

THE
LORD OF THE RINGS
FAN CLUB OFFICIAL MOVIE MAGAZINE

ISSUE #6218
DEC 2005

OUR FINAL ISSUE

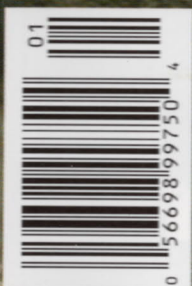
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SCREENWRITER

PHILIPPA BOYENS

PETER JACKSON SHOWS HIS GRATITUDE

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The Lord of the Rings Official Fan Club Movie Magazine #18, Dec/JAN. The Lord of the Rings Fan Club Official Movie Magazine is published bimonthly by DECIPHER FAN CLUB STUDIO, P.O. Box 56, NORFOLK, VA 23501. IT IS SENT OUT FREE OF CHARGE TO ALL MEMBERS OF THE Lord of the Rings FAN CLUB. APPLICATION TO MAIL AT PERIODICALS POSTAGE RATES IS PENDING AT NORFOLK, VA., AND ADDITIONAL MAILING OFFICES.

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

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

Special Thanks to:
Gillian Brooks, Matt Dravitzki, Daniel Falconer,
Ellisa Green, David Imhoff, Peter Jackson,
Melanie Morris, Erin O'Donnell, Mark Ordesky,
Gibson Paterson, Gordon Paddison, Glen Sharah,
Richard Taylor, Pierre Vinet.

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

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PRINTED IN THE USA

FELLOWSHIP FAREWELL

With both sadness and a sense of accomplishment, we wrap up our task of reporting on *The Lord of the Rings* films in this final issue of the magazine.

I stepped in as managing editor a little more than halfway through the magazine's run—and I can't begin to express how lucky I feel to have been a part of *The Lord of the Rings* experience. Getting to know the fans and the cast and crew has simply been amazing. Working with New Line Cinema, our partner in producing *The Lord of the Rings Magazine*, has been an equally positive experience. I'd particularly like to thank John Mayo and Trevor Wilson for all of their hard work handling approvals and helping us with our various needs along the way.

Still, the fans and their unwavering enthusiasm deserve the spotlight, and that's why this final issue is a tribute to them. In addition to naming the fans as "unsung heroes," this edition features a story on the upcoming documentary *Ringers: Lord of the Fans*. Director Carlene Cordova and producer Cliff Broadway offer a sneak peek at the highly anticipated film due out this January. Another fan-gearred interview is Dan Madsen's talk with author Ian Brodie about his best-selling *The Lord of the Rings Location Guidebook*, a "must buy" for anyone planning to visit the trilogy's set locations in New Zealand.

This final issue also features some of the films' crew, including special effects makeup artist Gino Acevedo and screenwriter Philippa Boyens. Along with revealing what her experience has been like collaborating with co-screenwriters Peter Jackson and Fran Walsh, the writer describes her magical journey—from a first-time screenwriter to an Academy Award-winner to a partner in one of the most popular writing trios of all time.

And not to be overlooked is Peter Jackson's final salute to the fans. Jackson thanks the fans, whom he says "have defined the popularity of these films." The director made the films because he was a fan himself, which over the years we have discovered—not surprisingly—was the case for so many of the cast and crew.

And here at the Fan Club, we would like to say thank you from the bottom of our hearts to all of the fans—the true "Ringers"—across the world for making *The Lord of the Rings* films extraordinary. The films' inspiration will live on year after year.

Julie Matthews
Julie Matthews
Managing Editor

For those of you whose subscriptions were scheduled to extend beyond this issue, please see the announcement dated "Nov. 1, 2004," on lotr.fanhq.com for instructions on how to redeem your remaining issues.

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With a little bit of luck and a whole lot of talent, writer Philippa Boyens garnered an Oscar for her first screenwriting project—not to mention a marvelous business collaboration with Peter Jackson and Fran Walsh.

30 ARTIFACTS—A NOT SO SMALL WORLD

Miniatures aren't always tiny, which is a fact that acrophobic model maker Mary Maclachlan knows all too well. The Weta technician demonstrates that model making isn't all that different from house building.

40 A BRUSH WITH GREATNESS

Gimli, Gandalf, Saruman, and Lurtz are just a handful of *The Lord of the Rings* characters that special makeup effects artist Gino Acevedo brought to life. Discover the trials and tribulations behind the makeup chair.

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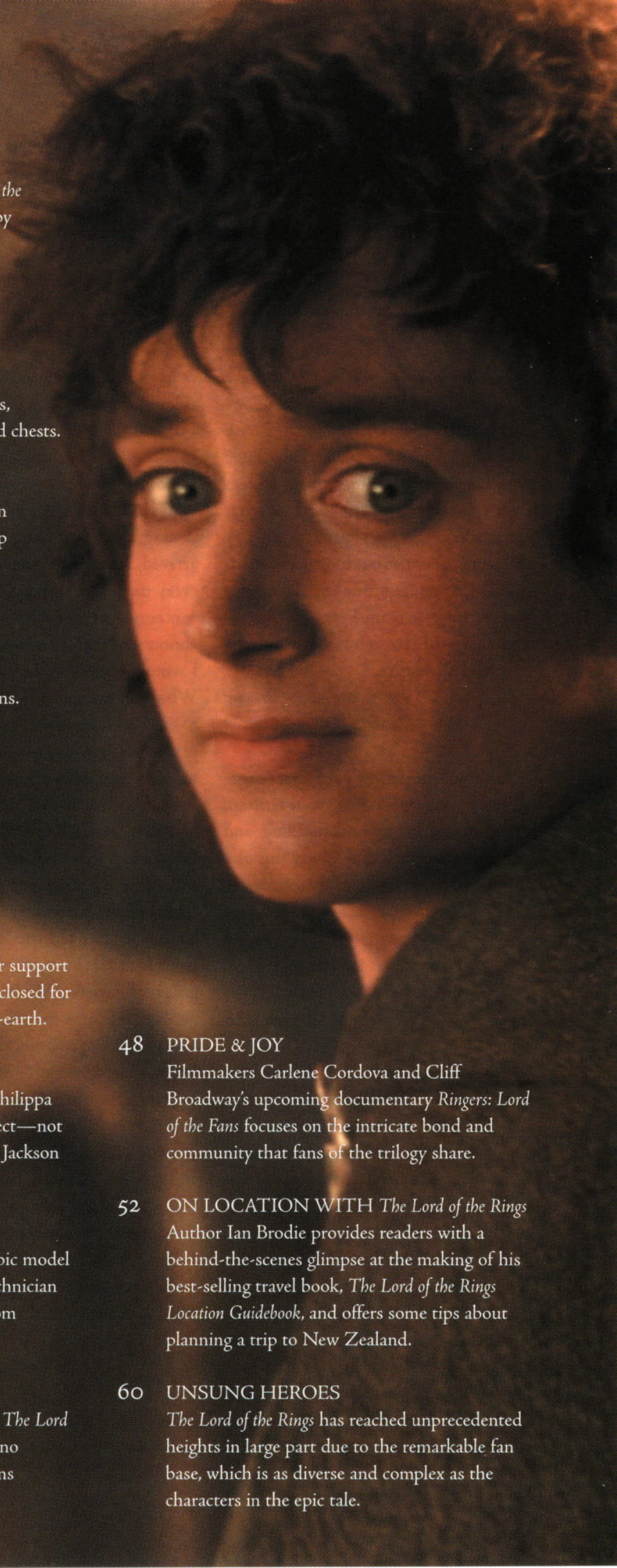
Filmmakers Carlene Cordova and Cliff Broadway's upcoming documentary *Ringers: Lord of the Fans* focuses on the intricate bond and community that fans of the trilogy share.

52 ON LOCATION WITH *The Lord of the Rings*

Author Ian Brodie provides readers with a behind-the-scenes glimpse at the making of his best-selling travel book, *The Lord of the Rings Location Guidebook*, and offers some tips about planning a trip to New Zealand.

60 UNSUNG HEROES

The Lord of the Rings has reached unprecedented heights in large part due to the remarkable fan base, which is as diverse and complex as the characters in the epic tale.



Mailbag

REFLECTIONS

Receiving *The LOTR Fan Club Movie Magazine* was like being part of a big community. With the magazines, we had special insights, news, pictures, and interviews. I am a big fan, and my whole world is paved with images and objects from the trilogy. The end of that extraordinary journey was saddened by the outcome of the last movie. Now this link is also ending. But the films are a wonderful gift from Peter Jackson—and that will last. Thank you for the beautiful adventure.

Claire Saint-Germain
Montréal, Québec, Canada

I have enjoyed all of your fine magazines. The stories were well written, the photography was outstanding, and the layout was well done. I say this as a former magazine editor/writer myself. I will miss them, but “all good things must come to an end”—and I’m sure all the fans know it was inevitable.

Sandra J. Coffey
Columbus, Georgia, USA

I decided to join the Fan Club when you first announced the charter membership program. I never read *The Lord of the Rings*, but I knew from somewhere deep in my heart this movie trilogy was going to be something really special. So without any hesitation, I jumped on this opportunity to be a three-year charter member. And yes, the movie trilogy is just awesome! It became one of my “top 10” films. The quality magazines you made are my treasures, and I shall enjoy reading them over and over again. The in-depth articles help me appreciate the movies more. It will

be a sad day to receive the last issue. I wish you all who worked on this magazine the best.

Shinichiro Takeuchi
Yonezawa, Yamagata, Japan

I did not join the Fan Club for the magazine, but after that first one arrived, I looked forward to each and every one. The excitement grew when someone on the [Message] Boards announced their next issue arrived, and I would watch for the arrival of mine. What a blessing this Fan Club has been to me. I took my first trip out-of-state in years back in 2002, when I flew to L.A. to see a lecture by Howard Shore and then *The Two Towers* with someone I had met because of the Boards. Last September, I flew to L.A. again to visit this same friend and to meet my best friend of the last two years for the first time. We attended the Howard Shore concert at the Hollywood Bowl with a group of Ringers. My life has changed: [It has] become richer, warmer, and filled with hope. I met my best friend on the Boards—not to mention several other very close and dear friends. My love for writing awoke and opened doors to friendships and new experiences I never dreamed possible. I’ll miss the beautiful magazine with informative articles and personable interviews. And I look forward to life-long friendships with the people brought together by this Fan Club. Thank you so much.

Judy Taysom
Tempe, Arizona, USA

I look back on my life pre-*The Lord of the Rings* and see a person that was

very different from the one I see in the mirror today. I first read the trilogy many years ago as a child. I have loved the books ever since. When I first went to college, I knew what I wanted to do with my life. I wanted to direct films. Even though I knew this, I put it out of my mind. It was out of the question. I knew I would never make it in that business. For a long time, I did not have any idea what I was going to do with my life. At midnight on December 19, 2001, everything changed. *The Fellowship of the Ring* was released in the United States. I had been actively following the making of these films since filming began, always with a bit of concern. The films were, as everybody knew, impossible to transfer to film without losing its grandeur. However, on that December morning, the word impossible was taken from my thinking like it was for so many others. Peter Jackson, a virtually unknown director from the other side of the world, held the future of New Line Cinema and the massive expectations of millions in these films—and exceeded our hopes beyond imagination. He showed me that nothing is impossible. I am now studying to become a filmmaker. I want to thank Mr. Jackson and every single person who made the films what they are for giving me the courage to follow my dreams. I will never forget what they have done for me!

Brandon Waters
Syracuse, Utah, USA

I have appreciated *The Lord of the Rings* Fan Club magazine—not only for its beauty, quality, and its excellent writing—but also for the insight it gave into the mind and heart of those who brought *The Lord of the Rings* to life through the films. But the best aspect of the magazine turned out not to be the magazine itself but the means by which I discovered that community of amazing people whom I now hold very dear. The community I found on those



LOTR fan CLUB members recently mailed Peter Jackson a scrapbook filled with 100 pages of original artwork created and compiled by contributors from the online community.

message boards was just what I had been looking for without even knowing it—a group of people as excited about J.R.R. Tolkien as I had been for years and willing to discuss every aspect of the books and the films with love and energy. What began as research into the purchase of a magazine subscription became inclusion into a family of people I learned to love and enjoy. My life would have been incomplete without the “Fellowship” I have experienced these past years through involvement in the Fan Club and its Message Boards. Though the magazine is ending, I am grateful for the community that remains—a community which will endure because we have indeed become a family.

Margaret Grenawalt
Reading, Pennsylvania, USA

The news of the final magazine for the Fan Club came as a great shock. Having joined as a charter member, I have anticipated each and every issue, and was never disappointed. The exceptional quality of the publication and the in-depth interviews of the cast and the director made me savor each one. But even more important were those articles written on all the incredibly talented crew members—from the horse trainers, special effects crew, stuntmen and women, costumers, and designers that brought the trilogy to life. I’m sure J.R.R. Tolkien would have been very honored and proud of their work. I will miss this magazine so much!

Denise Price
Adamstown, Maryland, USA

It is sad, but unavoidable, that *The Lord of the Rings* magazine should come to its final issue. The fantastic trilogy—a total visual feast on film—is now complete. I feel very fortunate to have all of the beautiful issues of the magazine. But I do have one regret. The only one missing is Legolas/Orlando Bloom. That is the only negative thing—an almost complete set. Everything else has been so great: A collector’s dream.

Sheela Sara Iyer
Mercerville, New Jersey, USA

Editor’s note: You’ll be happy to discover that Legolas is this issue’s cover image. However, we did not get the opportunity to interview Orlando Bloom. We know how much the Fan Club members wanted to hear from the actor, but unfortunately Bloom’s busy schedule couldn’t accommodate our request.


NEWS

FROM MIDDLE-EARTH

LOTR Horse Shows Hit New Zealand

Some of the crew from *The Lord of the Rings*' horse department has recently formed a production to showcase the films' equine stars and their extraordinary talents. The trilogy's own horse trainer/stunt rider Jane Abbott and horse veterinarian Ray Lenaghan, along with horse trainer Karen Mason, have started the company Movie Horses New Zealand, which specializes in live performances by various horses from movie sets. The "talent" includes Asfaloth (Arwen's white stallion), Gandalf's cart pony, as well as Black Rider and Rohan horses.

Located on New Zealand's beautiful Kapiti Coast, the company provides audiences with high-quality entertainment, including horse performances, photo opportunities, and chat sessions with the riders. The production aims to give the audience a fun, insightful look into equine work on movie sets. Besides public shows, the company also offers private shows—and can even arrange for special guest appearances from local *The Lord of the Rings* cast and crew.

Visit moviehorsesnz.com for more information. 



Film Exhibit Makes Its U.S. Debut


BY MARCUS WOHLSEN

Teeming hordes—not seen since the Orc army amassed at Isengard—made their way up the steps at Boston's Museum of Science to cast reverent gazes on "*The Lord of the Rings* Motion Picture Trilogy—The Exhibition." The Boston show marked the first United States appearance of the exhibit, which was developed by the Te Papa Museum in New Zealand in partnership with New Line Cinema.

Opening in August, the exhibit gave visitors an intimate look at a trove of authentic *The Lord of the Rings* film memorabilia. Arwen's Evenstar pendant was on display, as was Frodo's sword Sting. Other popular attractions of the exhibit were The One Ring and select pieces of armor. Drawings by conceptual

artists Alan Lee and John Howe lined the walls. Several characters—including Boromir, the Cave Troll, and Sauron—put in appearances as plastic reproductions.

Props and costumes weren't the exhibit's only attractions. The exhibit gave attendees a firsthand look at the behind-the-scenes processes described on the extended DVDs. A special booth allowed would-be members of the Fellowship the chance to swing a Styrofoam sword to learn about the science of motion-capture.

The exhibition next heads to the Powerhouse Museum in Sydney, Australia, and then will return to the states in October 2005 at the Indiana State Museum in Indianapolis, Indiana. 





