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ORD OF RINGS

Issue #16 Aug/Sept 2004

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TOUCHED by the FILMS

Tremember seeing Mattie Stepanek on the "Oprah Show" a couple of years ago and thinking, "Wow, there's no denying this boy has been put on earth for a reason." For those of you who aren't familiar with his books or haven't had the pleasure of seeing interviews with him, Stepanek was a child with a rare form of muscular dystrophy and an unbelievable way of inspiring people through his words of wisdom, which seemed like they should be coming from a 90-year-old—not such a young boy. Prior to his recent passing at the age of just 13, he accomplished much more than many of us do in our lifetimes, and he provided an uncommon perspective for everyone.

In a recent interview with Sean Astin (Sam), we discovered the close friend-ship between the pair and that Stepanek was one of the biggest *The Lord of the Rings* fans around, especially of the character Sam. The deep bond that Astin and Stepanek still share is revealed through a story Astin tells about a trip he took earlier this year to see Stepanek in the hospital, a circumstance caused by a sharp decline in Stepanek's health, eventually resulting in a coma. Astin, a long-time fundraiser for muscular dystrophy, followed up on a promise he made to Stepanek to meet him in person. Even though Stepanek was still in a coma at the time of the visit, when he came out of it, he was able to look at photos of Astin next to his bedside. Needless to say, Stepanek was filled with joy because his friend had come to see him. More on this moving story can be found in this issue's article on Astin (Part II of last issue's interview), including a sidebar interview that Dan Madsen conducted with Stepanek's mother, Jeni.

This issue's interview with actor Bruce Hopkins (Rohan leader Gamling) is another story emphasizing the strong ties between *The Lord of the Rings* cast and the fans of the films. Hopkins speaks about how fortunate he was to land the role of Gamling (initially a very minor role that grew into one of greater significance), including how it has helped him put his acting career in perspective and how it has given him a higher level of confidence and hope.

Some other articles of interest in this issue include an interview with cinematographer Andrew Lesnie focusing on his work as the director of photography, a crew member's "Top 10" set experiences, as well as a look at what went into creating the chain mail for the movies.

This issue is yet another testament that The Lord of the Rings films' inspiration doesn't stop when the credits role. The films continue into real life, and that's what makes this trilogy so special.

Quie MoHheuss

Julie Matthews Managing Editor

Departments

MAILBAGGINS

TO NEWS FROM MIDDLE-FARTH The Fellowship Festival... An extended soundtrack box set...LOTR is money in the bank...Celebrity Tracks...and more!

DOWN THE ADVENTURE PATH Hasbro now has The Lord of the Rings-themed board games based on some of its most popular games, including Monopoly, Risk, Trivial Pursuit, Stratego, and chess. Ringer fans will not want to miss out on all of the fun!

68 FAN FOCUS Fan Club members take part in I.R.R. Tolkien Reading Day and hear the films' score in person. Read about activities in Hawaii, Salt Lake City, and Nashville, to name a few!

CATALOG

OUOTEWORTHY

Contents

Features

EXCLUSIVE UPDATE WITH PETER JACKSON The director reveals what he has learned from the actors of the trilogy and what his most amazing recollection has been as a result of screening his films worldwide.

FAN FAVORITE

Actor Bruce Hopkins has embraced not only the role of Gamling but the entire Lord of the Rings experience as well. This New Zealander is fully aware of his fortuitous opportunity, and he is making the most of it.

CARRYING THE TALE

We continue our chat with Sean Astin, discussing Samwise Gamgee's far-reaching impact plus Astin's own relationships with the other Hobbits, his picks for the films' most defining moments, and his strong bond with muscular dystrophy spokesperson Mattie Stepanek.

40 ARTIFACTS ~ THE OTHER LORD OF THE RINGS

Chain mail was an ever-present artifact throughout the trilogy. Influenced by the wide success of The Lord of the Rings, chain mail is establishing a name for itself in the fashion world thanks to the films' senior chain mail technician, Carl Payne.

48 MOOD INDIGO

The emotions that are related to each trilogy installment owe much to one person: Andrew Lesnie, the director of photography. While he admits that The Lord of the Rings has been the most significant achievement in his career-with an Oscar win for his work on The Fellowship of the Ring—this Australian is no stranger to the industry.

UNFORGETTABLE TIMES 52

Gluing wigs onto feet? Warning Sean Astin about running with scissors? It was all part of a day's work for crew member Emily-Jane Sturrock. Read firsthand about Sturrock's time on the trilogy, as she ranks her "Top 10 Lord of the Rings Experiences" and relates them to the magazine in her own words.

60 UNSUNG HEROES

Duncan Nimmo was a vital link, ensuring that the film production's information technology systems were up and running smoothly. Learn how his role included matters far more important than simply ensuring that the stars could check their email.

Mailbaggins

SAM FAN

Thank you for doing an interview with Sean Astin. Sam Gamgee is definitely my favorite character, and I was thrilled to see him on the cover of this past issue. I am also interested in Mr. Astin's book [There and Back Again] and enjoyed reading about it. I can't wait to read the next issue! Thank you for taking the time to create these magazines. They are the coolest magazines I have ever read, and the material is about the best movies I have ever seen! I eagerly anticipate the arrival of every issue.

Jessica Vroblesky Arnold, Maryland, USA

AMORE FROM ITALY

T'm from Imola, Italy, and I'd like to I thank the cast and crew of LOTR for giving me something that I'll always [have] in my heart for the rest of my life. This story is more than a fantasy tale, it's a metaphor of our life, and I found many good messages in the movies that give me strength. I already loved the book, and I think the movie shaped it in a magical, powerful, immortal way. I don't exaggerate when I say it changed my life. I literally trembled in my seat! I'd like to give a special thanks to the music of Howard Shore and to the astonishing Elijah Wood, the sweet and strong Sean Astin, the reassuring Ian McKellen, and the unforgettable Bernard Hill. They gave life to the characters who moved me, and they're of great help to me in a period of many changes in my life. When I'm troubled, I think to their examples. Thank you also to Viggo Mortensen for being such a great actor and person and to Sean Bean, who I admired as Macbeth in London and who always has kindness

for his fans. With the DVDs, I feel they're as my friends. What can I say to Peter Jackson, who made possible this dream? The book, as well as the film, is a light in a world that many times is not as it should be, and it tells us the better way we should behave. I love you!

Erika Bonanni Imola (Bologna), Italy

KICKING IT WITH HOBBITS

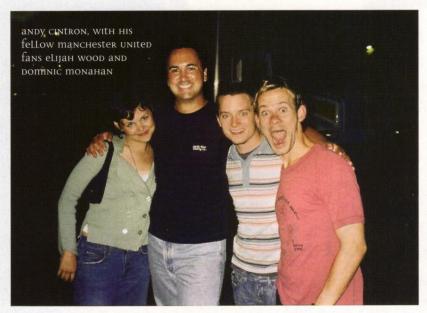
I'm a huge LOTR fan and a huge Manchester United (an English soccer team) supporter. Last August, I had the experience of a lifetime as Elijah Wood and Dominic Monaghan, who is a huge Manchester United supporter, accompanied me and my friend Peter to the game in Los Angeles. To spend hours hanging out with them was fantastic. I write a column on the United American Supporters' Web site (www.muscusa.com). If you click on "Andy's Corner" and then "Previously on the Corner," you'll see "USA Summer Tour 2003." My LOTR experience is in

the Los Angeles section of it. Great job on the magazine. I'm a charter member of the club, and I regret cleaning out my wallet before I went to Los Angeles because I had my LOTR membership card in there. It would have been funny to flash it to the lads!

Andy Cintron Staten Island, New York, USA

THANKS TO SHORE

Twas so pleased to see your article Imentioning Howard Shore's "Lord of the Rings Symphony in 6 Movements." I consider myself a music lover as well as a huge The Lord of the Rings fan, and I felt very fortunate to attend the United States premiere of this symphony in my hometown of Columbus, Ohio. The only word I can use to describe the experience is "incredible!" There was a 75-member orchestra with a myriad of musical instruments (some I had never seen before, which was pretty neat), plus a 120-member-choir, including a children's choir. I have always enjoyed The Lord of the Rings music, but listening to this symphony live made me appreciate it so much more. To hear the chorus singing together with the orchestra was just an incredibly uplifting experience. It was so amazing to watch Howard



Shore conduct all of these fine musicians. I really appreciated the fact that Mr. Shore took time before the symphony to talk to members of the audience through a question and answer session. From the specific nature of the questions, you could tell that many came from LOTR fans, and Mr. Shore's answers were very honest, candid, and insightful. The Columbus Symphony allowed people to mail in their questions, and those whose questions were selected received a Lord of the Rings poster autographed by Mr. Shore. I was so excited and honored when they chose my question, and even more so when my poster arrived. I have it framed and proudly displayed prominently in my home. I just wanted to say thank you to Mr. Shore for creating this beautiful music, which gives wings to the soul of The Lord of the Rings story, and thank you for traveling around the world to share it with us!

> Sandra Guarderas Columbus, Ohio, USA

FAVORITE FILM

Taving never written before, I feel 1 compelled to write now. I have been enchanted with other movies and TV shows in the past but never to the extent of The Lord of the Rings trilogy! Elijah Wood and the rest of the cast members and the crew did an outstanding job with the characters and deserved every award they won. What really touched me was the friendship that grew on and off camera. Going to New Zealand has become a priority in my life. I can't wait to go! Thanks for making my favorite movie of all time.

> Katie MacIlreath Sterling Heights, Michigan, USA

FATTY BOLGER

Tenjoyed Issue 15 very much, and it Lwas a joy to see the new Decipher trading cards depicting characters left out of the movies. However, Decipher created one character without need as he's already in the first film. When Bilbo greets a Hobbit entering his party, he laughs and clearly says, "Fatty Bolger! Lovely to see you."

> I.W. Braun Milwaukee, Wisconsin, USA



THE DEPTHS OF DENETHOR

 $B_{
m connected}$ to Gondor, I was quite eager to read your interview with John Noble on the character of Denethor. I thoroughly enjoyed it. This was one of the best articles I have read recently! John Noble is an impressive actor, and it was obvious from the interview—not to mention his performance—that he had prepared well for his portrayal of Denethor. Reading the article, I truly felt as if I were reading the words of Denethor himself! It is commendable that an actor would delve so deeply into the background and history of a character who is only going to be seen in the film for a brief time at the end of his life. We don't ever see all that made Denethor the way he was, and yet Mr. Noble gives depth to the character, revealing a keen understanding of the Steward of Gondor by the man who portrayed him. My sincere thanks to Mr. Noble for such commitment to his role, and my thanks to the Fan Club for allowing us to get to know the troubled

Denethor a little bit better through this fine interview.

> Margaret Grenawalt Reading, Pennsylvania, USA

GROWING WITH LOTR

Tam a 13-year-old middle school student Land have only been a serious LOTR fan for a few years-probably since about 2000 or 2001, when I started becoming enchanted and entranced with Peter Jackson's amazing work. I started reading the trilogy after I saw the first movie. My mother had read The Hobbit to me and my sister when we were younger, and I couldn't really grasp or appreciate the complexity of the story yet. But as I got older, my father—also a huge fan of both the movies and the books-introduced the trilogy to me. As I read through the books, page after page, I became really familiar with the story and all of its magic. You can probably imagine how grateful and thrilled I was when I heard that they were to be made into movies. The showing we saw of the first movie brought a tear to my father's eye-that was how unbelievably thankful we were that someone had actually went ahead and did what seemed to be the impossible by bringing these beloved books to generations of readers and turning them into three mind-blowing movies that have captured the imaginations of millions of fans, especially me and my family. Thank you so much to the cast, crew, and of course Peter Jackson for making these books into the greatest fantasy epic ever to be brought to the big screen. And thanks to the LOTR magazine for keeping the spirit of Middle-earth alive through your pages. I feel so blessed to be a part of this Fan Club!

> Mary Bernstein Baltimore, Maryland, USA

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

FROM MIDDLE-EARTH

Extended LOTR Soundtrack Box Set

To date, The Lord of the Rings fans have only been able to buy singledisc versions of the soundtracks to each of the three The Lord of the Rings movies. According to reports, this will change next year, when The Lord of the Rings composer Howard Shore releases a nine-disc box set featuring the complete scores to each film.

The soundtrack to The Fellowship of the Ring will occupy the first two discs. The Two Towers and The Return of the King will get three discs each. The last disc will feature unreleased rarities along with commentary from Shore.

Shore also reportedly has plans to release a two-disc live recording of his The Lord of the Rings Symphony, a version of the movie soundtrack adapted for the concert stage. Over the past year, Shore has toured the world as a guest conductor of some of the most renowned orchestras in the United States and Europe. A DVD that includes a documentary on the making of the symphony and a performance by the Montreal Symphony also is reportedly in the works.

"It's very gratifying to see the music from [the films] find a new life on the concert stage," Shore recently told the United Kingdom's Empire Online. "I don't think there's ever been a full concert piece of this size devoted to one particular film or series."



Fellowship Festival

BY LAURA SCOTT

ccess All Area Events Ltd. is norganizing "UK's premier The Lord of the Rings convention of the year", The Fellowship Festival. The festival occur Aug. 28TH through Aug. 30TH at Alexandra Palace, London.

With New Line Cinema and the Tolkien Society as official supporters of the festival, it should prove to be an exciting experience for all The Lord of the Rings fans. "New Line's support makes us the only official organizer of a The Lord of the Rings-related event in the UK," says Louise Henry, CEO of the event organizers.

The official co-hosts for the event are Craig Parker (Haldir) and Mark Ferguson (Gil-Gilad). Other The Lord of the Rings actors who will be in attendance include Lawrence Makoare (Witchking/Gothmog), Sarah McLeod (Rosie Cotton), John Noble (Denethor) and this issue's cover story subject, Bruce Hopkins (Gamling). Parker and Ferguson will also host theatrical presentations from the films. Guests will then have a chance to speak with selected actors during a question-and-answer period. "We'd like to give fans the opportunity to re-create the experience of how these movies were actually made

and the chance to meet firsthand those who made it possible," says Henry.

For 90 fans, the question-andanswer period will not be the only chance they have to get up-close and personal with the actors. There will be a four-course banquet, named The Fellowship Feast, for this group and the cast and crew. The banquet is opened to the first 90 fans who have theater tickets. They can be purchased online.

In true Hobbit fashion, there will be a party for all fans who have theater tickets for Sunday, Aug. 29TH. They will have the opportunity to meet other The Lord of the Rings fans from all over the world, have a few drinks, and dance the night away to a live band.



To learn more about The Fellowship Festival and Access All Areas Event Ltd. please visit aaaevents.co.uk.

LOTR Coins Earn Legal Tender

To commemorate New Zealand's I role in bringing The Lord of the Rings to life, the British Royal

Mint has designed and produced a series of coins featuring scenes and characters from the movie trilogy. Issued on behalf of the

Reserve Bank of New Zealand, all 48 coins-which come in denominations from 50 cents to \$10-can be spent as actual currency in New Zealand.

Though legal tender, the coins likely won't find their way into many island cash registers or vending machines. The One Ring 22carat-gold \$10 coin comes in a limited run of 15,000 and retails at nearly \$1,000 (U.S.). New Zealand's prime

minister, Helen Clark, made a personal visit to the Royal Mint to snatch the first of these coins.

More affordable coins include The One Ring silver proof \$1 coin, which retails for around \$30 (U.S.). Frodo appears on his own 50-cent piece, as do Gandalf, Aragorn, Gollum, Sauron, and Saruman. The set of six characters sells for around \$20 (U.S.).

> British Royal Mint designer Matthew Bonaccorsi created the entire collection. He combined traditional engraving techniques with the latest in

computer-aided design to come up with a collection of treasures worthy of Smaug's hoard. Visit the official The Lord of the Rings coins Web site at royalmintlotr.com.



On page 8 of Issue 14, the pictured image is actually that of Beregond. Imrahil did not appear in the films.





Celebrity Tracks

BY DAVE JOY

PETER JACKSON recently joined forces with a coalition of New Zealand environmental activists to battle

> property development near the North Island bay,

where The Lord of the Rings director grew up. Jackson told the Porirua City Council that the 41-lot subdivision on a hill overlooking Pukerua Bay would destroy the natural beauty of the area. Many New Zealanders credit The Lord of the Rings trilogy with a renewal of national pride in the country's landscapes.

ELIIAH WOOD (Frodo) continues to make a successful transition from child star to serious adult actor with four major film projects now in the

> works. Fans have seen him on the streets of London bloodied and brawling on the set of the British film The Yank, where he plays a

Harvard undergraduate caught up in soccer violence. He has a supporting role in Sin City, adapted from the stories of underground comic-book legend Frank Miller. The animated movie Happy Feet will feature Wood as the voice of a singing penguin opposite Robin Williams. In addition, Wood is set to play a lead role in Everything is Illuminated, based on the critically acclaimed 2002 novel by Jonathan Safran Foer.

SIR IAN MCKELLEN

(Gandalf) received an honorary doctorate in April from England's Leeds University for his life-

long contributions to the arts. The actor looked right at home at the ceremony, clad in the elaborate medieval academic garb favored by British universities.

ANDY SERKIS (Gollum) stars in a supernatural thriller inspired by the 1968 Roman Polanski classic Rosemary's Baby. He plays an Italian priest who investigates nefarious goings-on in

a town controlled by a suspicious in vitro clinic.

BILLY BOYD (Pippin) will provide the voice of Glen, the unholy offspring of homicidal dolls Chucky

ment of the horror movie series that seems as unlikely to die as its title character. Seed of Chucky features a convoluted plot involving black magic, Hollywood, and Oscarnominated actress Jennifer Tilly, the dolls' latest victim.

and Tiffany, in the latest install-

LIV TYLER (Arwen) wowed the residents of Goshen, Indiana, where she spent the early part

of 2004 filming the upcoming Lonesome Jim with co-star Casey Affleck. The cast and crew, which also included famed independent film director and actor Steve Buscemi, dined at Cit-

rus and staved at the Checkerberry Inn, much to the delight of local staff and patrons. See citrusrestaurant.com for photos.

DOMINIC MONAGHAN (Merry) plays a rock musician in the television drama Lost, which ABC recently picked up for 13 episodes. The story centers on a group of castaways shipwrecked on an island in the Pacific. More

Lord of the Flies than Gilligan's Island, the show will debut with what industry insiders call the most expensive pilot ever produced.

VIGGO MORTENSEN (Aragorn) could not rescue the horse epic Hidaloo from lackluster box-office receipts (the \$78 million movie grossed \$61 million in the United States). But at least he'll get the chance to rescue damsels in dis-

tress in the title role of Captain Alatriste, a 16TH-century Spanish military hero, in the film Alatriste, set for release in 2005. Mortensen alo was the subject of a recent article in Horse Illustrated magazine, which confirmed that the actor purchased the horses he rode in both The Lord of the Rings trilogy and Hidalgo. The horses now reside on Mortensen's Idaho ranch.

