Darkly Noon (1996) Clay

Gimlet (1995) Hombre (Man)

The Prophecy (1995) Lucifer

Black Velvet Pantsuit (1995) Worthless Junkie

Crimson Tide (1995) Lt. Peter 'Weps' Ince

American Yakuza (1994) Nick Davis/

David Brandt

The Crew (1994) Phillip

Floundering (1994) Homeless Man

The Young Americans (1993) Carl Frazer

Carlito's Way (1993) Lalin

Ruby Cairo (1993) John E. 'Johnny' Faro

Boiling Point (1993) Ronnie

The Indian Runner (1991) Frank Roberts

Tripwire (1990) Hans

The Reflecting Skin (1990) Cameron Dove

Young Guns II (1990) John W. Poe

Leatherface: Texas Chainsaw Massacre III

(1990) Tex

Prison (1988) Burke/

Forsythe Electrocutation

Fresh Horses (1988) Green

Salvation! (1987) Jerome Stample

"Search for Tomorrow" (1985) Bragg

Witness (1985) Moses Hochleitner

"George Washington" (1984)

Lieutenant at LeBoeuf

filmmography: imdb.com

that he must try to overcome, individually and collectively. In the case of *Hidalgo*, [it is] a man and his horse. In the case of *The Lord of the Rings*, it is the Fellowship. It is more important as to what happens on that journey than whether they reach the end or succeed or survive. I would say that Boromir is no less of the Fellowship at the end of *The Return of the King* for having died at the end of *The Fellowship of the Ring*. His efforts, honesty, redemption, and his value to the Fellowship as a lesson during his life and in death are as important as the contribution of any of the rest of them. It is the effort you make and what you learn along the way. Then, if you are lucky enough to succeed, what do you do with what you have learned and what you have gained? How do you help your people and your society? *Hidalgo* is a similar story in that way.

IS THAT HERO'S JOURNEY WHAT INSPIRED YOU TO TAKE THE LEAD ROLE FOR *Hidalgo*?

I don't know that I consciously did, but one of the things that I thought was unique right away was that it was a studio movie that challenged the audience. This is a story about an American heroic character that is put into a situation where he is going to have to do better than he ever has, and that alone has the makings of a heroic character. Any mother who has gone through labor and childbirth knows what that is all about. Every person can relate to big and small struggles in our lives. I guess that what I thought was interesting is that you have an American character in a big-budget movie that goes overseas to the Third World, and he doesn't go—as is so often the case in those types of big American movies—to teach someone about the American way of doing things, to change their culture, to appropriate their culture, or to conquer, destroy, or question. He goes there on a challenge to win a horse



race, [but] it is as much about what he learns during this race and during the overall journey that he is on emotionally that matters even more so than the end result of the race. It is a well-shot movie, and we were in some extraordinary places. I have been lucky. The places we saw in New Zealand and the places in *Hidalgo* that I saw in the Arabian Desert and the American West were really extraordinary—beautiful landscapes and all kinds of weather, light, seasons, and temperatures. Everyone who worked on *Hidalgo* has a particular memory of it.

ARE YOU COMFORTABLE WITH THE LEADING MAN PERSONA THAT YOU NOW HAVE?

Well, the thing is that I know I wouldn't have gotten a movie like *Hidalgo* and offers to do other things if it hadn't been for *The Lord of the Rings* and the success of that. I know that things have come my way as a result of those films, as well as a lot of attention that I hadn't been looking for or expected. But, I don't think of myself any differently. I don't see myself behaving that differently. I am a little more stressed out at times just because of all

this extra input that I am not used to and less privacy than I ever thought I would have. I like to spend a certain amount of time alone every day, and that is not an option anymore. I try to find time for it. Other than that, I don't notice things being that different.

I HEAR FANS AND CRITICS ALIKE COMMENT THAT, UNLIKE OTHER MOVIES THAT COME AND GO, *The Lord of the Rings* FILMS WILL BECOME CLASSICS AND WATCHED TIME AND TIME AGAIN FOR YEARS TO COME. DO YOU AGREE?

I think that the way that *The Lord of the Rings* was made, not only the subject matter but also the execution, is an exception. The material is more complex, the way in which it was shot is more ambitious, and the content of the movies is more subtle and challenging for an audience than what they usually get from a studio. Maybe it will set a certain example for other filmmakers. There will probably be imitations of this type of movie. Most of them will probably be bad, as whenever a movie becomes a hit and you see imitations for a few years until it burns out into a B-movie kind of level, and then they stop making them and the next thing comes along. I am sure there will probably be some imitations or else they will go, "What else is there?" I have heard they are going to make a series of movies of C.S. Lewis' *The Chronicles of Narnia*, which may turn out great. I hope it does, but that is the kind of thing that will get the green light now.

ARE YOU PLEASED WITH THE WAY HOLLYWOOD IS MAKING MOVIES TODAY?

It is easy to criticize things. I haven't been around as long as other people, but I have been a film actor for 20 years now, which surprises me as it seems like it has only been five or six years. By being around that long, I have read lots of scripts and have been offered a cer-

tain amount of things recently, so I get to see more scripts. I don't think there are bad movies because there aren't very many good writers around. You hear people say, "Oh, they don't make good movies anymore." Yeah, they do, once in a while. I'm not sure if I am an avid student of movies, but I am curious so I have seen movies made by studios from their inception. I have seen lots of independent movies and foreign movies. I like to watch movies. That's one of the things I do with my son a lot. We watch a lot of different movies, and it is something I like to do as much as I like to read books. I like to make movies, and I like to watch movies. I think it is an interesting art form. But, from my point-of-view combined with my two decades of experience, I don't think there has ever been a period in the history of movies where less imagination has been shown than recent years. I think there are exceptions, but

they are few and far between. It is easy to say that, but what do you do about it? I think part of it is that they cost so much money, and people are afraid to diverge from accepted things and the films that have worked before. I think that has always been the case to some degree, but there have been a lot of books and articles written about what happened to the last golden age of American movies in the early to mid 70s. It was right after that period that I started acting. *Taxi Driver* wasn't such an old movie, nor was *China Town* or the *Godfather* movies. Studios make thrillers today, but even those substitute a lot of flashy shooting and cutting and superficial dialogue, and they are beefed up by having talented performers say those lines and execute those action moves. But, they just don't seem to test people's imaginations that much. I don't find that most studio movies give you much to talk about. I think

that is part of the reason that when people went to see *The Lord of the Rings* they couldn't believe it. Even if they were real film buffs or very particular, they might not have liked some of the crowd-pleasing aspects of it, but you couldn't deny that there was something more to it than the usual standard fare.

FAN CLUB MEMBER MARIA PHILLIPS ASKS, "WHAT DO YOU DO WITH ALL THE GIFTS THAT FANS GIVE YOU? DO YOU THINK THAT YOU WILL USE ANY OF THESE OFFERINGS IN YOUR FUTURE ART PROJECTS, OR ARE THEY JUST KEPT AS MEMENTOS OF YOUR SPECIAL CONTACT WITH THEM?"

I might use some of them. There have been a lot of beautiful gifts from all over the world, which I never expected to get. About a year ago, I announced that I would not accept or respond to fan mail anymore only because I always made it a point to read, answer, address

"I THINK THAT THE WAY THAT *The Lord of the Rings* WAS MADE IS AN EXCEPTION. The material is more complex, THE WAY IN WHICH IT WAS SHOT IS MORE AMBITIOUS, and the content of the movies is more subtle and challenging."





the envelopes, and take each and every letter to the post office. When I started getting hundreds of pieces of mail each day, I found I would get home after a long day and spend a few hours well into the night working on the fan mail night after night. I realized that it wasn't going to slow down. I found I was spending way too much time on it, and it was not that I didn't care and that I wasn't touched by all the mail. I also didn't want to do what many actors do, which is to have a service where people would open the mail for you, read it, and either sign a response for you or send a pre-stamped signature kind of photograph. I wanted to either do it myself or not do it. I just felt I honestly couldn't do it, and with all due respect I would ask fans not to send any more stuff because I can't handle it. I got a few reactions from people saying, "I can't believe you would do that." But, for the most part, people have been appreciative of the fact that I was honest about it. In exchange, I will sign things for people in-person when they ask me wherever I am.

FAN CLUB MEMBER MARK VOGELS ASKS, "HOW IS YOUR TOE AFTER THE URUK-HAI HELMET INCIDENT?"

Oh, it's fine. During wet weather, the older I get, I am sure I will notice it. But, it is not the first bone I have bro-

ken. At certain times, I will get a little twinge if I step the wrong way or if I am running. It is not a big deal. I think if you are fit—and because I have been so busy I haven't been as physical as I usually am—take care of yourself, and are well-rested, you don't think about it. No major problems, though.

DO YOU HAVE ANY OTHER ACTING JOBS LINED UP?

I haven't had a chance to think about it. I am trying to look for something because I could use the work, but most of the rest of [2003] I have obligations to both *The Lord of the Rings* and *Hidalgo*. There are a few opportunities that have presented themselves that I haven't been able to take because of obligations to *The Lord of the Rings*. At the moment, there are a couple of new things which seem interesting. Whether I'll be done in time and available, I am not sure yet.

KAYT TOURVILLE, ANOTHER FAN CLUB MEMBER, WISHES TO KNOW: "HOW DO YOU AS AN ACTOR PUT ONE CHARACTER BEHIND YOU AND MOVE ON TO THE NEXT?"

Some people say it is hard to get rid of the character or hard to not bring them home with you. They say it is hard to shed dead skin and move on to another character, but I have

never made an effort to do that with any character. I think you learn something from each one, and why forget about it? It doesn't get in the way of you playing another character. I think you have the capability of playing other characters and retaining the memory of another. There are certain muscles that you have to retrain or you have to learn to train for the first time, but that is the idea of playing different characters when you get a chance. You have to learn new skills and challenge yourself a little bit. Life is short and eventually, as you get older, your memory starts to fade anyway, so I [would] just as soon enjoy the memory of whatever I have experienced, especially with something as unique as being a part of *The Lord of the Rings* movie circus! I am not in a hurry to forget it. It is time to move on, but that doesn't mean move away from it. The most precious thing I carry is the memory of it, so I am not in a hurry to get rid of it.

VIGGO, THANK YOU FOR TAKING SO MUCH TIME TO TALK WITH US.

Well, you are welcome. You guys have done a good job with the magazine, and I am enjoying it a lot. The [magazines] are a good record of what has been going on with the films. Good luck with it!

INSIDE THE Cutting Room

*Jamie Selkirk on editing
The Lord of the Rings films*



■ ■ ■
BY CHRISTINA EDWARDS,
WITH REPORTING BY DAN MADSEN

For most, it might seem like a daunting responsibility to be in charge of editing films as huge as *The Lord of the Rings*. All the footage in the world would not be enough if it was not edited and woven together in just the right way. However, supervising editor and co-producer Jamie Selkirk did not let a project of this magnitude intimidate him. And, without question, the long-time friend of Peter Jackson's has played an integral part in bringing *The Lord of the Rings* to the big screen. Along with discussing the process of editing the films, Selkirk talks about the "old-school" habits that he and Jackson share, the advantages of today's digital editing equipment, and what he enjoys most about being a film editor.



When a movie is made, first the script is finished and then the filming is done. However, after the editing begins, the process isn't so clear-cut. Scenes tend to get moved around and changed from what was originally planned. For instance, there may be too much footage of Frodo and Sam's journey when there's a battle scene to get back to. How does a film editor get all of these details in the right order to make a film that is compelling? According to supervising editor and co-producer Jamie Selkirk, it's about flow and about feeling. "On my first cuts of each film, we looked up all the takes for each of the characters," he says. "We actually started to steer it the way that I thought would be best to pull the heart strings when we needed to and to get the action going when we needed to."

After Selkirk would pull together footage and put it in a sequence that he thought would work best, he would run it by Jackson and the other screenwriters, Fran Walsh and Philippa Boyens. Jackson might say, "I would rather have that scene. Drop this one and put that one back in." However, in most cases, everyone would be in agreement that the scenes flowed well, even if some scenes deviated from the script.

Selkirk credits his experience in the business as the reason why he is so comfortable in the cutting room. "The thing about being an editor for a long



time is that you get to know how things work," he says. "A lot of times it is a drama or performance issue. You are trying to tell a story, and you are trying to get the best performance out of the actor."

But, how does Selkirk keep track of so much footage? "I watch all the dailies, which can be three or four hours every night," he says. "I pretty much know all the footage that they have shot."

It is also extremely helpful that Selkirk has a close working relationship with Jackson, and he has developed a knack for keeping the director's vision in mind when editing footage. "I have seen how film one was put together and have seen how the characters have been set up and how Peter wants the characters to be and how they interrelate."

In fact, Selkirk has collaborated with Jackson on the majority of his films, first as editor, sound editor, and post-production supervisor for *Bad Taste*, *Meet the Feebles*, and *Heavenly Creatures*. With Jackson's *Braindead*, Selkirk became associate producer/editor. On *The Frighteners*, he moved up to supervising producer. The two have been working together over the years, but neither one of them would have guessed



that they would rise up from the \$20,000 budget of *Bad Taste* to the multi-million dollar budget of *The Lord of the Rings*. Selkirk has been a part of *The Lord of the Rings* project since 1997, when he helped Jackson do the initial budgeting for the films.

Their working relationship is not the only thing that Selkirk and Jackson have in common. "Peter and I are from the old school—we still like the idea of holding up the film in the light and looking at it," he says.

But, there's not a lot of room for "old school" when making an epic trilogy such as *The Lord of the Rings*. Digital technology has moved in. The three films have been edited using six Avid digital editing machines. The database stores every single frame shot of the film in a digital library that can instantly

Selkirk WENT THROUGH THE huge battle scenes IN *The Return of the King* AND PICKED OUT SPECIFIC TYPES OF SHOTS—WIDE SHOT, TWO-SHOT, OR CLOSE-UP—AND HE INTERMINGLED THEM A BIT to form a rhythm on screen.



access, analyze, and cross-reference any specific item appearing in the film. This means that every single element in the trilogy can be subject to digital manipulation—from landscapes to mood lighting to Hobbits and horses.