HOWE WITH A DRAWING (DATED 1898) HIS GRANDMOTHER DID OF THE CASTLE OF CHILLON, A BEAUTIFUL SETTING NOT FAR FROM HIS HOME IN SWITZERLAND

New Documentary on Howe

The *Lord of the Rings* fans have come to know artist John Howe from the series of fascinating interviews he gives on the films' extended edition DVDs. Now a Swedish documentary sheds new light on how a farm boy from Canada came to be a lead visionary behind director Peter Jackson's cinematic rendition of Middle-earth.

"I have no memories of actually starting to draw," Howe says in the film *John Howe: There and Back Again*. "I can only assume that I've always drawn pictures."


Born in Vancouver, British Columbia, Howe moved to Europe to study art in the medieval city of Strasbourg, France. The artist says he was struck by the deep history of his surroundings. He eventually relocated to Switzerland, where he now lives with his family. The film delves into the alpine surroundings

that account for much of the natural grandeur in Howe's work, particularly for *The Lord of the Rings*.

"It was almost magical to contribute to the genesis of an image and then to see it on a screen," Howe says of his experience working on the movie trilogy. "Here we were in a sort of incredible image factory helping create these amazing images, which go so far beyond what you can ever hope to do on a piece of paper with brushes and ink."

Produced by Magnus Paullson, the founder of the only Scandinavian film festival devoted to fantasy films, the documentary is scheduled to air only on Swedish national television. But Paullson hopes to find more outlets. For more information, go to johnhowedocumentary.com.

Howe also has a new art book in the works due out around the holi-

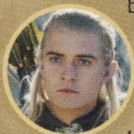
days. The book includes sketches relating to *The Lord of the Rings*, as well as his Quay creature designs for Decipher's new Wars Trading Card Game project (decipher.com). The book will be printed in French for its initial release. 



CELEBRITY TRACKS

BY MARCUS WOHLSEN

ORLANDO BLOOM (Legolas) proposed to his girlfriend (sorry ladies!), Kate Bosworth, widely known for her lead role in the surfing movie *Blue Crush*. The lucky bride-to-be accepted and has



been spotted wearing a diamond-studded engagement ring reportedly worth more than \$250,000. Bloom's new thriller film *Haven* premiered at the Toronto International Film Festival on Sept. 11. He is currently working on *The Kingdom of Heaven*, based on the Crusades, and *Elizabethtown*, directed by Cameron Crowe (Jerry Maguire). Rumor has it that Bloom also may star opposite the governor of California in *Terminator 4*.

MIRANDA OTTO (Éowyn) is set to join Tom Cruise in Steven Spielberg's *The War of the Worlds*. Tim Robbins (*Mystic River*) and Dakota Fanning (*The Cat in the Hat*) are also slated to star in this updated version of the Orson Welles classic.



SEAN ASTIN's (Sam) *There and Back Again: An Actor's Tale*, the long-awaited inside look at life on the set of *The Lord of the Rings*, hit bookstores to rave fan reviews. Astin has been touring the United States promoting his book published by St. Martin's Press. The busy actor will star in a "made-for-TV" mini-series of the Hercules story in the role of Linus, the Greek hero's music instructor.



DOMINIC MONAGHAN (Merry) stars in *Spivs*, a crime film set in London's Cockney underworld. He plays the role of Goat, one of three wheeling and dealing con men whose luck finally runs out on the streets of the East End.



DAVID WENHAM (Faramir) will play the title role of *Cyrano de Bergerac* in the Melbourne Theatre Company's 2005 production set to open in February.



VIGGO MORTENSEN (Aragorn) has been traveling the country with his large-scale photography exhibit "Miyelo" (Lakota for "It is I"). The photos—shot in the California desert during the filming of *Hidalgo*—depict a Lakota ghost dance, a ritual of remembrance.



HOWARD SHORE premiered the completed version of his *The Lord of the Rings* Symphony in September at London's Royal Albert Hall, where he conducted in front of a packed house. The symphony received its American premiere the next night at the Hollywood Bowl in Los Angeles. Shore also finished recording the score for *The Aviator*, a Martin Scorsese-directed film starring Leonardo DiCaprio as eccentric billionaire Howard Hughes.



CATE BLANCHETT (Galadriel) will star alongside DiCaprio in *The Aviator*, playing Katharine Hepburn. Blanchett recently was voted the sexiest woman in Sydney, Australia, by a local magazine.



JOHN RHYS-DAVIES (Gimli) hinted that he may play General Grievous in *Star Wars Episode III: Revenge of the Sith*. The half-alien, half-robot role was reportedly turned down by Gary Oldman (*Harry Potter* and *The Prisoner of Azkaban*).



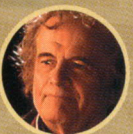
KARL URBAN (Éomer) has been tapped for the lead role in the Hollywood movie version of the shoot-'em-up video game classic *Doom*. Urban will play John Grimm, the leader of an elite combat squad sent to battle evil aliens. The film's anticipated theatrical release date is August 2005.



CHRISTOPHER LEE (Saruman) will take on the role of King Haggard in the new film adaptation of Peter S. Beagle's fantasy classic *The Last Unicorn*. Geoff Murphy, second unit director on *The Lord of the Rings*, will direct the film, which is set to shoot in Hungary, Wales, Ireland, Morocco, and South Africa.



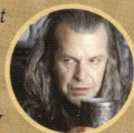
SIR IAN HOLM (Bilbo) reveals intimate details about his personal life in a new autobiography, *Acting My Life*. Holm, 73, has had four marriages and six children.



ELIJAH WOOD (Frodo) and DOMINIC MONAGHAN are in the process of starting their own T-shirt company. The actors came up with the idea as a result of their love for clothes. They are currently working on designs for the shirts, which are expected to include interesting phrases.



JOHN NOBLE (Denethor) has been on location in Jodhpur, India, filming the upcoming flick, *One Night with the King*, based on the best-selling novel by author Tommy Tenney. Along with legendary actor Peter O'Toole as the prophet Samuel, the film features Noble as Prince Admantha and fellow *The Lord of the Rings*' cast mate JOHN RHYS-DAVIES as Mordecai.





KEVIN REITZEL

easterLINGS fend off the paparazzi

LOTR Captivates Comic-Con Crowd

A sneak preview of footage from *The Return of the King* extended edition DVD drew legions of eager *The Lord of the Rings* fans at the 35TH annual Comic-Con International, held in San Diego last July. Clips from the DVD's 50 minutes of extra scenes dominated Friday night of the weekend event. The screening took place at the Tolkien Pavilion near the center of the 500,000-square-foot hall.

Along with trilogy co-producer Rick Porras and DVD producer Michael Pellerin, Billy Boyd (Pippin) and David Wenham (Faramir) took part in a panel discussion after the extended edition DVD preview. Boyd and Wenham appear together in one of the DVD's bonus scenes. Faramir reassures Pippin, who is having doubts after swearing his loyalty to Denethor. "Generous deeds should not be chaffed by cold council," Faramir tells Pippin before giving him the armor he wore as a child.

Other extended scenes include Legolas and Gimli's drinking contest, Merry's induction into the Riders of Rohan, and Gandalf's battle with the

Witch-king. According to the panel, a total of 7 million feet of film was shot for the films, and 12 million feet of film was shot for the behind-the-scenes footage for the extended DVDs.

Dominic Monaghan (Merry) was spotted at Comic-Con signing autographs at the booth for his new television hit *Lost*.

A special preview of *Ringers: Lord of the Fans*, the eagerly anticipated docu-



KEVIN REITZEL

the CITADEL of MINAS TIRITH 3D puzzle

mentary on the phenomenon of *The Lord of the Rings* fandom, also took place in the Tolkien Pavilion. Director Carlene Cordova and producer Cliff Broadway showed five clips from their film, which is currently in post-production. Bassist Geddy Lee of the band *Rush* is the latest in a long line of celebrity fans slated to appear in the documentary.

Sala Baker (Sauron) signed autographs at the *Ringers: Lord of the Fans* booth and talked to fans. In addition, Peter S. Beagle, author of *The Last Unicorn*—and who is currently writing a companion book for *Ringers*—was seen promoting the upcoming documentary.

Sméagol was another reason *The Lord of the Rings* fans flocked to the Tolkien tent. Sideshow Collectibles unveiled their Comic-Con exclusive Sméagol bust, a quarter-scale bust with a limited edition of 6,000 copies made. Fans could only order the bust in advance and pick it up at Comic-Con. It was no surprise that the item quickly sold out. 🐸



a fan's HANDMADE MIDDLE-EARTH DOLLS

KEVIN REITZEL



PRODUCT UPDATE

BY MARCUS WOHLSEN

TOY BIZ

For those that take *The Lord of the Rings* fandom a little too seriously, these new action figures might leave them a little, well, wound up.

Toy Biz's six wind-up figures, called Twist 'Ems, caricature the heroes and villains from *The Return of the King* in a broad "stab" at humor. The wind-up Aragorn—all 4 inches of him—slashes with his sword; Legolas draws his arrow; and Gimli swings his axe. Also, a mechanically powered Frodo chases mini-Orcs with Sting, while a wind-up Ringwraith prowls the kitchen table and Gollum crawls across the bathroom floor.

Thanks to a new laser modeling technology, the figures reflect the actors' faces in startlingly life-like detail. Even as they parody the battle between Good versus Evil, these Twist 'Ems amaze with their trueness to the trilogy.

ELECTRONIC ARTS

Whether seeking The One Ring or seeking to destroy it, the fate of Middle-earth is in the player's hands in Electronic Arts' *The Lord of the Rings*, *The Battle for Middle-earth*. With full control of the heroes and armies of Middle-earth, players get to fight the same massive battles of *The Lord of the Rings* films, with a choice of more than 25 missions based on all three films. The forces of Good or Evil can be determined by controlling a group of

the player's choice, such as the Riders of Rohan or the forces of Sauron—each with its own style, resources, and techniques. And the characters of the game are more than faceless figures. Every character in the game expresses emotions that change with each situation, from fright of advancing Trolls to relief after a hard-fought victory. Players can command the trilogy "heroes" any way they wish, and they can challenge fellow rulers online in multiplayer battles. *The Battle for Middle-earth* is a combat well worth the fight!



HASBRO/TIGER GAMES


That would make any member of the Fellowship proud to swing. With interactive plug-and-play technology, all it takes is simply plugging the turret into a TV or a VCR and then the fun can begin. The product uses innovative wireless technology so that the sword interacts with the TV screen. Users can wield the sword and slash it numerous ways to ward off any forces of Evil along the journey, including Orc

Archers, the Cave Troll, the Witch-king, the Balrog, Saruman, and Gollum. But the game isn't all about fighting the bad guys. Team up with Frodo, Legolas, Aragorn, Gandalf, and many other favorite characters in the fight for Middle-earth.



PLAY ALONG TOYS

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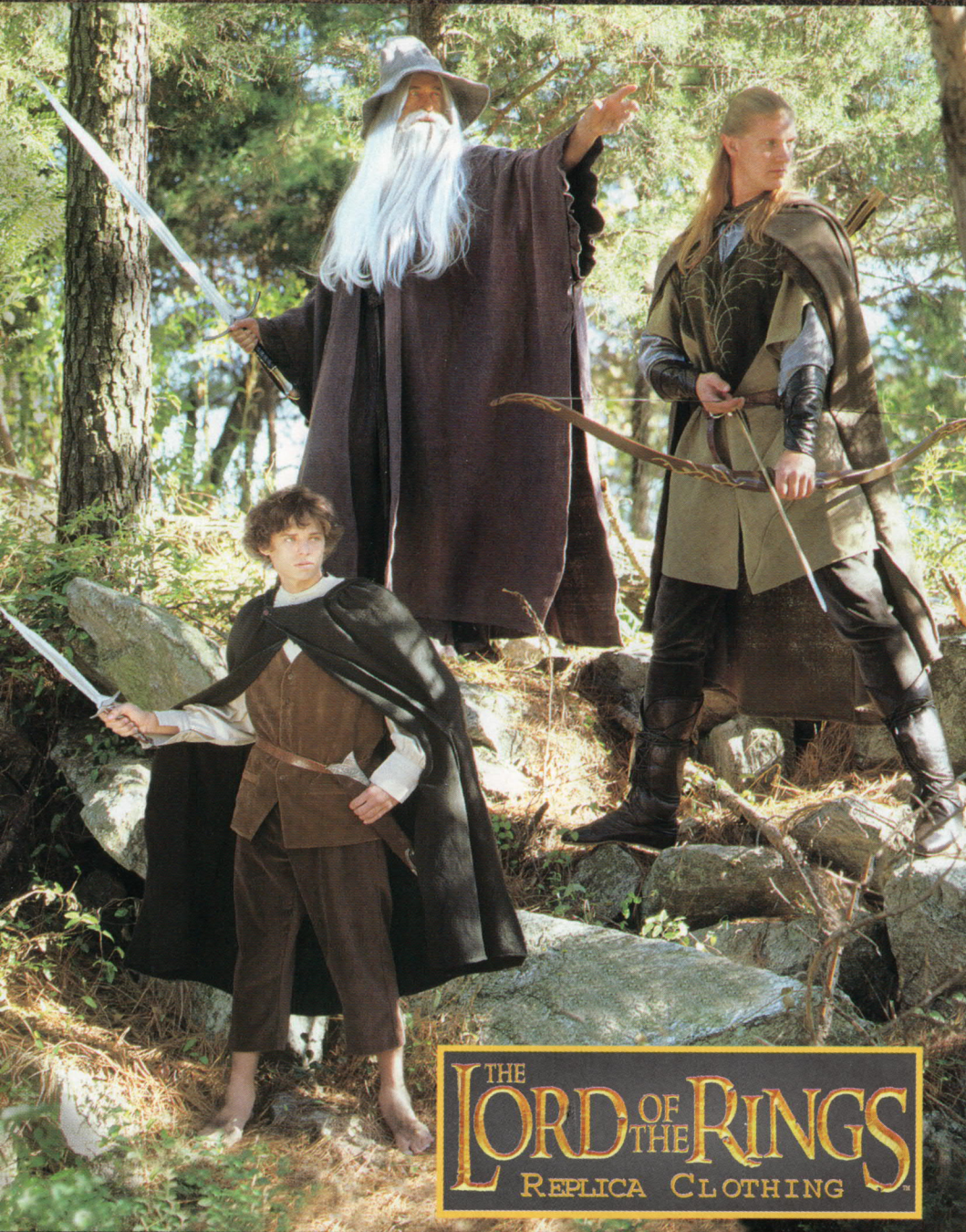


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INTERVIEW | DIRECTOR





UPDATE [WITH] PETER

ackson

■ ■ ■ BY DAN MADSEN

In his final interview with the magazine, the director salutes the fans and explains why Bag End will always be part of his home.

IN YOUR OPINION, WHAT DOES THE FUTURE HOLD FOR *The Lord of the Rings* ON THE BIG SCREEN?

If *The Hobbit* gets made, that would be great. I think it would be sad, in some respects, to see *The Lord of the Rings* turn into anything other than just adapting *The Hobbit*. I'm glad it is not going to be a weekly television series or anything else. I am hoping that the future of *The Lord of the Rings* will extend to the films being released in high-definition TV on DVD. As a film fan, I can't wait until high-definition TV becomes a common consumer item, which I hear will be toward the end of next year. Home cinema will be at a point where the picture quality will be great. I am looking forward to that. I haven't spoken to anyone at New Line Cinema, but I imagine that the high-definition re-release on DVD would be the opportunity to do the so-called box set that people have talked about, where we do some fresh material for the documentaries and such. That's what I would favor—tying it in to the release of high definition so people who want to buy it on high definition will also get the fresh material.