SEAN BEAN's (Boromir) latest film, The Dark, began production in June. Bean plays a grief-stricken father who loses his daughter in a tragic drowning accident at an ancient site. A girl who bears striking similarities to his daughter appears at the family's remote farmhouse later that same night.

HOWARD SHORE was honored by the American Society of Composers, Authors, and Publishers with its 2004 Henry Mancini Award at a ceremony in Beverly Hills. The award recognized Shore for his work as "one of film and television music's most distinctive and versatile composers for more than 25 years."

ORLANDO BLOOM (Legolas) basked before adoring throngs at the Cannes Film Festival alongside Troy co-stars Brad Pitt and fellow Ringer Sean Bean. Cannes gossip reported that Bloom was vying with Leonardo DiCaprio for the title role in Perfume: The Story of a Murder, the tale of an 18TH-century serial killer.

Weta Takes Thai Prince Under Wing

Ithough he is not well known to Western audiences, that hasn't stopped Prince Chatri of Thailand from creating epic blockbusters on a Hollywood scale. His most recent film, The Legend of Suriyothai, was set in 16TH-century Thailand. A cast of 3,000 extras wore period armor made of steel to achieve a high level of realism.

The effect worked. The movie was a smash hit in Asia. But under the weight of all that armor, the cast suffered. Now Prince Chatri, who has studied with Francis Ford Coppola and Roman Polanski, wants to make an even more ambitious film, this time with an army of 10,000 extras.

To save the extras from needless suffering, Prince Chatri has teamed with Weta Workshop to learn how to develop lightweight armor that still looks and feels authentic, much like that used in The Lord of the Rings movie trilogy. (See this issue's Artifacts story for more information about the films' chain mail.)

Weta will also show Prince Chatri's crew how to create elaborate setsboth full-sized and miniature-that will help them re-create a lost world of naval combat on the South Seas.

Interestingly, it may have been fate that the Thai prince and the Weta team would one day meet. Prince Chatri, 61, once interned for Merian Cooper, the producer of the original King Kong. Weta currently is working on director Peter Jackson's remake of the classic film.





Product update

BY DAVE IOY



GB POSTERS

Since the earliest published editions of J.R.R. Tolkien's classic work, maps have always played an integral role in The Lord of the Rings experience. Now The Lord of the Rings fans can decorate their walls with maps that have the authentic look and feel of what the Fellowship might have used to navigate Middle-earth.

No longer must fans pillage extra copies of their books to decorate their rooms. These maps are suitable for framing or plotting fans' own journeys across Middle-earth. For more information on these and many other The Lord of the Rings posters, visit gbposters.com. Fan Club members can take advantage of their special discount, and purchase GB Posters' products from the Fan Club store at lotrfanclub.com.

SABERTOOTH GAMES

"The board is set, the pieces are moving. We come to it at last-the great battle of our time." Gandalf's words will ring through your mind as you take command of your own forces to defend Middle-earth against the minions of Sauron in Sabertooth's The Lord of the Rings Tradeable Miniatures Game.

The Cave Troll Set is Sabertooth's latest release in its The Lord of the Rings collection. The new set features versions of Aragorn, Gimli, Legolas, and the big guy himself (Gandalf, of course!). Each character comes with a powerful array of abilities that makes him a valuable ally—or a formidable foe.

All figures stand at least 40 millimeters tall, which makes them larger than

typical miniatures. They are made from soft molded plastic and come prepainted. Just pull them out of the box and play! Find ordering

information, rules, and more at sabertoothgames.com.

THAI MAGIC

Show your devotion to your favorite member of the Fellowship with new The Lord of the Rings body jewelry from Thai Magic. A sizable new collection of navel pendants and tongue studs showcase several characters from the trilogy. Others come in the form of miniature replicas of Arwen's Evenstar pendant, the Elven brooches worn by the Fellowship, as well as Frodo's sword Sting.

Scare your friends-and your parents-when you adorn your tongue with the Eye of Sauron. You'll also find yourself wondering why Frodo kept The One Ring on a necklace when he could have kept it much safer and better hidden, if he'd simply turned it into a navel ring.

Though not made of Mithril, Thai Magic's The Lord of the Rings body jewelry is durable enough to last into the Age of Men. To see their catalog of products, visit thaimagic.net or the Fan Club store at lotrfanclub.com.



C&D VISIONARY

New The Lord of the Rings licensee C&D Visionary serves up a great collection of merchandise that will let fans show off the true depths of their fandom wherever they go.

Forget the old Christmas tree airfreshener. Instead, dangle Legolas, Aragorn, or Gollum from the car's rearview mirror and enjoy the fresh scent of the Misty Mountains. Buttons

featuring favorite The Lord of the Rings characters will look great on any jean jacket alongside new iron-on patches relating to the trilogy. And among the assortment of rub-on stickers is a silhouette of Sam and Frodo pursuing Gollum across the dead marshes.

But to really get back to

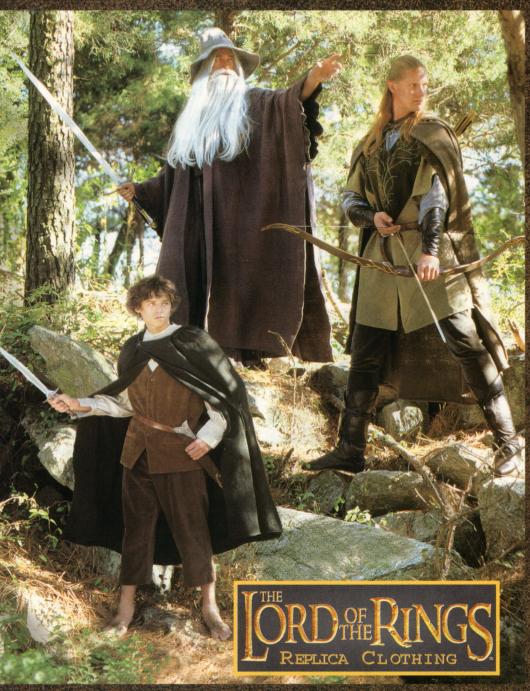
The Lord of the Rings roots, C&D's Treebeard incense will transport fans to the first wave of Frodo frenzy, when Robert Plant sang about "the darkest depths of Mordor." For more information on C&D's

visit the company's Web site at canddvisionaryinc.com or the Fan Club's store at lotrfanclub.com.





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ow, for the first time, you can own the most accurate clothing reproductions from the renowned motion picture trilogy, The Lord of the RingsTM. 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 $^{\text{IM}}$ collectible costume reproductions at our website, or call our toll-free number for your Museum Replicas catalog!



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Along with more insights on The Return of the King, the director reveals what he has learned from the actors of the trilogy and what his most amazing realization has been as a result of screening his films worldwide.

BY DAN MADSEN

What is your favorite moment in The Return of the King?

The piece of the film that I am most proud of is the last 60 minutes. I do like the scenes in Mordor: Frodo and Sam crawling up the rock volcano; Aragorn, Gandalf, and the boys at the Black Gate providing a diversion; and the ending. In terms of an actual moment, I would say it is probably Théoden arriving on the hilltop above Minas Tirith and delivering his speech and leading the Rohirrim into the charge. That always gives me goose bumps. There is something



incredibly noble and heroic about that. I think Bernard Hill did a superb job. I remember having a lot of fun filming that sequence, so it is partly the memory of the day we filmed it, too. I also think the finished scene works the way I had hoped it would. You imagine these scenes sometimes up to a year or two before they are even filmed. You can only

hope that they will be what is in your imagination. Sometimes they are, and sometimes they aren't. In that particular instance, I am very pleased with how it ended up.

Many people have described the film as having several different endings. How did you decide upon that?

I don't really agree with the description of it having multiple endings. I think it is a long, protracted ending, that's for sure! The end of The Lord of the Rings is a sequence of scenes where you are basically showing the effect on Frodo and of what this experience has been like for him. I liken it to soldiers coming back from war, particularly World War I, which was probably in J.R.R. Tolkien's mind when he was creating the sequence for the book. You are subjected to the utmost horror of war, and in Frodo's case, it is war and his experience is on his journey. You arrive back home and look around you, and nobody else understands. They don't know what you went through. You know that even if you sat down and started to describe it to them, they would never understand because it is beyond description. You either lived it or you didn't. In Frodo's case, he feels that acutely to the point that he ultimately feels that he no longer belongs in

UPDATE WITH PETER

INTERVIEW | DIRECTOR

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"It is not a series of multiple endings. It is just an extended sequence of scenes, which are leading to one outcome.... It certainly irritated some people. I wonder how much of it was the toilet factor?"

the world that he saved. He did everything he could to preserve and protect the society and the culture that he came from, and yet there is that line that he says to Sam as he is leaving to go to the Grev Havens. "We set out to save the Shire, Sam, and we did. But not for me." That is a sequence. It is not a series of multiple endings. It is just an extended sequence of scenes, which are leading to one outcome: Frodo sailing away and Sam returning home. It certainly irritated some people. I wonder how much of it was the toilet factor? Seriously, it was a three-hour-and-20-minute film, and it was pretty difficult for people to go off to the bathroom in the last hour, when this thing was cranking towards its climax. I am sure there were a lot of people that needed to go to the toilet but hung on so not to miss anything at the end of the movie. I wonder how much of the criticism is due to their discomfort than the content itself? That's my theory!

Fan Club member Bonnie Marques asks, "How many times did you appear in The Return of the King?"

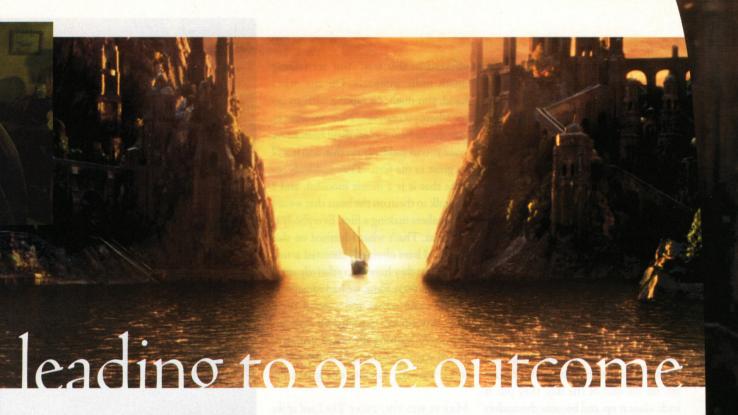
I appeared in one shot in the theatrical version. There is a shot on the Corsair ship, which is a quick glimpse on the deck of the ship where you see me. That shot is a remnant from a much longer sequence that will be seen in the extended version. There is actually a more elaborate scene with the Corsairs and their ships when Aragorn actually confronts them with the ghosts. If you keep your eyes peeled, you may see one or two more shots of me in the extended cut.

Peter, tell us why you ultimately decided to cut Saruman out of The Return of the King?

It was a sequence that was shot and intended for *The Two Towers*, but we couldn't use it there because we felt that the Battle of Helm's Deep was really the climax. To go into a seven-minute scene with Saruman felt like it was just dragging the film out too long. We then thought that it would be a possible way to open *The Return of the King*. In hind-sight, I should've put it in the extended cut of *The Two Towers*. That's where it really belongs. We didn't do that because we were still thinking it would be good

at the opening of The Return of the King. [But] it felt like it belonged in The Two Towers quite frankly. Saruman was obviously the villain of that film, and he has no part to play whatsoever in The Return of the King, yet we were devoting a significant amount of time at the beginning of the film to a character that had no relationship with the rest of the story. The problem with the scene was that it was written and shot as the ending of the film, not the beginning. It was ultimately cut simply because we wanted to get into the real story of The Return of the King as quickly as possible. I have put the scene in its full length back in the extended cut of The Return of the King, which people will see in November. So everyone can look at the scene and make up their own mind as to whether we did the right thing or not. Christopher, who was obviously very disappointed, will take his rightful place in the extended saga, which I believe totals 11 hours, 26 minutes for all three movies.

After the Oscars, your face and name were on practically every newspaper around the world.



Now that the world knows who YOU ARE. WHAT IS THE ONE THING THAT MOST PEOPLE DON'T KNOW ABOUT PETER JACKSON BUT SHOULD?

Actually, I have no idea. I am happy with what everyone knows about me, and I don't want to tell anybody anything else that they don't know! It is a situation that is not that easy because it takes away your ability to live a normal life. I have always been known in New Zealand to a small extent ever since I started making films and started doing a lot of press here. I was known here way before anywhere else had heard of me. For about 10 years now, I have been used to going out and having people come up to me. It used to be Brain Dead fans and Meet The Feebles fans. Now it is obviously much bigger and more intense because of The Lord of the Rings. It is almost to the point that I can't go outside in the streets in New Zealand. It will probably ease off eventually, but I pretty much exist in my house and at work, when I go to the office or the stages to mix the films. I am pretty much just commuting from one place to the other and not going to public places very much. That situation has

been slowly building in New Zealand over the last 10 years. It was always a bit of a relief when I would go to Los Angeles or England on a trip, and I could wander around the malls and go shopping and go to the movies, and no one knew who I was. It was a breath of fresh air. In the last six months or so, when I have traveled to America. I have been unable to do that. I get stopped all the time with lots of requests for photographs and autographs, and it's pretty nonstop. It took The Return of the King to do that. I suspect it is mainly because of the DVD. The DVD for The Fellowship of the Ring didn't come out until almost a



year after the films and then The Two Towers a year after that. By the time people had seen The Fellowship of the Ring and The Two Towers DVDs, they had gotten to see me a lot. I think that is where a lot of my personal recognition comes from. It is certainly a lesson for a director. If you want to remain anonymous, don't appear in the behind-thescenes DVD.

FAN CLUB MEMBER JOHANNA WASH-INGTON COMMENTS. "ACTORS ARE ALWAYS ASKED WHAT THEY HAVE LEARNED FROM THEIR DIRECTOR. ON THE CONVERSE SIDE, WHAT WERE SOME OF THE THINGS THE ACTORS OF The Lord of the Rings TAUGHT YOU?"

That's a good question. You are learning every minute you are on a film set. Because there were so many actors on The Lord of the Rings, I learned the diversity of acting styles. I learned about the way the different actors approach the job, approach their characters, and find the truth in their character. Every actor wants to end up in the same place (as does the director). You want a performance that has emotional truth and has a

reality so the audience is not being pulled out of the movie because they don't believe in something that you are doing. You want that sense of utter belief and truthfulness to be there on-screen. Every actor wants the same result, but they approach it from a lot of different ways. What I learned is that how I talked to one actor and how I discussed a scene would be different if I was talking with another actor. Their styles were different, and their way of approaching the job was different. Therefore, I had to communicate with them in a different way. You have some actors who are what is called "suitcase actors" in that they have their character in a suitcase. They bring the suitcase to work in the morning, they open it up, and they become the character. At the end of the day, they put it back, close it up, and become themselves again. You have other actors who are much more method actors in that they want to inhabit the character all day and all night. For the period that they are working on the film, they push themaffected in this way." You are talking much more intensely. On the other hand, you might be talking with an actor where you can say, "Now, we want to give the audience a real thrill here, so we want you to suddenly do this, and it will be great in the film." They suddenly realize that it is a movie moment, and I can talk to them on the basis that we are filmmakers making a film. Everybody is different. That's what I learned on this project. I have obviously directed actors before, but they have been relatively small parts. On these films, we had something like 22 main actors and a lot of them were very skilled, experienced actors. I was really learning the entire gamut of acting styles and the approaches to the job. It was very, very interesting actually!

HAS IT HIT YOU THAT The Lord of the Rings is behind you now, and does THAT FILL YOU WITH SADNESS, OR ARE YOU JUST TOO EXCITED ABOUT MOVING ON TO King Kong TO LET IT AFFECT YOU?



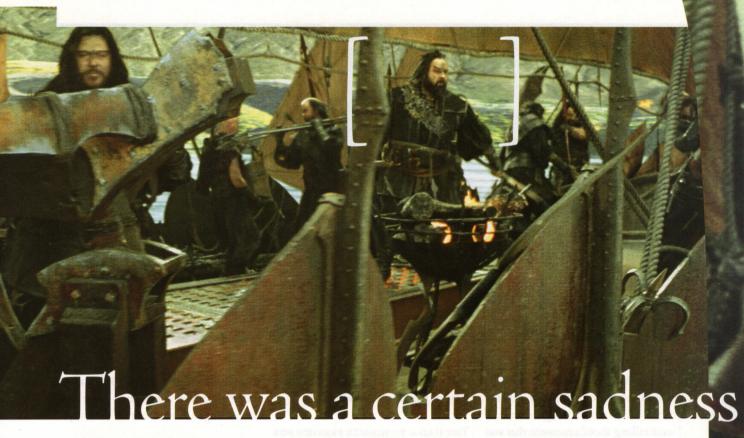
a realization that our friendship can continue. The sadness is a temporary thing that does pass, and you end up

here was a certain sadness after the final premiere because it was THE LAST ONE, AND WE WOULDN'T be going through that experience again. But, in a way, sadness is one of those emotions that does pass."

selves into becoming the character on a full-time basis. They never really switch off. You also have actors where the conversation is more to do with the movie, and you have actors where the conversation is more to do with the character as if he or she was real. I could be talking to somebody about his or her character on the basis of "this is what you are feeling. This is the emotion you are feeling because this has happened. You have arrived here, and this is where your mind is. By the end of the scene, you have been

We have gone through periods of sadness on The Return of the King, and it is the sadness of saying goodbye to people, especially the actors and the crew. There was a certain sadness after the final premiere because it was the last one, and we wouldn't be going through that experience again. But, in a way, sadness is one of those emotions that does pass. When we travel overseas for trips associated with King Kong, I am sure we will get together with some of the LOTR actors and have dinner. There is

filled with pride at what you achieved. You end up being excited about the next project. Sadness about The Lord of the Rings is something that we have all felt acutely, but it is not something we want to dwell on. We certainly don't want our feelings about the film to be based on sadness; we want them to be based on happiness of the experience and the pride of what we achieved. That's really how it is feeling at the moment. Obviously, following the Oscars, it was a huge cause to celebrate and



party. We had quite a few of the actors at the Oscars to cheer with us. It has been fun.

WHEN YOU LOOK BACK AT THE COM-PLETE FILMING EXPERIENCE OF THESE THREE FILMS, DOES ONE PAR-TICULAR MEMORY OF THAT TIME. DURING FILMING, SPARK A WARM FEELING FOR YOU?