Selkirk is able to connect up to six Avids so that his team can all look at the same footage that is on file. This allows two or three people to work on the same film on different machines. In addition to the easy access being a real timesaver, the large storage capacity is vital. "We thought when we got the system that we wouldn't need all that storage," he says. "We thought we might get, at most, 1,000 gigabytes. But, the movie just got so big, and we were shooting so much more footage than we ever imagined. We shot something like 5 million feet."

And, even though Jackson and Selkirk still like their "old-school" film editing methods, they both have to admit that the technology definitely makes things easier. "I'm not really an Avid person," Selkirk says. "I am a film person, but I find it interesting. Rather than do it myself, I will have an operator do it for me, and I will direct him as to what I want. It works well."

So how does Selkirk edit scenes and make things gel? While it depends on the scene, there is a simple system that he generally follows. "If you end on a close-up, you tend to always try to cut to a wide or two-shot," Selkirk says. "If you've got two close-ups, it is generally not good. You can either cut right on a line of dialogue or wait until the line is over, and you have the final line over the next scene." He has been following these

general rules for years, and he finds that it works well.

"It is really just a pacing thing, a rhythm thing," he says. "I set a pace for the film. It is really instinct. If you are busy cutting along a dramatic scene with slow dialogue, then you might need to drive a scene forward quickly. So you'll need an action cut scene with some power. It depends on what the scene is, whether there are huge amounts of cutting."

With the battle scenes, things get a bit more complicated. Selkirk went through the huge battle scenes in *The Return of the King* and picked out specific types of shots—wide shot, two-shot, or close-up—and he intermingled them a bit to form a rhythm on screen. "We did that, but then we went to all the other takes and pulled out little bits and

pieces of action—things you probably wouldn't look at initially," he says. "We started interspersing those into it and slightly changing the speed of some shots. You might suddenly go from a shot that was filmed in 24 and go to 48. You get that slight slow-motion process." Together the footage tells the

you start visualizing the sound that will enhance the movie—not just the score but also the sound effects. You look at the movie hundreds of times while you are cutting it and screening it, but nothing beats when you actually go to a cinema and watch an audience who doesn't know what is going to happen next.

ital, the digital effects artists for the films. So, basically he would have to use his imagination about images that would eventually be in the final cut. "You can still tweak it a little bit, but you have got to lock off that shot to start with—so you can turn that shot over to the digital facility so they can go

"Peter may have IN HIS MIND, WHEN HE SHOT IT, HOW HE IS GOING TO CUT IT, BUT HE IS NOT IN THE CUTTING ROOM WHEN WE ARE DOING IT, SO WE ARE SORT OF figuring it out as we go."



story of the huge battle for Minas Tirith at Pelennor Fields.

Selkirk has been supervising since film one but admits that he is lucky to have such a great crew. "The editors that I have got working for me are really good," he says. "I don't like to get in their way too much. I sort of let them go here and there and let them lay down the track, and then I put my notes in and say, 'Well, it would be nice if you did this or that.' I always give some input and see if I can fine-tune the movie."

The final editing of a movie is what Selkirk enjoys the most about his job. "The best part is when you really start to fine-tune it and do your little tweaks of frames here and there to push all the limits," he says. "It is really fantastic when

"As far as the editing is concerned, it has been no more of a challenge than other movies except there are more effects," Selkirk says. "With the initial cut of a scene, we were trying to cut it without effects and such because we had to imagine and visualize some of the characters because they were CG [computer-generated]. When you are cutting on an edit, it is sometimes hard to visualize how—between all the effects and other elements—what it is going to look like. That's one of the hardest things I have found with the editing process of this film."

Another challenge is that during the editing process, Selkirk has had to make edits based on CG images that at the time were still to come from Weta Dig-

to work on it," he says. "That is probably the hardest thing."

Not surprisingly, he sometimes would see a shot and wonder how it would all piece together. "Peter may have in his mind, when he shot it, how he is going to cut it, but he is not in the cutting room when we are doing it, so we are sort of figuring it out as we go," Selkirk says. "Obviously, a lot of it manages to become very clear when we get Peter there."

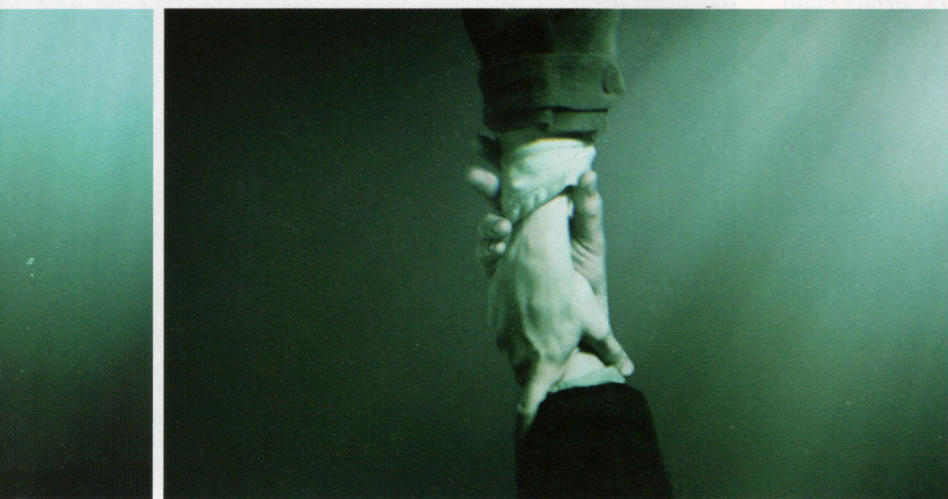
Jackson has said that his favorite of the three films is *The Return of the King*, and again Selkirk finds himself agreeing with the director. "I think film three is my favorite, too," he says.

Many people, Selkirk included, have said that these movies couldn't have

been made in Hollywood the way they were made in New Zealand. If they had been made in Hollywood, most likely they would have been filmed over a longer period of time and would have needed a much larger budget. "I think the technologies that have enabled us to do it have been cheaper in New Zealand, and the locations were all very handy," he says. "We made these films in the same way we tend to approach [films] in New Zealand, everyone sort of pictures it and gives ideas and is totally committed to making a movie. I don't think they would approach it the same way in Hollywood. We tend to

sics. "I think people will go back, and it will be looked at in schools just to figure out how they were made," Selkirk says. "I get a lot of questions even now from schools asking how we approached something. I am sure that over the years people will keep looking at them."

Jackson and Selkirk swear that they had no inkling of the success that would come from the trilogy. "We always thought it was going to be a good movie," Selkirk says. "But we had no idea. That whole thing in Cannes—where we released a 20-minute reel of stuff that we cut and made a print of—that was amazing.



want to be totally involved and will do anything to get it done. Everyone is a family."

However, technology and timing were really the true factors behind the success of *The Lord of the Rings*. "These films couldn't have been made a few years ago because the technology was not available," Selkirk says. "It didn't matter whether it was in Hollywood or not, a few years ago these films could not have been made. I think the project needed someone of Peter's abilities, who had a great vision of putting a story together. I don't know what other directors out there would have been able to do it."

Years from now, *The Lord of the Rings* undoubtedly will be looked at as clas-

We did about four or five screenings a day for three days for media people. They just wanted to keep on seeing more of it. We had to run it again for them two or three times. It was just amazing. They couldn't believe that someone had actually gone and decided to make *The Lord of the Rings*. And, the way that we had made it—it didn't look like a Hollywood film."

So what's next for Selkirk now that *The Lord of the Rings* is coming to an end? He plans to keep it simple. "I've got a couple of little projects that I have been developing with a couple of young directors and scriptwriters," he says. "They are low-budget movies, but I am a great believer in helping young people coming up." 🐉

THE LORD OF THE RINGS
THE TWO TOWERS™
LIFESIZE STANDUPS

384 Aragorn™
 Actual Height: 5'9"

437 Legolas™
 Actual Height: 5'10"

436 Gollum™
 Actual Height: 2'10"

Life Size • Life Like • Full Color
Easy to Set Up • Easy to Store
Frodo, Gandalf, Saruman
and others also available!

Only \$27.95 ea. + Freight
Buy Any 2 Regular Standups
and Get a FREE Gollum!
Call For Information!

eLifesize
 Visit Our Website at
www.eLifesize.com - or
 Phone Toll Free 800-216-9728

© NLP, Inc.™ Tolkien Ent. Lic. to New Line.

ARTIFACTS

MAKEUP ARTIST NANCY
PROCESS OF "PUTTING ON"

BEYOND A TOUCH OF

Nancy Hennah's responsibilities on The Lord of the Rings set go much deeper below the surface than merely applying a dab of lipstick and a swipe of mascara. Her work involves more dirt, glue, and gel than anyone could possibly imagine. Hennah provides an insider's look at the difference between Hobbit ears and Elven ears, the character who took the longest to make up each day, and the challenges of getting wigs to stay put on the actors' heads.



HENNAH DESCRIBES THE
THE CHARACTERS' FACES.

MAKEUP

BY JULIE MATTHEWS,
WITH REPORTING
BY DAN MADSEN



Imagine what the Hobbits would look like without their wavy hair. What if Aragorn always appeared perfectly clean, despite the fact that he is a Ranger who makes his living traveling from town to town throughout Middle-earth? Or, how convincing would King Théoden be as a withered old king under Saruman's evil spell in *The Two Towers*, if his face was not lined with extra wrinkles and lacked a grayish tint? Without the expert touch of the hair and makeup team, these

individuals would not look like the characters J.R.R. Tolkien described in his trilogy.

Makeup artist Nancy Hennah is part of the team responsible for transforming *The Lord of the Rings* cast into the characters they play on the big screen. She has been the primary makeup artist for Elijah Wood (Frodo), Viggo Mortensen (Aragorn), Liv Tyler (Arwen), Billy Boyd (Pippin), Sean Bean (Boromir), and Bernard Hill (King Théoden). Hennah explains that

the hair and makeup team would work on the cast from the head up, and Weta Workshop would handle everything from the neck down—including prosthetics such as the Hobbit feet. “We couldn’t have done [the feet] with makeup,” she says. “It wouldn’t have given enough coverage. So, Weta put the feet on and blended it to their skin.”

Hair and makeup were no small task, considering that every character in the trilogy wore a wig—even Aragorn and Sam. So, what exactly went into the process of turning Wood into a Hobbit? First, Hennah would slick Wood’s hair with a gel that when dry had a texture similar to concrete. Next, the Hobbit ears were glued on. “The ears are made out of foam latex,” she says. Every actor who played a Hobbit or an Elf had casts made of their ears at the beginning of the shoot. Prosthetics were then modeled off those casts, creating a perfect fit for each individual actor.

Once the ears were on, Hennah would blend them to match the skin tone and would apply the makeup. “Elijah didn’t need much—he’s got beautiful skin!” she admits.

Lastly, the actor’s wig was put on, glued onto the forehead and then pinned in the back. The entire process “takes about an hour to do—45 minutes if we are racing,” Hennah says. “Elijah and I used to race to beat Sean

Astin. It always seemed that Sean got out of the chair before he did.”

Wood would usually wear the same wig each day. “All of the Hobbits, and most of the main cast, had one or two



wigs,” she says. “If they were doing a scene where they got dirty or wet and then we were doing a scene later in the day that was a clean scene, we could do a swap-over rather than trying to get the style back to normal again.”

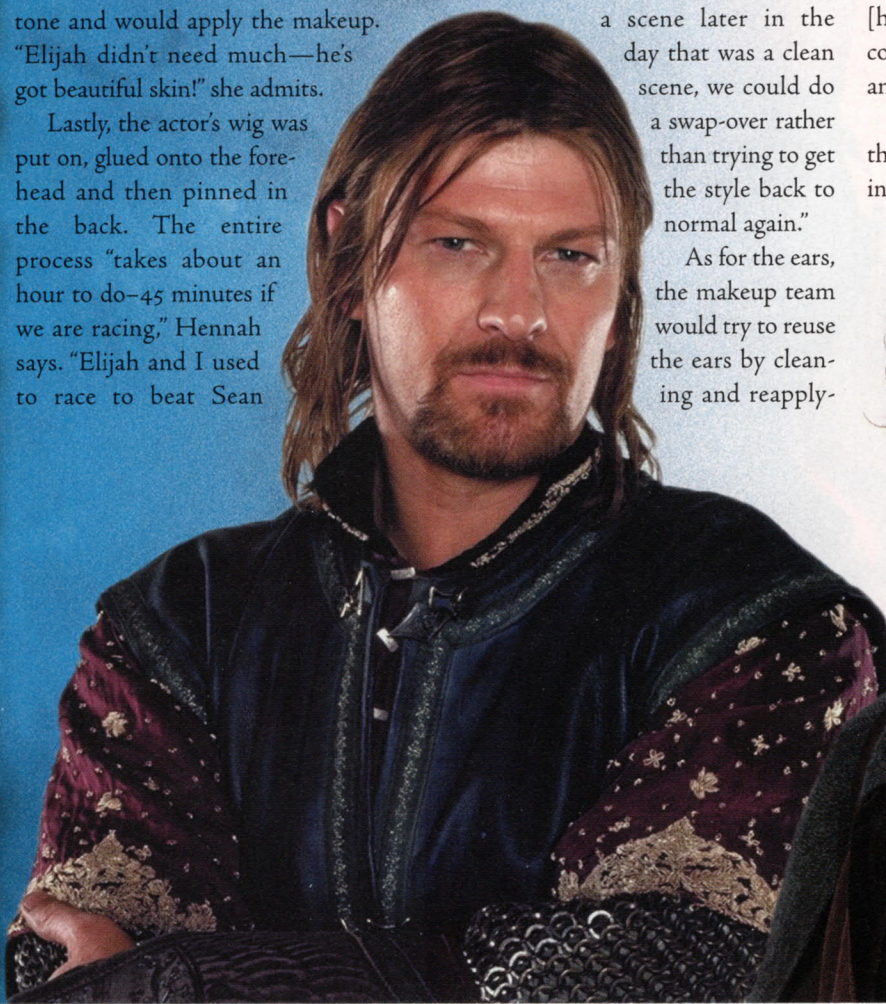
As for the ears, the makeup team would try to reuse the ears by cleaning and reapplying

them. However, each time the ears are reapplied it would make blending them into the skin a bit harder. In fact, Hobbit ears are actually different from Elven ears. The Hobbit ears set “hard and clear” once they are glued on, and they do not blend as well as Elven ears.