I want to see the Costa Botes documentaries. He effectively made three feature-length documentaries on each film, which I have seen. I think the first one was screened at some New Zealand film festivals, and I am really determined to make sure that those are a main feature on this box set that will be coming out in

a year or two. They are really great. He took a very different approach to the normal DVD documentaries. He didn't do any narration or interviews or voice-overs. He just simply cut together feature-length scenes, where he just lets the people talk for themselves and you follow the progress through pre-production, production, and post-production like a fly on the wall watching the events unfold. It allows for much more of a sense of immersion into the drama and the moments of making the film than the normal structured DVD interview-type material.

WHICH VERSION OF *The Lord of the Rings* FILMS DO YOU PREFER—THE THEATRICAL VERSION OR THE EXTENDED DVD VERSIONS?

I AM PRETTY HAPPY WITH *The Return of the King*. QUITE A FEW OF THE SCENES ARE REALLY GOOD. ONE OF THE SCENES I LIKE A LOT IS A SCENE WITH THE MOUTH OF SAURON. IT HAS A CERTAIN DEMONIC EVILNESS TO IT THAT I THINK HELPS THE PACING OF THE FILM AT THAT STAGE."

That's a good question. I guess it would depend on the mood I'm in! I am probably the worst person to ask that because, in some respects, I don't have

objectivity. I don't have an objective sense of them. I find it hard to choose between the longer or shorter versions. The good thing with the extended cuts was that there was certainly material that we removed from the theatrical films that we wished we could've kept in there. On the other hand, we had our own little voice in our head telling us that if the films were too long, they could fail at the box office and they would be enjoyed by only a handful of fans. The public would stay away if they heard that the film was three-and-a-half or four hours long. We always had the alarm bells going off in our heads, which made us want to be as economical as possible, and that resulted in scenes being cut that I would've liked





certain demonic evilness...

to have had in the films. The extended cuts helped that. I haven't really set down and watched the extended cuts with a degree of objectivity that would let me know if they are playing too long or not. The worst danger of the extended cuts is in terms of a slow-paced, boring film. That doesn't seem to be the case from the feedback we get, but I am not really the best person to ask that. I guess that's a long way of saying, "I don't know which versions I like best." I am not a filmmaker who would stand up on a soapbox and say, "This is my definitive version of the film" or "This is the way I want the films to be seen." I don't think it is as black-and-white as that. I think people should really be allowed to express themselves and be allowed to enjoy it many different ways. Avid fans will probably prefer the extended editions because they have more material in them, whereas the average moviegoer would probably be perfectly happy with the films they saw in the cinema and find the extended editions too long.

SPEAKING OF THE EXTENDED EDITION, FAN CLUB MEMBER SANDRA



KOEPL WANTS TO ASK YOU: "IN ISSUE 17, YOU HINTED AT WHAT WE WOULD SEE IN THE EXTENDED EDITION OF *The Return of the King*. WHAT IS YOUR FAVORITE SCENE THAT IS BEING ADDED?"

I am pretty happy with *The Return of the King*. Quite a few of the scenes are really good. One of the scenes I like a lot is a scene with the Mouth of Sauron. It has a certain demonic evilness to it that I think helps the pacing of the film at that stage. I think Frodo and Sam being captured by the Orcs was not an essen-

tial scene and to some degree is a little bit of a padding scene because they get captured and escape. Nothing fundamentally changes or alters for them. It does, however, help make their trek through Mordor more difficult, which in the theatrical version, the tightening up that we did felt short. They got into Mordor and we jumped straight to Mount Doom as fast as we could, which in the extended cut the arduous nature of the trek is more pronounced. I am glad that the Saruman sequence is back in at the beginning. That was the last scene we cut

“I THINK WHEN THE EXTENDED CUT OF *The Return of the King* COMES OUT, THERE WILL BE THE FEELING, ‘OH MY GOD, IT IS FINISHED. IT’S OVER.’ AT THAT POINT, I WILL MOVE ON.”

out. It was there right up to the last minute in *The Return of the King*. What’s interesting is that the scene was half that length. Even when it was part of the theatrical version—right up to the final week that we made the decision to take it out—we had actually tightened it up to be only about three minutes long. What I was able to do with the extended cut was to go back to the original full-length version, and I reinstated everything in there that we had shot. It is now the ultimate full-length version of that sequence. There are also lots of great little character pieces with Merry and Éowyn. I like when Aragorn challenges Sauron with the palantir. I like the Houses of the Healing. It provides some nice character material. I am really pleased that all of that is back in the extended version.

A HUNDRED YEARS FROM NOW—AFTER EVERYONE WHO MADE THESE FILMS HAS PASSED ON—WHAT DO YOU THINK PEOPLE WILL WANT TO KNOW MOST ABOUT THE MAKING OF THESE FILMS?



Hopefully, anything that people will want to know is going to be available to them on one of the DVDs! The real archive of the making of the film is being preserved in the New Line Cinema vaults. It’s not just the dailies footage that we shot but also all the behind-the-scenes videos that were shot. As you can imagine, looking at the documentaries, there is a huge amount of screen time on videotape that was filmed behind-the-scenes. There were two or three TV crews working every single day of the shoot continuously filming. All of that material really does provide the definitive research archive. If any writers or scholars in 100 years time wanted to do an account of the making *The Lord of the Rings*, then the first thing to go to would be the New Line Cinema vault—or whoever owns New Line Cinema in 100 years time—and get into those vaults, which hopefully will have been carefully preserved. You have to hope that the videotape will still be functioning in 100 years time, or that they transferred it to some sort of hard drive. The cache of behind-the-scenes video—which in the documentaries you only see a tiny scraping of the surface of it—is amazing. You only see the stuff put into the cut. There are thousands and thousands of hours of it that have never been seen. That, to me, is what has to be preserved so that people in 100 years can examine it.

PETER, WHEN WILL YOU CLOSE THE CHAPTER OF *The Lord of the Rings* IN YOUR LIFE?

Well, to some degree I have done that now that I am fully consumed with making a different movie. I am looking



forward to the release of the extended cut of *The Return of the King*, and I am looking forward to hearing feedback on it. I know that people are waiting for it to come out. That’s exciting because, while I am in the middle of doing a completely different film, there is still anticipation for another version of *The Lord of the Rings*. I think when the extended cut of *The Return of the King* comes out, there will be the feeling, “Oh my God, it is finished. It’s over.” At that point, I will move on with other projects that we are thinking about and wait patiently for the phone to ring about *The Hobbit* one day.

HAS ANYTHING REALLY SURPRISED YOU ABOUT *The Lord of the Rings*



od, it is finished.”

SETTING OFF ON THIS JOURNEY YEARS AGO?

The success of the films has surprised me. You think about that when you are making the films, and you want them to make money. First of all, you just want them to break even and hope that nobody loses any money! Anything past the break-even point is success. You just hope that you come out of it OK and that people like the movie, and you hope the studio does not lose money. You have the specter of failure and financial disaster and creative disaster. That is probably the most fearful thing when you are making a movie. The critical success and the financial success [of *The Lord of the Rings*] far exceeded anybody's expectations. It went completely



beyond what anyone dreamt of at the beginning.

IS IT TRUE THAT YOU HAVE ONE OF THE ACTUAL “HOBBIT” SETS BUILT INTO THE BACKYARD OF YOUR HOUSE?

Yes, I kept Bag End. It was going to be destroyed. As you finish shooting

scenes, you strike the sets—that means smashing it up into tiny pieces and taking it to the rubbish dump. When we were filming Bag End, we built the set in our studio. It was actually sitting there unused for about three months because it was originally going to be the first thing that we were going to shoot, but then we had trouble getting Ian McK-



A film made for fans

ellen, who was working on *X-Men*. Eventually, we got Ian but only after he was done with *X-Men*, which was in January and we were starting our shoot in October. We had Bag End already built in preparation for the first scene. So the set was sitting there for three months, and then we finally got to use it. By then, I had spent so much time walking around in it that I just fell in love with Bag End. I loved the atmosphere inside of it. I loved the round corridors and round rooms. There was just something immensely peaceful and comforting about it. I just got to a point where I couldn't bear the idea that we were going to film in there for about a week and then destroy it. So I asked New Line Cinema, "Would it be possible for me to have this set?" I told them that I would store it at my own expense. It is a huge set and I had to find somewhere to put it, and there was no room at the studio. I rented a warehouse, and when we were finished, I had the guys dismantle the set and carefully stored it in the warehouse. I

“WE HAD THIS PHRASE THAT WE USED DURING THE PROMOTION OF *The Lord of the Rings* FILMS, WHICH IS: ‘A FILM MADE FOR FANS BY FANS.’ IT HAS BECOME SOMETHING OF A CLICHÉ NOW, BUT IT IS FUNDAMENTALLY THE TRUTH.”

didn't quite know what to do with it, but I just didn't want it destroyed. It was good that I kept it because for both *The Fellowship* and *The Return of the King*, we did extra shooting inside Bag End that we never imagined we were going to do. We shot some more stuff with Gandalf and Frodo and more with Frodo and Sam for the end of *The Return of the King*. I have a country place—sort of a small farm, and there is a hill there. About a year ago, I had the guys put the Bag End set inside the hill. I wanted it as a guesthouse. The problem was that the original Bag End didn't have any bedrooms or bathrooms or toilets or showers. So I

had Alan Lee, who pretty much designed the original interiors, design me bedrooms and bathrooms. He ended up designing the bits of Bag End that we never had to have for the movie for our guesthouse. So we now have a Frodo bedroom and a Bilbo bedroom, that didn't exist in the film, as actually part of the Bag End that people can come and stay in. It's wonderful!

DO PEOPLE HAVE TO BEND OVER A LITTLE BIT WHEN THEY ARE IN THERE?

Well, actually, it is the big Bag End. It is the one that we shot with Elijah.

by fans

DO YOU THINK YOU WILL ALWAYS STAY IN NEW ZEALAND TO MAKE YOUR MOVIES?

Well, the plan is to make *The Lovely Bones* after *King Kong*. I am going to base myself in New Zealand from a production point-of-view because we have the facilities established down here. Whether or not we shoot films in New Zealand will depend on the subject matter of the film. If we have to travel and shoot a film on-location because of the scenery we need, then that's what any filmmaker does. I have tended to find projects I can shoot here in New Zealand, but that's not a wholly intentional thing. If I wanted to shoot a film that was set in Rome, Paris, or London, I would go over there and shoot the film—if that's what was required. It is one thing to shoot a movie and travel where you need to, but then the pre-production, writing, and post-production can really be done anywhere, which I will certainly do back here because that's where we have all our facilities based.



PETER, SINCE THIS IS OUR LAST UPDATE, IS THERE ANYTHING IN CLOSING YOU WOULD LIKE TO SAY TO *The Lord of the Rings* FAN CLUB MEMBERS?

We owe a huge amount of thanks to all of our supporters. The fans have defined the popularity of these films. For many people, it has been a life-changing experience—for both the filmmakers and the fans. I have enjoyed it. At the end of the day, I am a fan. We had this phrase that we used during the promotion of *The Lord of the Rings* films, which is: "A film made for fans by fans." It has become something of a cliché now, but it is fundamentally the truth. I grew up with fantasy films. I was inspired by them, and it was my desire to want to see these films myself that made me work so hard to bring them to the screen. I made *The Lord of the Rings* films because I wanted to see them as a fan. I am not a movie executive. I am not a guy who got into filmmaking because he thought he

would make lots of money or because he thinks there is a market for this kind of film. I make movies because they are films that excite me so much in my imagination. I just want to see them made. I am no different from any other fan that wants to see these movies made. I just happen to be the one who has to go out there and do the work. I am also fortunate enough to be out there and be in the position that I can imagine what something would be like, and then I get to go through the process of putting it on the screen so that people can enjoy it. The fact that other people do enjoy it is tremendously thrilling. But I am a fan and no different from those people reading this interview. I love directing for other fans, and I love the feedback. It is hard because there is obviously just one of me, and there are thousands and thousands of fans out there. I wanted to be as accessible as possible, and I wanted these productions to be shared every step of the way with the fans so that people could feel as if they were a part of it all.



AND THEY HAVE! PETER, AS ALWAYS, WE HAVE APPRECIATED YOUR GENEROSITY IN GIVING US THIS TIME TO TALK WITH THE FANS. THANKS FOR EVERYTHING YOU HAVE DONE. BEST OF LUCK IN THE FUTURE!

Oh, it has been my pleasure. Thank you so much. Cheers! 🍷



the storytellers

Screenwriter Philippa Boyens on her unique writing partnership with Peter Jackson and Fran Walsh ■ ■ ■ BY DAN MADSEN

GANDALF: You cannot pass!

FRODO: Gandalf!

GANDALF: I'm the servant of the secret fire, wielder
of the flame of Anor. The dark fire will not avail you!
Flame of Udûn!

(We track in through the mountain and see Gandalf and the
Balrog on the Bridge of Khazad-dûm.)

GANDALF: Go back to the shadow! YOU... SHALL NOT... PASS!!!

BOROMIR: (Holding Frodo back.) No! Frodo!

FRODO: Gandalf!

GANDALF: Fly you fools!

(Gandalf loses his grip and falls into the chasm.)

FRODO: Nooooooooooooo!

(The battling pair then falls into an enormous cavern
and plunges into the water. Just then Frodo awakens
from the nightmare.)

FRODO: Gandalf!

SAM: What is it, Mr. Frodo?

Frodo: Nothing. Just a dream.

PHILIPPA, I UNDERSTAND THAT YOU HAVE BEEN READING *The Lord of the Rings* SINCE YOU WERE 13 OR 14 YEARS OLD. HAS WORKING ON THESE FILMS BEEN A DREAM COME TRUE FOR YOU?

It was incredible and it was magical, but it wasn't really my fantasy because I never ever thought it would happen. It wasn't something that I ever conceived. It was one of those processes where it was so hectic, insane, and mad that every now and then I would stop and think, "Oh my God! This isn't real!" It's funny because I don't think people realize how small it all started out. I don't mean small in vision because Peter always had a huge vision, but it is like family down here. The three of us were working on the script every day—it wasn't anything where you had a conception of how huge the whole thing would become. I think Mr. Jackson might have had a sneaky suspicion, but I certainly didn't!

HOW DID YOU MEET PETER JACKSON AND FRAN WALSH?

I actually met them on a couple of levels. One was through the New Zealand Writers Guild, which is quite a small organization down here. New Zealand is a very small country so you meet people through other people. But I really met them through [writer] Steven Sinclair.

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

Steven came to me one day and said, "I just found out what Peter and Fran are

going to do next." I said, "It's going to be *King Kong*." He said, "No, it's not. It's going to be *The Lord of the Rings*." I was stunned. I was a huge fan of the books, which he knew. I couldn't believe that somebody would actually attempt to make it into a movie, but I was excited. Because they knew I was a fan, they were interested in me. They had done a lot of work on the [project] when it was with Miramax. They asked if I would read it, and I just thought, "Oh, I don't know about that." It was my favorite book, but these were also the two best screenwriters and they were asking me for feedback! In the end, it was great. I got really excited, and that had something to do with the connection being formed. I could see what they were reaching for.

WAS IT INITIALLY DAUNTING TO TAKE ON THE TASK OF TURNING *The Lord of the Rings* INTO A SCREENPLAY?

Peter has a philosophy, which is that you take everything slowly. Every job is a small job, but every job must be done well. You get through it. Fran is very much like that as well. When it did start to daunt us, they would stop that from happening. We would [just] focus on the task at hand. Since they were experienced filmmakers, they knew how to get through that. I would've drowned if it hadn't been for them! Also, one of the things I love about working with Fran and Peter is that there is a continual process—the script is never locked down, it's never done. I think a lot of people really like it because it is an organic process. It's always evolving. It's

looking at the moments that are coming up to be shot and saying, "Are they still fresh? Are they still working within the context of everything else?" Also, once you bring the actors and the other collaborators into the mix, you get this incredible ability to actually see it come to life before you shoot it. You know who these people are, what they do, and how they work.

WHAT DO YOU THINK IS THE HARDEST PART OF WRITING?