Not really. There were things that happened that were fun and things that happened that were hard and tough. The things that you remember and that stand out are really not the fond memories! The tough memories are the ones that actually stand out. In hindsight, they become fun stories, but at the time, they weren't. What I remember when I flick my mind back to those days is getting snowed on when we were trying to shoot scenes in the Midgewater Marshes. Suddenly, it was snowing, and the police had evacuated us because they thought there was going to be flooding in the river, and we had to get out of there. Those are the sorts of things I remember. I do remember shooting in Hobbiton, that was amazing. I guess if there was a memory that was more powerful than any other of the time spent on set, it would probably be Hobbiton because of the way in which we built it as a real village with all the Hobbit holes. We had about 25 Hobbit holes, and the lanes and the hedges and the flowers and vegetables in the garden. It was huge! You could walk around Hobbiton, and there was nothing to really tell you that you were on a film set. It wasn't like the walls were made of plaster, and you could look behind and see the scaffolding. There wasn't any of that. It all looked incredibly real from whatever angle you were looking at it. Just wandering around Hobbiton, on our lunch break or in the evenings after we had finished, was magical. It was summer, so there were longlight evenings, and we would wander around at the end of the day, as the sun was going down, and it would have this beautiful light across it. You were looking around, and you were absolutely in the pages of a fairy story at that time.

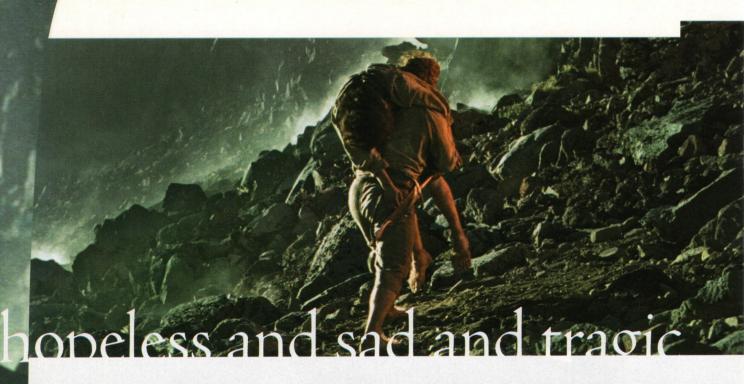
You were definitely not in the real world. I would have to say Hobbiton was the strongest memory.

What, for you, is the defining AND MOST SPECIAL MOMENT IN ALL THREE FILMS?

I think, in some respects, the defining moment within the movies themselves is when Sam picks Frodo up and



says, "I can't carry it for you Mr. Frodo, but I can carry you." That is really the culmination of the journey for these two Hobbits since they left the Shire. It is Sam's belief and courage and unwavering friendship towards Frodo. It is Frodo



who has literally spent himself to the point of exhaustion. I just think that is probably the most defining moment. If I were talking about a moment that was more personal to me in relationship to the process of making the films, rather than the actual films themselves, it would be the Mines of Moria sequence in The Fellowship of the Ring. It is the scene we presented six months before the release of The Fellowship of the Ring at the Cannes Film Festival in 2001. New Line Cinema wanted us to play a sequence for journalists, and that is the one we chose. If people didn't like what they saw, then the film would've started to get negative press six months before the release, which probably would've killed it. It was a gamble! We had to carefully choose a sequence that we thought would represent the film and be very exciting, so we chose that one. Out of the experience of making and screening the movies, that moment in Cannes, where we let people see a piece of the movie for the first time, was really a defining moment for me because it was telling us if people liked it. We had already shot the movies at that stage, and we were beyond the point of no return. It was really the moment that was going

to decide our fate more so than the release of the film in December.

YOU HAD A 20-MINUTE PREVIEW FOR PEOPLE TO SEE THERE, DIDN'T YOU?

We had three or four minutes that was cut like a trailer of images from The Fellowship of the Ring, just images in a trailer sort of style. Then we went into a 12-minute sequence, which was the piece in the Mines of Moria, where they fight the Troll and are chased through the columns, and it finished with the very first appearance of the Balrog. It had the stairway sequence and then the first shot of the Balrog at the end. We finished the presentation with a three-minute trailer that had images from The Two Towers and The Return of the King. In fact, the line that I mentioned earlier, where Sam says, "I can't carry it for you Mr. Frodo, but I can carry you," was used in that trailer. People actually saw that moment back in 2001.

Do you think that preview will EVER BE SHOWN TO THE PUBLIC?

I haven't really thought about it to tell you the truth. We could very easily do that. It would be no problem. The basic Moria scene is what you saw in the movie, but people haven't seen these little trailermontage pieces. It is a good point and something to think about for the future.

I WAS READING AN ARTICLE JUST RECENTLY ON HOW TOURISM IS REPLACING DAIRY FARMING AS NEW ZEALAND'S NUMBER ONE INDUSTRY AND THAT A LOT OF THE REASON HAS TO DO WITH The Lord of the Rings FILMS. HOW DOES THAT MAKE YOU FREL TO KNOW THAT SOMETHING YOU HAVE DONE HAS AFFECTED YOUR COUNTRY IN SUCH A DRAMATIC WAY?

It feels good. I think it is wonderful. New Zealand has traditionally been a country that culturally has been very dominated by sports, particularly rugby. As you say, economically it has been dominated by farming. That's really been the history of New Zealand over the last 100 years. What I feel most proud about is that something based on the arts (such as filmmaking) has suddenly had such a great impact on the country. The arts and the cultural side of New Zealand has not been a very powerful force before now, and certainly not to this degree. The fact that the country is now proud of an artistic achievement as opposed to a sporting achievement, as a person who

doesn't play sports, I feel quite proud and satisfied about that

FAN CLUB MEMBER KATY WOLF ASKS. "How conscious of RELI-GIOUS ELEMENTS AND THEMES WERE YOU WHEN WRITING AND FILMING The Lord of the Rings? THERE ARE A LOT OF CHRISTIANS WHO LIKE TO POINT OUT DIFFERENT PARALLELS BETWEEN THE BOOKS/FILMS AND THE BIBLE?"

and entitled to also put their own interpretations on what they see themselves.

As you have traveled the world ON THE PRESS TOURS FOR The Lord of the Rings, WHAT IS THE MOST AMAZ-ING OR STRANGEST THING YOU'VE SEEN ON YOUR TOURNEYS?

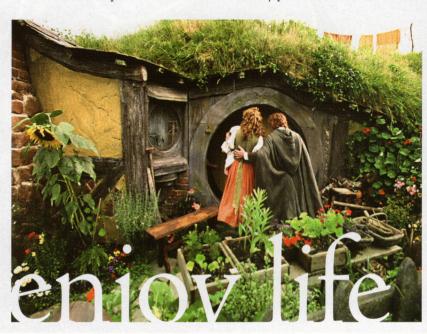
What I like, and what gives a real sense of humanity, is that everywhere I have traveled and every premiere I have been to in different cities of the world and differvou realize how stupid territorial wars are and religious conflict and everything else. It is just such a waste of time. You look at the way people respond to the movies and you realize we are all the same, and it just makes you realize how hopeless and sad and tragic any fighting and warfare is. Everybody should just get on with itwatch movies, read books, have fun, have friends, go to the beach, go swimming, and enjoy life. We are basically all the same. Whatever religion we might be-

"You look at the way people respond to the movies and you realize we are all the SAME, AND IT JUST MAKES YOU REALIZE how hopeless and sad and tragic any fighting and warfare is. Everybody should JUST GET ON WITH IT—WATCH MOVIES, read books, have fun, have friends, go to the beach, go swimming, and enjoy life."

That is true. J.R.R. Tolkien was a very devout Catholic. We are not. We don't share his particular religious beliefs, but we didn't want to impose our own beliefs on the film—we wanted to honor what he cared about when he wrote these books. The sacrifice of Frodo and his passing into the Grey Havens can be seen as a Christ-like metaphor, and I am sure J.R.R. Tolkien had that in mind. The immortality of the Elves is part of that. He was obsessed to some extent with death and the question, "Is death a curse or a blessing?" The Catholic view is that it is a blessing. It is a time that you pass to a place that is a far better world to be in. Certainly, there are a lot of Christian metaphors in J.R.R. Tolkien's original book, and we didn't feel compelled to obliterate those or suppress them. As I said, we don't share his particular religion, but that wasn't an issue for us. We felt we wanted to honor what he wrote, so you pretty much end up with a movie that is based on his beliefs to some degree. One of the great things with movies is that audiences are allowed

ent countries, people react in the same way to what they see. They laugh at the same places, they are scared in the same places, and they cry in the same places. It doesn't matter where you are, the reactions are the same. It just makes you realize that human beings are really fundamentally the same all over the world. This sounds kind of simplistic, but it makes lieve in and whatever politics we might believe in, we are fundamentally the same people. I have been experiencing that in screenings of my movies in different countries. It is the most profound impact, the most profound realization for me.

THANK YOU. PETER. It's my pleasure.





Multi-talented Bruce Hopkins on playing Gamling -avoid to the state of the state o

If there is a Lord of the Rings actor that takes for granted their time working on the films, it's definitely not Bruce Hopkins. This New Zealander is fully aware of his fortuitous opportunity, and he is making the most of it. A familiar face among the fantasy convention circuit, Hopkins has a deep gratitude for The Lord of the Rings fans. This sentiment is best understood after hearing about Hopkins' past.

To say his career has traveled an interesting and varied path is an understatement. Beginning as a commercial fisherman and then going on to be a professional dancer—with stints as a lifeguard and a water polo player—Hopkins has experienced his share of financial struggles. But thanks to the new faith that the Gamling role has given him, Hopkins views his future as right on track.



Bruce, you have been making quite a few convention APPEARANCES IN THE LAST YEAR.

Yes, that's true. As a Kiwi actor, I literally live from week-to-week because there is not that much work for actors in New Zealand. When I go to these conventions, I am not one of the actors sitting there with endless lines, but I sometimes have a good line in front of me. I will never not acknowledge the fans. Last year, I have no idea how I would have survived financially if I hadn't been able to go to conventions and be paid to sign my autograph. It stems from the fact, too, that I like people. I have gone too long without understanding the fact that I am a business. As an actor-no matter whether you are in a big movie or a little movie-you are a business. Treat your talent and what you do with it as a business. For a lot of Kiwis, when they finish their education, part of a tradition is that they go overseas for two or three years. I didn't do that. I went back to commercial fishing with my father, and then I became a dancer full-time for eight years. Then, I had an opportunity to be a full-time company actor in Auckland with the Mercury Theatre. [As with

dancing, I learned on the job there-I didn't have any training. It hasn't been until the last few years that I have said, "What am I doing?" When you are under financial pressure, you really question what you are doing.

WHAT ARE THE CHANCES YOU MIGHT GET A ROLE IN ONE OF PETER JACKSON'S NEW PROJECTS?

The bizarre thing is that I have dreamt that scenario the last two nights. Peter has been in my dreams. I would like to think something like that might happen. What I am doing with my time, at the moment, is trying to co-produce this documentary on Operation Read, which is the reading program in Southcentral Los Angeles that was influenced by The Lord of the Rings being made into movies.

A LOT OF ACTORS YEARN FOR AN OPPORTUNITY LIKE The Lord of the Rings. I WOULD THINK THAT NEW ZEALAND IS NOW A GOOD PLACE TO BE FOR AN ACTOR, AS MANY PRODUC-TIONS ARE FILMING DOWN THERE.

I have to sit back every now and then and realize that. My main desire, as an actor, is that I would love to work with Peter Jackson and Fran Walsh on King Kong. My second desire—apart from my personal stuff of wanting to be as good of human as I can and be the best parent I can be—is just working more as an actor. I have started to embark on this journey to fulfill my desires. I started surfing six years ago, realizing that that was my soul food. I used to be a surf lifesaver [lifeguard] and water polo player. I am trying to do things instead of just thinking about doing them. An opportunity has been presented to me with The Lord of the Rings, and I am trying to make the most of it on all sorts of levels. My journey at the moment is to have faith. I know I am doing the right stuff, I know I am doing it with integrity, and I know it will pay off. I am realizing that I do have ability.

How did you get the role of GAMLING?

I don't fully know. I did a pretty generic audition. They went around looking for local actors. They are doing the same thing right now for The Chronicles of Narnia. For [The Lord of the Rings] auditions, they said they were looking

for anyone who was 6 feet and taller or anyone 5 feet 4 and lower. When auditioning for the 6 feet and taller [category], you were basically doing a Uruk-Hai role, I did that, and it was about a year and a half later-after they had been filming for about nine monthsthat I got a phone call from my agent. I had quite honestly and consciously given up on ever being involved with it because it had been shooting for nine months. My agent called and said, "They want to see your availability through the rest of the year." They didn't quite know at that time what Gamling was going to be. Within about a week. I was down in

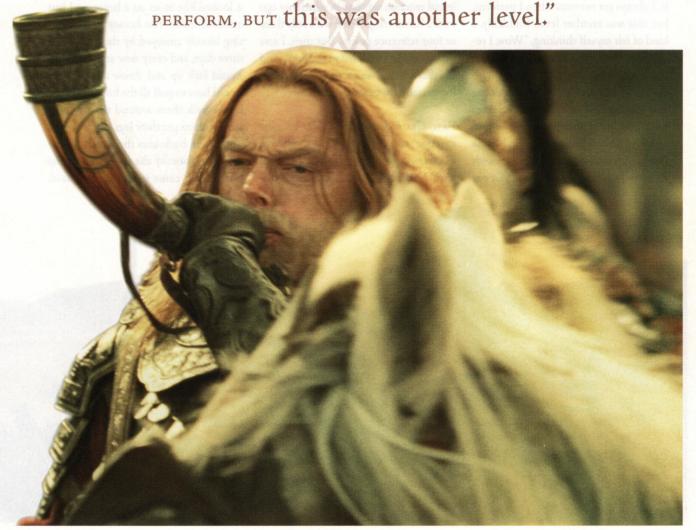
Wellington doing wardrobe and makeup tryouts and then basically started shooting. My first shots were the last week of Helm's Deep. I would have loved to do that two-month shoot for Helm's Deep, but unfortunately I got there the last week. I must admit, as soon as I got there, especially towards the end of that first week, I realized I had the privilege of being a part of something very special even within the actual production. To have experienced that Helm's Deep setup was very special.

What was your first reaction upon arriving on the set?

The first thing I saw was how massive the sets were. I thought, "Holy crap!" It was beyond comprehension really for a Kiwi actor-and, I would imagine, [for] many actors. The first thing, without even seeing the actual set, I saw was a couple of studio sets or actually warehouse sets. That's the other thing that is amazing. The reality of where Peter Jackson shot these is just unbelievable. When you got dressed for Helm's Deep, it was in one area, and then you were driven to the set. The first experience is that you walk into these huge marquees with row upon row of Uruk-hai and Rohan outfits. It made you realize how

"This isn't some kind of normal Kiwi shoot where

YOU GET USED TO THE SIZE OF IT, I ALWAYS GET NERVOUS WHEN I



many people were onboard. Then you hop into a car with tinted windows, and you see all the extras that are made up as the Rohirrim and the Uruk-hai. They are hopping into buses with windows that are blacked out. You would just think, "What is going on here? This is over the top!" You would go up and see the set, and it was mind-blowing. It was phenomenal. There were three aspects of Helm's Deep that were created: There was a wall, a miniature set which was beautiful, and then the actual Helm's Deep with the gates and the outer walls built against a real quarry. They painted the rocks of the quarry the color of Helm's Deep. The first reaction was absolute awe. I also got a little bit nervous. I realized that I better pull this off. This isn't some kind of normal Kiwi shoot where you get used to the size of it. I always get nervous when I perform, but this was another level. Suddenly, I kind of felt myself thinking, "Wow, I really have to try and find what I am doing here." I had no notes about who Gamling was and what he was doing and what sort of person he was. Somehow, just being there in costume and standing next to Bernard Hill in Helm's Deep, surrounded by the Rohirrim with Peter Jackson and the crew, you just got

some kind of a scale. I talk a lot, and Gamling came out as someone who doesn't talk a lot. He is just there. It kind of evolved pretty rapidly out of the awe and the scale of seeing what I was involved in. I thought, "Well, where does this guy sit? He is certainly not some dude who thinks he is higher up the food chain than he is because it wasn't the right environment." I just thought, "Bruce, just shut up and watch." Gamling is a reflection of what I was as an actor working with Peter Jackson. That's how Gamling works with Théoden.

AFTER YOU GOT THE ROLE, DID YOU READ THE BOOKS?

I grabbed a copy of the book as soon as I got to Wellington. The first thing I did was scoot through and find any reference to Gamling, and I must admit my initial reaction was one in which my ego took a hammering. There were only three or four reference points. But then, I saw that he spoke a little bit in the book, and I realized that it was a matter of just being grateful for being there at all.

FAN CLUB MEMBER J. W. BRAUN COMMENTS: "AS READERS KNOW, GAMLING ISN'T THAT IMPORTANT IN THE BOOKS. WAS HE ALWAYS SUP- POSED TO BE A MAJOR CHARACTER IN THE MOVIES, OR DID THE PART GROW AFTER YOU BECAME INVOLVED?"

I think the part grew after I became involved. Phillipa Boyens came up to me on the third night of shooting for Helm's Deep and said, "They really like what you are doing. We are going to put you in some more scenes with King Théoden." My second indication that my role was growing came when we were shooting at Isengard. It was Gandalf, Legolas, Gimli, Aragorn, Théoden, Éomer, and myself. We were on horseback for three days just standing still in the water in formation. The horses were getting really annoyed with us. Because I was a dancer, physically, I can make myself look like what I need to look like. I looked around and saw people sitting on horses—and I am not a horse rider. I could see what it looked like to sit on a horse, so I just imitated them. The horses started getting bloody annoyed by the end of the three days, and every now and then they would kick up and throw a fuss. They would have to pull all the horses out and let us walk them around the car park and let them get their legs dry and then walk them back into the water. By the third day, one of the top guys on the horse team came up to me and said,



"Look, we haven't even asked you vet. but we hear you are going to be doing some riding. Do you ride?" I didn't. Every time I had ever hopped on a horse it bolted! I had a couple of months after that where I wasn't doing any shooting. In between my days of shooting, they would fly us back to Auckland to a horse riding school. My second-to-last lesson I was riding with Karl Urban and the last one I was just with my instructor, and we were galloping through a forest—that was one of the biggest buzzes I had. But I realized the role was growing and was spontaneous. My take on it is that Gamling was brought in when they realized that they got to the end of shooting at Helm's Deep and that Théoden didn't have someone there for him. I don't think that they intended, originally, to have Gamling there at all. I think what happened is that they thought, "Well, we need to create someone to be Théoden's commander." That's when they decided it should be Gamling. I think initially they thought that Éomer was going to be filling that role. But the role of Gamling evolved, and I am very grateful for that!