Arwen is the character that would take Hennah the longest to make up. It would take her a full two and a half hours to do Tyler’s hair and makeup before a scene. “With Liv, she had the gelatin ears and they get glued on the same, but then you have to blend all the edges with makeup so that they are completely smooth,” she says. “Her ears took about an hour and 15 minutes to put on. You put them on and then they get fully colored with an ear brush, whereas the Hobbit ears are pre-colored. You have to brush them until they match her skin color.”

Styling Tyler’s wig often took extra time as well. “[It] was more difficult because she would quite often have a different style and the Hobbits just [have] curly hair,” Hennah says. “You could throw their wigs across the room, and they would still look good!”

Hair and makeup is not the sort of thing that could be done in the morning and then the actors would be fine



all day; the makeup artists would literally be with the actors all day long. "We are the first people they have contact with in the morning as they sit in the chair, and then we go with them on set and we stand by them all day," Hennah says. "If they are there, we are there. It is also about continuity. If they are halfway through a scene and they have got a certain piece of hair sitting on their face that has to stay there through the whole scene, our job is keeping

DOWN AND DIRTY

Dirt could be another factor that called for reapplying makeup. "For some reason, some people seem to suck the dirt into their skin," she says. "So you have to keep reapplying the makeup to cover the dirt."

At other times, the makeup artists would actually apply dirt to the actors' faces, especially for the fight scenes. For instance, in many of Mortensen's scenes as Aragorn, his makeup was meant to

she says. "We take the wig off and then wash their face and their hair."

Needless to say, this makes for a long day, especially for the makeup team since their day didn't end there. They would generally stay about an hour later than the actors so they could "block out, which means you have a head block that the wig gets put onto," Hennah says. "It will have to be washed or spritzed down completely so it can be put into the style for the next day."



them looking exactly the same as when they started."

Throughout the day, Hennah would be on the lookout for any makeup touch-ups that were needed. Because sets often get warm due to all of the lighting, she would watch for rubbed-off makeup and loose wigs, a result of glue coming undone.

make him look dirty, scraped up, and bruised. "It takes forever to make him look like that," Hennah says. "It was like that for a lot of the characters. They were filthy—especially at Helm's Deep. We were experts at putting dirt on everyone!"

Typically, the shooting would start at 9:00 AM and would continue until around 6:00 PM or so. However, for the makeup artists and the actors, the day would really start around 6:00 AM and continue past 6:00 PM, due to having to apply the makeup at the beginning of the day and then washing it off at the end of the day. When the shooting wraps for the day, "we take [the actors] back to the bus and take their makeup off, which generally takes 20 minutes,"

Because makeup artists and actors spend so much time together, there is usually a special bond that develops between them. "It is quite difficult for the actors if you aren't available to stand by," Hennah says. "In some situations, I had Bernard and Sean on the same day, and whoever got left out felt like they were being left behind. I would have to leave somebody else with one of them. We ended up having Viggo, Liv, Orlando, and Bernard all on the same bus and all of their makeup artists as well. It was really like home."

King Théoden was the first main character Hennah worked with on *The Lord of the Rings* set. For his character's look, she relied on the direction of



"ONE OF THE BEST THINGS I DID WAS TRAVEL ON-LOCATION to work on Andy Serkis when he was filming the scenes as Sméagol. THAT WAS FANTASTIC! I DID HIS EARS."

makeup and hair designer Peter Owen, who was involved with character design—including cast screenings—from the very beginning of the film's production. Owen handled having a head mold done on the actor and having the wig made by the time a makeup artist was assigned a character.

Hennah describes the process once she became involved. "On the first screen with Bernard, he comes in and puts the wig on, and then we decide [on] two or three different looks with his beard," she says. "They were not sure if they wanted a full beard or a half beard for him. We put on beard pieces for them to look at. We got him in his costume and his wig, and [he started] wielding his sword around. We took the beard pieces off, and he went back in just to give them an idea of what he could look like and then that went to [director] Peter Jackson and [screenwriter] Fran Walsh. They decided what he should look like, with a little bit of consultation with Bernard, too, so that he was happy with the way the character is being perceived."

Boromir was Hennah's second main character that she was responsible for making up. "With Sean Bean," she says, "I was working in the [cast] extras' tent one day at five in the morning and Peter King, our head of the department, said, 'Nancy, Sean's makeup artist hasn't arrived yet. I need you to go and do his makeup.' I didn't know what was going on, but Sean was great fun and a good character to do."

On the days when the main actors weren't on the set, Hennah would work

on the "extras" (usually totaling around 50 or so) used in the films. However, for the most part, each makeup artist would work solely on one actor, which was very different from any of the other productions she has worked on. "Normally, on a film, you would probably do three or four actors and you would make them up in the morning, and they [would] get passed around to people during the day who stand by on them," Hennah says. "But, that didn't happen here. We all had one actor and followed them all the way through. Occasionally, we had crossovers and then somebody would have to stand by on your actor, but it wasn't a common thing."

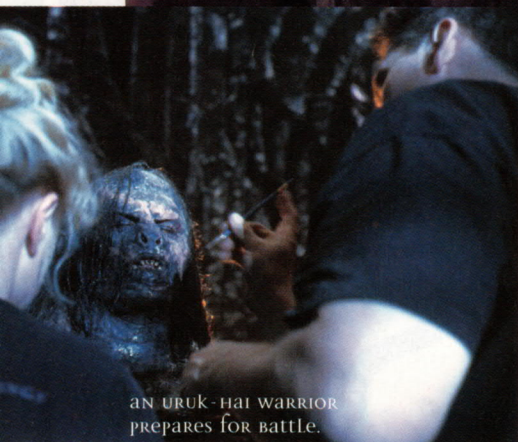
MEANT TO BE

Like many of *The Lord of the Rings* crew, Hennah practically fell into her career. "I did a visual arts course when I left school, and I was sort of heading towards the art department like my mother and father [Chris and Dan Hennah, who both held supervisory roles in *The Lord of the Rings* art department]," she says. "I did a job with them in the art department, but I decided I couldn't go that way because every job that I would want to do they would be on, and it would be a little like I was getting jobs because I was their daughter."

At that point, Hennah actually became a registered nurse. However,



makeup and hair designer PETER OWEN WORKS HIS MAGIC.



AN URUK-HAI WARRIOR
prepares for battle.

when she arrived in Wellington, she had difficulty finding a nursing job. Eventually, she worked as a nurse on the set of a local production company for a few years, where she became inspired that a career in makeup would be more exciting. Jackson also played a role in her decision. "Basically, the reason I went to do makeup training is because I heard that Peter Jackson was going to be making *The Lord of the Rings*," Hennah says. "I wanted to work on this film. I chose makeup as my department to do it in because I didn't want to be getting a job through my parents—and also the artistic side of it." After completing a makeup course in London, Hennah came back to Wellington and immediately landed a job at a television company where she worked until starting on *The Lord of the Rings*.

Does Hennah ever watch the films and see a flaw in the makeup? "Oh yeah, I see little things where I think, 'Oh, I should have used a little more makeup!'"

she says. "You're always that way about your own work."

However, Hennah thinks the trilogy turned out fabulous. According to her, while most trilogies lose momentum after the second film, she feels *The Lord of the Rings* just gets better as the films progress. Hennah credits Gollum's character as a main factor for holding the audience's attention. "Adding Gollum in the second and third film has been great," she says. "One of the best things I did was travel on-location to work on Andy Serkis when he was filming the scenes as Sméagol. That was fantastic! I did his ears. Gollum is definitely my favorite character. It is a fan-

tastic thing when Andy comes on the set, especially when there are people on the set who haven't seen Andy work. He walks in [wearing] a tight, white suit, and he sits down and talks just as Andy and then all of a sudden you hear Gollum come out. It's quite scary! He is so into that character!"

Hennah takes pride in knowing how much time and effort went into making the films, as well as the close relationships she developed while working on the set. "Bonds were formed with people who we would never have met," Hennah says. "It is so nice now to have friends all over the world. I am so proud of the way it has all turned out." ❧



THE CREW BRINGING AN URUK-HAI TO LIFE



On the Set

WITH *The Lord of the Rings*

Publicist Melissa Booth shares excerpts from the journal she kept while working on the set of The Lord of the Rings.

Created specifically to support the filming of *The Lord of the Rings*, 3foot6 is a unique production company that does not operate like many other businesses around. Like the rest of the cast and crew, 3foot6 representatives have traveled to more than a hundred set locations around various parts of New Zealand. It has been an unforgettable experience for publicist Melissa Booth.

How did Booth land such an exciting opportunity? "I had been working as an actor's agent in Wellington and was interested in film publicity," Booth says. "I knew some people that were starting work on the movie. I started as a cast driver and was then lucky enough to have a meeting with unit publicist Claire Cooper, who employed me to work with her in the publicity department."

Booth began her publicity work for 3foot6 in September 1999 and is still working on *The Lord of the Rings* films

today. She says that from day-to-day her work is "extremely varied." Some of her duties include working on interviews, TV show appearances, photo shoots and approvals, and electronic press kit footage. In addition, Booth remains involved in the production of many of the books relating to the films.

Not surprisingly, Booth is very pleased that director Peter Jackson chose to film *The Lord of the Rings* in her native New Zealand because of the vast work opportunities it has provided. "The movie has employed thousands of people in a wide range of roles from film crew, potters, knitters, construction [workers], computer artists, extras, caterers, and the list goes on—even plane spotters," Booth says. "We now have one of the most skilled and diverse film work forces in the world, not to mention the beautiful scenery and the attractive dollar—unless you plan to leave the country."

BY MELISSA BOOTH

SHOOT DAY 1 (Monday, Oct. 18)

SCENE: Prancing Pony/Bree

FILMED AT: Fort Dorset, Miramar, Wellington

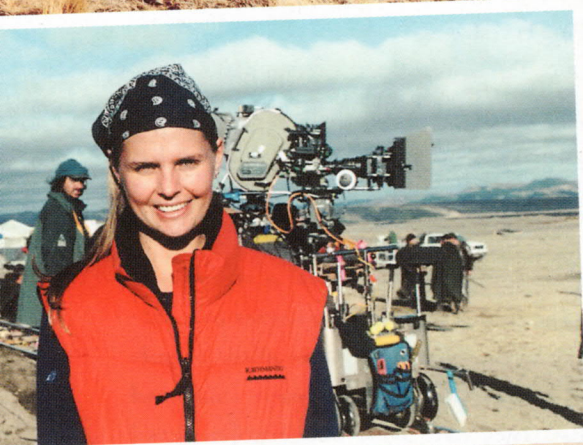
[It is] a very cold evening around 5 degrees Celsius, and I forgot to bring a hat. The first location is a derelict ex-naval base. The set is a skinny dirt street pinned between dull lemon-colored buildings with cabbages, barrels, and Bree-type paraphernalia strewn around. The buildings, ground, and the odd unfortunate crew members are wet down with water squirted through hoses. The action is pretty dramatic to those unfamiliar with horses. There are four Ringwraiths on horseback speeding through the streets of Bree. The horse coordinator assures me that this horse stunt is more than simple. Nevertheless, I ensure something large or strong is always between myself and the animals at all times. The dirt has turned to mud, and the mud is getting muddier, and frost is forming at the end of my nose.

SHOOT DAY 3 (Wednesday, Oct. 20)

SCENE: Bree Gate

FILMED AT: Mount Crawford

When you approach the Mount Crawford location, it looks as though a huge football stadium has taken up residence and a night game is in progress. The set is a huge gate, and the cast is small-scale Hobbits. Again, there is a wetting down procedure, and rainmaking is the major discussion point for the night. Experiments are both technical and farcical to an observer, but the final result is perfect. The scale Hobbits look pretty cute, slipping and sliding off into the distance on the squishy mud. I note they have small-scale hot water bottles to keep them warm between takes.



melissa booth in twizel on the south island where the pelennor fields scenes were shot

Although Booth was not a *Lord of the Rings* fan prior to working on the films, she quickly became one. "All I knew was Hobbits were small and furry and lived in the ground," she says with a laugh. "Despite my tardy start, I can now say I am a fan and know my Tooks from my Brandybucks."

Booth has witnessed so much since it all began back in 1999. "It has been breathtaking at times, exciting, mind-blowing, tiring, hard, scary, cold, hot, fun, crazy, but most of all, the best working experience of my life. My diary is only a few days from hundreds," Booth says. "Each day on set was as inspiring and magical, special, and fascinating as the rest."

What follows is just a snapshot of the magic she has experienced in her time with *The Lord of the Rings*. These are several entries written by Booth over a 40-day period on the set in 1999.





"The Hobbit feet" HELP THE

DOUBLES TO WALK IN A SIMILAR WAY TO THE CORE

CAST. THEY ALSO SERVE AS A PARTICULARLY

disturbing kind of shoe."

SHOOT DAY 12 (Friday, Nov. 5)

SCENE: Pine Forest

FILMED AT: Tarras, Wanaka

The pine forest looks like a golf course with a few too many trees. There is fluffy grass that makes you want to lie in it. It is raining. It was not supposed to.

A bunch of horses are racing down a steep bank and pursuing the Arwen double. The horses are naturally more frisky and irritable than other breeds of horses. This makes them appear more wild and crazed on film. They are aged between four and eight years.

Weta Digital is using a 360-degree camera to collect light data on the set. They will use this to form a "bubble of light." This bubble environment may then be used to cast the exact light from the real shot into the digital shot. This description is easier when I use my hands to explain. The programme is named Macbeth, and due to transposed superstitions from the theatre, it is known as "that Scottish thing" on the set.

The Frodo dummy/puppet is causing concerns. The head is flopping in an inhuman manner. At one point, I actually spot Frodo's eye smacking into Arwen's sword handle. Was that in the storyboards?

SHOOT DAY 13 (Monday, Nov. 8)

SCENE: Pine Forest

FILMED AT: Tarras, Wanaka

Again, we experience light frustrations. However, one must ponder the possibility of actually getting predictably good weather in New Zealand in November! The light is flat, which is frustrating as the desired effect is "light" flickering through trees.



SHOOT DAY 5 (Friday, Oct. 22)

SCENE: Buckleberry Ferry

FILMED AT: Keeling Farm, Manakau

There is a very long drive to the location, and the traffic is slow as it's a public holiday today. "Lucky for those off on holiday," I think, but I remind myself that working on this movie is more lucky than taking any vacation. The farm set is bug-ridden, but repellent supplies are abundant. The little gardens are very cute with tiny vegetables. The lake is very large—a huge job for the lighting department.