Just doing it! Sitting down and doing it is hard. Forcing yourself to do it is the hardest thing for me.

ARE THERE MORNINGS YOU GET UP WHERE YOU JUST DON'T FEEL LIKE WRITING?

I am not one of those people who are disciplined in that way as a writer, unfortunately. My favorite way to write is just working with Fran and Pete. Sometimes you just have to have a go at it for yourself, but then when you come together and start reworking it—that tends to be when you find the most interesting stuff.

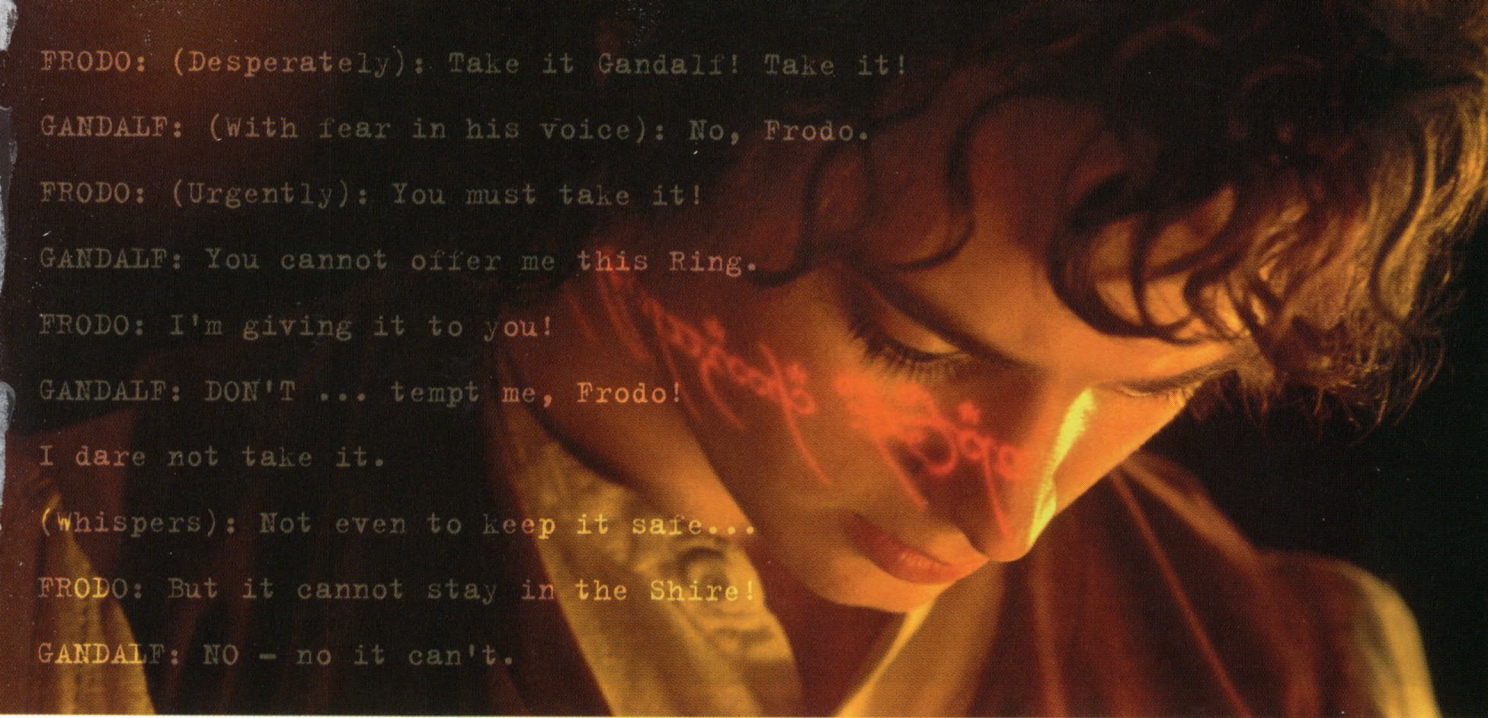
DO YOU HAVE TO BECOME THE CHARACTER BEFORE YOU CAN WRITE DIALOGUE FOR THEM?

We stopped doing the voices a while ago, but Peter is actually quite good at it. Fran and I are pretty bad. You don't need to be the character, you need to understand the character. When we were writing *The Lord of the Rings* without the cast, you had a vague vision of what this character was. Once the actor gets into play, it is a lot easier. The more I work and talk with them, the more I can feel the character; what they want to do and what Peter wants to do with them.

TELL ME HOW YOU, PETER, AND FRAN WRITE TOGETHER.

I don't think a lot of people realize that the dialogue is pretty much the least of our worries. Your biggest job





FRODO: (Desperately): Take it Gandalf! Take it!

GANDALF: (With fear in his voice): No, Frodo.

FRODO: (Urgently): You must take it!

GANDALF: You cannot offer me this Ring.

FRODO: I'm giving it to you!

GANDALF: DON'T ... tempt me, Frodo!

I dare not take it.

(Whispers): Not even to keep it safe...

FRODO: But it cannot stay in the Shire!

GANDALF: NO - no it can't.

as a writer is the structure, the storytelling, and the way in which you are going to use this medium of film to tell that story. That is also where we work the most with Peter. Then when we get down to the actual shaping of the specific moment or scene, it tends to be Fran and me because it is generally happening in the revision process. Peter is directing at that time, but he always has the ultimate input into making sure that the moment is working.

WITH ALL OF THE WORDS IN THE BOOKS, HOW DID YOU EVER DECIDE WHICH LINES YOU WOULD USE IN THE MOVIES?

We pulled a list of favorite lines—not just because of the beauty of what they were saying but because of the concept beneath them. Some of them had a profound effect because we held onto those thoughts. Lines like when Gandalf is looking down at Frodo and his wound, and he says, “The wound will never really heal. He will carry it for the rest of his life.” That had a huge resonance for the rest of the movie because we held onto that line. We thought it was saying something interesting about the character, but it was also so beautifully put. It was an incredibly poignant moment. [Also]

there was the line, “You may become like a glass filled with clear light for those to see who can.” That is a conceptually beautiful thought. You knew that was playing to a moment much darker later in the story, with Sam looking down and seeing Frodo when he sees the star above them.

HOW DO YOU KNOW WHEN THE SCRIPT IS DONE?

When they lock the movie or when the final frame is locked. We [write] through the whole process. Fran and I worked right up until the print was literally wet. It is pretty much continually evolving.

WHAT DO YOU CONSIDER TO BE THE GREATEST CHALLENGE THAT YOU FACED ON *The Lord of the Rings*?

The greatest challenge was not getting overwhelmed. It got very physically tiring as well. We were constantly writing and rewriting for almost five years. I started in 1997 and wrote the last thing in October or November of last year. It is amazing to be involved with a project for that long.

HOW WOULD YOU DESCRIBE PETER AND FRAN TO SOMEONE WHO KNEW NOTHING ABOUT THEM?

They are good people, and they are very funny. They are two people who care an enormous amount for each other and have an enormous amount of respect for each other. They make you laugh. Even when they are arguing with each other, they make you laugh! They are an amazing partnership. They are very lucky, and I think they know they are very lucky to have found each other.

WHAT WAS IT LIKE FOR YOU WINNING AN OSCAR?

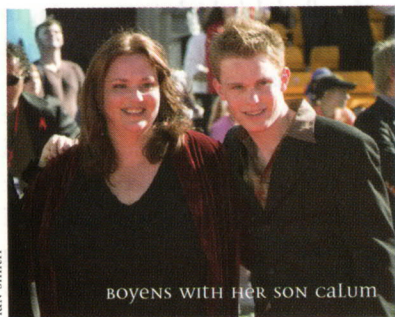
I really didn't think we were going to win Best Script. I had really resigned myself to that, and I was OK with it because that's what you have to do. At one stage, as we started winning more and more, it became more unlikely to me that we were going to win everything. So I thought the script was probably going to be the one we didn't get. I said to Fran, “If you go up there, you have to thank Calum and Phoebe”—those are my children. And she said, “Sure, I will.” She thought we weren't getting [Best] Script either. But then, I was feeling OK about it and quite calm because I had sat through that moment before in my life where they open the envelope and it isn't you. Francis Ford Coppola walked out on stage with Sophia, and I had no idea they were presenting that award. As



DÉAGOL: Sméagol! I've got one!
 I've got a fish, Sméag!
 SMÉAGOL: Go on! Go on, pull it up!
 SMÉAGOL: Déagol!?
 SMÉAGOL: (Slowly:) Give us that,
 Déagol my love.
 DÉAGOL: Why?
 SMÉAGOL: Because it's my birthday
 and I wants it.
 SMÉAGOL: My Precious...

soon as he walked out on stage, I somehow knew we were going to win! I don't know why, I just knew we were going to win. It was just too perfect to think of getting an Oscar from him. Now there's a fantasy! I am extremely happy we won.

A LOT OF PEOPLE DIDN'T KNOW THAT YOUR SON, CALUM, PORTRAYED HALETH, SON OF HAMA, THE BOY WHO SHOWS ARAGORN HIS SWORD BEFORE THE SIEGE AT HELM'S DEEP IN *The Two Towers*. HE WAS VERY GOOD IN THAT SMALL ROLE.



IAN SMITH

BOYENS WITH HER SON CALUM

Oh, thank you! He is actually a professional actor now. He got a main role in one of our TV series down here. I am very proud of him. I think Viggo Mortensen was wonderful in that scene, and Calum was very lucky because he knew Viggo and felt at ease with him. Of course, Henry, Viggo's son, is not much younger than Calum, and Henry was stand-

ing next to Calum before he comes over to Viggo. Those two spent the entire night trying to throw water bombs at Orlando Bloom! Calum had a blast doing it.

WHICH CHARACTER WAS THE HARDEST AND THE EASIEST TO WRITE FOR?

Aragorn was a hard character to write for. Shaping his journey was very difficult. He is very interesting when you first meet him because you don't know who he is. By the time you get to Rivendell, it is all revealed. Not only that, but he takes up the sword very early on, so the concept of the reluctance and the man who would perhaps not be king was something that we wanted to bring to it. We just felt that we needed to give him that journey. It was dramatic license. Another hard character to write for was Frodo. The lead is always hard to write for because if you are not careful, you can turn around and find that your lead is reacting and all the good parts are going to the secondary characters. They spend their whole time reacting to what is happening to them rather than being proactive.

As for the easiest to write for, I loved writing for Gollum. Merry and Pippin were great to write for, too. None of them were really easy, but some were less hard to write for. Of course, I always loved writing [for] Gandalf because you have Ian McKellen, and no matter what you

write, he will get it off the page and make it sound eloquent. Bilbo was great to write for. He has been in my heart forever.

WAS THERE ANYTHING IN THE BOOK THAT YOU WERE DYING TO BRING OUT IN THE MOVIES BUT NEVER GOT THE CHANCE?

I would have loved to see Tom Bombadil. I also think Old Man Willow could have been one of the creepiest moments in the films. It is one of the creepiest moments in the book. The Old Forest remains to be seen and the Barrow-Wights. However, I understand why they couldn't be in there.

ONE OF THE THINGS THAT ALL OF YOU CAN BE MOST PROUD OF IS THE WAY YOU WERE ABLE TO TAKE THIS CHERISHED BOOK AND BRING IT TO LIFE SUCCESSFULLY ON THE SCREEN, EVEN THOUGH READERS MAY HAVE HAD THEIR OWN IDEAS OF HOW THINGS SHOULD LOOK AND FEEL FOR THE LAST 50 YEARS.

I would hope the fans would understand what we were trying to do. You couldn't not make a decision that you thought was right for the film because you were terrified of what the fans would say. You just hoped that they would understand. We really didn't try to change things for the sake of it. It was always

driven by the necessity of telling this story on film and shaping it for film.

WHAT IS THE MOST IMPORTANT LESSON THAT YOU LEARNED ON *The Lord of the Rings*?

I think patience. Waiting for things to play out and seeing where you are. Also, [I learned] not to panic and that you have to stay focused. It can be very, very intense—and that is just the way it is.

DO YOU FEEL *The Hobbit* WILL EVENTUALLY COME TO THE BIG SCREEN, AND, IF SO, WILL YOU BE INVOLVED?

I don't know. I think that there is a lot of interest to see it come to the big screen. It is not as easy a task as people think. There are some big story issues there. In fact, I think it is just as well that the trilogy was made first because, in some ways, *The Hobbit* is a more difficult story to tell, oddly enough. It changes at the end and shifts into the

storytelling mode of *The Lord of the Rings*. I think the fact that *The Lord of the Rings* has come out as a movie will give people a language and an identity to hold onto. It actually makes it easier to tell *The Hobbit*. The world is familiar. *The Hobbit* could set you off down the path of a fairy tale when you have things like stone giants. But now, there is a good precedent, and it is easier to do it. There is some brilliant stuff in *The Hobbit*. I don't think anyone has done a dragon right yet. I would love to see Weta tackle that one! Smaug is one of the really great characters in literature.

WHAT DO YOU CONSIDER TO BE YOUR GREATEST REWARD FROM WORKING ON THESE FILMS?

I think the friendships. The relationship I have with Fran and Pete is just wonderful. Whatever happens, you realize it was just fun to do. The friends I have met, all the crew, have been the best reward.


IF YOU COULD LIVE IN MIDDLE-EARTH, WHERE WOULD YOU CHOOSE TO BE?


I would have to live in Hobbiton. I think I am a Hobbit. I have pretensions of being an Elf, but I like comfort. In the end, I think I would have to be a Hobbit. I would have a bit of Baggins in me, though, and want to run off.

WHAT'S NEXT FOR YOU PHILIPPA? WILL YOU CONTINUE TO WORK WITH PETER AND FRAN FOR THE FORESEEABLE FUTURE?

Our next project after *King Kong* is *The Lovely Bones*. We feel comfortable with each other. I am sure there will be other projects we do separately, but at the moment, as long as it works, we'll keep doing it.

PHILIPPA, THANK YOU FOR TALKING WITH US.