WHAT WAS YOUR FAVORITE LOCA-

Everywhere was great—even inside the studio. To see what was created in the studio was great. Working in front of blue screens was mind-blowing. In terms of locations, though, it would definitely be Edoras. That was absolutely phenomenal. Every morning was a delight to get up and do the hour-long drive to the location. It was pretty unreal.

HOW LONG WERE YOU ACTUALLY SHOOTING?

I started toward the end of March 2000 and did about 45 to 50 days over the rest of 2000. My last day of principal shooting was the week before the final wrap. I had a couple of months where I didn't shoot anything, and that's when they sent me off for horse riding lessons.



I remember coming back from the Auckland airport. I had been in Oueenstown for about a week, I shot for about three days, and then I had a couple of days on standby. They flew me back up to Auckland and said, "We don't need you. We'll call you when we need you." I was driving from the airport to my home, and my cell phone rang. It was the casting office saying, "Bruce, we need you in Wellington tomorrow. Can you go to your house, repack your bags, and get on a plane tonight back to Wellington?" As Peter saw what he was shooting, they began realizing that they needed to move in this direction or that direction. As the script evolved, so too did the character of Gamling. They would say, "Why don't we put Bruce in the background of this shot? We need someone here. Let's use Bruce."

ONE OF THE MOST POWERFUL SCENES IN The Two Towers IS WHERE YOU ARE PUTTING THÉODEN'S ARMOR ON HIM AS HE IS SAYING, "How DID IT COME TO THIS?" DO YOU RECALL FILMING THAT?

A lot of people tell me that is their favorite scene in The Two Towers. It was fantastic because my two boys got to come be onset. Some of the fans have pointed out to me that in that scene with Théoden and Gamling, when someone walks across the background in that really bright backlight, you can see the shadows of two figures sitting down with blankets over them in the background—those are my two sons! They got to sit in the back on some of the takes. They got to meet Sala Baker and others. That was the only scene where it was just I and someone else, and I was really nervous. There was nothing else going on except Théoden and myself and the armor. Although I didn't say much there, it was crucial to Bernard's performance that I didn't screw around.

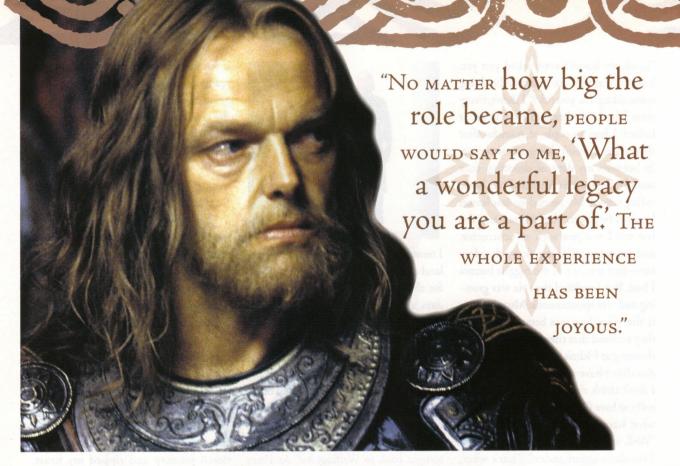
WHAT WAS IT LIKE WORKING WITH BERNARD HILL?

It was wonderful. A couple of days into shooting Helm's Deep, I realized who he was. I remember watching a British TV series that had Bernard Hill. I would highly recommend everyone see The Boys from the Blackstuff. It was groundbreaking television drama for the BBC 25 years ago. One night, I was standing there and through something we were talking about, I came to the realization that Bernard played this character. That was the first time I saw someone acting and tried to comprehend it because the character had taken me on such an emotional journey and ripped my heart out—and it was Bernard Hill!

How would you describe Peter TACKSON?

I talk about Peter to the fans. When I wasn't in front of the camera, I would get myself a cup of coffee, find myself a spot to sit, and I would sit there and watch the film being made—but in particular I would watch Peter. He is one of the more complete human beings I know. The icing on the cake was last year when I was down in Wellington. In the newspaper, there was a photo of Peter Jackson with a video camera standing on a sideline of a rugby ground where his son was playing in a game of rugby. There is Dad, with his video camera, videoing his son on a Saturday morning. It was cold because it was winter. He was out there, and he was just "Dad." Peter seems to not have an ego. He is operating from pure heart and passion.

What is the most unusual thing THAT HAS HAPPENED TO YOU IN YOUR TRAVELS WITH The Lord of the Rings?



It is all unusual! When you come out of an elevator into a hotel lobby, and there are all the inhabitants of Middleearth, that is pretty unusual! But after your first convention, you realize that this is what it is going to be like. One of the perks is I found myself this year at Bob Shaye's function for the Oscars. Bob Shaye is one of the co-chairmen of New Line Cinema, and he has a function at his house the night before the Oscars each year. Of course, The Lord of the Rings parties were the hot ones to be at this year. I was there, and I took a couple of steps and looked over, and I said to the person I was talking to, "Oh! Excuse me! I just have to go away for 10 seconds." I walked over to Sean Connery and said, "Excuse me, man. I just want to tell you I enjoy your work." Having the opportunity to do things like that is mindblowing. One of the most unusual experiences that has come out of my connection with The Lord of the Rings is finding myself in a lockdown in Los Angeles talking to 130 kids. They were in a military-style prison camp for teenagers

from South-central Los Angeles. I had to stop because I started crying. Operation Read was a very unusual experience that came about from being involved with The Lord of the Rings. To have this opportunity to help empower others to better their lives is a wonderful feeling.

Do PEOPLE IN NEW ZEALAND REC-OGNIZE YOU NOW FROM The Lord of the Rings?

I have been asked to speak on my involvement with The Lord of the Rings. I have gone to business functions and dinners where I am the guest speaker. What I find, that blows me away every time, is that these functions will be full of business people and politicians. When I finish speaking, I will go and sit down, and when the function ends, there will be a line of people standing near me, wanting to ask for autographs and to speak to me. That is happening here in New Zealand, and that blows me away! Because I am a character actor, a lot of people here don't realize that I play that role. I have some TV ads playing right now

called L&P. It's a local soft drink and is actually owned now by Coca-Cola. I am now the face of that drink. I did this series of ads where I play a kind of country comedic "Sopranos." I've got two guys who are my henchmen, and we go around to different situations and make sure people are drinking L&P. I get recognized a lot through that. People have always said to me that I look like Jack Nicholson. I get more recognition from L&P than The Lord of the Rings because of the beard and the hair [in the films]. People in this country don't still fully know that I am in the movies. It's not until you show them pictures of me that they realize that and then they say, "Seriously? Is that you?" That's the fine line I am treading, trying to get the exposure and saying, "Look, I was in this. I am up to this league of acting."

I understand that you are going TO BE GETTING YOUR VERY OWN ACTION FIGURE SOON.

Yeah, that's very cool. I got scanned in that first year. I must admit it was one of



those little moments that after the first two movies came out. I was a bit envious of the others who got figures. I kept thinking, "Be thankful for what you do have." When I got an email from someone saying, "Guess what? Gamling has got an action figure," I was very happy. No matter how big the role became, people would say to me, "What a wonderful legacy you are a

part of." The whole experience has been joyous.

BRUCE, IN CLOSING, IS THERE ANY-THING YOU WOULD LIKE TO SAY TO The Lord of the Rings FANS?

Yes, thank you. I could rave on and try to fill that "thank you" for a page, describing the pleasure, the joy, and the happiness they have brought me-and the financial support they have given me. When I sign my photos for the fans, I sign them "Love and respect." I hope that people don't think it is a cheap way of signing them because those two words are what I do mean. I give them my love and respect.

BRUCE, THANK YOU FOR TALKING WITH US.

It has been brilliant!

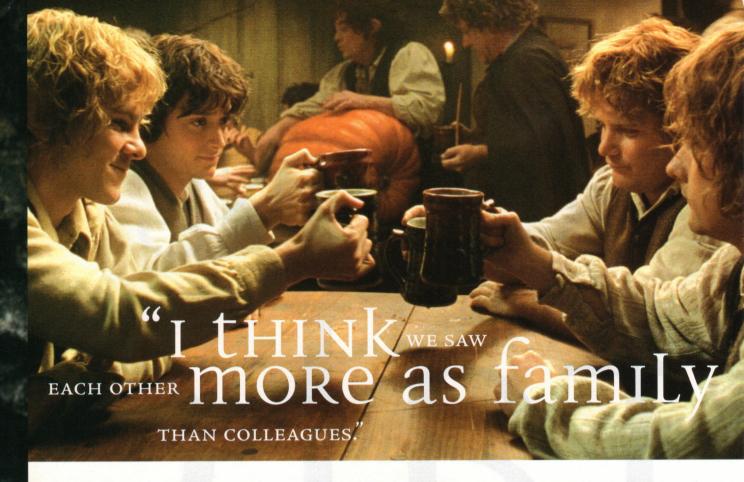


More information at: www.lord-of-the-wings.de



Part II

In the second half of our interview with Sean Astin, the actor reveals more details about his experience working on The Lord of the Rings, including his relationships with the other Hobbits, his picks for the films' most defining moments, and his strong bond with muscular dystrophy spokesperson Mattie Stepanek. BY DAN MADSEN



OW MANY MONTHS PRIOR TO I SHOOTING The Lord of the Rings DID YOU KNOW YOU HAD THE ROLE?

Several months-I think it was March 25 [1999] that I ran in the Los Angeles Marathon, and then I auditioned a couple of weeks after that for the first time. The tape [was sent] down to New Zealand, and then Peter Jackson and Fran Walsh came to Los Angeles after that— I think in May-and I met with them. It was another period of time after that when I finally heard the role was mine. I went down to New Zealand at the end of August. From the time I knew I had the part to the time before I went in front of the camera, it was at least two or three months. I had plenty of time to be lifting weights and eating. It wasn't just about getting fat; it was also about building muscle and increasing bone density and mass.

YOU HAD TO KEEP DOING THAT THROUGH FILMING, TOO, DIDN'T YOU? You couldn't just stop that rou-TINE ONCE FILMING BEGAN?

It wasn't very hard to stay fat! I would get in trouble for going to play tennis. There were different gradations of fat. In certain images, photographs, and scenes, I think I look perfect as Sam and very attractive. There are other moments where it is really fat. It probably doesn't leap off the screen because some of that stuff got cut-not because of that but because there are thousands of moments that got cut out for everybody. We filmed a lot more than there was room for in the movie. When I look at the candid pictures in our family photo album from that time, I just think, "My goodness, what a tub!"

What part of working on The Lord of the Rings films did you find most CHALLENGING?

Just the psychological endurance of being involved with it over such an extended period of time was hard-and being so heavy. It was hard for me. In my new book [There and Back Again], I go into that. As I look now at pictures and

hear stories and memories and get all of this positive feedback, the pain of the experience, for me, almost disappears entirely. But I know enough to remember that it was hard for me while I was down there— more than it was for probably anybody else except maybe for John Rhys-Davies [Gimli].

How would you describe the WORKING RELATIONSHIP BETWEEN YOU AND THE OTHER HOBBITS?

I would characterize it, after all this time, as a really good, healthy series of working relationships. That doesn't even do it justice. I think we each saw each other more as family than colleagues. I think we all wanted to use the experience to believe that it was more meaningful than it might have been had we had a different approach. We all wanted to create that, and that's really what it takes to have that kind of experience. It is nothing more than a desire by the people involved in a given project to want to create an experience like that. We

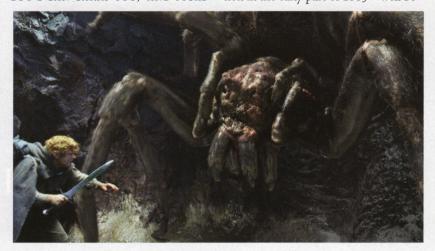


haven't really said it in that way. I guess a lot of what comes across is that this thing happened, and we all got so close. People either don't believe it or marvel at the wonder of it all. It is really not that hard to understand. The truth is we were all cast not just for our looks but also our sensibilities. We all brought the sensibility to the project that we wanted to love each other, and [we] wanted to make it a meaningful process and get the most out of it for ourselves and for each other. I think it is safe to say that I learned a lot about myself by working with Elijah [Wood] and with Dom [Monaghan] and Billy [Boyd]. They each, individually in very specific ways over time, taught me things about myself. I don't know if that was their intention, but I couldn't help but learn about myself. I think they learned a lot about me, but I think I had some impact on their world view, too, whether they recognize it as such or not. I think I had an impact on them. I don't know about Dom or Billy, but I know Elijah is aware of how meaningful our

interaction was. I think Dom and Billy are, too. You know, Billy is actually older than me! I forget about that sometimes.

In a recent interview, I asked Pe-TER JACKSON WHAT HE THOUGHT THE DEFINING MOMENT IN ALL THREE FILMS WAS. HE SAID, PERSONALLY, FOR HIM, THE DEFINING MOMENT IS WHEN SAM SAYS TO FRODO, "MR. FRODO, I CAN'T CARRY IT FOR YOU, BUT I CAN CARRY YOU," AND PICKS HIM UP AND WALKS UP THE MOUN-TAIN. WOULD YOU AGREE WITH THAT?

Wow! Peter is so good because he doesn't hesitate to just make a choice, even when answering a question like that. It is pretty inspiring. How I think about that and how any of us think about that is dependent on the time the question is asked. At different moments, different things resonate more strongly. If you would have asked me that question in the early part of 2003—well be-



"When galdalf looks at frodo

Realize that he is Leaving ... communicates emotionally the cycle of the realization of the acute pain of Loss"

fore The Return of the King opened, but a month or two after The Two Towers had come out—I would have said the scene that they wrote for me at the end of the second film: "It's like the great tales, Mr. Frodo, the ones that really matter. Folks in those stories had lots of chances to turn back, only they didn't." That seemed like a defining moment in the films because it was almost as if the filmmakers. through the character of Sam, were explaining what they thought the value of the movie was in society. Sept. 11 had happened, and The Fellowship of the Ring had come out three months after that horrifying tragedy. I think, in an interesting way, that the first movie was more successful than it would have been otherwise. It sounds terrible to say. But I just feel like [Sept. 11] was a shock to the global consciousness, and The Fellowship of the Ring came along at a time that was just so meaningful to people because of their exhaustion after having processed all that news and information. Movies, a lot of times, are either a success or failure depending on what is happening culturally, nationally and internationally at the time the film comes out. I certainly think The Lord of the Rings had that. I would have picked that moment at that point.

Now, in the aftermath of The Return of the King and all the awards and winning the Screen Actors Guild ensemble award and sweeping the Oscars, the kinds of people who I find the most acute kind of resonance with—in terms of how important the films have been to them-are people who are dying or people who have just lost somebody. For me, the last few minutes of the film when the Hobbits are escorting Bilbo to the ship to sail across the sea to the Grey Havens is important. At that moment when Gandalf looks at Frodo and the three other Hobbits realize that he is leaving, the few minutes right after that are really powerful. To me, it communicates emotionally the cycle of the realization of the acute pain of loss and the



healthiest processing of that loss that anyone could be capable of. It is just a really powerful emotional transition that happens. I think it is so helpful to people. I have heard from people who are on their deathbeds who wanted copies of it. Fran talked [at] the Golden Globes about how her friend, a young filmmaker named Cameron Duncan, died of cancer in New Zealand, and how he inspired the writing of that song ["Into the West"] that Annie Lennox sings so beautifully. There was just something about the confluence of those ideas and the way it is executed cinematically that I think has such value. The moment that I cried at in the books—the singular defining moment for me in J.R.R. Tolkien's books, which also made me cry in the movies—is when Aragorn tells the Hobbits that "They bow to no one." And then he bows to them. I feel like it is too selfish for me to pick my moment as an actor, but I certainly understand where Peter is coming from, and I don't disagree with him. For my part, I would think it is more generous of spirit to say that the purpose of the movies and the books is to help humanity remember that human life is precious and that we have to learn how to live without armed conflict. For the King, who has arrived, to give that speech where he says, "Now, we have to learn to live together in peace," and then to choose to kneel before the meek or the diminutive as emblems of

the righteous and powerful-what a powerful message!

I have heard that people who are SICK AND DYING ARE OFTEN INSPIRED BY The Lord of the Rings FILMS AS WELL.

Are you aware of a little boy named Mattie Stepanek? (Sadly, Mattie passed away on June 22. See sidebar, p. 39)

Yes, I am. He is the little boy who SUFFERS FROM A RARE FORM OF MUS-CULAR DYSTROPHY AND HAS WRIT-TEN INSPIRING BOOKS AND POETRY. He is a very inspirational little BOY, AND HIS BOOKS ARE QUITE IMPRESSIVE.

I spent an hour with him in the hos-

I saw him meet his hero, Jimmy CARTER, ON GOOD MORNING AMER-ICA" A YEAR OR SO AGO.

Yeah, Jimmy Carter is one of my heroes, too. When I was at the hospital, Mattie's mom [Jeni Stepanek] showed me [a video of] him doing Gollum. It was creepy how good he was at it. He had lost a lot of weight. You got to see a little boy who was loving doing the voice. He was almost as good as Andy Serkis! I would love to see you do a little piece on him in the magazine. He is a huge fan of The Lord of the Rings. We actually got New Line Cinema to loan him a DVD screener copy so he could watch it in the

hospital. He is barely clinging to life at the moment. He almost died a little over a month ago. He has been in a kind of vegetative state for the last month. He sort of communicates nonverbally. He can open his eyes a little bit, and his mom swears he can give "yes" and "no" messages. He was sort of grasping my hand when I was with him. I don't know if there is a more avid The Lord of the Rings fan. I say that with full awareness of the intensity of The Lord of the Rings fandom. I vowed at his bedside to his mom that I would help him carry his message forward throughout my life.

THAT IS VERY TOUCHING, AS MAT-TIE'S MESSAGE IS ONE OF PEACE AND HOPE. SEAN. IN CONCLUSION, DO YOU HAVE A FAVORITE SAM LINE FROM THE FILMS?

Well, I like the line we spoke of earlier, that Peter liked, where Sam says, "I can't carry it for you, Mr. Frodo, but I can carry you." That's a good one. I also like the line he says to Gollum about potatoes, "Po-ta-toes! Boil them, mash them, stick them in a stew."

HAVE YOU HEARD THE FAN-MADE SONG THAT USES THOSE LINES?

No. I haven't, I'll have to track that down-that sounds cool!

THANK YOU. SEAN. Anytime!



INSPIRATIONAL LOTR FAN

MATTIE STEPANEK

BY IULIE MATTHEWS, WITH REPORTING BY DAN MADSEN

attie Stepanek was no ordinary 13-year-old. What he'd Laccomplished prior to his untimely passing on June 22 was nothing short of miraculous. Born with a very rare neuromuscular disease shared by only a handful of people in the world, Mattie had been in and out of hospitals throughout his life, relying on medical technology to control his breathing, heart rate, digestion, and body temperature. Until just this year, when he suffered three cardiac arrests, Mattie-despite being on full life-support-was able to get around with the aid of a ventilator and a power wheelchair.