Elijah does his own stunt, jumping from a platform onto a raft known on this occasion as a "ferry." The leap looks particularly tricky in Hobbit feet, but he nails it every time. I reflect back to the Hobbit scale-doubles and decide the Hobbit feet help the doubles to walk in a similar way to the core cast. They also serve as a particularly disturbing kind of shoe.

A steady cam sequence with Arwen being chased by horses is set up on the road. [Some horse footage was filmed a few days prior to Liv Tyler arriving on the set.] The camera operator is perched on the back of a four-wheeler, which is racing along at extraordinary speeds. The camera operator yells to his driver, "faster, faster" to increase the distance between them and the horses, but the horse riders think he is yelling at them. This results in the four-wheeler being enveloped by racing, snorting horses, which was obviously not the plan, as Arwen should be winning this race. The first assistant director puts out a message on the radio transmitter that the words "faster, faster" are in the future intended for the bike driver, not the horses.

SHOOT DAY 16 (Thursday, Nov. 11)

SCENE: Pine Forest

FILMED AT: Tarras, Wanaka

Today is our first day with Liv on set. The crew is curious to see "Arwen" perform what we have imagined her performing for days now. Even more, people are curious to actually see Liv Tyler just be Liv Tyler. After all, they are Kiwis living in New Zealand, and it's not every day that a big movie star walks into your world. The crew is movie-style cool about it all, but everyone feels the charm of the beautiful Liv and enjoys her free-flowing laugh. We are able to complete one shot with Liv, and then the heavens open up in a less than thoughtful way. The waiting game is on. After a couple of hours, a decision is made to erect a rain-shielding silk sheet over the tracking rig to protect Liv and the camera crew from the rain. I am told the camera is not reading the rain. I am reminded of the "Beverly Hillbillies" as I look at the crazy apparatus that has been imaginatively constructed. Finally, we get some shots in the can.

SHOOT DAY 17 (Friday, Nov. 12)

SCENE: Pine Forest

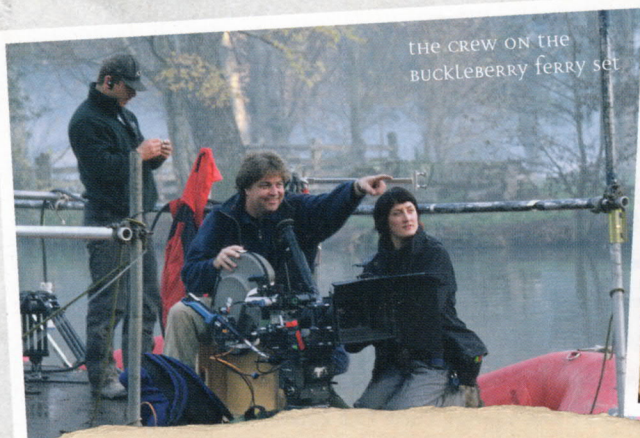
FILMED AT: Tarras, Wanaka

Finally, a break in the weather. We have an electronic press kit crew on set. The first shot of the

day is four Wraiths on horseback racing and dodging through the trees. A rig runs beside the action shooting parallel. Many takes are recorded trying to get the racing horses lined up in the desired formation. The riders suffer poor visibility including limited peripheral vision. The rig assembled for Liv houses five tree trunks hanging from a curtain rail attached by string. The idea is that someone pulls the trunks [by] the camera at speed to give the effect that the camera is actually very close to a series of trees directly in front of it. The effect from where I am standing is one of Kiwi ingenuity at its best, mingled with a touch of comedy.



claire cooper and melissa booth with some local townspeople



"It is still raining HEAVILY, AND AT LEAST 70 PERCENT OF THE SHOPS ARE UNDERWATER. **Wanaka is now severed** FROM THE REST OF THE COUNTRY WITH ALL ROAD ACCESS SOMEHOW CUT OFF."

SHOOT DAY 18 (Monday, Nov. 15)

SCENE: Pine Forest

FILMED AT: Tarras, Wanaka

After being woken to the most terrifying thunder, which persists for many hours, no one is surprised when wrap is called a couple of hours after crew call. We have just lost a day of filming we desperately needed. The schedule is challenged, and unfortunately [we] have no planned weather cover before Christmas.

SHOOT DAY 19 (Tuesday, Nov. 16)

SCENE: Pine Forest

FILMED AT: Tarras, Wanaka

Thunder has subsided to hourly bouts, but the rain has not. The river is high, casting some doubt on our river sequence, which we are due to shoot next. The pine forest is very wet underfoot. Access in and out of the base is becoming increasingly difficult, and we are now limited to four-wheel-drive access only. Our schedule is being reworked, and one dares ask for an estimate at this point. The forecast is not looking optimistic as the rain pours consistently over us. The satellite which feeds the production bus has been disconnected due to random forks of

lightning. We wrap mid-afternoon with nothing in the can and wade our way back to our hotel through growing ponds of water.

SHOOT DAY 20 (Wednesday, Nov. 17)

SCENE: Pine Forest

FILMED AT: Tarras, Wanaka

My mobile phone is reading no signal. As I take the detour from my hotel to the township of Wanaka, the lake looks suspiciously high. I am told all phone communication is down, and a civil defense emergency is called mainly due to a threatened water supply. Urgency has set in at the location as the crew exits with a 15-minute time limit. The river is rising, and there are concerns that the crew may not be able to reach the safety of the drowning Wanaka. All concerns for the movie [are] pushed to the side as we attempt to help Wanaka fight the rising water. A sandbagging effort is in operation. It is still raining heavily, and at least 70 percent of the shops are underwater. Wanaka is now severed from the rest of the country with all road access somehow cut off. The one bar left open in town does a roaring trade as some of us dull our woes. The water supply is cut off at 7:00 p.m. and the jukebox occasionally cuts out under the strain, but the fire roars, warming the stranded, safe from the deluge outside.

SHOOT DAY 21 (Thursday, Nov. 18)

SCENE: Various close-ups

FILMED AT: Somewhere in Wanaka

The director and stunt coordinator were choppered to the hotel this morning, setting the day off



to a dramatic start. Some departments are missing important equipment due to the quick [evacuation] from the Tarras location, and a dramatic "touch and go" visit is made to the location. Access is impossible by road, so the rest of the journey is made on foot. [We are at] Blue Screen, some empty warehouse on the outskirts of Wanaka. We are shooting Arwen close-ups with the Frodo scale-double wearing a mask and sitting on a horse-rig. The warehouse looks the part. I am told local raves are held here on occasion. The crew erects a blue screen, and the minimum requirement of props is brought in. Various pieces of wood flapping in front of lights are used to create the effect of light flashing through the trees in the wood, and a wind machine helps create the feeling of motion.

SHOOT DAY 38 (Wednesday, Dec. 8)

SCENE: Hobbiton

FILMED AT: Matamata

A cloudless sky greets us for our first day on set at Hobbiton. We are shooting wide shots from the beginning of the movie. The set looks exquisite, from the plants to the props to the grassy knolls. We have, for the first time on this film, an eclectic

gathering of Hobbit extras. All different, but somehow similar—inbreeding perhaps? I can see descendants of Frodo and his Hobbit friends everywhere. The importance of the hairy feet is noted, and the amount of growth on some of the Hobbits' feet is astounding. Every Hobbit I see is unarguably shorter than me. The art department is frantically working on every piece of the set not in use. The vegetable gardens look totally edible, all of which will have to be replanted for early next year in order to look exactly the same. Slight problems with extras overacting are encountered, especially in the area of carrot-dropping and waving. Grass-trampling is the issue of the day. Where to stand without being barked at is the question on most people's mind. Floating in midair seems like the safest option. As I am consumed by Hobbiton, I can imagine the simple, rural life that a Hobbit would lead.

SHOOT DAY 39 (Thursday, Dec. 9)

SCENE: Green Dragon

FILMED AT: Matamata

We are on the Green Dragon set, and a market scene is unraveling. The sun is shining, and fluids and umbrellas are the order of the day. The rabbit has been missing since this morning, and someone jokes that it may still be on the front seat in the truck (which it isn't). Meanwhile a lucky duck escapes on the pond. I sit by the side of the pond to contemplate the day, and suddenly I am invaded by a friendly Hobbit extra who smiles and then proceeds to fall asleep just inches from me using a cigarette packet for a small pillow. 🐷



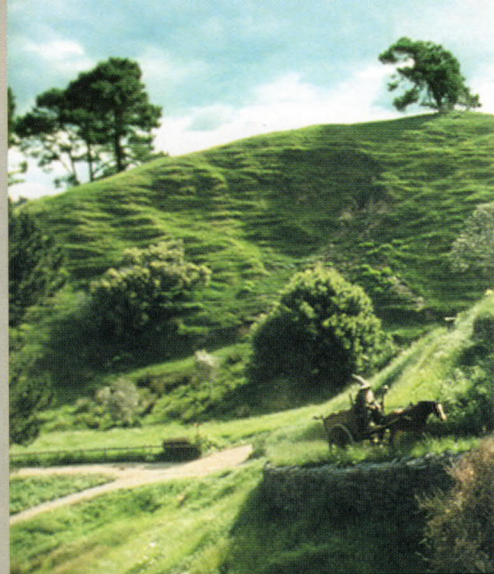
"SLIGHT PROBLEMS WITH **extras** overacting ARE ENCOUNTERED, ESPECIALLY IN THE AREA OF **carrot-dropping and waving.**"

apig befriends one of the hobbits on set.

UNSUNG HEROES

Imagine Hobbiton without its golden glow or the fiery depths of Isengard's Orc factory without the hellish interplay of flame and shadow. Absorbed in the drama, probably few moviegoers took much notice of the profound artistry of the lighting in The Lord of the Rings trilogy the first time around. This issue, we talk to David Brown, chief lighting technician for The Lord of the Rings.

■ ■ ■ BY MARCUS WOHLSEN, WITH REPORTING BY DAN MADSEN



Lighting the Way CHIEF LIGHT

Even with the greatest special effects team in the world, no film could have achieved the epic

sweep *The Lord of the Rings* did without a strong command of cinema's most basic tool: light. Because the lighting seems so natural and integral to the scene, many movie viewers do not stop to think that its effects had to be manufactured.

From the pale fire of Gandalf's staff to the sunlight over the plains of Rohan, audiences can thank the dedicated efforts of *The Lord of the Rings* lighting team, including David Brown, chief lighting technician (a position he assumed after supervising chief lighting technician Brian Bangsrove passed away during the shooting of the trilogy). A longtime fixture in the New Zealand film industry, Brown has lit up most of the movies made on the islands in recent years, as well as plenty of TV commercials. But, nothing he has worked on comes close to *The Lord of the Rings*.

"I have never experienced anything this big," he says. "We were building sets inside commercial buildings and

factories rather than the traditional studio soundstage, so rigging became quite a nightmare.



"We adapted ourselves to expect that everything was going to be a lot bigger than we would normally be used to," Brown says. "If you thought, 'Well, I would need two cranes on the set to get those lights up,' you would inevitably need four."

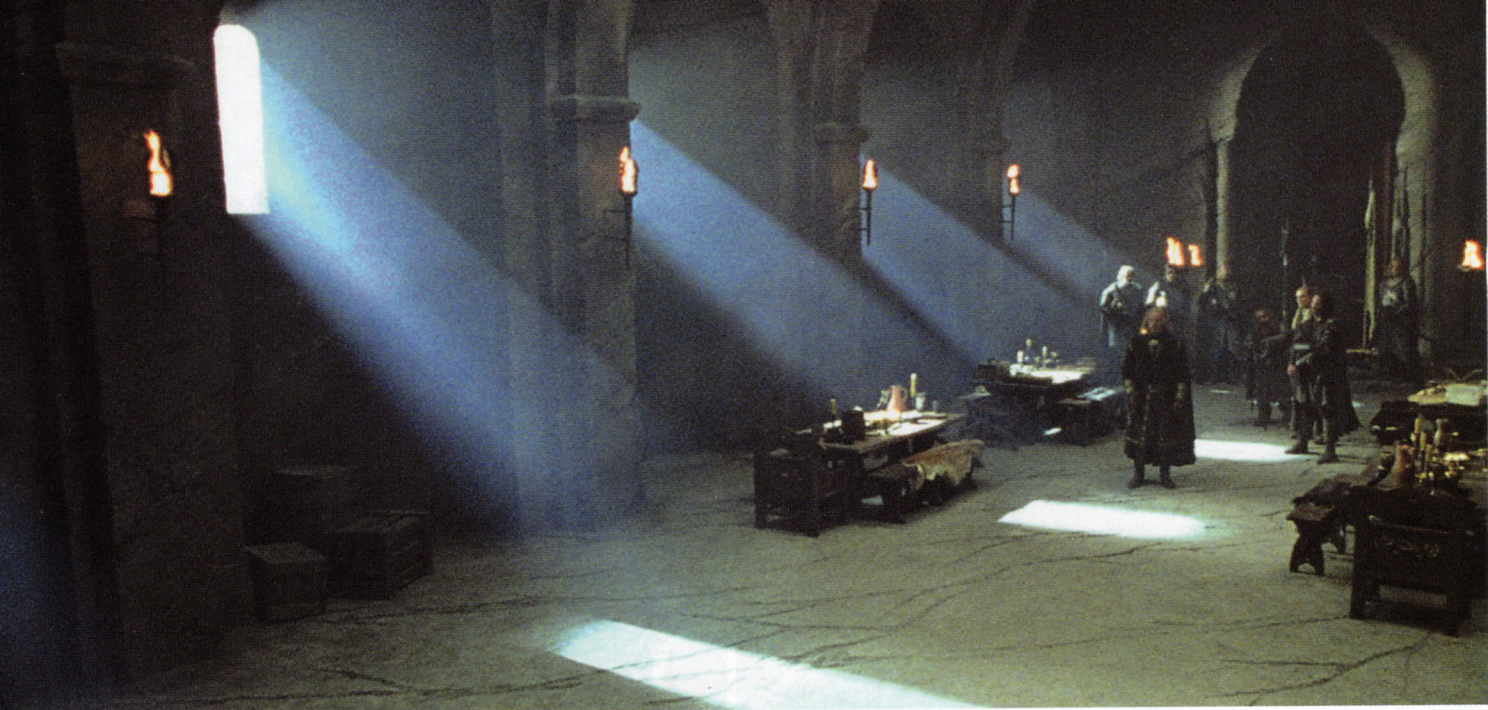
As with virtually every other aspect of filmmaking, the lighting design on *The Lord of the Rings* came together through a team effort. To light a set or location, Brown would confer with director Peter Jackson and director of photography Andrew Lesnie. The three would arrive at the site where shooting would later take place and block through the scene. Jackson would articulate his vision, and Brown and Lesnie would then strive to translate that vision into the complex vocabulary of actual lights, the lamps and fixtures that seem so mundane by themselves ultimately provide the foundation on which the entire language of cinema rests.