Thank you so much. It has been wonderful. I look forward to reading it! 



herpa

THE LORD OF THE RINGS

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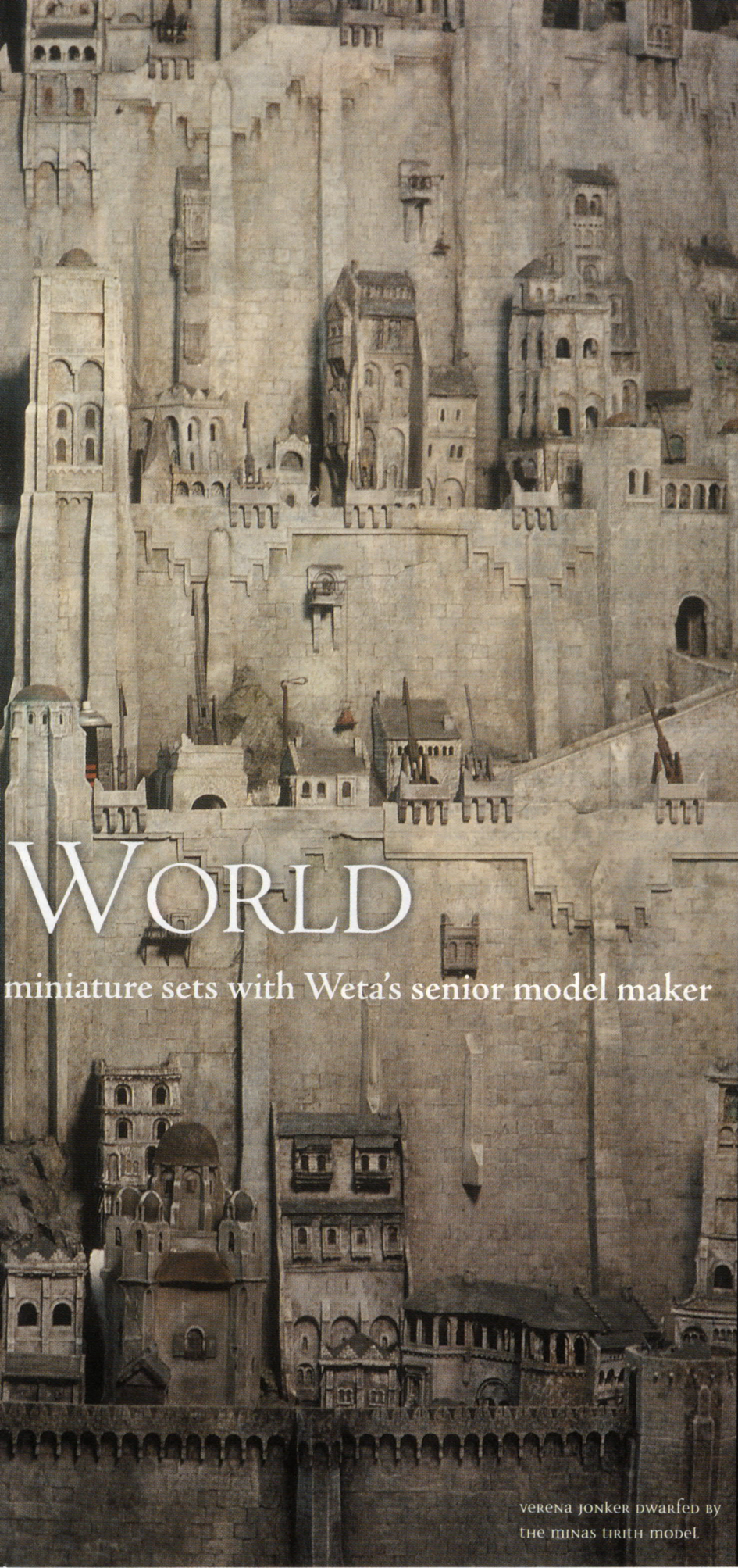
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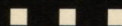
WORLD

miniature sets with Weta's senior model maker

verena jonker dwarfed by
the minas tirith model

Little did senior model maker Mary Maclachlan know that a career in miniatures would force her to confront her biggest fear: heights. Of course, with a project as grand as *The Lord of the Rings*, anything was possible. Constructing models for the trilogy was anything but small scale. The “miniatures” were often huge, sometimes towering several stories high and barely fitting inside the studios’ ceilings.

Interestingly, unlike many of the films’ crew members who have admittedly stumbled into their professions (whether it be a makeup artist or a production sound mixer), Maclachlan’s decision to build models for a living was carefully planned—much like her models.



BY JULIE MATTHEWS,
WITH REPORTING BY DAN BURNS

Weta Workshop's senior model maker Mary Maclachlan literally has had a hand in creating nearly all of the miniature sets appearing in *The Lord of the Rings* trilogy. She and the miniatures team, consisting of approximately a dozen builders, produced more than 60 models—a personal record for Maclachlan in such a short time period. However, the elaborate models for the films can hardly be compared to those built by the average model maker.

The first project Maclachlan worked on was painting and finishing the model of Helm's Deep. Next, she "aged" the brickwork on the Argonath model. For the Hobbiton miniature, Maclachlan crafted all of the chimneys, which she carefully carved out of foam and then placed into the middle of the buildings. She created the front door and the tower top of Minas Morgul, a 1-meter-tall miniature. Maclachlan also constructed the rock facades for the large Khazad-dûm model and worked on the "massive job" of Minas Tirith. Other miniatures that she helped build include the Black Gate, Rivendell, Orthanc Tower, and Barad-dûr, which Maclachlan describes as "extremely, extremely small scale." (The model was so small, in fact, that the team used metal-etched creases to sharpen the level of detail.)

Maclachlan, at first, opts for the politically correct response of not really having one favorite. "I like them all," she says. "Each one has got a different sort of satisfaction." But when pressed a bit more, Maclachlan reveals that her favorite would probably be Barad-dûr, a model based on the John Howe drawing for which she did the maquette (a preliminary 3-D model). The reason she chooses Barad-dûr: "Because of the sheer menace and lovely look about it," she says. "It's got a certain evil, malevolence that I really love."

Another "evil" model close to Maclachlan's heart is the top of the Minas Morgul tower. "You don't see it much

in the film," she says. "I greatly enjoyed making that. The tower was quite huge. It was as tall as I was, easily. And that went on the top of it. You would just see the main tower, which is a cylinder."

Although Maclachlan did bits and pieces of the Rivendell model, that was one miniature set on which her co-senior model maker, John Baster, did most of the work. (After *The Lord of the Rings*, Baster and Maclachlan continued working together on Sideshow/Weta collectibles for the trilogy and on the film *Master and Commander*.)

THE GROUNDWORK

Maclachlan credits her craftsmanship to years of hard work, building model after model, which ultimately resulted in her landing a position in the miniatures department of *The Lord of the Rings*. "I was able to build models from scratch," she says. "I don't need a model kit. I taught myself to sculpt by sculpting my own figures, characters, puppets, and dolls, so I had a good background in the basics of model making and props making, which are really self-taught."

"In New Zealand, you can't go to school to learn how to make swords or how to make models," Maclachlan continues. "You teach yourself and you do it over and over and over until you get so good at it, you can do it in your sleep."

A true hobbyist growing up, Maclachlan kept busy with model clubs and competitions. And though she originally started her career as a graphic artist, Maclachlan snatched up almost any paid model making jobs that came along—from window shop displays to television commercials. She was happy just to have the work.

Still, Maclachlan kept searching for her dream job. "I was influenced by and inspired by movies like *2001: A Space Odyssey* and *Star Wars*," she says. "I remember science-fiction movies had clear models, and I thought, 'Oh, that would be fantastic to do that.' But initially, there

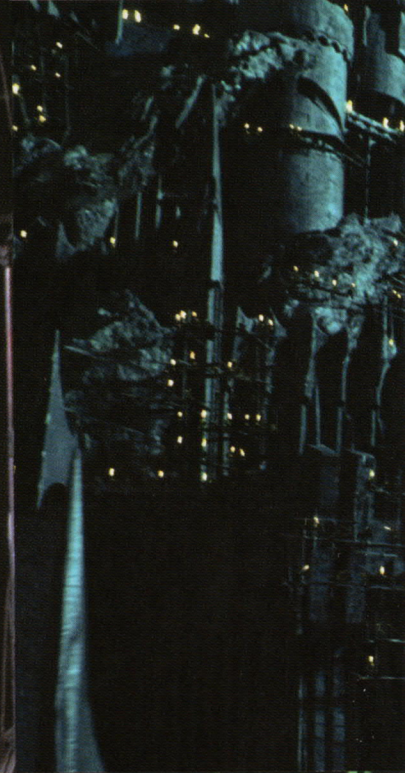
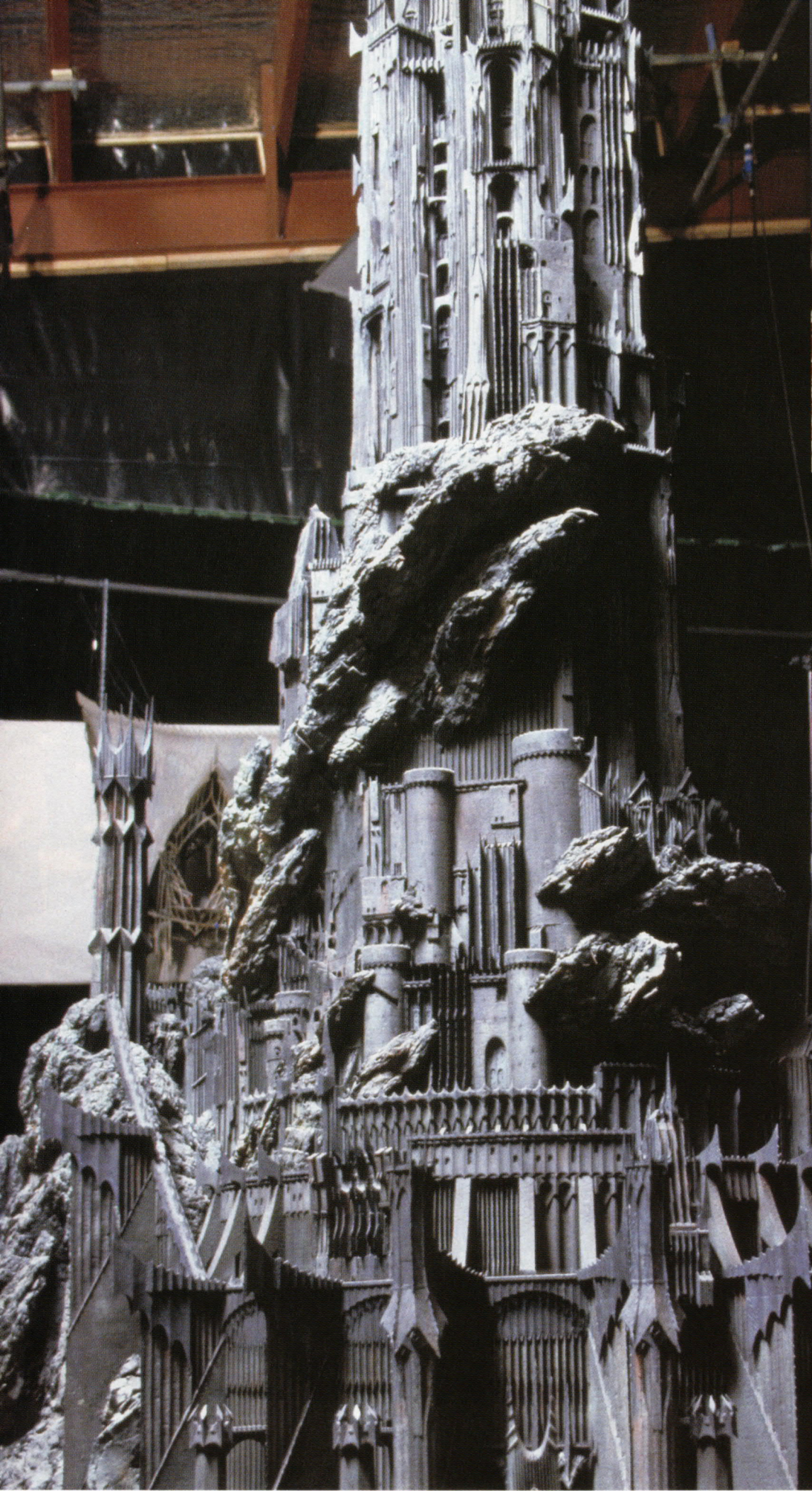


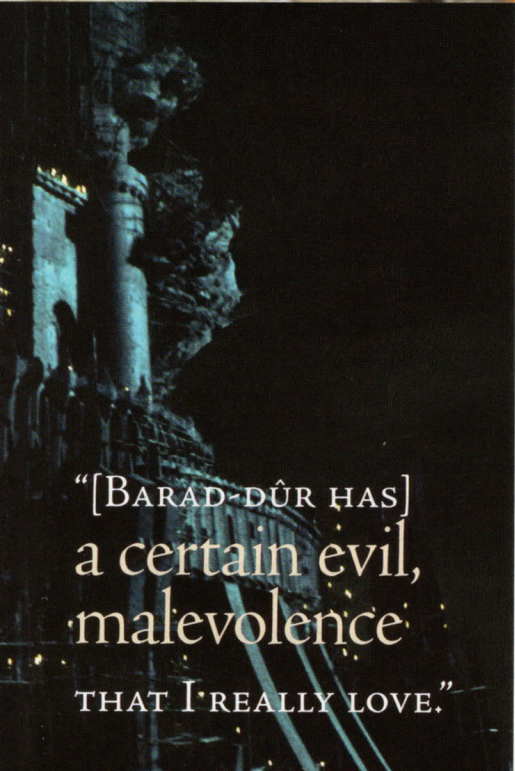
“My job involved a lot of the surface detailing

OF ALL OF THESE MODELS, THE ARCHITECTURAL DETAILS, AND GETTING THEM CARVED AND SCULPTED IN INTEGRATE DETAIL AND MAKING THEM LOOK WEATHERED.”



opposite: simon greenway and
greg allison setting up for the
assault on isengard; paul van
ommen with scaled-down
corsair boat; technicians work
on black gate miniature;
alastair mather detailing
minas tirith





"[BARAD-DÛR HAS]
a certain evil,
malevolence
THAT I REALLY LOVE."



weren't the breaks here [in New Zealand] to do that as a living, but I was very active doing it as an amateur."

In fact, it was through a model club she founded that Maclachlan eventually met director Peter Jackson and Weta chief Richard Taylor at a convention, where the men viewed a selection of her models. As chance would have it, most of her models displayed that day were Thunderbirds, a kindred interest that the three of them share. Maclachlan would eventually go on to work for them at Weta Workshop—but not before doing her homework.

When Maclachlan realized that her career was heading toward screen work, she completed a degree in film and television, an experience she found invaluable in understanding the special effects and lighting requirements of miniatures. She then did some work on *The Frighteners*, *Hercules*, *Xena*, and several "made-for-TV movies" before submersing herself in *The Lord of the Rings*.

DOWN TO BUSINESS

Just like the full-scale sets of *The Lord of the Rings*, the miniatures were crafted from the drawings by the films' artists. "The models always begin with the concept illustrations, the lovely drawings that Alan Lee and John Howe do," Maclachlan says. "They show us many drawings. We sculpt a maquette, a plasticine, 3-D rendition of the painting. We might do several, but they're little—they might be 6 inches tall—and then we'd do another one that's a wee bit bigger, say a foot tall. And if necessary, [we would do] an even bigger one again, which would have even more detail and a bit of a landscape around it. Peter would have a look at that with a little camera, and they would take photographs and decide, 'Yes, that's good. We're going to go with that.'"