While Mattie always had to endure physical challenges, his gift for communicating had been extraordinarily advanced since he was a young child. Mattie was reading the classics and reciting his own poetry by age 4, and when he was 6, Mattie begin giving speeches for the Muscular Dystrophy Association (of which he served as national ambassador) and for the University of Maryland. "He would incorporate his poetry and somehow mention peace and prayer in a way that didn't offend people," says Mattie's mother, Jeni Stepanek.

This was just the beginning of Mattie's motivational work. Mattie published five books-all of which have been New York Times best-sellers. Also, Mattie has been a guest on major shows including "Oprah," "Larry King Live," and "Good Morning America."

While Mattie remains a figure of hope to others, one source of inspiration for him was The Lord of the Rings. A huge fan of both the books and the films, Mattie especially related to his favorite character, Sam. "With what Mattie goes through in his life, he wants to be there and be a Samwise for other people," Jeni told the magazine prior to her



son's passing. "He [also] needs a Samwise in his life that doesn't give up on him even when something goes wrong. He understands that [Sam] is a character, not Sean Astin, but Sean Astin has been a wonderful person to him."

Astin and Mattie's friendship began in 2001 when Astin presented Mattie with a humanitarian award from People magazine. Due to being in the hospital at the time, Mattie was unable to attend the ceremony.

Sticking to his promise to one day meet Mattie in person, Astin did indeed visit Mattie in the hospital. Though Mattie was in a coma at the time, Astin talked to Mattie and had Jeni take a few photos of him next to Mattie. When Mattie came out of his coma, Jeni showed him the photos, and Mattie was ecstatic to hear that Astin had been there.

"Sean Astin is one of Mattie's heroes," Jeni says. "He chooses roles that represent Mattie's philosophy of life; You need to play and have an imagination; you need to be a good friend; and you need to never give up and have hope and perseverance."

The magazine would like to send a special thanks to Jeni Stepanek, who took the time to speak with us about her amazing son.

Our prayers are with her in the hope that Mattie's message continues. For more information about Mattie, please visit mattieonline.com.

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ARTIFACTS

tHe

The Creation of Chain Mail in LOTR

BY JULIE MATTHEWS WITH REPORTING BY DAN BURNS

the RINGS



EVEN THOUGH CHAIN MAIL HAS BEEN AROUND FOR CEN-TURIES, IT IS AN ARTIFACT THAT THE GENERAL PUBLIC PROBABLY IS NOT ALL THAT FAMILIAR WITH. CONSISTING OF LINKED RINGS (USUALLY STEEL), CHAIN MAIL TRADI-TIONALLY HAS BEEN WORN AS ARMOR BY KNIGHTS AND SOL-DIERS FOR PROTECTION IN BAT-TLE. HIGHLY POPULAR IN ME-DIEVAL TIMES, CHAIN MAIL HAS NOT SEEN MUCH ACTION OUT-SIDE OF THE FILM AND REEN-ACTMENT INDUSTRIES UNTIL RECENTLY, INFLUENCED BY THE WIDE SUCCESS OF The Lord of the Rings, CHAIN MAIL IS ESTABLISHING A NAME FOR IT-SELF IN THE FASHION WORLD THANKS TO THE FILMS SENIOR CHAIN MAIL TECHNICIAN. CARL PAYNE-NOT TO MEN-TION THE SIGHTING OF NEW ZEALAND PRIME MINISTER HELEN CLARK WEARING A CHAIN MAIL CAPE ON THE RED CARPET OF The Return of the King's WORLD PREMIERE!

hain mail plays an integral part in some of the most pivotal scenes in The Lord of the Rings. Who can forget Aragorn and Sam's disbelief when they realize Frodo survived the Trolls' spear thrust in Moria-all thanks to Frodo's special Mithril shirt, constructed from closely woven rings? And how convincing would the battles of Helm's Deep and Pelennor Fields be without Gimli wearing his trademark hauberk—or any of the other characters in war gear that didn't at least have traces of chain mail? Chain mail is one of the essential artifacts that gives *The Lord of the Rings* its authentic feel as a historic tale.

"I must admit there is a big ego thing going around when you wander around wearing armor and stuff like that," says Carl Payne, senior chain mail technician for *The Lord of the Rings* films. "It's all part of getting into character."

MEDIEVAL FASCINATION

Payne credits his passion toward the medieval period as the reason he became interested in chain mail. "In the middle of the '90s, I got involved with medieval groups and started physically getting in and doing medieval stuff—swordfighting, armor-making, and stuff like

that," he says. "It was during that time that I learned how to make chain mail. My instructors taught me the basic principles. And from there, I taught myself how to expand, reduce, shape, and tailor the chain mail—and make ac-

tual physical armor."

As research for medieval reenactments, Payne traveled to the World Armory and the Tower of London. He also took advantage of any free time he had to study armor from the classic medieval period. During the past few years, however, Payne had to put reenactments on the back burner due to a much bigger project: The Lord of the Rings.

Payne started working on the trilogy about two months before the primary shooting began. For the same reasons most of the swords and weapons in the trilogy were constructed of aluminum instead of steel, chain mail, too, was built using a lightweight substitute—in its case plastic rather than metal. "I had never heard of plastic made into chain mail," Payne admits. "I'm used to work-

tab 'a' goes into sLot 'b'

While it is true that the chain mail elaborately decorates the films' costumes, the process of making chain mail is surprisingly straightforward. According to Payne, it is a four-step process, consisting of a standard pattern that has remained basically the same for centuries. "You have four rings, and between them you have one ring going in the opposite direction," he says. "The chain has a grain—that's probably the easiest way to explain it. And from that, that's your basic build-

ing block—one through four." From that point, the chain mail grows as more rings are added. It can be expanded out and turned into a circular shape.

Still, even for the most skilled chain mail experts, the finished product is often a surprise. "What I love about chain mail is it is the ultimate jigsaw puzzle," Payne says. "There's no picture of what you're going to end up with. Every piece looks the same, but the end result is always different."





shop swordsmith] Peter Lyon, who is also into the medieval movement-had put my name forward. Basically, I came in for an interview and signed a letter of confidentiality, and they took me around and showed me what they were trying to do. Essentially at that stage, [it was] just to figure out if it was feasible to make plastic chain mail, because steel would

have been way too

heavy."

Three months after creating the trial chain mail pieces timing how fast the plastic could be put together and testing strong it how was-Pavne was asked back in a fulltime position overseeing the chain mail production process. "Some of the original plastics we were trying out in the beginning were too soft, so it took a while to find the right plastic to use, and then came the time of actually designing and machine-cutting it." he says. "And that became the bane of my existence—the entire time I was here

LINK KINKS

With a team of seven at the height of production, it would generally take five to eight days-from design sketches to the finished garment—to complete a chain mail vest for a character. Of course, the size of the vest would factor into the time schedule. In fact, dealing with the sizes of the chain mail items was one

> of the team's most difficult obstacles. Once they convinced the designers that skin-tight

chain mail wouldn't work, Payne and his crew had to come up with a general sizing system, so they wouldn't have to tailor each piece of chain mail to the individual actor's body type. "We tried to compensate for different sizes without having to do all of the sizes," he says. "We tried to make three basic sizes."

So what would happen if the chain mail didn't fit properly? "After we finished pulling our hair out, a lot of times we didn't even think about what we had to do," Payne says. "We just made the adjustments. On some of the Rohan gear, we had to actually put a fabric insert around the mid-section, which was covered by the leather armor, to get the right length because once it was all plated, we couldn't really start chopping big chunks out of it and adding bits in."

Gimli's chain mail particularly presented the team with some formidable challenges. "His garment alone was one of the hardest ones we had to do because the original design had an odd concept," Payne says. "We had to figure out the size links we needed to join the plastic pieces together without either crushing them together or having them too wide [with] gaps in between. It was three months work, and [it took] 80,000 pieces to complete it. John Rhys-Davies was a pleasure to work for, except when he was cracking jokes while you were trying to adjust it!"

Another challenge that Payne encountered was trying to explain to everyone on the set how the chain mail physically should be put on.

URUK HAI

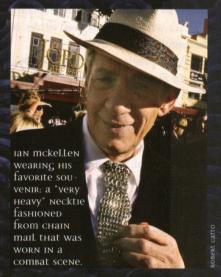
fashion forward

Mhile chain mail hasn't reached haute couture status yet, it is starting to make a statement within the fashion industry—and Payne is doing his part to contribute to this new trend. Since The Lord of the Rings' production wrapped, Payne has been hard at work creating chain mail garments, particularly nightclub and street wear, geared toward everyday consumers. In an effort to explain what he is trying to achieve with his latest project, Payne likens his new items to basic chain accessories that consumers have integrated into their wardrobes for years. "It's actually around quite a bit, and people don't realize [how much]—watches have a very fine mesh and gloves with the hands cut open," he says. "Steel chains have

[long been added to] jackets [to make them look] a little tougher. This is taking it a couple of steps beyond that now."

The first step Payne took toward the fashion side of the business was to come up with a different kind of plastic chain mail than what was used in The Lord of the Rings. While the new plastic is more versatile and better for metalizing, its function is basically the same as it was on the films: It closely resembles steel, but it is significantly lighter. "It looks wonderful and behaves in every single way like a real steel chain would, at about maybe a quarter of the weight," Payne says.

However, unlike The Lord of the Rings, where the chain mail designs were already established, Payne relishes his new role designing the chain mail pieces he is



currently creating. "At the moment, I'm working straight out of my head," he says. "It has given me a bit of a free reign on some of the things I've wanted to try. Because I come from primarily a military background, getting away from the concept of physical armor to actual fashion—something we wear everyday has been a bit of a change of mindset, but I've actually thoroughly enjoyed it. It has allowed me to be quite creative in a medium that really hasn't seen the light of day since about the 15TH century!"

Last December at Wellington's The Return of the King world premiere, New Zealand prime minister Helen Clark actually gave a preview of the types of garments Payne and his business associates are working on. Clark wore a lovely chain mail cape, created by one of Payne's partners, on the red carpet. Payne admits that he wishes he could take the credit for making the cape. "I was a little dubious of what [designer Tira Iraka O'Daly] did there because she reversed the direction of the chain so it hung open," he says. "Normally it runs the other way, but it worked really well and looked absolutely fantastic!"



"Because most people—if they've never worn it-don't know that you need to actually hunch your shoulders up, lift the chain up, and put a buckle or a belt around your waist, and let the chain sag down so that it is loose," he explains. "That's why the chain mail moves so beautifully."

While plastic was the primary material the films' chain mail was made from. Payne did get the chance to work with steel on the trilogy, if only briefly. "I did a little bit of playing around with Boromir's original arm sleeves," he says. "They were done in metal, but the drawback with when you put chain in just an isolated space with nothing to support it, it does drag. It became too heavy for him, so we made them in lightweight chain." Even so, Payne confesses that the plastic and steel sleeves looked identical in the end.

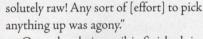
THE DAILY GRIND

Working on chain mail is clearly not a job for everybody. Apparently, quite a few people gave it a try when The Lord of the Rings project first started, but then quickly realized they weren't cut out for the task. According to Payne, staying focused is the key. "Basically, you've got to work things out on something else while you're working on this, because once you get into basic chain mailstraight sheets going—it doesn't take much in the way of mental work to direct your hands as to what they're doing," he says. "So it gives you more free time to start working out patterns in your head and ideas and how things should look and how they'll go together. Sometimes it doesn't always work, and you can end up with a lot of dead ends. I've had a few of those."

Payne finds music a welcome distraction while working on chain mail. As for the type of music, well, it all depends on his mood and what he is making. "Sometimes, I find classical suits what I'm doing—sometimes heavy rock, heavy metal, or easy listening-it just depends," he says. "And, if I'm doing something like just making up basic

sheets or such to work with, a lot of times I'll just have music that I can make up stories to in my head, so I can

keep myself amused, so I don't go quite so crazy at the end of it. At the height of The Lord of the Rings, the maximum I could do on one day-I don't think anyone actually ever beat itwas 2,091 rings. I actually worked it out, and I was averaging a link roughly every two to three seconds. And believe me, I never tried it again! My fingers were ab-



Once the chain mail is finished, its upkeep is fairly simple, especially garments made from plastic chain mail since the steel mail requires being oiled down. In general, as long as chain mail is worn frequently, it will essentially clean itself. "Every link is moving around each other, and they keep each other clean," Payne says, adding that the chain mail does run the risk of changing colors over time. "One of the problems I noticed on the Rohan gear is it got shinier as it went along," he says. "We had a really intense copper and I love the look of it, but when we originally started, it was a dull green. Still, my favorite color that we used was for Aragorn's black gates chain and Denethor's, which was the black-gold

While the typical moviegoer might not notice most instances where chain mail appears in scenes, Payne can pick out moments where his work stands out



in all three of the films. "Most of it was in the second and third films, but there was still quite a bit of it floating around in the first film—just in odd places here and there," he says.

Even though he has been in the chain mail business for quite a while now, Payne still gets a kick out of people's reactions when he tells them what he does for a living. "I usually get two comments—either I get looked at like a nut or [they say,] 'Cool, tell me more about it.' I take either one with a grain of salt, and if people get me started talking on chain mail, I'll keep going for hours."

With all the time and energy that Payne has poured into cranking out chain mail for the films, it wouldn't be a shock to hear that Payne dreams about the stuff. But that's actually not the case for him. "As one of the people who has spent a lot of time on it, I've never once had any dreams about it," he says. "I never had any dreams, nightmares, or anything."

However, Payne does have a specific "dream" chain mail piece in mind if he could design it any way he wished. "I have to fall back on my own attachments to reenactment. It would be a fully custom chain, full-length sleeve, probably mid-length to the knee, with the length fully enclosed so that when you are standing up straight the slit closes up," he says. "[I would] also choose two different types of metal to actually make patterns into it. Some of the Middle Eastern countries used to do that mainly around the edges. I just want to see how far I can actually take it. I'd like something that looks old but is very, very functional."

It is exactly this meticulous balance of function and decoration that Payne views as the reason for the films' success. "The secret behind *The Lord of the Rings* is just the absolute attention to detail," he says. "Thanks to everyone who helped work on the chain mail. It was a group effort, and there's no one person to single out."



FROM The Fellowship of the Ring to The Two Towers to The Return of the King, the emotions that are related to each film owe much to one person: Andrew Lesnie, the director of photography. Sometimes overseeing as many as nine photography units at any given time, Lesnie was essential in adapting the book trilogy to film. While he admits that The Lord of the Rings has been the most significant achievement in his career—with an Oscar win for his work on The Fellowship of the Ring—this Australian is no stranger to the industry. Beginning his career as an assistant cameraman and a focus puller in 1978 for the film Patrick, Lesnie has worked on major movies such as the blockbuster hit Babe (for which he won the Australian Cinematographers Society Milli Award), as well as Babe: A Pig in the City, Two if By Sea, and Now and Forever.

BY LISA CARROLL, WITH REPORTING
BY JULIE MATTHEWS





CINEMATOGRAPHY TERMS

BLOCK THROUGH: the term applied to the process where cast and crew assemble to rehearse and choreograph a scene

FOCUS PULLER: a camera crew member who adjusts the focus of the camera during filming FORCED PERSPECTIVE: a filmmaking technique to make larger objects appear smaller to the viewer or vice versa, depending on their relationship to the camera and each other. It is used primarily to make objects

MILLI AWARD: the highest award a cinematographer can receive from the Australian Cinematographers Society

appear far away when set space is limited.

"If you hold your hands up in front of your face side by side, and then move one away, [things] appear to be different sizes even if you know they are the same—that is forced perspective," Lesnie says. "Then it's all a matter of physical positioning and finding the right lens to pull off the deception."

This explains the side-by-side shot in the beginning of the film, when Frodo jumps in the wagon with Gandalf and is speaking to him; or, when Pippin is riding with Gandalf toward Gondor.

Lesnie admits that he found the cast a "delight" to photograph, as well as the films' scenery. His favorite filming locations in New Zealand include Deer Park Heights, where Gandalf rode toward Gondor and the attack of the Wargs occurred; Glenorchy, where scenes were filmed for Lothlórien, Fangorn, and Amon Hen; and Mount Potts, which stood in for Edoras.

The hardest aspect of shooting The Lord of the Rings films, according to Lesnie, was maintaining focus and stamina. "There was the additional responsibility of supervising the photography of many other units who were shooting everything from scenic plates to aerials to miniatures, as well as drama units," he says.

Then there was the addition of special effects, especially in the third film of the trilogy, which Lesnie had to take into account. Luckily, he had worked on "effects-

heavy" films before. "I had an idea of what I was getting myself into," he says. "In addition to the conventional requirements of a film, I worked with Weta Digital and the visual effects supervisors to make sure they had what they needed to complete their work."

Even with the long hours and hard work, the project was immensely rewarding. "I had a great time," Lesnie says. "The crews were really good, and the cast was some of the nicest actors I've had a chance to work with. We traveled to some of New Zealand's most scenic spots."

Lesnie had other praises for New Zealand, too. "The cities are clean, the work ethic is good, the work was challenging, the results were wonderful," he says.

"Like all films, one hopes to meet and work with people they respect and like. The Lord of the Rings gave me the opportunity to meet and work with many, many people I have grown very fond of."



All factors combined to make three films that were embraced not only by the public but by the film industry as well. "It's certainly been a landmark achievement in my career," he says.

"Hopefully there will be others. Like all films, one hopes to meet and work with people they respect and like. The Lord of the Rings gave me the opportunity to meet and work with many, many people I have grown very fond of."

And Lesnie will go on to make more magic on the big screen. He is currently working on both King Kong and Mad Max: Furv Road.

LIGHT and Dark

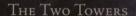
Cinematographers have to be more than storytellers. They have to know science. They have to know about electromagnetic and visible spectrum, wavelengths of various colors of light, color differences between light sources, how lenses form an image, voltage requirements and safety, use of meter and judging exposure—the list goes on and on. Only then can a cinematographer combine that technical knowledge to create new and exciting ideas, as director Peter Jackson has done so successfully in The Lord of the Rings trilogy.

Below are examples from the three films showing how cinematography can both convey the mood and advance the story.



The light in the first film is much brighter than the other two films-both in terms of the characters and the surroundings—giving the film a feeling of innocence and happiness, especially in the Shire scenes.

In addition, the size of The Ring and its power is emphasized, both at Bag End and at the meeting of the Council in Rivendell, setting up The Ring as an evil entity all its own. The Ring's strength is expressed through the close-up shots and the lighting in the scenes.