ING TECHNICIAN David Brown





"Peter would block the scene with the actors and with the crew to establish where the cameras are going, what lenses he is going to use, and how he is going to structure the scene," Brown says. "Andrew and I would be watching that, as would other crew members to ascertain for their own departments what work they have to achieve. I would be looking at it simply from the lighting side of things, and Andrew would be looking at it from camera angles and lenses and so forth."

Based on that process, Brown would then instruct his team on the nuts-and-bolts specifics of what lights would go where. Of course, that's not as simple as it sounds.

A typical lighting team on *The Lord of the Rings* set consisted of anywhere from six to 10 technicians. To be effective on the job, each technician needed the skills of an electrician, a construction worker, and an artist who understood how the color and positioning of lights would affect the visual palette of the final product.

"You have to be a creative guy but also a technical guy," Brown says. "You are also dealing with a safety aspect all the time. The dangers are fairly obvious. You are hanging things in ceilings

that are likely to cause some danger should something happen."

On top of all that, Brown also had to exhibit the qualities of a top-notch business manager who could handle the logistics of each scene and delegate responsibilities well in advance of the actual shooting.

"If we knew that the scene was about to be filmed in a particular area, we would pre-rig as much as possible before the day of the shooting," he says. "We'd get scaffolders to come in and put up scaffolding for us or have the rigging guys run power for us. Sometimes we were called to a location at the same time as everyone else, and within a fairly short amount of time, [we'd] have to supply that location with power, not only for ourselves but also for makeup and wardrobe and so on. Sometimes, on location, it was difficult to source power. If we found ourselves in an area where there wasn't power and generator trucks, then generally people would start working on other things until the trucks got there."

The trucks Brown is referring to are essentially power plants on wheels—huge mobile generators specially designed to run in absolute silence for movie sets. "Depending on the physical size of the set and the amount of power

we require, we will certainly have one if not three or four generator trucks with us," Brown says.

Of all the sets, Brown says, the one that posed the biggest challenge from both a logistical standpoint and in terms of sheer stamina was Helm's Deep. "The crew that was on that had a hell of a time because they were working at night," he says. "So there was lots and lots of lighting to be done. The weather was also against them. It was raining most nights, so they had a hell of a time."

But lighting a feature film isn't just about lifting, wiring, and heavy machinery. It also involves a tremendous amount of creativity, the ability to artfully set a mood, or even move the plot forward through subtle visual cues that convey a message about a character or a scene.

For instance, Jackson had a precise sense of the mood he wanted to set as the Elves left Rivendell. Low and dramatic, the lighting ensured viewers would not miss the elegiac tone of the exodus to the west. No one would mistake the somber procession for a celebratory parade.

"Peter had requested that the lighting be quite dull in the sense that the Elves were leaving," Brown says. "He

"I guess IT WOULD BECOME

FAIRLY BORING IF THERE WAS A

BIBLE WE ALL STUCK TO.

[INSTEAD] EVERY DIRECTOR OF
PHOTOGRAPHY, EVERY DIRECTOR,

EVERY GAFFER WOULD HAVE HIS

OR HER own way of
achieving a look.

PEOPLE PUT THEIR OWN MAGIC
INTO IT."



didn't want it to be pretty. Of course, they were all leaving at night, and they were carrying lanterns, so we had to light it in such a way that the film could read the candles. We didn't want to light it too brightly because we wanted to see the candles. We backlit the whole thing so that their faces were very shadowed. It was very strongly backlit so



you could see these candles glowing as they walked forward."

In one outdoor scene, a wounded Aragorn lies by the river. His horse nudges him and lies down beside him. For this shot, on a small island in the river, Brown rigged up huge lights aimed directly at actor Viggo Mortensen, despite the clear skies and bright sun shining down from above.

Part of the reason for this, Brown explains, was to eliminate the extreme shadows the sun can cast, relegating

half an actor to almost total darkness under certain conditions. Sometimes, he says, outdoor lighting can also be used to create sunshine itself when Mother Nature won't cooperate.

"You might be in a situation where the sun isn't out and it is quite a dull, dreary day, and you might want to put some highlights in the background just to make the thing stand up and look like it was shot in sunlight," he says. "On this film, one unit may be outside shooting a specific scene, and we would be required to go back to that scene maybe two or three weeks [or] even a year later and redo that scene. Of course, the weather is inevitably totally different, the sun is not out, so we would have to try and recreate that sun and that light on that day. We would need special lights to achieve that."

Just how to go about achieving that or any other special lighting effect is where a movie tests the true genius of the lighting technician. All lighting technicians rely on certain standard techniques as touchstones for achieving the look they're after. But, every scene on every movie has its own unique requirements. To adapt to ever-changing circumstances, a lighting technician must not only have an encyclopedic understanding of lighting technology

but also an instinct for the medium—for light itself.

"I guess it would become fairly boring if there was a bible we all stuck to," Brown says. "[Instead] every director of photography, every director, every gaffer [slang for lighting technician] would have his or her own way of achieving a look. People put their own magic into it." That magic, he adds, is the fundamental ingredient—the intangible touch—that has elevated *The Lord of the Rings* trilogy above standard movie fare.

"In this particular film, I think the beauty of it all is that each and every department has added something to make such a wonderful picture," Brown says. "We can light and do our thing, the art department can only do so much, but if we all can put it together, we can see the big picture. That is what has made this such a joy to work on."

Not only was *The Lord of the Rings* a joy to work on, the completion of the project also has brought its own rewards. "It is a great feeling to have achieved something this big, and I have no fear of trying to do it again," he says. "I doubt whether there will be anything like this around the corner. But, it doesn't scare me if there were." 🐉

Electronic Arts is unquestionably at the top of its game as the world's leading independent developer and publisher of interactive entertainment software. After last year's smash-hit *The Lord of the Rings: The Two Towers* game, *Ringer* fans were left wondering, "Could it get any better?" Apparently it can, as is evident with the release of *The Return of the King* video game.

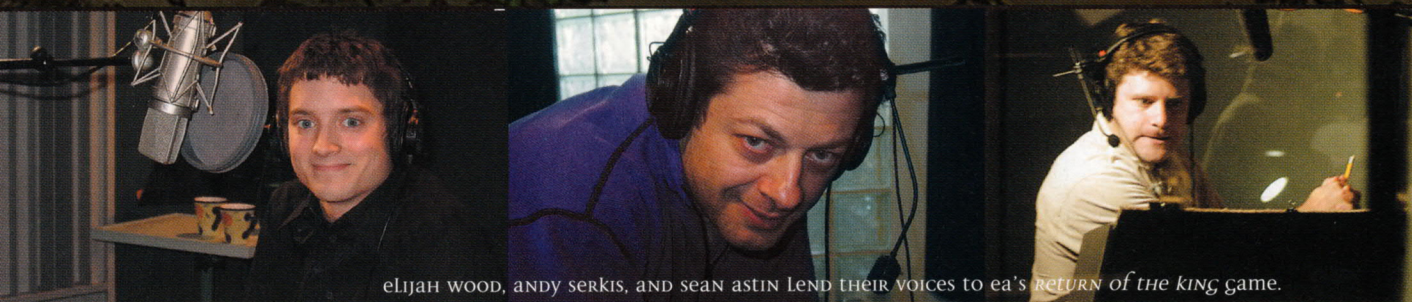


ELECTRONIC ARTS Raises the Bar

■ ■ ■
BY DAVE JOY

The *Lord of the Rings* fans and gaming industry insiders are enthusiastic in their praise of Electronic Arts (EA) for producing a top-notch *The Return of the King* video game. Bringing the exciting elements of the film directly into the game, *The Return of the King* game blends breathtaking locations almost seamlessly from the film version. As with *The Two Towers* game, players will enjoy being immersed in third-person game play, including combat and stealth abilities throughout all the richly layered, interactive levels. New with *The Return of the King* game is the multiplayer co-op mode, enabling

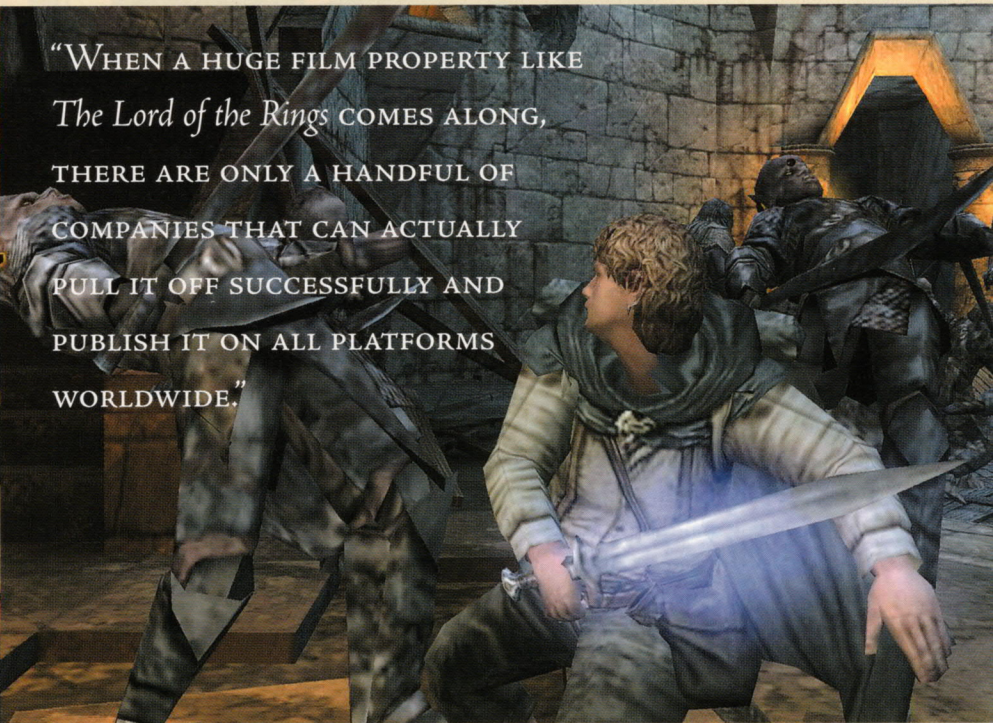




ELIJAH WOOD, ANDY SERKIS, AND SEAN ASTIN LEND THEIR VOICES TO EA'S *RETURN OF THE KING* GAME.



"WHEN A HUGE FILM PROPERTY LIKE *The Lord of the Rings* COMES ALONG, THERE ARE ONLY A HANDFUL OF COMPANIES THAT CAN ACTUALLY PULL IT OFF SUCCESSFULLY AND PUBLISH IT ON ALL PLATFORMS WORLDWIDE."



players to have even more fun by forming their own Fellowship before embarking on their journey through Middle-earth. *The Return of the King* game is available for PlayStation 2, Xbox, GameCube, PC, and GameBoy Advance.

EA won the right to create and publish interactive entertainment games based on *The Lord of the Rings* trilogy under an exclusive licensing agreement with New Line Cinema. "When a huge film property like *The Lord of the Rings* comes along, there are only a handful of companies that can actually pull it off successfully and publish it on all platforms worldwide," EA director of partner relations Nina Dobler says. "The *Lord of the Rings* is a huge commitment for EA, and we're very proud to work with New Line on what is both a hugely

popular and influential cinematic experience—and we hope a game that is similarly successful!"

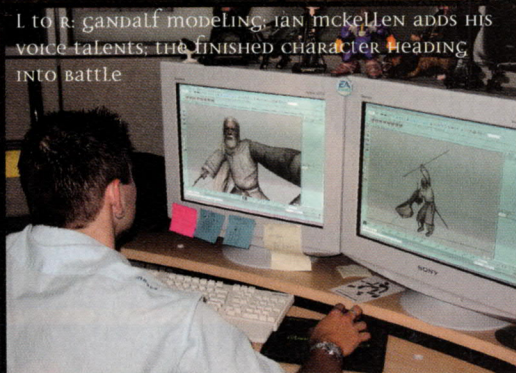
The Return of the King game is expected to surpass all expectations, based on reports turned in by gamers this past summer at various gaming and sci-fi conventions around the country, events such as San Diego's Comic-Con. *Electronic Gaming Monthly* magazine and TheOneRing.net's *Gaming Havens* have been filled with reports about EA's new game. Judging by the overwhelming response so far, it looks like *The Return of the King* will be every bit as spectacular as *The Two Towers*—and then some!

A development team of more than 150 people worked on *The Return of the King* game, which spent over a year in

production, plus a couple months of pre-production work. The game design team consisted of serious Ringer fans, who were dedicated to creating *The Return of the King* game to be as much like the book and the movie as possible.

"The makeup of the team goes like this," EA's director of studio public relations David Lee says. "Neil Young is the executive producer for *The Lord of the Rings* franchise at EA and set a tone and style for the game design and was the last word on all design. Glen Schofield was the executive producer of *The Return of the King* game [and was] in charge of the level designs and designers. [Senior producer] Todd Arnold was in charge of the combat and control aspects for all the main characters and enemies in the game. Steve Papoutsis was the producer

L to R: Gandalf modeling; Ian McKellen adds his voice talents; the finished character heading into battle



in charge of pre-production. The lead designers were Bret Robbins and Chris Tremmel. All the level designers also were involved in the initial design of their levels as well. Steve Gray was the senior development director on this game."

The designers knew they had their work cut out for them when they took on the challenge of raising the standards even higher than with *The Two Towers*. "We incorporated all the learning from that game into *The Return of the King*," Lee says. "The game is extremely accessible, yet challenging and frantic at the same time. Our goal was to keep the level of excitement very high while making a game that you could pick up and play."