Next, the team would decide on the size or "scale" of the model. Once that was determined, Maclachlan would start planning out the details, she ex-

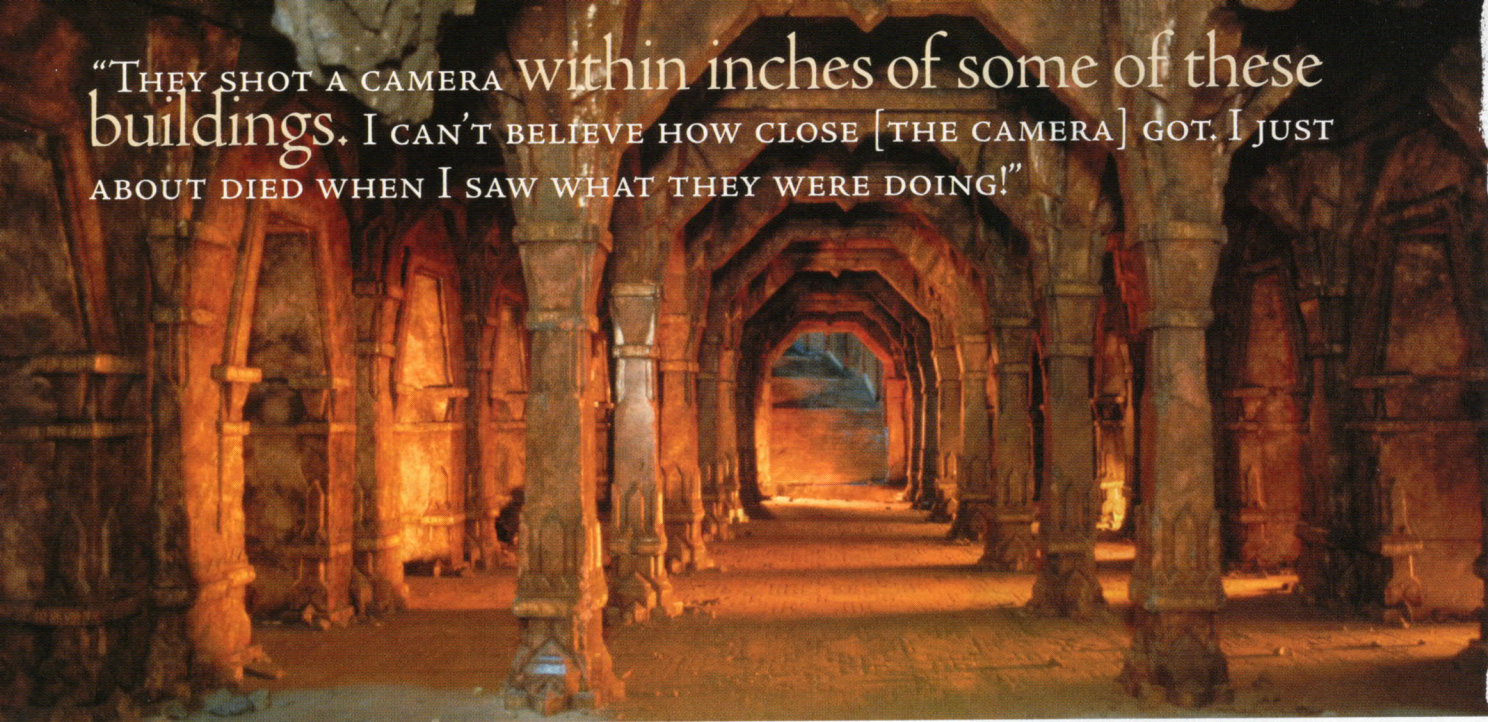
plains, using the Helm's Deep model as an example. "I started working out how to do the brick texture and how to get the textures and looks of these castles to look aged, weathered, lived in, because they're fairly small-scaled," she says. "Helm's Deep was only 1/35th, which is only a 2-centimeter—more or less—size figure, and the camera is going to get very close to these. So the trick was to work out how you were going to do all of the surface detailing. My job involved a lot of the surface detailing of all of these models, the architectural details, and getting them carved and sculpted in integrate detail and making them look weathered."

However, Maclachlan and her team couldn't labor too long on polishing the models to perfection. Like the other departments of the film production, the miniatures department was under extremely tight deadlines. Looking back on her first perception of how the system would work, Maclachlan laughs. "Initially, all we were doing was 15 models in two years, three years, which seems like plenty of time," she says. "It wasn't until we started seeing how big some of these models were that you sort of thought, 'All right, each of them takes about two months, that's two into 12, equals how many years, how many models?'"

The team quickly realized that mass production was the key to survival. "We ended up getting into teams, and at any one time, we would have three models at various stages," Maclachlan says. "So one team would be building the rock work for that model, someone would be making molds and casting panels for this model, and I'd be starting the maquette for the next one." While it was a very "Ford factory" way of doing things, Maclachlan says, it was the only way the team could plow through the heavy workload.

"We could pop one out every five to 10 minutes and then cut them up with a sharp knife, and then glue them into rectangles and put the roofs on," Maclachlan

“THEY SHOT A CAMERA within inches of some of these buildings. I CAN’T BELIEVE HOW CLOSE [THE CAMERA] GOT. I JUST ABOUT DIED WHEN I SAW WHAT THEY WERE DOING!”



says. “The roofs were mass-produced in different sizes, so we knew that when we stuck four sides to get the pre-set cut lines that it would match the rectangular roofs we had made. It’s a huge Lego set really!”

Even so, the finished models were anything but standard. “No two buildings would ever look the same—or hardly,” Maclachlan says. “I mean, if you look really, really hard you could probably say, of course, you can see that row there, there, and there. But we found it worked really well for us. We could produce masses and masses of buildings very, very quickly.”

BIG “MINIATURES”

The irony of referring to the scaled-down sets as “miniatures” and “models” was not lost on Maclachlan. “We look at some of *The Lord of the Rings* models—they were several meters tall—and a lot of the models we made were as big as most people’s houses, so when we say model making, it’s sort of house building,” she says with a laugh.

In fact, very few of the miniatures could be moved intact from room to room. They were just too large. The team would have to take the models apart and carry them in pieces. Barad-dûr, one of the films’ smaller models, was only four pieces or so. “The very large ones like

Khazad-dûm—where you have the stairs, the Great Hall, and the bridge—were humongous,” Maclachlan says. “That actually had to break down into about eight pieces just to get out the door to the shooting stage. We worked [out] on the maquette how to break the models apart, which was very important. It helped us figure all that out so we could make frames that would bolt back together again. They would come apart, and they could be wheeled around the floor.”

The Minas Tirith model, roughly 11 feet tall, couldn’t fit through the studio’s door, so the top had to come off. The top alone was six pieces.

The larger sets could have had Maclachlan rethinking her career choice as a model builder. Why? She suffers from acrophobia, a fear of heights, and because the larger sets required the model builders to work at higher elevations, this sometimes was an issue for Maclachlan. The Lothlórien set was “very difficult because of the huge trees,” she says. “They ended up moving those down to a studio with extensively high ceilings, so they could get these great big tree models in and then hang all of the houses and buildings that we made—that was difficult. For one thing, I wouldn’t have particularly volunteered for that. I don’t mind going up about an equiva-

lent of two stories, but these go up about three stories.”

When possible, Maclachlan tried to work around sections of models that required the builders to climb high distances. So it’s no surprise that her favorite model, Barad-dûr, also happens to be one of the production’s smallest models. “Initially, we started building models, and we had ladders in the workshop,” Maclachlan says. “But as the models got bigger and bigger, we got bigger ladders, we got lifts—and then cherry pickers. Once it got to cherry pickers, I said, ‘Bye, guys.’ In such cases, she was more than happy to let her co-workers step in.

THE RIGHT ANGLE

Besides Maclachlan’s personal challenge with tall sets, the miniatures team faced a few minor architectural obstacles along the way. Transforming a one-dimensional drawing into a believable location—as was the case with the Barad-dûr maquette—was one of those ongoing difficulties. “Capturing the look is hard because you haven’t got a lot of time,” she says. “You’re having to invent some of the angles. You’ve got a picture from one angle, and it’s stretched to another. You’ve got to fill in the blanks—and it’s only 2-dimensional, so you’re making it 3-D.



"You're working to various briefs and everybody's input artistically, but also you've got to try to see it yourself," Maclachlan explains. "The trick is trying to see what they can see and how they want it to look."

Once the maquette was finalized, constructing a model was fairly straightforward for the team. At that point, they would just need to cut and paste on the panels, using the maquette as an example. This was usually a pretty quick process due to the panels being pre-made.

Another challenge for the team was maneuvering within the models while working on them. Maclachlan confesses that there have been incidents of people's feet crushing parts of models. However, these occurrences

were minor and infrequent. The framework underneath the models, along with the little flags reading, "Step here," helped protect the miniatures from accidents. "We try to [be] lightweight!" Maclachlan says. "We keep ourselves fairly small, fit, and nimble and don't normally fall through models. We're more concerned with bits that break off, which is why we went to these polyurethane spikes, so that things didn't snap off. Because if something snapped off, you wouldn't necessarily see it. Barad-dûr was really the biggest headache from that point of view."

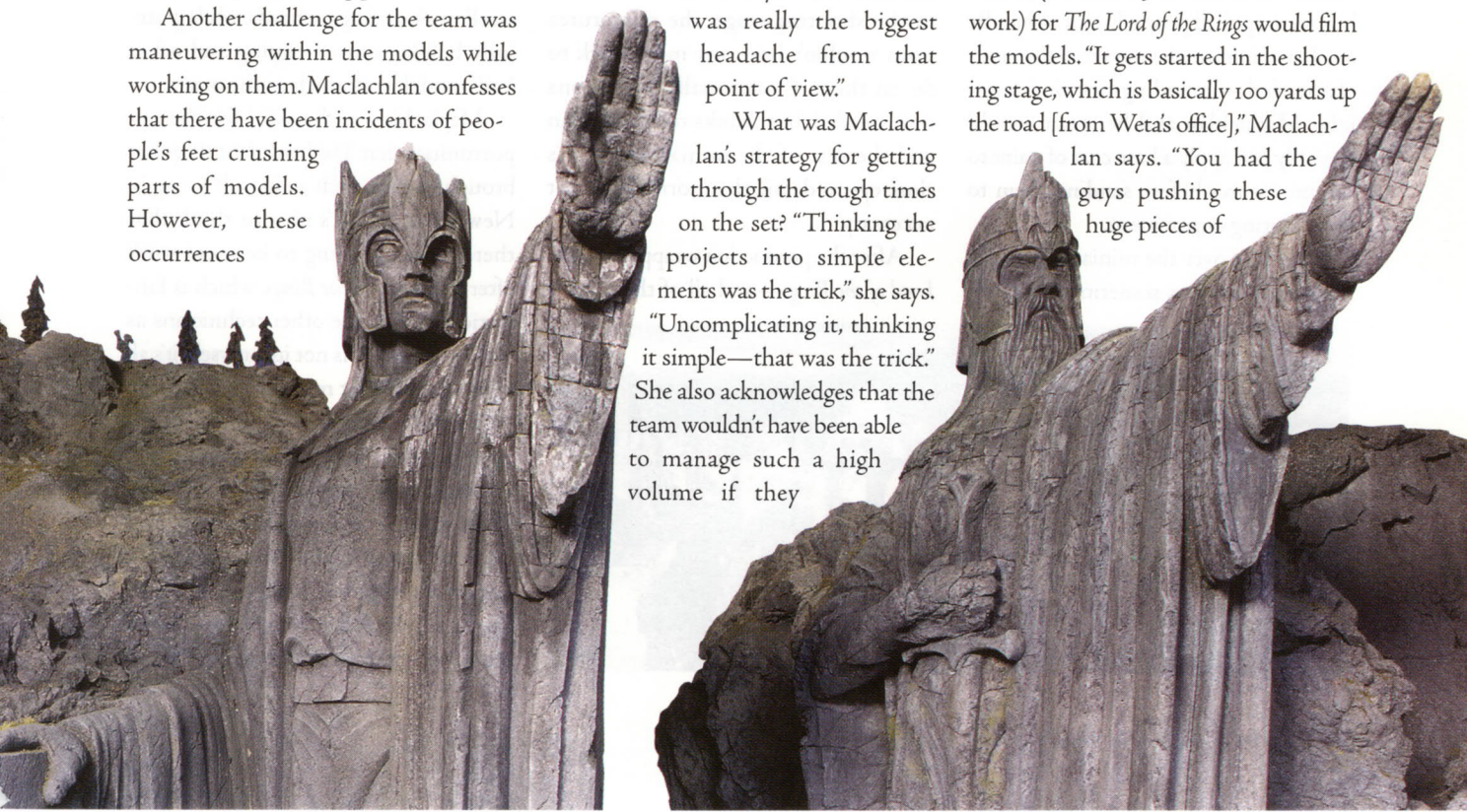
What was Maclachlan's strategy for getting through the tough times on the set? "Thinking the projects into simple elements was the trick," she says. "Uncomplicating it, thinking it simple—that was the trick." She also acknowledges that the team wouldn't have been able to manage such a high volume if they

didn't have so many clever model makers on the job, as well as the ambitious youngsters on the team that learned as they went along. In addition, Maclachlan praises Richard Taylor and Peter Jackson's spirit and support as a fantastic help.

SHOOTING STAGE

Once the miniatures were ready to be photographed, the team would cart them over to the shooting stage, where visual effects director of photography Alex Funke (see Issue 3 for more on Funke's work) for *The Lord of the Rings* would film the models. "It gets started in the shooting stage, which is basically 100 yards up the road [from Weta's office]," Maclach-

lan says. "You had the guys pushing these huge pieces of



“YOU’RE WORKING TO VARIOUS BRIEFS AND EVERYBODY’S INPUT ARTISTICALLY, BUT ALSO YOU’VE GOT TO TRY TO SEE IT YOURSELF. THE TRICK IS TRYING TO SEE WHAT THEY CAN SEE AND HOW THEY WANT IT TO LOOK.”



SIMON GREENWAY APPLIES PAINT TO DISTRESS THE WALLS OF GONDOR.

miniature wrapped in black plastic. The locals must have wondered what on earth was going on.”

Because the models were often transported in sections, the miniatures team would often go down to the shooting stage to help ensure the models were put back together correctly. There were a couple of members from the miniatures team on the set to oversee that any loose bits were applied properly and to handle any last-minute makeovers that the models needed—including detailed paint jobs. Maclachlan and her team would typically just apply a base coat of paint to the miniatures before sending them to the shooting department.

Handing over the miniatures to the shooting crew was sometimes trauma-

tizing for Maclachlan and her team—not just because they had become attached to their work but because of the close scrutiny that was in store for the models. “They shot a camera within inches of some of these buildings,” Maclachlan says. “I can’t believe how close [the camera] got. I just about died when I saw what they were doing!”

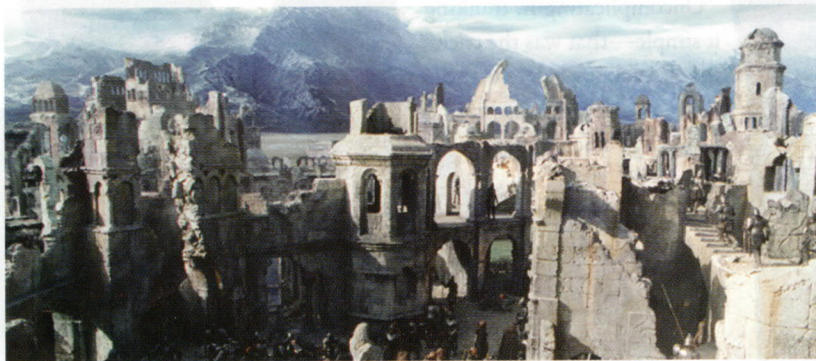
Generally once the models were sent to the shooting stage, the miniatures team wouldn’t have any more work to do on them. Occasionally alterations were needed, but thanks to Maclachlan and the rest of the miniatures team’s close eye to detail, that normally wasn’t necessary.

After the production wrapped on *The Lord of the Rings*—and all of the models

found their way into storage—Maclachlan worked on environments, including Orthanc Tower and Edoras, for Sideshow/Weta’s collectible line for the trilogy. She also created some accessories for the company’s *James Bond* and *World War II* collectibles. The next film project Maclachlan lent her services to was *Master and Commander*. She modeled a few ships for the film, focusing on cabin work, scroll work, and figure heads, while gratefully bowing out of rigging and other “tall” model work, such as the masts.

Maclachlan is thankful for the opportunities that *The Lord of the Rings* has brought artists such as herself living in New Zealand. “It’s nice to think that there’s actually going to be more work after *The Lord of the Rings*, which is fantastic for all of the other technicians as well,” she says. “It is not just myself, it’s all of the people that made the swords, the costumes, the metal work, and all of the specialty skills that get to continue.”

And like so many of the cast and crew often attest, working on the trilogy was a special experience for Maclachlan. “*The Lord of the Rings* was fantastic,” she says, “because I think it was such a wonderful team—that’s really what made it.”



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THE LORD OF THE RINGS

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From a childhood fascination all the way to the big screen, Weta Workshop's Gino Acevedo has made a successful career out of his talent for transforming people into different characters and creatures. While discussing the special makeup effects of The Lord of the Rings, Acevedo gives us a look at the cast behind their makeup, revealing the actor with the most sensitive skin, the actor who made him star-struck, as well as the reason for quite a few bleeding Orcs.



makeup artists
GINO ACEVEDO(L)
AND PETER OWEN
WITH WORMTONGUE
(BRAD DOURIF)



BIRTHING URUK-HAI

MOKDOR ORC

decayed KING

a BRUSH WITH Greatness

Weta Workshop's GINO ACEVEDO on the films' special makeup effects

BY DAN MADSEN

HOW DID YOU BECOME INTERESTED IN THE FIELD OF SPECIAL MAKEUP EFFECTS?