The darkness of the second film reflects a harsher reality. When Gandalf leads the riders down the hill to Helm's Deep, the imagery gives the audience a feeling as if they are actually there going down the mountain with the army. Also, the softer dream sequences within the film—including when Aragorn lays near death after the attack of the Wargsshow a happier world that can still be achieved as he dreams of Arwen.



The Return of the King

The beginning of the film, with Sméagol and Déagol out fishing on the water, has a fairy tale quality, due to the vibrant light and colors of the scene. But as soon as Déagol jumps into the water after a fish, the atmosphere changes, becoming murky and dangerous, as the character enters a much older and unknown world.

The rest of the film is the darkest of all. As soon as Frodo and Sam reach Shelob's lair, the scenes begin to resemble an old-fashioned horror movie. The dreary atmosphere hints that there is more danger to come for the characters—reminding us that the Hobbits have traveled a long way from their pleasant homes in the Shire!



A CREW MEMBER'S

orking with the lead actors on The Lord of the Rings trilogy-for Weta Workshop's armor and weapons department—is the highlight of being in the New Zealand film industry.

While it is true, it is also what I have had to remind myself occasionally, whether it was because I was in my sixth week straight of night shoots at Helm's Deep or due to running around a battlefield where we have been told, "If you see anything that looks like a mortar, don't touch it—it probably is!"

The journey that lead me to be involved in The Lord of the Rings started back in 1992, at the age of 19, when I was given the opportunity to work in the wardrobe department of a television comedy show in Auckland, New Zealand. At the end of my second year in wardrobe, I took makeup and hairdressing courses, and I proceeded to happily jump between departments, doing wardrobe or makeup in the comedy show circuit for the next couple of years.

The Hobbit was one of the first books I can remember being read as a child, and I had read The Lord of the Rings many times. So it was with great excitement that midway though 1998, I heard about the upcoming The Lord of the Rings films and that Weta Workshop would be doing the armor, weapons, prosthetics, creatures, and miniatures. My partner Matt Appleton and I sent our portfolios to Weta Workshop, and we crossed our fingers.

Getting to work at Weta Workshop was to become a reality sooner than we thought. Matt was interviewed by Weta chief Richard Taylor, and he started before the end of 1998. His first jobs included making Orc and Warg Rider costumes and lead actors' weapons such as Legolas' quiver (both the original one he wears from Rivendell to Lothlórien and the quiver he is given by Galadriel).

I joined Matt at Weta Workshop in February 1999, performing an eclectic selection of jobs—from putting together chain mail to making the fluffy hairpieces for the Hobbit feet. (This is called hair knotting. Imagine mini-wigs that glue onto feet.) But my favorite job was airbrush-painting the Uruk-hai, Moria Orc, and Mordor Orc prosthetics.



Top 10 Experiences on the Set

Of course, roles often changed. When filming was about to start, Richard asked me to be one of the lead's standbys for armor and weapons, and I leapt at the opportunity. My responsibilities included dressing the actors into the armor and weapons for each scene, ensuring that the correct quality of sword was being used for each shot. (For example, a close-up on a sword has to be the steel version, but fight or stunt scenes required aluminum swords.) Then I would keep notes and photographs on how each character looked during the shooting of each scene. This is called "keeping continuity." Since a film is not shot in script order, continuity becomes a very important part of the job.

It was common with the battle scenes to shoot the end of the scene—where they may have a lot of dialogue—before we shot the battle itself, but it was imperative that the characters looked as though they already had been through the battle. At this point, you are deciding how much damage there is to the armor and how much dirt and blood there should be on the characters.

At the beginning of filming, it was decided that it would be better not to assign a Weta Workshop standby to each of the three film units, as one would not always be required on set. Instead, we would be assigned to a character or battle to be responsible for throughout the whole shoot.

Early on, I could see that all of the Weta Workshop standbys were taking their photos and notes, but no single person was responsible for the continuity information being put together and correlated each day, so I volunteered myself, adding to my role on *The Lord of the Rings* set.

Several events stand out from my time on the trilogy. At the magazine's request, here are my 10 most memorable experiences of working on the films.





THE BLACK RIDERS

My first assignment on the set was to look after the Riding Ringwraiths, which were filmed over a five-week period. The first location was a farm just outside of Wellington. The shoot involved the Hobbits running down the slope to the Buckleberry Ferry raft. My heart nearly stopped when I watched Elijah Wood (Frodo) run down to the river with the Wraith galloping behind him—that horse really is as close as it looks!

One of my favorite memories of this time is one cold, rainy night, which was the third night in a row that we had been shooting the Hobbits running though the woods to get to Buckleberry Ferry. The whole crew was soggy and tired. The lead Hobbits didn't have to

come onto the set until early in the morning—2 or 3 A.M. They had been warm and dry in their campers and arrived onset in an extremely good mood. I don't know whether they saw that the crew needed cheering up or if they just felt like it, but between takes, they danced and sang loud pub songs. It's very hard to be grumpy when you are watching four Hobbits do the cancan!

Soon after that night, we headed down to the South Island for the shooting of Arwen being chased by the Wraiths. A few days into filming, it started to rain—hard, continuous rain that very quickly had bridges going underwater and trees coming down the river. The set was evacuated, and most of the crew went to help the township of Wanaka sandbag itself against the

rising lake waters. At one point, there was major concern that the town may run out of beer, but luckily this just ended up being an unpleasant rumor.

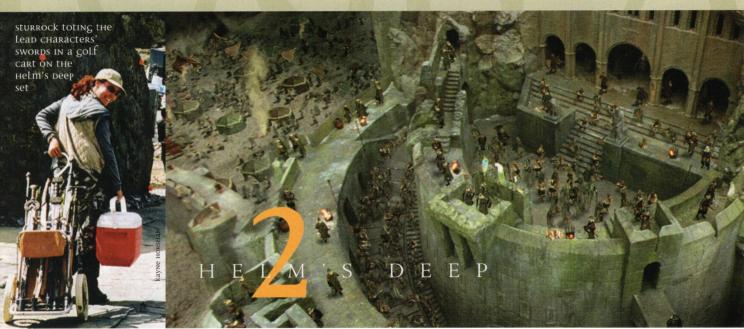
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HELM'S DEEP

This was an unforgettable experience. It started with six weeks straight of filming at night. Everything about these movies had started to take on an element of "the biggest" or "the longest" to be filmed, so there was little surprise when we found out that this was to be one of the longest consecutive night shoots in film history.

After the first six weeks, the night shoots were broken up so that we would do two weeks of day filming, and then we would go back to nights. By the end of filming, we had spent nearly three months in the dark.

The Helm's Deep battle continuity was a nightmare! A film is not shot in script order, but a battle scene isn't shot in order either. I always had to know what "part" of the battle we were filming. Legolas had to have the right number of arrows in his quiver, and Aragorn and Gimli needed more blood on their weapons as the fight progressed. These are the details nobody notices. It should just look "right." But if you get it wrong—and Legolas starts sprouting arrows that were not there a second ago,





or he never has any less in his quiver—then it becomes noticeable.

Looking around the set, you could tell whether a Weta technical crew member had been working with the Elves or the Uruk-hai by what color blood they were drenched in. Most nights, we would get covered in both red and black blood. The rain towers would dump tons of water on us, so even the best wet-weather gear wouldn't keep you dry.

In between takes, you would see Uruk-hai lying on the ground with steam rising from their prosthetics—the cold of the night showing how hot they were in their costumes. Some would try to catch some sleep. Two of them used to play chess in full armor, and another would bring a guitar onto the set. This was a normal night.

There was a lot of mud, blood, and sweat that went into getting that battle shot. But going through that with the rest of the crew is what has helped form lasting friendships and a camaraderie that has continued since.

SAURON

A 7-foot-tall suit of armor comes with its own problems. The only way to put the helmet on was straight down. So I had to run around set with a small stepladder. It always raised a few smiles

from the rest of the crew—that was unless Ben Price, the second standby for the Sauron assignment, was at hand. At 6'7", he did not require the ladder.

The armor was made out of a firm but semi-flexible polyurethane that had been through many strength and durability tests before coming to the set. So it was with much surprise, as we started to film the battle sequence with Sauron (Sala Baker), that we discovered that whenever he took a sword blow some bits of him fell off. Because the location was so cold, the chemical composition of the armor had become brittle. There was nothing that we could do other than watch the fight very closely, and if a piece broke off and fell into the sand, we just had to spend the rest of the fight watching that spot



so when they called, "Cut," we could pounce onto the last place that the fragment was seen and quickly glue it back on.

SNOWY MORDOR

There is no snow in Mordor—well, there shouldn't be anyway. We had been filming for a week up on Mt. Ruapehu, the location for the prologue battle at the very beginning of *The Fellowship of the Ring*. It was perfect for Mordor: rocky, inhospitable, dry, and desolate.

One morning, we woke to find that it had snowed overnight. Not just a light dusting—oh, no—Mordor was gone. It had been replaced by a winter wonderland. We all got up and went down to the dressing base to find out what the plan was and found the football-field-sized dressing base and catering tent had collapsed from the weight of the snow.

Nothing can stop a determined production crew! We were going to shoot something that day. The costumes were relocated to a safer place to dress people, and we were taken down the mountain to the first car park that didn't have snow all over it. Here we spent the day shooting close-ups of Elves firing arrows. Sauron just had to wait until we could find a location that looked a little less like Christmas.



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STAIRS OF KHAZAD-DUM

There is a small part of this sequence that makes me smile—the moment when all the Hobbits run through the halls of Moria and they enter the stair section and sheath their swords. This wasn't how they first rehearsed it.

I had weaponed the hero Hobbits as per the continuity, which was with swords drawn. Then they did a first rehearsal, and they ran down those tiny steps in their big Hobbit feet with their swords out.

"Eeek," I thought. "They can't do that, they might hurt themselves!" (The fact that my hands had flown up to my face in a panicked mother duck fashion may have been a bit of a give-away that I was concerned.) So I went up to the second unit director John

Mahaffie and asked, "Are the Hobbits doing any more hand-to-hand fighting or just having arrows shot at them? If they are not fighting, wouldn't this be the best time for them to put away their swords?" He agreed.

So I scooted up to the guys and said, "OK, this is where you put your swords into your sheaths, so you don't have to run with them." Sean Astin smiled at me and said, "You wouldn't let us run with scissors either, would you?" They still had to put their swords away.



yet been used. He was about to entertain himself with yet another trip to the unit table when he was called onto set, taken through the council circle, and positioned beside Gandalf (Ian McKellen), where Matt was to be seated for the next week while they shot every conceivable angle and scale of the scene.

Once I saw that Ian and Matt were being filmed together in a shot, and then Ian, Elijah, and Matt, I felt that I could be fairly certain he would be in the final cut of *The Fellowship of the Ring*.

It was from here that the "Orc army commander"—as Matt was known onset from his work with the hero Orcs—was to become "Saelbeth," one of the characters in Decipher's The Lord of the Rings Trading Card Game. (See #10 for more on the trading card project.) When The Lord of the Rings was being filmed, we never could have imagined that because of the character, Matt would one day have his own Web sites (angelfire.com/dragon/saelbeth and theargonath.cc/saelbeth), have a month-by-month calendar, or that there would be a Saelbeth bumper sticker.

PATHS OF THE DEAD

The location where we filmed this sequence is called the Pinnacles. It was amazing from the ground but even more amazing seen from the air. The only way to get into this location was by chopper. It was my first flight, so it was with much excitement that I jumped into the chopper, grinning from ear to ear. It was a short ride but so much fun.

My joy was to be short-lived. Soon after we arrived, our gear was flown in. I had not been able to pack my own equipment, as there were five units filming at the time, and it was another person's job to ration out the hero armor and weapons to the standbys. I had Gimli (John Rhys-Davies), Legolas (Orlando Bloom), and Aragorn (Viggo Mortensen) to look after. A quick check of the equipment revealed that I was missing a strap from Legolas' quiver, the one that runs across his chest under his left arm. I dove into my kits and equipment to see what I had to sort this out quickly, as I could now see the lead actors' helicopter flying in.

I had a spare Legolas buckle and an Elven leather strap from Arwen's horse weapons. All I had to do was push together the rivets with my little hand vice. No! Someone had borrowed my vice, so the only thing to do was hit it together with two rocks. At this point, the first assistant director (the boss on the set) wandered over and said, "Is everything OK? I'm trying to not be worried about what you are doing."

"It's fine, no problems here," I replied, as I gave the beautiful piece of hero equipment one last wack with a rock. I love the moments of resource-fulness and adrenaline that are a part of a day onset.



DUNHARROW

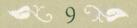
Was this location memorable because of the 350 horses that we were working around or the huge panoramic scenes of the camp of Dunharrow for *The Return of the King?* Actually, it was most memorable for how we got there in the morning.

My day would begin around 5 A.M. The morning would start with a drive though the hills of Queenstown to a hotel beside the lake, where a bus would meet us for an hour-long ride around the lake's edge. This took us to a jetty, where as the sun rose, we were put on a boat to travel across the lake. This got us to Green Stone, which was our location. We would then climb up into army trucks that would take us to the filming base.

After grabbing a quick breakfast and checking my gear, I would then jump into a helicopter that would take me to where we were shooting. This would have been much more enjoyable if I hadn't been four months pregnant, with nasty morning sickness.

In between the end of principle photography and *The Return of the King* pick-ups, I kept myself busy by working on another movie, *The Vector File*, with Casper Van Dien and Catherine Oxenberg. Then I had a baby and started a business, a company called "Little Gargoyles," which is a film-industry childcare center that was born out of necessity. How do you go back to

working in movies with a baby? My business partner Erin Todd and I opened a facility to accommodate the people who work the inconvenient hours of film sets. This in turn allowed me to return to the set for the last of *The Lord of the Rings* filming.



ÉOWYN'S BIG BATTLE

I had always hoped to be onset for the shooting of this scene, as it involved Éowyn (Miranda Otto), one of my favorite characters from the book. Also, I had always thought of her sword as one of the most beautiful of the hero weapons. It is a strongly shaped battle sword and the only one that has a curve to the base of the blade—next to the hilt and looks like a waist—a beautiful detail for a shield maiden's weapon.

In addition, Weta Workshop had manufactured the lightest and most realistic looking chain mail for the character. It was not real chain, but it had a metal component to its manufacture. Therefore, it was still heavy, and Miranda Otto is tiny. Éowyn's chain mail weighed as much as Aragorn's or Éomer's, yet she wore it without complaint.

The fight scene between Éowyn and the Witch-king was one of the most physically demanding, for both of the actors, that I had seen filmed. The Witch-king, Lawrence Makoare, was inside meters of fabric that was covered



in armor, and he had on a black faceplate and helmet that restricted his vision. He then had the added pressure of mostly fighting against the lead actress and not the stunt double, as this allowed for anything that was filmed to be used—not just when you can't see the double's face.

Although I was onset each day this sequence was shot, I had not really seen it until the first time I saw *The Return of the King*. There is a certain something extra that herds of Mumakil and 100,000 Orcs give to a battle scene that you cannot envisage when standing in the back lot of a studio in front of a blue screen.





TRADING CARD PROJECT

Just when I thought that The Lord of the Rings had finished for me, Richard Taylor asked me to be the production coordinator for The Lord of the Rings Weta/Decipher cards. (Early in 2004, Weta Workshop and Decipher teamed up to create exclusive trading cards for several of the book characters that didn't make appearances in the films.) It was more fun than anyone could imagine. It gave me the opportunity to pull together the most wonderful team, all of whom had worked long-term on the films, and then cast the characters, mostly using people from the film crew and Weta Workshop. It was also a chance to work alongside Weta Workshop's senior designer Daniel Falconer and at the same time have my hands back on the hero weapons and armor once more.

The shoot was in its second week, and everything had been going like clockwork. Everyone was having a great time being dressed up as the characters. Some of the makeup was so exceptional that the Weta Workshop staff did not recognize their fellow workmates when

walking through the building. So it was all running smoothly until my model for the book character Fatty Bolger informed me that he would not be able to make it. It was 5 P.M., and I needed a "Fatty Bolger" to be sitting in a makeup chair at 7 A.M. the next morning.

Then Norman Cates sprang to mind. He is a colleague who has worked for both Weta Workshop and Weta Digital. A quick phone call found me my Hobbit. He was perfect—in fact, a little too perfect! At one point while shooting him running toward the camera, the faces he made were so comical that we were all laughing and clapping at the end of each shot. (This would have been fine if Richard Taylor and Weta co-founder Tania Rodger had not been trying to record their The Return of the King DVD commentaries in the next room!) The card shoot was an exciting, creative, and positive way to finish a project that has been a large part of my life for the last six years.

Now that *The Lord of the Rings* really has finished, I have "Little Gargoyles" to keep me busy. Although it is hard to believe that the work for the film trilogy is over, I keep expecting a phone

call saying, "There is more to shoot, and you have a week to get ready."

It's going to take a while to sink in that there really isn't any more to do. It's like being told there will be no more family reunions.



UNSUNG HEROES

The Right Connection

IT Manager DUNCAN NIMMO





REPORTING BY JULIE MATTHEWS

Throughout the filming of The Lord of the Rings trilogy, Duncan Nimmo was a vital link, ensuring that the production's information technology (IT) systems were up and running smoothly. Working all hours of the day and night, Nimmo's role not only included run-of-the-mill IT responsibilities such as servicing the crew's computers, but it also required him to build and maintain major satellite systems, enabling instant transfer of video footage and communication across the world—even from New Zealand's most remote locations. Even so, Nimmo didn't let the heavy load of his position weigh him down, as he still found time to lighten the set's mood with an occasional prank.

ost of the cast and crew who worked on The Lord of Lthe Rings had never faced a greater challenge in their lives. This was not the case for Duncan Nimmo, who managed the IT systems for all aspects of the production effort outside digital effects. "My partner at the time worked for Weta Digital [the trilogy's famed special effects workshop] in technical support," he says. "When

> she heard [director Peter Jackson's production company] 3foot6 was looking for someone to come in for a few hours a week, she put me forward. I had been working in a horrible job as the national complaints manager for one of New Zealand's biggest technology suppliers, so I suspect that I was one of the only people whose stress level dropped when they started on Rings."

> While that may be so, don't let Nimmo's characteristic Kiwi modesty fool you. True, he was not directly involved in producing the amazing digital effects that have captivated millions of moviegoers around the world, and, in fact, nothing he did ever

appeared onscreen. However, without the massive global communications system Nimmo built and maintained, the thousands of men and women who brought The Lord of the Rings to the big screen could never have stayed in touch. Think of each member of The Lord of the Rings' crew as a piece of a puzzle. Only thanks to Nimmo's handiwork did puzzle master Jackson have a way to put the pieces together.

"When I started at 3foot6, the entire network was serviced by a single 56k modem," Nimmo says. "Three years later, we had one of the fastest Metropolitan Area Networks in the world and were one of the largest Internet consumers in the Southern Hemisphere."