Within moments, even gamers with beginner or intermediate skills are able to get deep into the action of the game. "The *Return of the King* has greater replay ability due to the fact that there is co-op game play so that two players can make their own Fellowship to play through the game—it's great to have a companion by your side," Lee says. "On PlayStation 2, we have new online game play that's really fun. Two players can start in any level they've unlocked in single-player mode and play together with voice chat using a headset."

"In addition," he continues, "we have branching paths so that you can follow the path of the King (playing with Aragorn as well as Legolas and Gimli), the path of the Wizard (Gandalf), and the path of the Hobbits (Sam and Frodo), similar to the multiple storylines of the film."

As spectacular as the graphics were in *The Two Towers*, the designers are excited

about how much better they were able to develop them this year for *The Return of the King* game. Lee admits how pleased they were when they noticed that it was occasionally "hard to tell the difference" when they transitioned from movie footage to game footage.

"There are a ton of other improvements ranging from a new experience system of interactive environments that let

you do things like fire a catapult at enemies or pick up a spear and chuck it at the nearest Orc," Lee says. "Upgrades can be purchased to add features and extended functionality to the basic game, and are available for a single character or the entire party with your experience points. All the characters have special abilities—for instance, the Hobbits using Elven cloaks to sneak past enemies—and this adds more depth to the game."

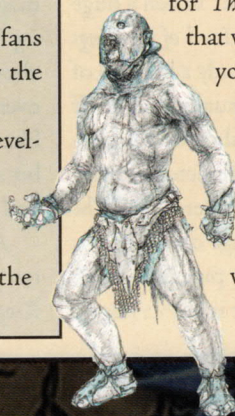
The game's executive producer, Glen Schofield, agrees completely. "All the designers are proud of the overall design of the game, the intricate and detailed level design, as well as the upgrades in major characters and their look and feel," Schofield says. "Among the team and the testers, [the] two-player co-op is also a favorite."

While *The Return of the King* game is EA's second *The Lord of the Rings* product, another new game, *The Battle for Middle-earth*, is set for release in 2004 and promises to bring even more excitement for fans of the trilogy.

"You can fight all the major battles of the movies, controlling the good or evil sides," director of game development Steve Gray says. "If you finish *The Return of the King*, you'll see an announcement for *The Lord of the Rings* game that we'll release in 2004, but you'll have to beat the game to see what it is! I can't say any more except that whatever is revealed in that announcement is what I'm working on now." 🐉

FAST FACTS ABOUT *The Return of the King* VIDEO GAME:

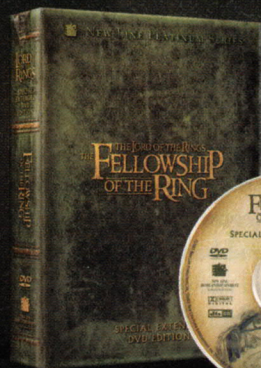
- 🐉 The *Return of the King* showcases footage from the actual film.
- 🐉 The stunt doubles from the film were used for the motion-capture data of the major characters. For example, when Aragorn swings his sword, it's the same movement you see in the film's fighting sequences.
- 🐉 The game features a score from *The Lord of the Rings* Academy Award-winning composer Howard Shore.
- 🐉 Along with voice-over performances by the actors from the film, Sir Ian McKellen provides voice-over narration to advance the story through the game.
- 🐉 EA looked for J.R.R. Tolkien fans to make this game, especially the designers.
- 🐉 All the key members of the development team were presented with replicas of The One Ring (a ring on a chain to wear around their neck) at the project's inception.



POWERFUL BEYOND MEASURE

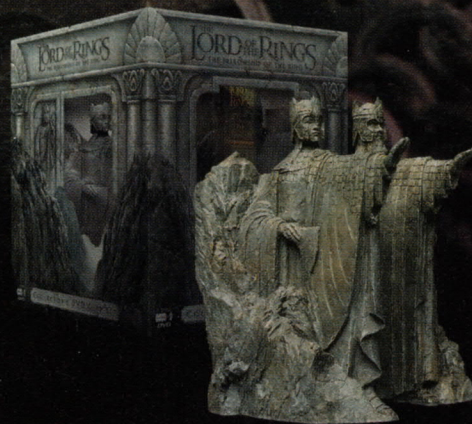


A WHOLE NEW VERSION
OF THE LEGENDARY ADVENTURE



4-DISC PLATINUM SERIES™ SPECIAL EXTENDED DVD EDITION

With Over 30 Minutes of New and Extended Scenes Added by Director Peter Jackson, Including New Score by Howard Shore, and 2 Discs of ALL-NEW Bonus Features Including Multiple Commentaries, Behind-the-Scenes Documentaries, Storyboards, Interactive Map, and More!



COLLECTOR'S DVD GIFT SET

INCLUDES:

- The 4-Disc Platinum Series Special Extended DVD Edition
 - Collectible Argonath Bookends
- Special Edition *National Geographic Beyond the Movie* DVD
- Exclusive Decipher Trading Cards

ALSO AVAILABLE: SPECIAL EXTENDED VHS EDITION With 2 Bonus Featurettes

PG-13

EPIC BATTLE SEQUENCES AND SOME SCARY IMAGES
Supplemental material not rated.

AVAILABLE NOW



NEW LINE
HOME ENTERTAINMENT
AN MGM, STEEL WAGON COMPANY



AMERICA ONLINE KEYWORD: Lord of the Rings

www.lordoftherings.net

www.newline.com

©2001 New Line Productions, Inc. ©2002 New Line Home Entertainment, Inc. The Lord of the Rings, The Fellowship of the Ring and the characters, events, items and places therein, are trademarks of The Saul Zaentz Company d/b/a Tolkien Enterprises under license to New Line Productions, Inc. All Rights Reserved. Platinum Series is a licensed trademark of Warner Steel Vision, Inc.

FAN focus

RINGER REPORT

A Tale of Two Scrapbooks

Early in the history of *The Lord of the Rings* Fan Club Message Boards, members realized that the creative writings posted by the fans were “too good to lose.” Fan Club member Pete Gaither (Redbeard) created a Web site to archive some of the stories and essays,



RINGERS WORK ON SCRAPBOOK PROJECT

with the goal to provide a place that would literally hold the history of the community. Fellow Fan Club member Amy Buckles (Primula) eventually took over management of the project, and it has grown and changed to meet the archiving and reference needs of the Fan Club's online community. With countless hours devoted to scouring the Message Boards in search of creative pieces, Buckles has created a site with thousands of items to browse through,

including stories, poems, parodies, top ten lists, and other types of writings. The site also includes assorted galleries, links to Fan Club members' personal and community Web sites, and reference aids. The scrapbook site also hosts various contests, projects, and news regarding online events within *The Lord of the Rings* Fan Club community.

Inspired by the request for unique items to be donated and auctioned off for ProLiteracy Worldwide (proliteracy.org) at an upcoming gathering in Toronto, Canada, Fan Club member Sandy Johns (Hobbitlove) suggested and volunteered to direct the task of turning the online scrapbook into a reality. She and Buckles put together a panel of judges to read through each section of the online site and choose the highest quality of writing for what would become a physical 12-x-12-inch scrapbook, filled with the creative efforts—especially writing and artwork—of fans in many areas. This tremendous effort is being duplicated in the hope that a second copy could, at some point, be given as a gift to director Peter Jackson.



DISPLAYING THE FINISHED SCRAPBOOK

Once the cost of the book was determined, an appeal was sent around for donations, and within a few weeks there were more than enough monetary donations for the expenses of the book, with the extra funds being donated along with the proceeds of the book to ProLiteracy in the name of *The Lord of the Rings* Official Fan Club.

There have been more than 125 people involved in this project: writers, artists, editors, proofreaders, and financial supporters from many different countries. While many members will not get the opportunity to attend various fan events around the world, everyone is welcome to contribute to the creativity and bond of the online community. You can visit the online scrapbook at <http://lotsrscrapbook.com>.

~ Rosie Gagnon

Fellowship Spotlight

CHICAGO

As a result of a simple wish to meet other fans, A.Z. Shoshani (Telcontar) founded The Chicago Fellowship, one of the largest and most successful groups of local Fan Club members. This organization was aptly named “The White City,” reminiscent of both Chicago's famous nickname obtained after a dazzling display of white stone buildings were built in the

late 19th century for the World's Fair Columbian Exposition and the White Tower in Minas Tirith, the war-time capital of Gondor.

This avid group frequently holds area gatherings and has been featured in a local paper and news program. Their activities include midnight viewings of *The Lord of the Rings*, lectures on J.R.R. Tolkien and toasts on his birthday, extended DVD release parties, as well

as a monthly book discussion at a local bookstore.

For more information on joining this group, please visit the Chicago Fellowship's Web site at www.chicagofellowship.org. ~ Rosie Gagnon



Lord of the Rings Fan Wins Trip to New Zealand



On a snowy Saturday morning, my contest-loving husband convinced me to enter a *Lord of the Rings* sweepstakes. We have both been long-time fans of the novels, and for only 37 cents we could take a chance on visiting a place we'd always dreamed of experiencing. I thought it would be wonderful to visit the locations where the movies were filmed, but I didn't really give it another thought after mailing the entry. Later in the spring, we received a call informing us I'd won the Grand Prize.

Our family was ecstatic. Though the trip was originally for two, we were allowed to purchase our daughter's passage, and soon we began to research and plan our trip. Since I am a teacher, we could travel only in the summer, which is winter in New Zealand. With plenty of Michigan cool weather clothing packed in our suitcases, we set off for our winter adventure in July.

Upon arrival in Auckland, we received a wonderful Kia Ora (welcome) from everyone associated with the contest. We spent two busy days shopping at Victoria Market, taking a ferry to Devonshire, visiting Kelly Tarlton's Underwater World, seeing the Sky Tower and other famous sights, and just enjoying the beautiful capital city.

My husband quickly acclimated to driving on the left as we headed off for Paihia and the Bay of Islands. The two-lane road wound through rolling hills covered with sheep, forests, and spectacular views of the South Pacific. The

fog provided opportunities for gorgeous pictures of the sunrise.

The next stop on our exploration was Rotorua. We endured the sulfur-smelling air to experience a day at the Hell's Gate geothermal field and spa. We walked through the park and luxuriated in a mud bath and sulfur spa. We enjoyed a Maori Hangi (feast), which was followed by a concert and dance. My husband learned the Haka, and my daughter learned a poi dance. The rich history of this area made it my favorite place on our vacation.

From Rotorua, we drove to Lake Taupo and the Tongariro National Park. Just off the main road is Matamata. With the hedgerows and fields, it seemed as though we had been transported to the shire. The Hobbiton sign in the town square made it even more believable. The highway snaked past Lake Taupo, New Zealand's largest lake, which was used in several movie scenes. It passed by the beautiful Grand Chateau, where the movie team stayed for several weeks, and ended at Mt. Ruapehu. This highest peak on the North Island was Mordor and my husband's favorite place. Skiers were enjoying the Whakapapa Ski area as we climbed around the volcanic rock taking pictures and throwing snowballs.

It was easy to understand why New Zealand was chosen as the site for the filming of *The Lord of the Rings* movies. Mountains, volcanic plains, waterfalls, rocky river beds, rolling green hills, such a diversity of landscapes, gave this imaginary land dimension and believability. We felt as if we were a part of J.R.R. Tolkien's adventures.

The people and culture were amazing. The landscapes, sights, and smells of New Zealand were unforgettable. Our days were filled with adventures that created cherished memories that we will carry with us always. We reluctantly returned home but not before promising one day to return to visit the South Island. ~ Marsha Marek

The Winner's Circle

OFFICIAL MOVIE MAGAZINE
CHALLENGE, ISSUE 8

Thank you to the Fan Club members who took the time to send in photo caption entries. We received many creative and funny captions for this photo of Pippin and Merry. Our panel of judges here at the magazine would like to congratulate the winners listed below. They are all recipients of a unique Balrog lithograph signed by *The Lord of the Rings* conceptual artist John Howe. Keep an eye out for future contests! ~ Julie Matthews, Managing Editor



Winners

"Oh, Merry."

"Yeah Pippin."

"Do you think we got too close to Sauron's Eye?"

"Yeah, I do think so Pippin."

~ Shannon McCracken
Browns Mills, New Jersey, USA

"Chim Chiminy, Chim Chiminy, Chim Chim Cheree."

~ Maria Allocca
Woodhaven, New York, USA

"Was that a Balrog, Merry?"

"I think so, Pip!"

~ Andrea Kaiser
Sherbrooke, Nova Scotia, Canada

"Never stand behind a Balrog after a chili cook off."

~ Dale Harvey Fisher
Niles, Missouri, USA

"What'd I tell ya, Pip, the best pipe weed this side of the Brandywine!"

~ Ramona Mello
West Warwick, Rhode Island, USA

THE LORD OF THE RINGS FAN CLUB STORE

This exquisite collection of *Lord of the Rings* jewelry has been imported by the Fan Club from an officially licensed manufacturer in Germany. Incredible quality and beautiful craftsmanship in fine precious metal is the hallmark of these pieces. All items come packaged in a red velvet drawstring bag bearing the authentic *Lord of the Rings* logo in German.



ARWEN'S EVENSTAR PENDANT IN STERLING SILVER

Capturing the beauty of the Elven princess, this lovely sterling silver replica is a symbolic reminder of her timeless love for a mortal man. Small pendant is 40mm (1.5") long excluding chain loop, while large pendant is 55mm (2.2") long. Chain not included.

| | |
|----------------|----------|
| Small • I04858 | \$144 |
| Member Price: | \$129.60 |
| Large • I04830 | \$173 |
| Member Price: | \$155.70 |

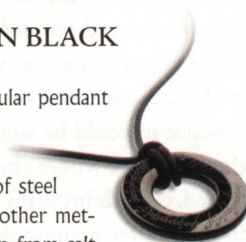


Fan Club members receive a 10% discount on all merchandise purchases. For information on joining The Lord of the Rings Fan Club, visit www.lotrfanclub.com.