It goes way back to when I was a kid. I loved monsters and grew up with monster movies. There was a TV show on Saturday mornings called *World Beyond*. Everyone else wanted to go outside and play ball and ride bikes, but I was there in front of the TV. My parents took me to Universal Studios when I was quite young, and they used to have a makeup show where they would pick a couple of people from the audience and they would make them up as the

Frankenstein monster and stuff. I was never picked, but I got to see the whole process and was fascinated with it.

HOW DID YOU BECOME INVOLVED WITH *The Lord of the Rings*?

At the time, I was working at a company called K&B Effects on a film called *Spawn*. I was told that there were some people from New Zealand coming over because they were trying to recruit for *King Kong* (when it was originally supposed to happen). I met Richard Taylor and Tanya Rodger. Richard said, "We've been aware of the other films you've worked on. We have loved all your painting designs. Peter loves your work. We wanted to know if you would like to come down to New Zealand for a little while and work on *King Kong* to design the paint schemes for the dinosaurs?" I remember he asked me, "Do you know where New Zealand is?" I said, "Yeah, kind of." A few months later, Richard called me and said, "It's kind of sad news, but we just found out the plug has been pulled on *King Kong* because of the other two gigantic monster films

Mighty Joe Young and *Godzilla*." I went on to work on *Godzilla*. [Then,] Richard called me and said, "We have this other project we would like to bring you out on, but I can't tell you what it is." Already, through the grapevine, I had heard it was *The Lord of the Rings*. So they asked me to come down for three months. The guys had already been working on the illustrations and designs for six months. I got to see all this stuff and meet all these new, young artists. What was really surprising to me was that in Los Angeles I had been there long enough where I knew the styles of all the artists. Every shop had their own kind of flavor and style. But out here, the designs were so fresh and new because they had no contact with the industry in Los Angeles. It was really quite a challenge and really exciting to design paint schemes for things that I had really never seen before.

GIVE US A LIST OF SOME OF YOUR FAVORITE MAKEUP EFFECTS THAT YOU HAVE DONE?

Some of my favorites are the subtle things we did like the ear tips on the

LAWRENCE MAKOARE
(LURTZ) COVERED IN
MAKEUP FROM HEAD
TO TOE.



Elves. Liv Tyler's [Elf] ears were sculpted so beautifully. They were seamless. It took a lot of work to apply them because they were very delicate, and it was so easy to not get it lined up just right, where you would have one ear hanging lower than the other. I also had a blast doing the noses. I would be the one to do the makeup first on the actors and try to work out the procedure of gluing them on, blending them in, and developing a color scheme. The first time I was applying the noses on Sir Ian McKellen was just amazing. We did them out of gelatin, and they blended off beautifully. We went through about six different designs for Ian until we found one that everybody was happy with. They were either too long, too pointy, or too blunt. Another person I loved working on was Christopher Lee. I thought, "Oh my God! This is Dracula!" He had amazing stories. I have worked with a lot of actors, and I don't usually get star-struck, but I was with Christopher Lee. I had the shakes when I was gluing on his nose. The only thing I could think was that I was going to poke him in the eye!

WOULD YOU CONSIDER GANDALF'S NOSE TO BE ONE OF THE MOST SUBTLE MAKEUP EFFECTS YOU DID THAT PEOPLE MIGHT NOT NOTICE?

Definitely—Gandalf more than anybody. A lot of people I have talked to didn't even know he was wearing a nose, which is great. It's strange because, on the one hand, I want you to see my work, and yet, on the other hand, I don't.

WHAT DO YOU CONSIDER TO HAVE BEEN YOUR GREATEST CHALLENGE ON ALL THREE FILMS?

Probably two things: Gimli and old age Bilbo.

JOHN RHYS-DAVIES HAD TOLD US THAT THE MAKEUP WAS HARD ON HIS SKIN.

Oh, he's just a wimp! Actually, he is just one of those people that has very

sensitive skin. It was only around the eye area. I have never come across any other actors that had that kind of sensitivity. Dominic Till was the other artist I worked with. She would do his left side, and I would do his right. We just felt terrible because we tried to take all the precautions we could. We were using a very strong adhesive, but it is also very mild as far as having any solvents because it is a water-base. It was a very unfortunate thing with John, but we all lived through it and he looked fantastic. Some of our favorite makeup on him was when his hair was let out like in Rivendell. All the other times, he is wearing that helmet, and that was kind of a pain sometimes because the helmet would actually push down on the face, and we would get buckling in strange areas. The reason why the Gimli makeup was such a challenge was that in the beginning we were going to use foam rubber, which is the standard use for all of the prosthetics. At that time, silicones were rather new to the industry, and nobody had really worked out a perfect way to make them work. Silicones and gelatins work really well [in] that they are actually translucent, like skin, and they absorb light like skin does, as opposed to foam rubber. I painted up the pieces for John as best I could, and we went out and did some film tests in some very harsh broad daylight, and the [results] came back looking very pasty and plastic. We had been playing around with our own version of some silicone applications, and we finally came up with one, which wasn't full-proof, but it got us through it.

On the old age Bilbo, Peter and Fran were a bit worried about covering Ian Holm's face with prosthetics because they were afraid that it would take away the likeness of Ian. We had aged Bilbo to 130 [years old] or so. We had sculpted the piece for Ian, and he loved it. He then had to go back to England. The next time we would see him is when we would do the actual filming. Peter and Fran had decided that they weren't too sure about it

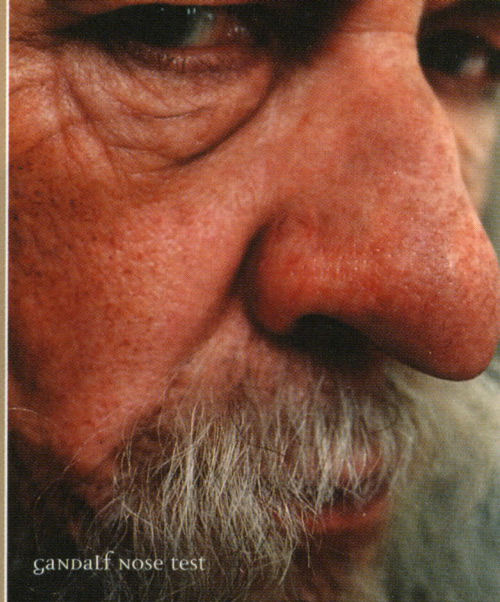
and wanted to see a test makeup on Ian. We couldn't get Ian, so we had to put it on somebody else. We put it on somebody at the workshop, but it just looked like an old man, not Ian. So Ian came back and it was the first day of filming, and they had decided not to use the prosthetics. We had heard that it was Ian who did not want to wear the makeup. So when Ian came to the trailer that morning, he said, "I am very sorry to hear that we are not going to be using the pieces. I know how hard you guys worked on it. I was really looking forward to it." I said, "We had heard that it was you that didn't want to wear them." He said, "No, no, not at all." I said, "Here are the pieces. Would you mind, just for the heck of it, if I could put the pieces on you just to show the guys back at the shop what it would've looked like." He said, "Sure." We put the pieces on without glue, and he said, "Wow, this looks fantastic. Has Peter seen this?" I said, "Well, he has. We glued it on somebody else, but it didn't quite look right." Ian said, "I think Peter should look at this." Peter came and said, "Well, Ian, if you are comfortable wearing it, go ahead." He gave us the thumbs up, but that makeup was quite a challenge.

HOW LONG WOULD IT TAKE TO PUT IAN HOLM IN THAT MAKEUP?

I think we put Ian Holm in that makeup three times, and each time it took about three-and-a-half hours.

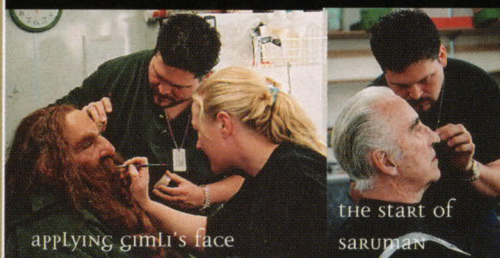
DO YOU TAKE A BREAK WHILE PUTTING SOMEONE INTO THAT KIND OF A LONG MAKEUP SESSION?

Sometimes we do. We take a break for breakfast and such. But for the most part, the actors are great and just sit there. We put on some nice relaxing music, make sure they have plenty of drinks, and basically entertain them. You really get to know these people. You are sitting there for so long, you get some great conversations. I wish I could've recorded some of them—especially with Christopher Lee.



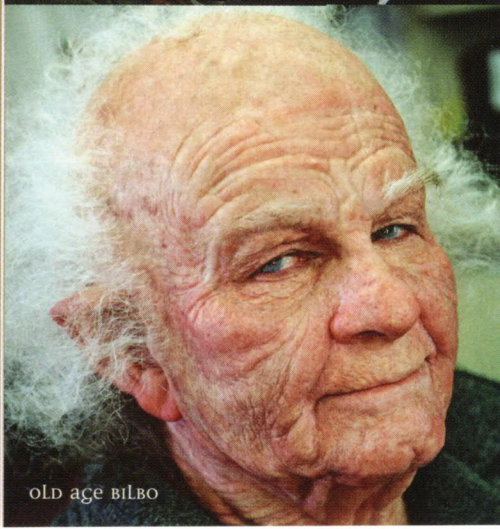
gandalf nose test

"I HAD A BLAST DOING THE NOSES...WE WENT THROUGH ABOUT SIX DIFFERENT DESIGNS FOR IAN UNTIL WE FOUND ONE THAT EVERYBODY WAS HAPPY WITH. THEY WERE EITHER TOO LONG, TOO POINTY, OR TOO BLUNT."



applying gimli's face

the start of saruman



old age bilbo



MAKOARE EYES HIS LURTZ LENSES



LURTZ WAS ACEVEDO'S LONGEST MAKEUP JOB ON THE TRILOGY

WHAT WAS THE MOST CHALLENGING ASPECT OF THE ORC MAKEUP?

Just the number that we would do and always trying to come up with different looks. We did so many Orcs, and we kind of tried to mix and match the pieces for all the guys we did. It was just trying to come up with different concepts and ideas that would not be too crazy and too far-fetched but would still look cool. Toward the end, we started doing a lot of piercing and that kind of stuff. We tried different colors and different hairstyles.

WOULDN'T THEY SWEAT AND ITCH UNDER ALL THE MAKEUP AND PROSTHETICS?

If they had an itch on the face, I would give them a brush and they would use the end of it to scratch themselves. Sweating did become a problem, especially with the stunt guys because they were so physical. After each take, the whole makeup team would run out there and stay with their guy and make sure no edges were lifting up. If they were, we would have to do a quick repair. If it was

an area that was kind of unrepairable, then it became an instant wound—put a little Orc blood in there, and you would never see it!

WERE YOU INVOLVED WITH THE CONTACT LENSES FOR THE ACTORS?

I did a lot of the design work on those. We had this great company that we used over in L.A. who made all the contact lenses. My friend Christina, whom I have known for many years, actually paints all the lenses. In Photoshop, I would just come up with the designs and send her the files, and then from there, she could copy that onto the actual lenses. The Elves had blue lenses. They were not too bad. Everyone seemed to do well with those lenses.

WHAT WAS THE LONGEST MAKEUP JOB YOU DID FOR *The Lord of the Rings*?

It was probably the full makeup body for Lurtz. We would start at 10 p.m. at night and have to have him ready by 9 a.m. Luckily, we only put him in that makeup three times. It was a very tough makeup to do. Basically, every part of his

body was covered. The only part that wasn't covered was his tongue. He wore contacts, and he wore teeth. It was a really cool makeup. That was one of my favorite characters. You can tell that [Lurtz] just wasn't one of the Uruk-hai, he was the captain. We went through a couple of changes with him. In the first film, there is a scene with him at Amon Hen in the fight with Aragorn. In that scene, he is wearing his old look. It is just for a few frames, but it is the old Lurtz. But then Peter saw the rushes and said, "We need him to stand out more than the other guys. I want people to realize this is the captain of the Uruk-hai." We figured out a way to give him a top-knot on the top of his head, and I decided to give him a birthmark across his face—that really made him stand out along with the white hand. That was my handprint. He was the only Uruk-hai that had a handprint across his face like that.

WHEN YOU WATCH THE FILMS NOW, WHAT ARE YOU MOST PROUD OF?

Everything was such a huge involvement from everybody, I can't pick one

"I remember Peter saying, 'THIS WILL BE THE MOST IMPORTANT PAINT JOB OF YOUR CAREER.' ... IT WAS INCREDIBLE. IT WAS ONE OF THOSE MOMENTS WHERE YOU HAD TO PINCH YOURSELF."

“after each take, the whole makeup team would RUN OUT THERE and stay WITH THEIR GUY and make SURE NO edges were LIFTING up... if it was an area that was KIND of UNREPAIRABLE, then it became an INSTANT WOUND—PUT a Little ORC BLOOD IN there, AND YOU WOULD NEVER see it!”



gOthmog gets more gore

thing. It was a team effort. I am really proud to have been a part of it. I was listening to the audio books the other day. I love those. One of the first things I did when I got here to New Zealand was listen to the audio books. I remember listening to the part where Gollum got introduced, and I was there painting the Gollum maquette after having extensive meetings with Peter discussing the color. This maquette was huge. I remember Peter saying, “This will be the most important paint job of your career.” It caught me for a moment when I was painting it and listening to the audiotape and thinking, “I am the luckiest guy in the world. Here I am in New Zealand working on *The Lord of the Rings*, painting Gollum while I am listening to Gollum from these tapes made back in the 70s.” It was incredible. It was one of those moments where you had to pinch yourself.

YOU MUST WORK LONG HOURS.

The average day is an easy 12 hours. You have to judge how much time it will take to put the makeup on. That’s why

you do a test run. If you tell the assistant directors that it will take four hours, you better stick with it because they are planning their whole day and shooting schedule around you. If you are late, then you’ve got thousands of dollars in people and equipment sitting around on the set waiting for you.

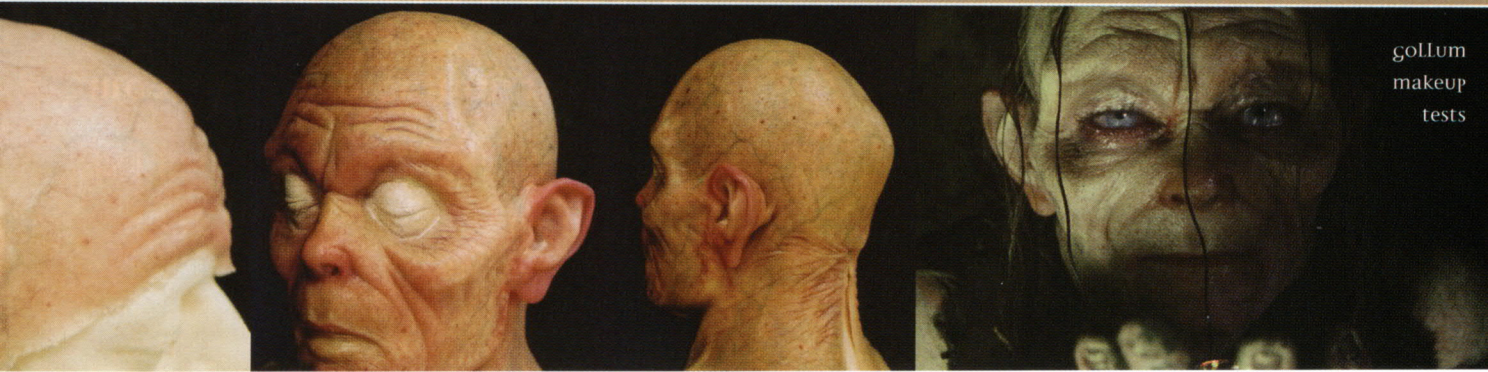
HOW DO THE ACTORS REACT TO YOU WORKING ON THEM FOR LONG PERIODS OF TIME?