In other words, Nimmo had a lot more to worry about than whether Elijah Wood could check his email. From satellite systems to videoconferencing, Nimmo had to ensure that the entire The Lord of the Rings crew could crunch huge amounts of data and send them halfway around the world at lightning speed. With so many responsibilities, Nimmo didn't exactly find himself trapped in a cubicle from 9 to 5.

"The IT department was responsible for the operation of the satellite system that provided video feeds and the communication systems for the shooting crews during production," he says. "This meant that we traveled around the locations with the crews and kept everyone hooked up. Postproduction found me traveling to London to build and maintain a system to keep Peter connected with the digital effects, sound, and editorial crews in Wellington. We built the fastest, longest data circuit ever between London and Wellington, over which we copied a huge amount of material. We also did masses of videoconferencing between Peter and the creative crews."

All of this is not to say that Wood's email wasn't also one of Nimmo's responsibilities. "Of course, breadand-butter IT systems like email and keeping everyone's computers running consumed most of our time!" he says. "People always take it for granted when communications and computers work, and very quickly become unable to do their jobs when they break down. Our major contribution to the production was to enable people to simply do their jobs."

As with so many of the brilliant crew members of The Lord of the Rings, Nimmo didn't start out as an expert in his field. "I sort of fell into

it," he says of his first brush with the IT industry. "I studied literature at university, but there ain't a lot of money in that racket. Dealing with technology comes naturally to me, because I grew up with computers."

Though involved with The Lord of the Rings since day one of pre-production. Nimmo's first encounter with I.R.R. Tolkien didn't seem to promise a bright future as part of the team that created such an inspiring vision of Middle-earth, "I once endured a deathly two-day hangover by reading the entire The Lord of the Rings trilogy in bed," he says with a laugh. "I don't know if that makes me a fan, but I was very grateful for its distracting qualities at the time."

It's a good thing he read it then, because by the time production got underway, Nimmo would barely have time to think, much less read (or drink!). When he first took on the job as IT manager for the movie trilogy, he worked as a one-man team. But it didn't take long for IT to grow into a fullfledged department. By the time that happened, Nimmo-who had never





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worked on a film before-found he couldn't get a moment's rest, literally.

"The biggest challenge was being on the job 24/7 for four-and-a-half years," he says. "During production, the satellite system needed to be going before the crew arrived and then taken down and shifted after they were done for the day, so for much of the time I was only getting a few hours sleep at a time, sometimes only in the car." Nimmo spent as much time onset and on location as any cameraman or makeup artist directly involved with the production. And it was a good thing he did for the crew's sake.

"There were plenty of locations where our only means of communication was the satellite system, so we went to incredible lengths to keep it going," Nimmo says. "One day, a key component of the satellite alignment system got bent in transit, so I sat up all night filing a new one using the metal file on my Leatherman [multi-tool knife]!"

If the Leatherman isn't all the evidence you need that not all computer geeks are pasty-faced nerds who spend 16 hours a day glued to their desks, you should also know that all the members of The Lord of the Rings IT crew can now add "backcountry hiker" to their résumés. Still, it's not as macho as it sounds.

"We began to get really good at getting video feeds into incredibly remote locations by using long lengths of fiberoptic cable and VHS video senders," Nimmo says. "But it did mean we had to somehow navigate cliffs, rivers, forests, mud, and snow. A regular event for New Zealand crews is 'frock day,'

when all the blokes would wear frocks [women's dresses]. One frock day, I wore a tasty little hot pink miniskirt, and much to the collective delight of the crew, I appeared over a hilltop riding a quad motorbike, reeling out cable and looking as if I was fresh from some seedy cross-dressing night club."

Once the last reel of film was shot. Nimmo was back to wearing pants, but his work was still only half done. The postproduction process brought with it an entirely new set of challenges for Nimmo, not to mention many more sleepless nights.

"During postproduction, I was working with three time zones-United Kingdom, Los Angeles, and New Zealand," Nimmo says. "As you might imagine, my phone was going all day and all night, leaving me with only a couple of hours of unbroken sleep. I had a three-month holiday after delivering The Return of the King, and I didn't manage to make it through a single day of that without a couple of naps.

"The contribution I'm most proud of during postproduction was to create a way of maintaining communication between Peter and the Weta Digital crew while Peter was in London," he says. "Obviously, the artists relied on feedback from Peter to continue their work. By enabling them to freely talk and review material, I believe I significantly improved their ability to do such a great job."

And that wasn't all. "When it came time to deliver the film, I set up a system to deliver parts of the film electronically rather than shipping it by plane," Nimmo adds. "This bought

time at the end of the schedule, giving us time to make those all-important little improvements."

Perhaps because Nimmo came through for the crew like this time and again, they thought of him first when it came time to get some crucial data from one place to another-sometimes requiring him to hand-deliver materials. "I was the final link between New Zealand and Los Angeles, loading material onto a hard disk drive and then driving it across Los Angeles to a lab to be processed into what you actually see on the screen," he says. "It was a responsibility you didn't want to dwell on."

With his work on The Lord of the Rings finished, much of the responsibility that was on Nimmo's shoulders has been lifted. He's now working as a consultant on other feature films being shot in New Zealand. He also embarked on a speaking tour of colleges and universities in the United States this past April.

What advice does he have for students? Despite the challenges and hardships he faced as a key member of The Lord of the Rings crew, Nimmo has no regrets about the time and effort he spent to keep digital information flowing as freely as the waters of the Anduin.

"I describe it as a rite of passage," he says. "I think it's important to do something almost impossibly difficult at some time in your life in order to grow."



HEARKEN!

AS FOR ONCE I APPEAR BEARING TIDINGS

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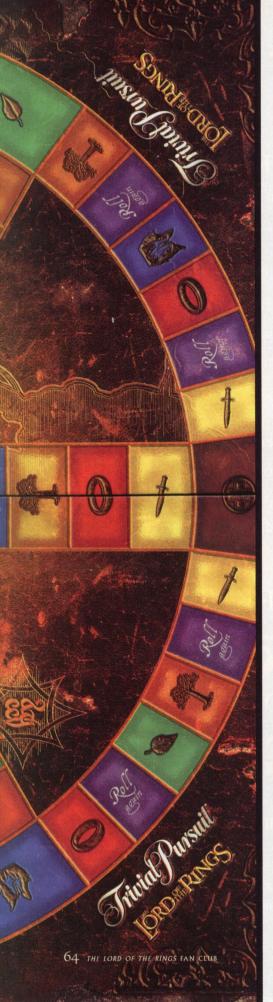
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C L A S S I C

BOARD GAMES

ENTER MIDDLE-EARTH

Hasbro, the granddaddy of game manufacturers, now has The Lord of the Rings-themed board games based on some of its most popular games, including Monopoly, Risk, Trivial Pursuit, Stratego, and chess. Ringer fans will not want to miss out on all of the fun!

BY DAVE JOY

Given the overwhelming worldwide appeal of *The Lord of the Rings* films, as well as the deep fan base of readers throughout the years, it didn't take long for *Ringer* fans to start buying Hasbro's *The Lord of the Rings-*themed games. Consumer response has been so strong that with the successful launch of the co-branded *Risk* game, Hasbro pursued the same path with some of its other popular games, including *Monopoly*, *Trivial Pursuit*, *Stratego*, and its chess game.

Mark Morris, the public relations director for Hasbro Games, Inc., is in game heaven. "The Lord of the Rings games have really taken off since their debut with the co-branding of one of our most popular games, Risk, developed jointly by Hasbro's United States

and United Kingdom divisions," he says.

Because Hasbro wanted to ensure that *The Lord of the Rings* games be top quality, the company had a team of designers and game-testers carefully work out all of the details. How many people helped get these games ready for store shelves? "Too many to name!" says Cathy Meredith, vice president of licensing for Hasbro Games. "And we wouldn't want to leave anyone out, of course."

It didn't take long for Hasbro to decide which of its games to co-brand with The Lord of the Rings. "The strategy we took with The Lord of the Rings was to co-brand it with a classic game," Meredith explains. "Our first co-branded game was Risk: The Lord of the

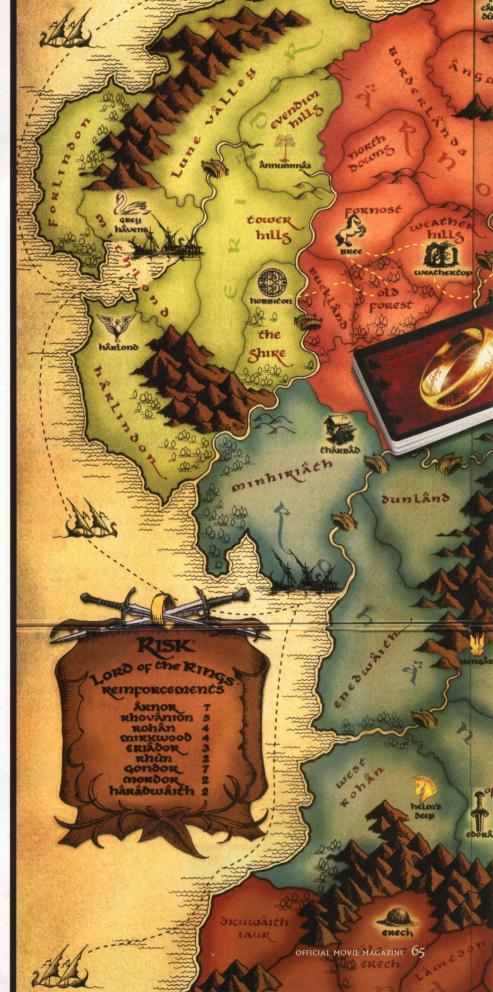
Rings, which continues to be a huge hit for us. The success of that game inspired us to co-brand with other games that made sense."

Hasbro had some important issues to consider when developing its *The Lord of the Rings* games. "Because we cobranded *The Lord of the Rings* with established classic games, we had to make sure the story lines for all three movies would work well with each game," Meredith says. "In addition, the result should be an enhanced game that stays true to the expectations of *The Lord of the Rings* fans, as well as the fans of the classic game. Results last year, and so far this year, indicate that we got it right. These games play great, and they are a hit with consumers."

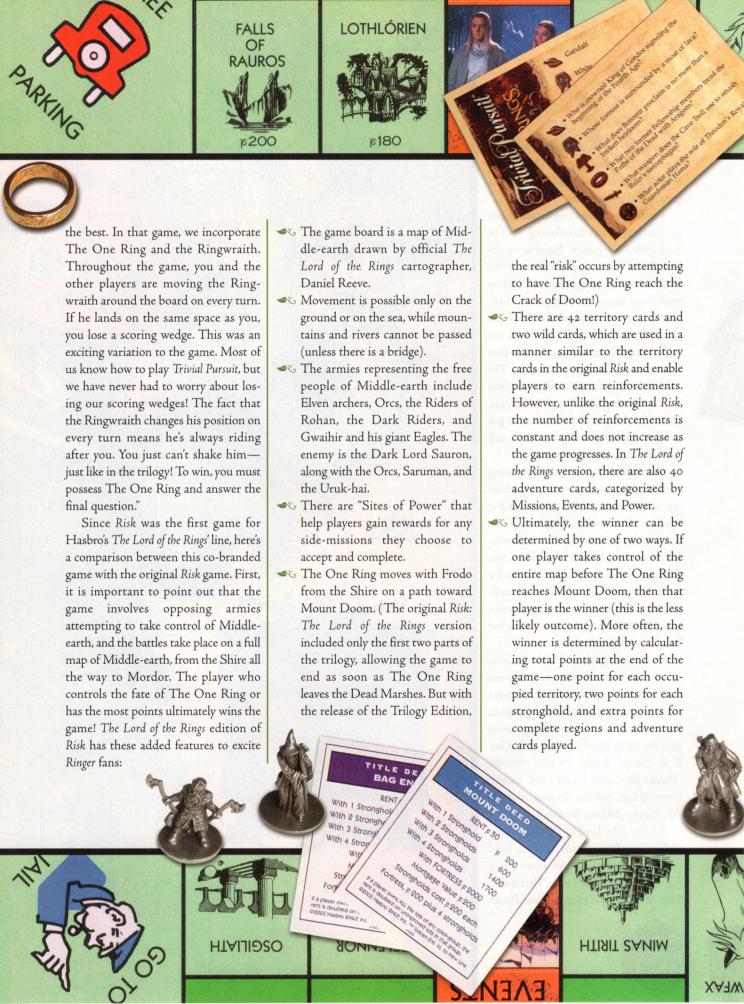
Game development and play-testing are serious business at a company where fun is the name of the game—and it has been that way for a long time. Hasbro was founded in 1923 by two brothers, Henry and Helal Hassenfeld. Over the years, Hasbro has made a name for itself as one of the world's most well-known companies, and today it even includes Milton Bradley and Parker Brothers as subsidiaries.

So not only does Hasbro know games like nobody else, they also are responsible for providing consumers with the most popular board games in the world. Hasbro's best-selling games over the years have been Monopoly, Clue, Risk, Sorry, Trivial Pursuit, Scrabble (Parker Brothers), Candy Land, Twister, Game of Life, Yahtzee, Stratego, and Big Ben Puzzles (Milton Bradley).

As for *The Lord of the Rings* line, picking one favorite isn't easy. "It's hard to decide because they're all so much fun to play," Meredith says. "Personally, I like *The Lord of the Rings: Trivial Pursuit*







Not sure which The Lord of the Rings game to go for first? Check out the following descriptions for each of Hasbro's The Lord of the Rings co-branded games:

Risk 🗫

(Ages: 9 and up; Players: 2 to 4; Retail Price: \$24.99)

Command Good or Evil forces to decide the fate of Middle-earth. Choose to play by classic *Risk* rules, or add in the special *The Lord of the Rings* twists. Characters include Elven Archers, Riders of Rohan, Orcs, Dark Riders, Eagles, Cave Trolls, and more.



The game includes a gold-tone pewter replica of The One Ring.

CHESS SET 🞾

(Ages: 8 and up; Players: 2; Retail Price: \$29.99)

Enjoy classic chess with collectible playing pieces from *The Lord of the Rings*. The game features favorite *The*





STRATEGO (Ages: 8 and up: Players: 2:

(Ages: 8 and up; Players: 2; Retail Price: \$14.99)

In this new game, players secretly position their character pawns and bombs on the board and battle to gain possession of their opponent's ring. The first player to obtain their enemy's ring wins the game.



MONOPOLY >

(Ages: 8 to Adult; Players: 2 to 6; Retail Price: \$29.99)

Guide your favorite trilogy characters as you strive to control Middle-earth. The game includes six collectible sculpted tokens of Aragorn, Frodo, Gimli, Galadriel, Gandalf, and Legolas, as well as a replica of The One Ring.

TRIVIAL PURSUIT

(Ages: Adult; Players: 3 to 6; Retail Price: \$34.99)

With trivia from both The Lord of the Rings films and books, this game includes 1,800 questions. The game appeals to both the casual fan with traditional play and more serious Ringers with an advanced game-play option. In advanced game-play, when a player earns a scoring piece, he or she gets The One Ring along with all its special powers! The ring is passed from player to player each time someone earns a scoring piece. At the end of each player's turn, they roll a die to move the Ringwraith along the game board. Should the Ringwraith land on the same place as the player with The One Ring, that player loses a scoring piece. In the end, the winner is decided by the player who reaches the center of the board with all six scoring pieces, has possession of The One Ring, and is able to answer one final critical question.



For more information about Hasbro and its products, visit hasbro.com.







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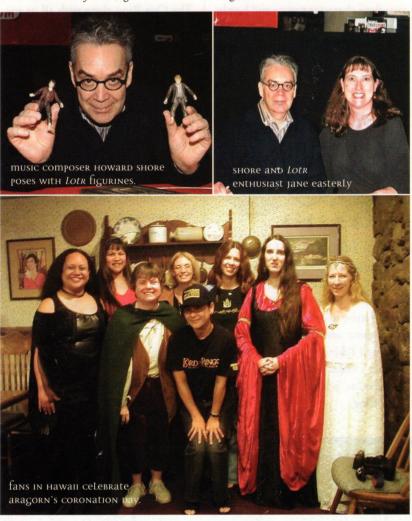
n March 25, Fan Club members from around the globe joined efforts with the Tolkien Society to participate in Tolkien Reading Day, an event that promotes J.R.R. Tolkien's publications in schools and libraries. Building on last year's successful launch of the event, schools and libraries from all over the world—including England, Poland, and the United States-held events such as readings, trivia contests, Hobbit dance classes, and discussions about The Lord of the Rings.

Many Fan Club members were thrilled to be part of a sold-out crowd attending the United States premiere of The Lord of the Rings Symphony in Columbus, Ohio, on March 27. The members were treated to a special Q&A session prior to the concert, followed by an outstanding performance of music from the soundtrack. With several other performances scheduled throughout the summer-from Philadelphia to Los Angeles-fans will be able to hear The Lord of the Rings musical score performed live! For further information. including a schedule with remaining performances as well as how to purchase tickets, visit ticketmaster.com.

A Lord of the Rings fan club in Hawaii gathered together on May 1 to celebrate Aragorn's coronation day! The theme of the entire event focused on the king taking his rightful place on the throne. The group enjoyed dinner, poetry, artwork, and plenty of laughter. One member even made a beautiful replica of Aragorn's crown!

Also in May, a newly organized group in Salt Lake City met to assemble hygiene kits for charity. The program is part of this group's overall philosophy to help others through their combined efforts, all while continuing to celebrate the trilogy itself. In addition, this group has scheduled a J.R.R. Tolkien lecture series in conjunction with a local bookstore, featuring stu-

FAN CLUB MEMBERS WERE PART OF A SOLD-OUT CROWD ATTENDING THE UNITED STATES PREMIERE OF The Lord of the Rings SYMPHONY IN COLUMBUS, OHIO, THE MEMBERS WERE TREATED TO A SPECIAL Q&A SESSION PRIOR TO THE CONCERT, FOL-LOWED BY AN OUTSTANDING PERFORMANCE OF MUSIC FROM THE SOUNDTRACK.



A NEWLY ORGANIZED GROUP IN SALT LAKE CITY HAS PLANS FOR MANY COMMUNITY SERVICE ACTIVITIES, SUCH AS MAKING QUILTS FOR CHILDREN'S HOSPITALS, CLEANING STREETS, DONATING TOYS TO THE HOMELESS, AND SUPPORTING DOMESTIC VIOLENCE VICTIMS.



dents working for their doctorates from Brigham Young University. The series will run from June through December. The group also has plans for many community service activities, such as making quilts for children's hospitals, cleaning streets, donating toys to the homeless, and supporting domestic violence victims.