ONE RING PENDANT IN BLACK TITANIUM

A beautifully unique item, this flat circular pendant is made from glossy-black titanium, the same metal found in meteorites and aircraft alloys. It has the strength of steel at the weight of aluminum, and unlike other metals, it is extremely resistant to corrosion from salt water, sea air, and even acids. The ring-script is laser-etched and almost impervious to wear. This is the gift that will remain unchanged for a lifetime! Includes a modern-design 17" (43cm) black stretch necklace with silver-metallic push-twist clasp.

| | | |
|--------|-------|------------------------|
| I04857 | \$144 | Member Price: \$129.60 |
|--------|-------|------------------------|



PAIR OF ONE RING EARRINGS

Capture The One Ring, twice! This pair of finely crafted earrings carries the ring inscription engraved on its exterior surface. Available in sterling silver or 14K gold.

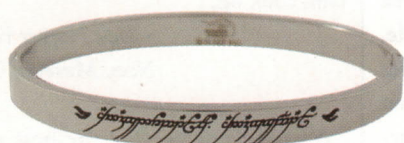
| | |
|--------------------------|----------|
| Gold, 14K • I04840 | \$391 |
| Member Price: | \$351.90 |
| Sterling Silver • I04841 | \$87 |
| Member Price: | \$78.30 |



BRACELET WITH RING-SCRIPT

This wrist-shaped oval bracelet features The One Ring inscription precision laser-engraved on two exterior sides with dark high-lighting for a most impressive look. The bracelet opens from a single steel hinge, and the clasp is a strong overlapping clip design that does not rely on springs. Made in resilient and lustrous stainless steel. Available in two widths: 11mm for men (approx. 7/16 of an inch) and 7mm for women (approx. 4/16 of an inch).

| | | |
|------------------------|-------|------------------------|
| Women's (7mm) • I04856 | \$144 | Member Price: \$129.60 |
| Men's (11mm) • I04855 | \$144 | Member Price: \$129.60 |



STERLING SILVER WEAPON PENDANTS AND KEYCHAINS

Stunningly recreated sterling silver replicas of Frodo's sword *Sting* and Gimli's Battle Axe come in two designs, one as a pendant and one with an included sterling silver keychain. The engraving and detail on these pieces is truly exquisite, down to the Elven script running from *Sting's* handle to blade. Weapon pieces are approximately 2 inches in length.

| | |
|---|---------|
| Sterling Silver <i>Sting</i> Pendant • I04853 | \$58 |
| Sterling Silver Gimli's Axe Pendant • I04851 | \$58 |
| Member Price: | \$52.20 |
| Sterling Silver <i>Sting</i> Key Chain • I04854 | \$87 |
| Sterling Silver Gimli's Axe Key Chain • I04852 | \$87 |
| Member Price: | \$78.30 |



Looking for The One Ring? View our incredible range of replica's in silver, titanium, gold, and platinum at www.lotrfanclub.com.



TRADEABLE MINIATURE GAME

This brand new and easy-to-learn miniature game includes exquisitely sculpted 40mm pre-painted plastic miniatures, designed with a base that contains all the information you need to play the game. Boasting a starting set of over 120 unique model variations based on the movie trilogy, this innovative game uses the trademarked Combat Hex game system. A cinch to learn and a joy to play, this is the perfect place for old and new players to try their hand at the excitement of miniature battle games, without complicated rules, tedious figure painting, or unnecessary sheets of statistics and charts.

New player? One starter is enough, but for serious gamers we recommend one starter set and four booster packs to form an army that would make Sauron quake!

TWO-PLAYER STARTER SET

Everything you need for two-players, with eight pre-painted figures (including Aragorn, Lurtz, and Frodo), four dice, a full-color 2 foot by 2 foot double-sided hex map, and instructions in six languages.

[A] 104644

\$19.99

Member Price:

\$17.99

ARMY BOOSTER PACK

Expand your forces! Booster pack contains random assortment of four pre-painted figures (one rare, one uncommon, and two common figures) and a blood-red die with Sauron's Eye in place of the one-pip.

[B] 104645

\$9.99

Member Price:

\$8.99

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.

[C] 104340

\$49.99

Member Price:

\$44.99

COLLECTOR'S EDITION 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 suitable for fans and players. Packaged in a collectible tin, the 24 game "ring" pieces are colored in gold and silver with an engraved Elven inscription.

[D] 104341

\$14.99

Member Price:

\$13.49



To order, go to www.lotrfanclub.com

To find your item in our online store, simply enter the six-digit item number into the search box.

THE LORD OF THE RINGS

FAN CLUB STORE

STATUES & BUSTS

All these quality polystone statues and busts are from Sideshow and the artisans that worked on the films—Weta Workshop! Each is provided complete, beautifully and securely packaged, and ready for display. The selection shown here is just a fraction of the full range available online!

The Fellowship of the Ring RANGE

| | |
|--|----------|
| [A] Samwise Gamgee Bust • IO4181 | \$50 |
| Member Price: | \$45 |
| [B] Saruman Statue • IO0000 | \$150 |
| Member Price: | \$135 |
| [C] Arwen Evenstar Statue • IO4189 | \$125 |
| Member Price: | \$112.50 |
| [D] Ringwraith & Steed Statue • IO4193 | \$275 |
| Member Price: | \$247.50 |

The Two Towers BUSTS

| | |
|--------------------------------|------|
| [E] Éomer • IO4219 | \$60 |
| [F] Grishnákh • IO4210 | \$60 |
| [G] Legolas Greenleaf • IO4204 | \$60 |
| Member Price: | \$56 |

The Two Towers STATUES

| | |
|---------------------------------|----------|
| [H] Gandalf The White • IO4209 | \$125 |
| [I] Easterling Soldier • IO4208 | \$125 |
| [J] Galadhrim Archer • IO4216 | \$125 |
| Member Price: | \$112.50 |





The Lord of the Rings LIQUID PC MOUSE

These unique and colorful computer mice will add sparkle to any desktop, at work or at home! The front third of each mouse is like a fish tank, with a *Lord of the Rings* motif item floating in a colorful non-toxic liquid. Mouse is a two-button version with scroll wheel and a standard PS/2 connector on an extra-long 52" cable. Includes instruction sheet and PC software on floppy disk.

| | |
|--|---------|
| [A] One Ring Floating Mouse • 104705 | \$34.90 |
| [B] Gollum Floating Mouse • 104706 | \$34.90 |
| [C] Legolas Floating Mouse • 104707 | \$34.90 |
| [D] Arwen's Evenstar Pendant Floating Mouse • 104711 | \$34.90 |
| [E] Mount Doom Mouse • 104712 | \$34.90 |
| Member Price: | \$31.41 |

The Return of the King Mouse Mats

| | |
|----------------------|--------|
| [F] Aragorn • 104617 | \$9.99 |
| [G] Arwen • 104618 | \$9.99 |
| Member Price: | \$8.99 |

IMPORTED ALUMINIUM BOOKMARKS WITH RING

A bookmark like no other that will outlast all others! These completely aluminium (aluminum) bookmarks from Germany have a vibrant full-color design, which is enhanced by the lustrous metallic finish. Each bookmark is approximately 6" by 1.6", and all corners are carefully rounded. Included is a brightly colored cloth tassel with a removable 8K metallic-gold replica of The One Ring attached, with ring-script engraved inside and out. As an extra touch, *The Lord of the Rings* logo is included on the face of the bookmark in German, "*Der Herr der Ringe*".

| | |
|-------------------------|--------|
| [H] Arwen • 104657 | \$6.95 |
| [I] Gimli • 104658 | \$6.95 |
| [J] Gollum • 104659 | \$6.95 |
| [K] Legolas • 104660 | \$6.95 |
| [L] One Ring • 104661 | \$6.95 |
| [M] Sauron Eye • 104662 | \$6.95 |
| [N] Urug-hai • 10463 | \$6.95 |
| Member Price: | \$6.25 |

To order, go to www.lotrfanclub.com

To find your item in our online store, simply enter the six-digit item number into the search box.

THE LORD OF THE RINGS™

FAN CLUB STORE



DOORMATS

Welcome to Middle-earth! Imported from Europe, these high-quality 100% polyester doormats have a rubberized non-slip backing and are printed with amazingly vibrant long-wearing colors. Can be machine-washed.

| | |
|---------------------------------|---------|
| [A] Rivendell • 104717 | \$38 |
| [B] Argonath • 104718 | \$38 |
| [C] Gollum • 104719 | \$38 |
| [D] You Shall Not Pass • 104720 | \$38 |
| Member Price: | \$34.20 |

Puzz3-D™ Puzzles

Combining award-winning technology with fantastic design, these unique 3-dimensional puzzles will provide the whole family with hours of fun as well as a beautiful display.

| | |
|---|---------|
| [E] Citadel of Minas Tirith (819 pieces, 26" high) • 104450 | \$25.99 |
| Member Price: | \$23.39 |
| [F] Hobbiton (369 pieces, 16.5" long, 5.25" high) • 104451 | \$19.99 |
| Member Price: | \$17.99 |

The Lord of the Rings WATCHES

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

| | |
|-------------------------------|---------|
| [G] Middle-earth Map • 100037 | \$49.95 |
| [H] Elven Script • 100038 | \$49.95 |
| Member Price: | \$44.95 |

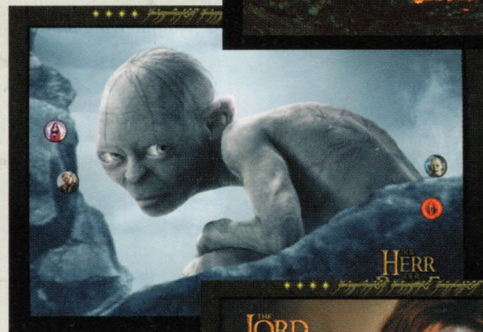




A



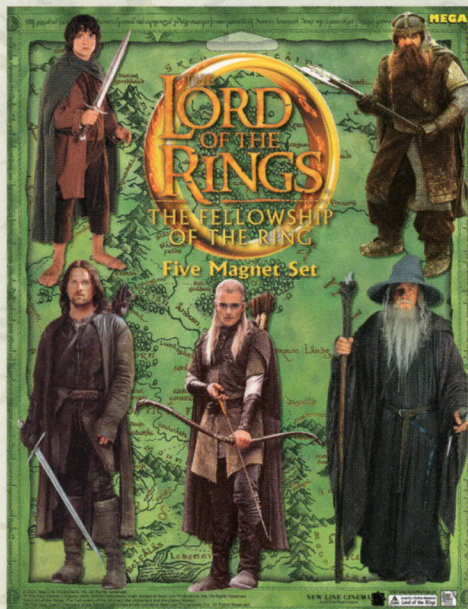
B



C



D



E



F



FRAMED MAGNET BOARDS

Perfect for home or office, each magnet board is 25 1/2" x 17 1/2" and displays a vibrant photorealistic image directly on finished sheet steel. A black wooden frame surrounds the board, and includes The One Ring script etched across the top frame and highlighted in gold paint. Each board comes with four strong round magnets and matching stickers of movie characters to decorate them with. Official German film logo also shown.

| | |
|--------------------------------------|---------|
| [A] Welcome to Middle-earth • 104721 | \$59 |
| [B] Mt. Doom • 104724 | \$59 |
| [C] Gollum • 104727 | \$59 |
| [D] Aragorn • 104729 | \$59 |
| Member Price: | \$53.10 |

The Lord of the Rings CHARACTER MAGNETS

Magnets are die-cut to the shape of each character (3" to 6" high) and come in a complete set featuring Frodo, Legolas, Aragorn, Gimli, and Gandalf.

| | |
|-----------------------------------|----------------|
| [E] Character magnet set • 104143 | \$9.95 per set |
| Member Price: | \$8.95 |

The Two Towers 2004 Daily Calendar

2004 daily calendar features stills from *The Two Towers* on a tear-away page-per-day (one page per weekend) design. 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.

| | |
|---------------|---------|
| [F] 103988 | \$12.99 |
| Member Price: | \$11.69 |

To order, go to www.lotrfanclub.com

To find your item in our online store, simply enter the six-digit item number into the search box.

THE LORD OF THE RINGS

FAN CLUB STORE



The Return of the King ARTWORK

Shown here is just a taste of the images and styles available in our massive selection of *The Lord of the Rings* artwork available online.

[A] Legolas Door Poster
(21"x62") • 104456

\$12.99

Member Price: \$11.69

[B] *The Return of the King* Trio Poster

Wall (25"x35") • 104412 \$8.99

Member Price: \$8.09

Postcard (4"x6") • 104429 \$0.50

Member Price: \$0.45

[C] Middle-earth Map FOIL Dufex Poster

Wall (25"x35") • 103828 \$24.99

Member Price: \$22.49

LIFE-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] Aragorn/Strider • 103292

\$29.95

Member Price:

\$26.95

[F] Talking Gollum • 104386

\$27.95

Member Price:

\$25.15

The Lord of the Rings ROLEPLAYING GAME CORE BOOK

Now you and your friends can enter Middle-earth and take on the roles of any 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

HELM'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 large-scale warfare within your roleplaying campaign.

[B] 103592 \$24.95 Member Price: \$22.46

PATHS 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: \$22.46

MORIA 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.

[D] 103586 \$34.95 Member Price: \$31.46

The Lord of the Rings MAPS OF MIDDLE-EARTH Volume 1 (BOXED SET)

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.

[E] 103374 \$29.95 Member Price: \$26.96

MAPS OF MIDDLE-EARTH Volume 2: CITIES & STRONGHOLDS (LIMITED EDITION TUBED SET)

The second set of exquisite Middle-earth maps are provided unfolded, perfect for wall-display. They are accompanied by a 32-page guide, and a numbered certificate of authenticity signed by New Zealand artist and official *The Lord of the Rings* film cartographer, Daniel Reeve. Six archival quality 17" x 22" collector's maps depict Helm's Deep, Minas Tirith, Edoras, Rivendell, Isengard, and Umbar, haven of the Corsairs. Limited edition of 2000.

[F] 104155 \$40 Member Price: \$36



To order, go to www.lotrfanclub.com

To find your item in our online store, simply enter the six-digit item number into the search box.

THE LORD OF THE RINGS

FAN CLUB STORE



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 11-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 Member price: \$17.99 each

* 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

STARTER DECKS (includes pre-sorted deck and rulebook)

Ents of Fangorn – Witch-king • 103453

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 (11 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

Member Price: \$2.96 each

BOOSTER BOXES (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



BACK ISSUES

While stocks last, Fan Club members can purchase back issues of the exclusive and rare *Official Movie Magazine*. This item is not available at newsstands or through any other retail channels. It is a specialist publication that is manufactured in small print-runs, and no issue will be reprinted. Don't pay hundreds of dollars on Ebay when you can complete your collection from the very source!

Premiere Issue • **Member Price: \$45.00** All other issues • **Member Price: \$30.00**



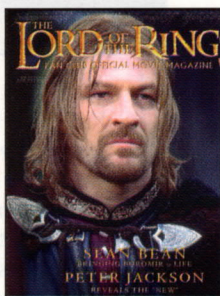
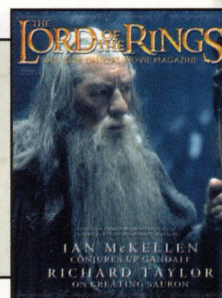
PREMIERE ISSUE

(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

Ian 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 Marjory Hamlin gives us a glimpse into the world of of makeup effects.

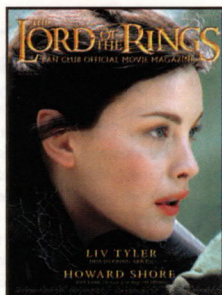
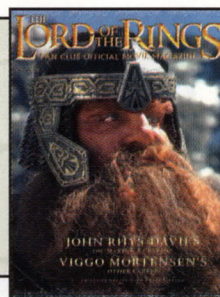


ISSUE 3 (Jun/Jul 02) • 100047

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.

ISSUE 4 (Aug/Sept 02) • 100048

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.

To order, go to www.lotrfanclub.com

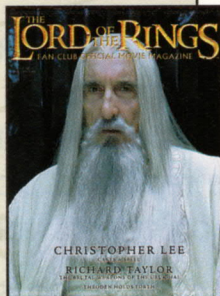
To find your item in our online store, simply enter the six-digit item number into the search box.

THE LORD OF THE RINGS™

FAN CLUB STORE

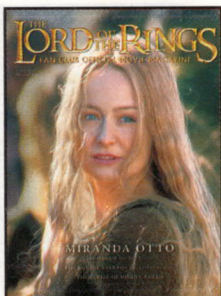
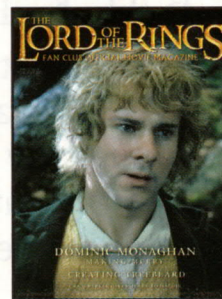
ISSUE 6 (Dec 02/Jan 03) • 100050

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.



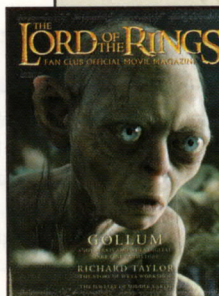
ISSUE 9 (Jun/Jul 03) • 100053

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 cult-fame as Haldir. A host of crew members talk about the challenge of creating Treebeard, and Chris Streeter talks of producing props like Gandalf's staff.



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*.

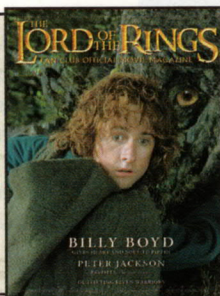


ISSUE 10 (Aug/Sept 03) • 100054

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.

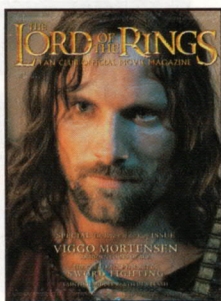
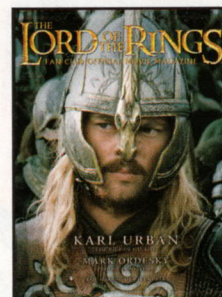
ISSUE 8 (Apr/May 03) • 100052

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 (Éomer) 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."



ISSUE 12 (Dec/Jan 04) • 100056

Viggo Mortensen talks about how playing Aragorn and working in New Zealand has enhanced his knowledge of literature, art, history, and culture. Kirk Maxwell on what it was like training the cast in swordfighting. Kerry Dunn speaks about Middle-earth set painting, and Hammond Peek recounts some of the obstacles he ran into as production sound mixer.

THE LORD OF THE RINGS™
FAN CLUB

order Online: www.lotrfanclub.com

PAYMENT

We accept Visa, MasterCard, Discover, and American Express.



CUSTOMER SERVICE

For inquiries or assistance regarding your order, please send an email to: customer.service@decipher.com

REFUNDS AND EXCHANGES

We want you to be happy with your order! If you are dissatisfied with an item you purchased, please contact customer service at customer.service@decipher.com regarding all refunds, returns, or exchanges. (Please note: Refunds are not available on clothing, video-tapes, DVDs, or CDs.) To receive a refund or exchange, please make sure the product is still in resalable condition and is in the original packaging, with all components included in sets and kits. Please include a copy of the

invoice with any product you send back to us. Sorry, shipping and handling charges cannot be refunded unless the product was damaged, defective, or misshipped. New shipping and handling charges will be applied to exchanges.

PLEASE NOTE

Merchandise prices are subject to change without notice. Products and collectibles may sell out at any time! Visit www.lotrfanclub.com to find all current products, prices, and specials.





A home for 'those who would wander with friends in Middle-earth'

THE TOLKIEN SOCIETY

Registered Charity no. 273809



Founded in 1969 with the author's approval, the society was formed to further interest in the life and works of J.R.R. Tolkien.

Registered as an educational charity in the UK, we have local groups or 'smials' around the world.

We bring together those with like minds, both formally and informally, with gatherings and events throughout the year locally or for the whole society.

For more information:

www.tolkiensociety.org

**The Membership Secretary (Dec),
65 Wentworth Crescent,
ALDERSHOT,
GU12 5LF, UK.**



**President in perpetuo
J.R.R. Tolkien CBE**

"The Ring Goes Ever On"

2005 sees fifty years in print of The Lord of the Rings. In celebration of this, The Tolkien Society, in conjunction with other societies around the world, is arranging a week-long conference 11-15 August at Aston University, in Birmingham, UK.

Photograph of JRR Tolkien © The Oxford Times.

The Two Trees design is a service mark of The Tolkien Society. 'Tolkien' is a registered trademark of The Tolkien Estate.

Statement of Ownership, Management, and Circulation. 1. Publication Title The Lord of the Rings Fan Club Official Movie Magazine. 2. Publication Number 1541-8456. 3. Filing Date 9/8/2003. 4. Issue Frequency bimonthly. 5. Number of Issues Published Annually 6. 6. Annual Subscription Price \$29.95. 7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4) Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813. Contact Person Peter Lobred. Telephone (757) 623-3600. 8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813. 9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor. Publisher Warren Holland, Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813. Managing Editor Julie Matthews, Decipher, Inc., 253 Granby St., Norfolk, VA 23510-1813. 10. Owner Full Name Warren Holland. Complete Mailing Address Decipher, Inc., 253 Granby St., Norfolk, VA 23510-1813. 11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities Cindy L. Thornburg, Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813. Cara Richell Eddleman Trust, Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813. Brielle Eddleman Trust, Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813. 12. Tax status—Has not changed during preceding 12 months. 13. Publication Title The Lord of the Rings Fan Club Official Movie Magazine. 14. Issue Date for Circulation Data Below October/November 2003. 15. Extent and Nature of Circulation. Average No. Copies Each Issue During Preceding 12 months. a. Total Number of Copies (Net press run) 20,504. b. Paid and/or Requested Circulation. (1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies) 13,584. (2) Paid In-County Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies) 0. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution 0. (4) Other Classes Mailed Through the USPS 0. c. Total Paid and/or Requested Circulation [Sum of 15b. (1), (2), (3), and (4)] 13,584. d. Free Distribution by Mail (Samples, complimentary, and other free). (1) Outside-County as Stated on Form 3541 140. (2) In-County as Stated on Form 3541 0. (3) Other Classes Mailed Through the USPS 0. e. Free Distribution Outside the Mail (Carriers or other means) 212. f. Total Free Distribution (Sum of 15d. and 15e.) 352. g. Total Distribution (Sum of 15c. and 15f) 13,936. h. Copies not Distributed 6,568. i. Total (Sum of 15g. and h.) 20,504. j. Percent Paid and/or Requested Circulation (15c. divided by 15g. times 100) 97.5%. No. Copies of Single Issue Published Nearest to Filing Date. a. Total Number of Copies (Net press run) 20,600. b. Paid and/or Requested Circulation. (1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies) 12,435. (2) Paid In-County Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies) 0. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution 0. (4) Other Classes Mailed Through the USPS 0. c. Total Paid and/or Requested Circulation [Sum of 15b. (1), (2), (3), and (4)] 12,435. d. Free Distribution by Mail (Samples, complimentary, and other free). (1) Outside-County as Stated on Form 3541 195. (2) In-County as Stated on Form 3541 0. (3) Other Classes Mailed Through the USPS 0. e. Free Distribution Outside the Mail (Carriers or other means) 230. f. Total Free Distribution (Sum of 15d. and 15e.) 425. g. Total Distribution (Sum of 15c. and 15f) 12,860. h. Copies not Distributed 7,740. i. Total (Sum of 15g. and h.) 20,600. j. Percent Paid and/or Requested Circulation (15c. divided by 15g. times 100) 96.7%. 16. Publication of Statement of Ownership (this box is checked) Publication required. Will be printed in the Feb/March 2004 issue of this publication. 17. Signature and Title of Editor, Publisher, Business Manager, or Owner signed by Peter Lobred - Director of Publishing. Date 9-8-03.

Quoteworthy

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



"I GUESS BECAUSE PETER HAD CUT ME FROM THE STUFF BEFORE [IN *Heavenly Creatures*] I WAS GETTING PARANOID, BUT [I KNEW] HE COULDN'T CUT THIS BECAUSE DÉAGOL STARTS THE WHOLE BALL ROLLING. YOU KNOW, IF YOU ARE GOING TO GET A SMALL PART IN A FILM, THIS WAS THE COOLEST ONE TO GET." [Thomas Robins, Déagol]



"THE RIVER IS RISING, AND THERE ARE CONCERNS THAT THE CREW MAY NOT BE ABLE TO REACH THE SAFETY OF THE DROWNING WANAKA. ALL CONCERNS FOR THE MOVIE [ARE] PUSHED TO THE SIDE AS WE ATTEMPT TO HELP WANAKA FIGHT THE RISING WATER. A SANDBAGGING EFFORT IS IN OPERATION. IT IS STILL RAINING HEAVILY, AND AT LEAST 70 PERCENT OF THE SHOPS ARE UNDER-WATER. WANAKA IS NOW SEVERED FROM THE REST OF THE COUNTRY WITH ALL ROAD ACCESS SOMEHOW CUT OFF." [Melissa Booth, Publicist]



"THE BEST PART IS WHEN YOU REALLY START TO FINE-TUNE IT AND DO YOUR LITTLE TWEAKS OF FRAMES HERE AND THERE TO PUSH ALL THE LIMITS. ... YOU LOOK AT THE MOVIE HUNDREDS OF TIMES WHILE YOU ARE CUTTING IT AND SCREENING IT, BUT NOTHING BEATS WHEN YOU ACTUALLY GO TO A CINEMA AND WATCH AN AUDIENCE WHO DOESN'T KNOW WHAT IS GOING TO HAPPEN NEXT." [Jamie Selkirk, Editor]

COMING UP

- INSIDE AN ORC'S WORLD ■ BEHIND THE BLUE SCREEN WITH VISUAL EFFECTS ART DIRECTOR JEREMY BENNETT
- UNSUNG HEROES: SCALE DOUBLES

In Person:

ANTHONY
MICHAEL HALL

NICOLE de BOER

BRENT SPINER

MICHAEL ROSENBAUM

WILLIAM SHATNER

LEONARD NIMOY

MERCEDES McNAB

ANDY HALLETT

AMANDA TAPPING

MICHAEL SHANKS

JOHN RHYS-DAVIES



Plus Many, Many more to come!

GRAND SLAM XII THE SCI-FI SUMMIT

MARCH 26 - 28, 2004
Pasadena Center
300 E. GREEN ST. PASADENA, CA
NOON-6PM DAILY

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

DON'T MISS THESE EVENTS TOO:

SEATTLE, WA

February 6-8, 2004

Robert Beltran, Tim Russ,
Robert Picardo, Ethan Phillips,
& Amanda Tapping...
Doubletree Bellevue

New York City, NY

March 20-21

Salute to Buffy & Angel...

Chicago, IL

April 24-25

William Shatner & Leonard Nimoy...

Las Vegas, NV

July 29-August 1

The Official STAR TREK Convention
The World's Biggest
Star Trek Convention!

Check out www.creationent.com
for a complete listing!

STARTREK.COM
STAR TREK™

TM © & © 2003 Paramount Pictures. All Rights Reserved.

THE LORD OF THE RINGS

THE LORD OF THE RINGS

Beware of counterfeits! Always insist on the officially licensed high quality collectibles from United® Cutlery!



UCI383ASLB
Limited Edition
Helm of King Elendil™



- Fully functional and wearable
- Solid iron construction with embossed brass decoration
- Genuine leather lined interiors
- Wood display stands silkscreened with "The One Ring" inscription
- Limited edition of 5000 individually serialized pieces worldwide
- Reproduced from the actual prop helmets using only the finest grade materials and skilled hand-craftsmanship

**OFFICIALLY
LICENSED ADULT
COLLECTIBLE
REPRODUCTIONS!**

See our full line of United® adult collectible knives and swords at knife dealers worldwide. To find a dealer near you please call 1-800-548-0835 and ask for dept. LOTRFC13.

www.unitedcutlery.com



UCI384LTBLB
Limited Edition
Helm of Gimli™



United
CUTLERY BRANDS

1425 United Blvd.
Sevierville, TN 37876

©MMIII New Line Productions, Inc. All Rights Reserved.
"The Lord of the Rings" and the names of the characters, items, events, and places therein are trademarks of The Saul Zaentz Company d/b/a Tolkien Enterprises under license to New Line Productions, Inc.

NEW LINE CINEMA
An AOL Time Warner Company

Join the
LORD OF THE RINGS
OFFICIAL FAN CLUB
1-800-451-0881
www.lordoftherings.com

Visit: www.lordoftherings.net
America Online Keyword:
Lord of the Rings