During the weekend of May 14-16, several members of The Lord of the Rings Fan Club in Seattle attended TolCon, a convention celebrating J.R.R. Tolkien's life, works, and languages. The group was treated to a wide variety of events, including a costume ball, live music, an art show, gaming tournaments, fight demonstrations, language lessons, jewelry-making workshops, and even Elven line dancing! For more information about this convention and upcoming events, log onto the Fan Club Message Boards at lotrfanclub.com.

~ Rosie Gagnon



Fellowship Spotlight

NASHVILLE

That began as a meeting on The Lord of the Rings Fan Club Message Boards is now a well-established fan group with more than 55 members! The group, called Lómelindi (Elvish for "Dusk-Singers"), was organized in September 2002 with only seven participants. Though centered loosely in Nashville, Tennessee, Lómelindi also has members in eastern Tennessee, Georgia, and Kentucky. Now the group meets monthly and holds events such as birthday parties for Bilbo and Frodo, viewing parties for the extended-edition DVDs, a Halloween Middle-earth costume party, a line party for the premiere

of The Two Towers film (complete with costumes), hiking, Renaissance fairs, and even a Shire-themed potluck feast with food from the "Four Farthings." In February, with support from the group, member Amy Sturgis gave J.R.R. Tolkien lectures for students at a local middle school. Lómelindi also attended the annual Mythopoetic Society conference, Mythcon 34, last year when it was held in Nashville, where several of their members presented research.

To find out more information on this club, please visit groups.yahoo.com /group/nashvillesmail.

~ Rosie Gagnon 66



JEW PRODUCTS FROM SIDESHOW

The quality artisans and sculptors at Sideshow/Weta have broadened their incredibly successful The Lord of the Rings range with brand new lines, new materials, and new selections of statues and busts. The selection shown here is just a fraction of the full range available at lotrfanclub.com. These pieces sell out fast, and many have limited-edition production runs, so don't delay!

CCALE MINIATURE HELMS

Re-created in metal, these 1/4-scale helms are fashioned after The Lord of the Rings props, and are hand cast and painted. Each is around 6" in height and includes a presentation stand for convenient display.

[A] Uruk-hai Scout Helm • 104195	\$25
[B] Uruk-hai Berserker Helm • 104196	\$25
[C] Easterling Helm • 104199	\$25
Member Price:	\$22.50

POLYSTONE PLAQUES

These 15 3/4" x 9 1/2" wall plaques are sculpted by Virginia Lee, daughter of renowned I.R.R. Tolkien artist Alan Lee. Each piece comes with a description of the scene on the back as well as the signatures of Virginia Lee and multi-Oscar winner Richard Taylor. The plaque has two keyhole wall mounts and rubber bumpers on the back for easy display.

[D] Escape Off The Road • 100272	\$150
[E] Meeting of Old Friends • 105086	\$150
Member Price:	\$135

ENVIRONMENTS

[F] Helm's Deep • 105081	\$125
[G] Meduseld, The Golden Hall • 105082	\$125
Member Price:	\$112.50
[H] The Mines of Moria • 105237	\$200
Member Price:	\$180









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Breathtaking detail and stunningly accurate realism are the hallmarks of this incredible range of official The Lord of the Rings replica weapons and accessories. Carefully duplicated from official film props and New Line Cinema photo archives by the master blade crafters at United Cutlery, these are the most accurate reproductions you will find. Settle only for the best!

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Sword blades are made from 1/4" tempered stainless steel with solid metal hand guards and pommels. Included is a wooden mounting plaque of appropriate motif. Sword lengths are up to 55". See online descriptions for full details.

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[A] Andúril, Sword of King Elessar • 105039	\$348.99	
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Member Price:	\$279.89	
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[D] Fighting Knives of Legolas • 105031	\$323.99	
Member Price:	\$291.59	
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Member Price:	\$201.59	
[F] Ltd. Edition Helm of Gimli • 105035	\$498.99	
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[H] Narsil, Sword of Kings • 104885	\$44.99
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[G,H,I] Collector's Set of Three Miniatures 104894





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To order, go to www.lotrfanclub.com





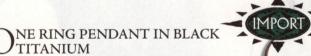
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TAVEL IEWELRY

This unique collection of belly-button jewelry is manufactured from bars of high quality surgical-grade stainless steel, with rhodium-plated or acrylic decorations.

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(5mm Bottom Ball) • 105168	\$40
[B] Rohan Motif on Banana Barbell	
(5mm Top Ball) • 105170	\$40
[C] Hanging Sting Motif on Banana Barbell	
(5mm Top Ball, 8mm Bottom Ball) • 105174	\$40
Member Price:	\$36
[D] Hanging Fellowship Brooch on Banana Barbell	
(5mm Top Ball) • 105347	\$45
Member Price:	\$40.50
[E] One Ring Sliding Motif on Straight Barbell	
(6mm End Balls) • 105173	\$30
Member Price:	\$27



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104710

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[D] Mordor Leather Bookmark	
with Metal Medallion • 105144	\$5.99
[E] Map of Middle-earth	
Foldout Bookmark • 105145	\$5.99
[F] Guide to Middle-earth	
Foldout Bookmark • 105146	\$5.99
[G] The One Ring Laser	
Cut-Out Bookmark • 105147	\$5.99
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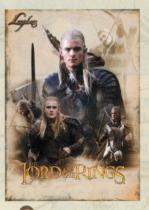






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[A] Legolas Door Poster • 104456 \$12.99 \$12.99 [B] Heroes of The Return of the King • 105028 Member Price: \$11.69

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[C] The Return of the King Trio Poster • 104412 \$8.99 [D] The Return of the King One Sheet • 105025 \$8.99 [E] Mount Doom • 105026 \$8.99 \$8.09 Member Price:

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These spectacular posters have to be seen to be believed. Made utilizing a completely different method from the usual four-color print process, the image is printed onto a 260 grams-per-square-meter silver foil lined board using UV transparent inks. The print is then enhanced using various handsketched engraving textures to give an element of movement and a shimmering 3-dimensional effect in normal light. The product is then trimmed to size and shrink wrapped onto a backing board. Poster is shipped flat.

[F] The Two Towers One Sheet • 104418	\$24.99
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Everything you need for two players, with eight pre-painted figures (including Aragorn, Lurtz, and Frodo), four dice, a full-color 2' x 2' double-sided hex map, and instructions in six languages.

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Army Booster

Contains random assortment of four pre-painted figures (including one rare) and a blood-red die with Sauron's Eye in place of the one-pip.

[B] 104645 \$9.99 Member Price: \$8.99

Expansion Map Set I

Includes four exciting new battle maps pre-ruled with 40mm hexes and new terrain rules.

[C] 105094 \$7.99 Member Price: \$7.19

ELUXE 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.

[D] 104340 \$49.99 Member Price: \$44.99

OLLECTOR'S EDITION Checkers Game Tin Hand-sculpted ring "checkers" and a richly decorated game board make this checkers set great 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.

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









RAMED 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
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IFE-SIZE STANDUPS

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

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[F] Arwen (in Green Gown) • 105118	\$29.95
[G] Éowyn • 105119	\$29.95
Member Price:	\$26.95
[H] Talking Gollum • 104386	\$27.95
Member Price:	\$25.15

"You filthy little thieves!" "You stole my precious, and we wants it!" "My precious!"









L'UN STUFF!

This great selection of patches, buttons, and stickers are just the ticket for filling out your favorite fan's gift package or thank you card. Patches can be sewn or ironed on. Buttons are metal with safety-pin style back and full-color gloss finish. Rubon stickers are decals that adhere to glass or mirror surfaces.

FABRIC PATCHES

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[D] Treebeard • 105208	\$3.49
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[K] Orc Spider Motif • 105229	\$2.99
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BUTTONS	
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[N] Legolas & Quivver • 105190	\$0.99
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[P] Frodo with Phial • 105194	\$0.99
[Q] Merry & Pippin • 105200	\$0.99
Member Price:	\$0.89







he 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 The Lord of the Rings motif item floating in a colorful liquid. The mouse is a two-button version with a 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] Arwen's Evenstar Pendant Floating Mouse • 104711	\$34.90
[C] Gollum Floating Mouse • 104706	\$34.90
[D] Legolas Floating Mouse • 104707	\$34.90
[E] Mount Doom Mouse • 104712	\$34.90
Member Price:	\$31.41

. 10.112-01.	
The Return of the King Mouse Mats	
[F] Aragorn • 104617	\$9.99
[G] Arwen • 104618	\$9.99
Member Price:	\$8.99

he Return of the King ACTIVITY ■ STUDIO PC CD-ROM

This superb collection of nine different The Return of the King titles is a dragon's hoard of family fun! CD-ROM includes software modules to let you print out your own posters, calendars, flyers, bookmarks, party invites, place settings, address labels, greetings cards, stationery, door hangers, and special shaped labels from beautiful film images. Also included are an interactive map of Middle-earth, desktop puzzles, movie trivia, a paint studio using line drawings of film characters, a scene creator, a screen-saver selector, and more!

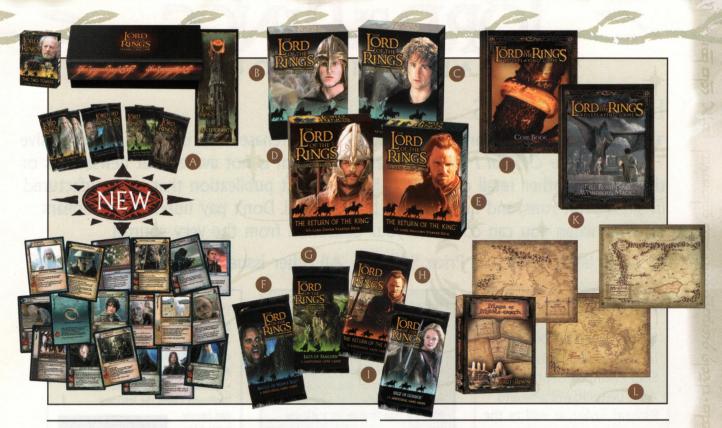
PC only. For system requirements, refer to Web site item description.

[H] 104616 \$19.99 Member Price: \$17.99









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.

he Two Towers ANTHOLOGY

[A] 104671

Drawn from the sets of the Towers block, the highlight of this Anthology is 18 new 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 Anthology also includes: a 63-card Towers block starter deck, two 11-card booster packs from each of the three Towers expansions, and a comprehensive card list of the first three sets.

Member Price:	\$32.40
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[D/E] The Return of the King Éomer/Aragorn • 103994/5	\$10.99
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Experience the rich universe of characters, lore, locales, and adventures by running your very own campaign in Middle-earth. Step into the shoes of your own hero and change the destiny of all races.

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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. Each sourcebook is a full-color hardcover tome featuring a wealth of resources for the player, narrator, or scholar.

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100266	\$39.95
Member Price:	\$35.95
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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.

[L] 103374 \$29.95

Member Price: \$26.96

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

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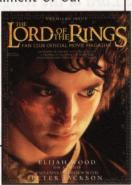
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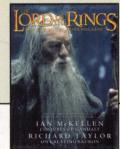
PREMIERE ISSUE

(Feb/Mar 02) • 100045 Interviews with Elijah Wood, Sean Astin, conceptual artist Alan Lee, and Weta-wizard Richard Taylor, as well as the first installment of our

regular monthly updates with director Peter lackson.

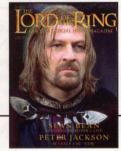


ISSUE 2 (Apr/May 02) • 100046 lan McKellen conjures up Gandalf • Lawrence Makoare shows us what it takes to be the Uruk-hai leader Lurtz · Weta's Daniel Falconer delves into the inscriptions on the movie weapons • Prosthetic supervisor Marjory Hamlin gives us a glimpse into the world of



ISSUE 3 (Jun/Jul 02) • 100047 Sean Bean on bringing Boromir to life . Acclaimed fantasy illustrator and LOTR conceptual artist John Howe • Visual effects photography expert Alex Funke · 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 the stalwart Dwarf, Gimli • Viggo Mortensen shares his artistic passions . Casting director Liz Mullane on finding Elves in New Zealand

· Props master Nick Weir • Costume designer Ngila Dickinson Interview Part II.



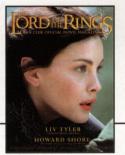
ISSUE 5 (Oct/Nov 02) • 100049 Liv Tyler discusses bringing to life one of the trilogy's most controversial characters · Academy Award Winning composer Howard Shore • Veteran producer Barrie Osborne reveals the

enormous challenges of filming a trilogy • Lesley Earl-Templeton provides rare

glimpses into the films' beautiful fabrics, flags, and banners.

makeup

effects.

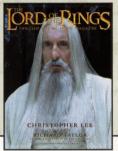


ISSUE 6 (Dec/Jan 03) • 100050 Legendary actor Christopher Lee talks about not playing villains • British actor

Bernard Hill shares the experience of playing Théoden • Weta-maestro Richard Taylor shows us what's behind the

the Uruk-hai • Matt Cooper proves that even lawyers get dream jobs.

weapons of





ISSUE 7 (Feb/Mar 03) • 100051

Miranda Otto on Éowyn and stabbing an Orc • Calligrapher Daniel Reeve and The One Ring inscription • Brian Massey on being the greens master of

Middleearth •

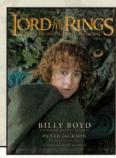
Working with the horses of *The Two Towers*.



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 on his long time involvement with The Lord of the

Rings •
Richard
Taylor guides
us through
thousands of
years of
Elvish armor
and weaponry design.



ISSUE 9 (Jun/Jul 03) • 100053

Making Merry with Dominic

Monaghan • Peter Jackson on Shelobinduced arachnophobia • Craig Parker

contemplates cultfame as Haldir • The challenge of creating Treebeard • The props of Middleearth



ISSUE 10 (Aug/Sept 03) • 100054

Andy Serkis and the team at Weta Digital talk about bringing Gollum to life • Richard Taylor recalls the origins

of Weta Workshop • Jasmine Watson discusses jewelry design.



ISSUE 11 (Oct/Nov 03) • 100055

Karl Urban (Eómer) tells us how *The Lord of the Rings* changed his life •
Conceptual designer Alan Lee reveals
the secrets of Rivendell • Executive

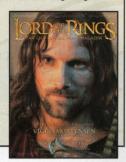
producer Mark Ordesky shares his tales • Sculptor Ra Vincent and carver Sam Genet.



ISSUE 12 (Dec/lan 04) • 100056

Part I of our exclusive interview with Viggo Mortensen • Kirk Maxwell on training the cast in swordfighting •

Kerry Dunn speaks about Middle-earth set painting • Production Sound Mixer Hammond Peek.



ISSUE 13 (Feb/Mar 04) • 100057

Thomas Robins (Déagol) shares his excitement on landing this small yet significant role • Viggo Mortensen interview, Part II • Publicist Melissa Booth's private on-set journal • Tricks

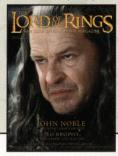
of the trade with film editor Jamie Selkirk and makeup artist Nancy Hennah.



ISSUE 14 (Apr/May 04) • 100058

John Noble discusses Denethor's demise
• Inside the Orc's world with lead Orc
Jed Brophy • Transforming paintings
into visual effects with artist Jeremy

Bennett • LOTR's scale doubles share their experiences acting in place of the main cast.



ISSUE 15 (Jun/Jul 04) • 100059

Sean Astin makes plenty of new friends from the trilogy • Chris Hennah kept the art department moving • Peter

Jackson elaborates on *The Hobbit* • A helicopter flight above the set.



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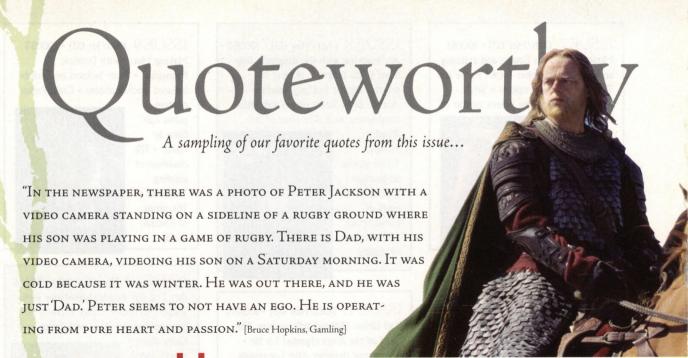
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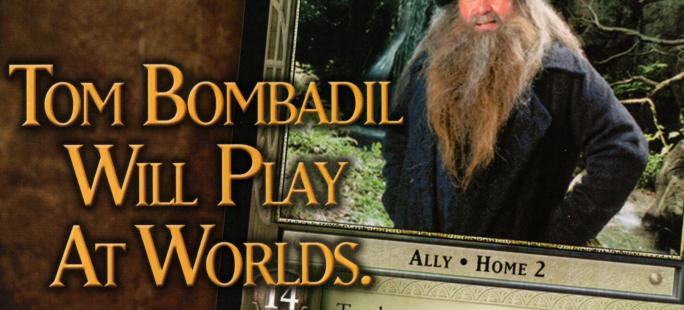
"THE PURPOSE OF THE MOVIES AND THE BOOKS IS TO HELP HUMANITY REMEMBER THAT HUMAN LIFE IS PRECIOUS AND THAT WE HAVE TO LEARN HOW TO LIVE WITHOUT ARMED CONFLICT. FOR THE KING. WHO has arrived, to give that speech where he says, Now, we have to LEARN TO LIVE TOGETHER IN PEACE, AND THEN TO CHOOSE TO KNEEL BEFORE THE MEEK OR THE DIMINUTIVE AS EMBLEMS OF THE RIGHTEOUS AND POWERFUL—WHAT A POWERFUL MESSAGE!" [Sean Astin. Sam]

"What I feel most proud about is that something based on THE ARTS HAS SUDDENLY HAD SUCH A GREAT IMPACT ON THE COUNTRY. THE ARTS AND THE CULTURAL SIDE OF NEW ZEALAND HAS NOT BEEN A VERY POWERFUL FORCE BEFORE NOW, AND CERTAINLY NOT TO THIS DEGREE. THE FACT THAT THE COUNTRY IS NOW PROUD OF AN ARTISTIC ACHIEVEMENT AS OPPOSED TO A SPORTING ACHIEVEMENT, AS A PERSON WHO DOESN'T PLAY SPORTS, I FEEL QUITE PROUD AND SATISFIED ABOUT THAT." [Peter Jackson, Director]



COMING UP

- THE MAKING OF THE SWORDS NEWS FROM PETER JACKSON
 - RENOWNED ILLUSTRATOR JOHN HOWE REFLECTS ON THE TRILOGY



To play, remove 2 burdens or 2 threats.

Skirmish: Spot 2 companions and exert Tom Bombadil X times, where X is the fellowship's site number, to cancel a skirmish involving a companion.

"Hey! Come derry dol! Can you hear me singing?"

•Tom Bombadil

THE MASTER

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