For the most part, they were all fantastic with it because they knew what the end result was going to be. I remember the first time I got John Rhys-Davies into the makeup, I don’t think he quite understood how much prosthetic he was going to be wearing. Maybe he thought it was just going to be a nose, but it was a whole prosthetic face piece and headpiece. He would say, “You guys have me for 45 minutes. That’s it.” We said, “We can’t do this in 45 minutes.” After we did the test runs, he got to see just how much it really transformed him and he really liked the look, so he settled down after that. I like talk-

ing to people, so I would have long chats with them in the makeup chair and that put them at ease. We were so lucky to have such an amazing cast to work with. Everybody was just so cool, and there were no problems at all.

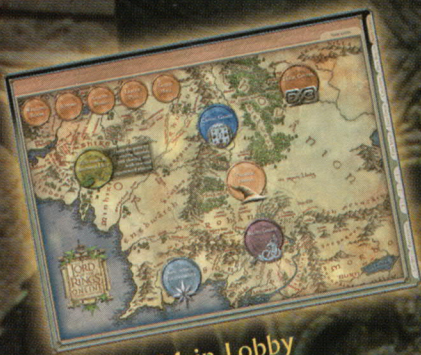
GINO, IN CONCLUSION, WHAT DO YOU CONSIDER TO BE THE BEST PART OF YOUR JOB?

The best part is when I finish doing the makeup and step back from it. To see this person who was sitting in the chair a few hours before transform into this other character and to let them become the character and totally change is a fantastic feeling. We leave the actor alone a little bit and let them look in the mirror. A good example of that was Ian Holm. After we finished the makeup for the old Bilbo, he just really started to wither up a little bit and shrink like a little old man. He got into the voice, and he looked at himself and thought it was brilliant. That is the payoff at the end of it all. It helps the actor bring their performance to life—and that is a great feeling! 🐉



gollum
makeup
tests

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PRIDE

Ringers: Lord of the Fans Documentary Debuts

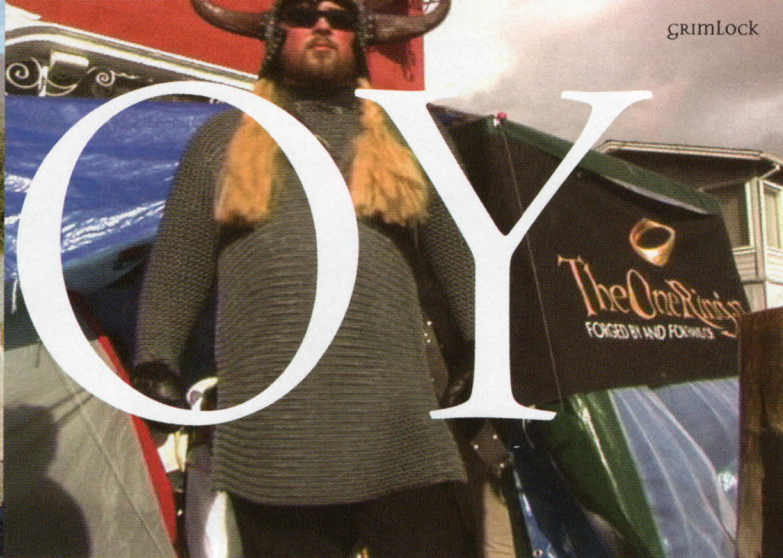
Ringers: Lord of the Fans explores the interesting scenario of how an adventure tale that is more than five decades old has had such a phenomenal effect on today's pop culture.



BY JULIE MATTHEWS,
WITH REPORTING
BY DAN MADSEN

RINGERS filmmakers (L to R) JOSH MANDEL (DIRECTOR OF PHOTOGRAPHY AND CO-PRODUCER); JEFF MARCHELLETTA (PRODUCER); CARLENE CORDOVA (DIRECTOR, PRODUCER, WRITER); CLIFF BROADWAY (PRODUCER, WRITER, INTERVIEWER); DANNY LUKIC (PRODUCER)





Director Carlene Cordova and producer Cliff Broadway couldn't be more proud of their upcoming documentary *Ringers: Lord of the Fans*. The project has been in the making for more than two years, and it is sched-

uled to be released in late January. While the premiere plans are still being finalized, Cordova and Broadway are hoping to show their film at the Sundance Film Festival or the Slamdance Festival.

Cordova credits the fans as the inspiration for the film. "It was at a Viggo Mortensen signing, after speaking with these women who had driven 20 hours straight to be there, that I realized that these people are so fascinating," she says. "I wanted to hear more of these people telling us why they loved *The Lord of the Rings* and why it has changed their lives. I thought, 'This is a movie right here.'" It didn't take long for Cordova's enthusiasm to bring Broadway on-board for the project.

"We started out thinking we would do [just] a short film," Cordova says. "We were doing a line party here in Los Angeles for *The Two Towers*. Fans were camping out for five days to see the film. We thought we would shoot that

and put something together and maybe it would get on one of the DVDs."

However, as the project progressed, the producers realized that there were more stories to tell than could be contained by a short film. The diversity of fans—from small town elementary school teachers who were older to young, hip urbanites—was a real eye-opener for the filmmakers. "I used to think I knew [who] *The Lord of the Rings* fans were," Cordova says. "But now, just talking to them or seeing them, you wouldn't think they were a fan."

Even so, *Ringers* generally have a number of common qualities. "They are always very creative, intelligent, and happy," Broadway says. "That doesn't surprise me. They have an insight into the storytelling, and they are very perceptive."

Broadway considers *The Lord of the Rings'* passionate story about humanity as the reason why *Ringers* tend to be such great people. "[The tales have] the ability to create a very, very broad and wide-reaching, multi-cultural appeal," he says. "The powerful symbol of the Fellowship, as different races and different cultures work together to save the world, can reach people all over our planet and move them."

Another dynamic that the filmmakers noticed was that the majority of *Ringers* tend to be female, which was a switch from Cordova's previous experience. "When we were younger and it was just the book, most of the fans were





CARLENE CORDOVA



JOHN WELCH

The powerful symbol of the Fellowship... can reach people

male," Cordova says. "Now that we have these films out, most of the fans are female. I think that's because it is a very romantic story."

Still, the documentary doesn't really dwell on who the Ringers are but rather on how the story has changed their lives. Time and again, fans of the trilogy have provided heartfelt testimonials about how the story has given them hope and inspiration. Through the hours of footage that Cordova and her crew captured, the idea of the trilogy as a life-altering force was one that the filmmakers found fascinating. "It is really interesting to see that progression and how powerful it is," Cordova says. "You can imagine a person living their life in middle-America and not particularly happy with their life. They are living in suburbia, and suddenly they see this film, and

it makes them realize there is something missing in their life. They make connections with all these other people. It has enriched their life to such an extent that they are now pursuing art, changing their jobs, or moving to a new place. We've heard this from lots and lots of people. They are moving to different cities, they've gotten married—it has changed their lives."

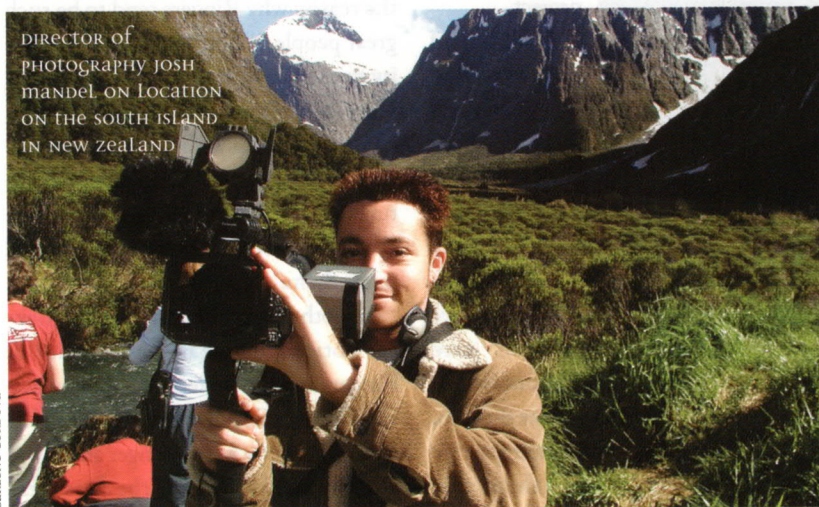
From the beginning, the fans had faith that the filmmakers would treat the topic of *The Lord of the Rings* fandom with respect. "The first investors were just regular fans," Broadway says. "They had never been investors in an entertainment property of any kind. We just went forward with the strength of people believing in us as much as we were believing in the project. There was just some kind of alchemy happening. The project has been

extremely blessed from the very beginning with a certain synergy."

But don't think the documentary is all serious business. It rocks—literally. "Our film is sort of like a quasi-rockumentary," Cordova says. "It is very musically influenced. There are music video moments in it. There is a whole segment about rock n' roll and *The Lord of the Rings*."

The documentary includes a number of artists who have reworked songs from the animated Middle-earth adaptations from the '70s and '80s. World Without Sundays has done a rock version of "Where There's a Whip, There's a Way" and Australian singer Greta Gertler performs "Leave Tomorrow Till It Comes," both from the Arthur Rankin Jr./Jules Bass adaptation of *The Return of the King*. And Arlo has updated the classic ballad of *The Hobbit*, "The Greatest Adventure." Cordova says that fans will be thrilled and surprised at what the musicians have created for the project.

While this has been a very personal and rewarding mission for the documentary's makers, who never dreamed of one day being associated with something so remarkable, the highlight for Cordova was getting to meet other *The Lord of the Rings* fans. "We have been traveling the world and talking to people about the thing I am most obsessed with and have been dying to talk to people about my whole life," she says. "It is just having that rapport and meeting all these



DIRECTOR OF PHOTOGRAPHY JOSH MANDEL ON LOCATION ON THE SOUTH ISLAND IN NEW ZEALAND

CARLENE CORDOVA

THE RINGERS CREW VISITED NEW ZEALAND WITH THIS GROUP OF FANS ONBOARD RED CARPET TOURS COACHES WHILE THEY TOURED PETER JACKSON'S FILMING LOCATIONS.



CLIFF BROADWAY

all over our planet and move them.”

cool Ringers all over the world and seeing how a book can change somebody's life. Every interview has been a thrill.”

Broadway's favorite memory of making the documentary concerns the role New Zealand's enchanting backdrop has played in the films. He recalls, "setting up our camera on the top of Edoras on Mount Sunday on the South Island, and just standing there and feeling that the hand of God had somehow pressed itself upon the landscape, and it hadn't changed since that time—and there we were photographing it. You don't know why you have tears in your eyes; you just point your camera anywhere, and there is perfection around you. You get a very, very strong feeling when you watch the films, but being there yourself in the real moment is amazing.”

So what's next for fans? While Cordova and Broadway hope that *The Hob-*

bit will get made into a feature film in the near future, they don't see fans of Middle-earth dissipating now that *The Lord of the Rings* films are complete. "The communities have been built by the movies, which is great, and I think the fans want to keep the communities alive," Cordova says. "There may not be as many people as there are now or maybe the Web sites won't be as big and as prominent, but they will still be there.”

In the meantime, the makers of *Ringers: Lord of the Fans* are looking forward to the fans viewing their labor of love. "I think it is interesting to see a piece of literature that is 50 years old engender a community of people that goes on over generations—that is unprecedented," Broadway says. "No one has ever made a feature film documentary to discuss this aspect until now.”

For more information, visit lord-ofthefans.net.

A HOLLYWOOD HAND

While *Ringers: Lord of the Fans* may have started out as a small, grassroots endeavor, it has grown into a major film full of heavyweight names from Hollywood. Along with Tom DeSanto (producer of both *X-Men* films) as the executive producer, the documentary features appearances from:

Peter Jackson, Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Dominic Monaghan, Billy Boyd, Andy Serkis, Cliff Broadway, Sala Baker, Clive Barker, Cameron Crowe, David Carradine, Terry Pratchett, Peter S. Beagle, Terry Brooks, Lemmy Kilmister, Geddy Lee, Dr. Jane Chance, Christine Crawshaw, Colin Duriez, Chris Gore, Forrest J. Ackerman, Bill Mumy, Brian Sibley, Colleen Doran, Jill Thompson, Elvis Mitchell, and hundreds of Middle-earth fans! 🐉

THE LORD OF THE RINGS

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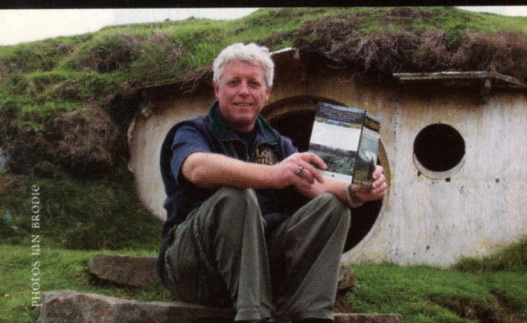
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O N L O C A T I O N W I T H



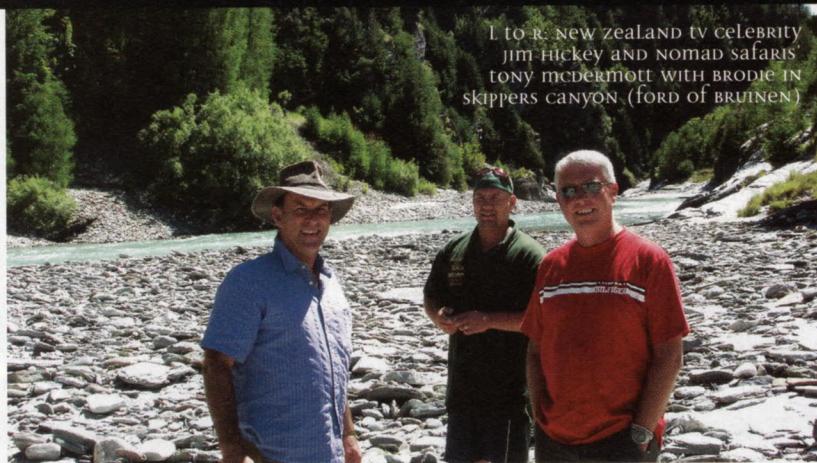
PHOTOS: IAN BRADIC

Author Ian Brodie gives fans a tour of New Zealand's "Middle-earth".

From the time The Lord of the Rings films began shooting, fans of the trilogy have flocked to New Zealand to see the set locations up close. And even though the production has long since wrapped, fans are still making the journey to Middle-earth—and many are using Ian Brodie's The Lord of the Rings Location Guidebook as their personal tour guide. In his best-selling book, the New Zealand author takes fans on an insider's tour of the films' famous places, from the Misty Mountains to the valleys of Lothlórien.

BY DAN MADSEN





L TO R: NEW ZEALAND TV CELEBRITY JIM HICKEY AND NOMAD SAFARIS' TONY McDERMOTT WITH BRODIE IN SKIPPERS CANYON. (FORD OF BRUINEN)

IAN, YOU MUST BE EXTREMELY HAPPY WITH THE SUCCESS OF YOUR BOOK.

Oh, totally. All I did was write the book looking for something to do because I love *The Lord of the Rings*. I have read the books over 30 times. Right from day one, when I was first reading the books, I knew automatically that New Zealand was Middle-earth. All I wanted to do was combine my love of *The Lord of the Rings* and my love of the New Zealand landscape together for other fans. I felt sure that there would be a lot of people like myself, having seen the movies, [who] would want to come to New Zealand and experience some of this landscape.

WHEN DID THE GENESIS IDEA OF *The Lord of the Rings* GUIDEBOOK COME TO YOU?

I guess it was when Peter Jackson started filming. Being a fan myself, I was desperate to get on the set. At the same time, I thought, "There are a lot of people out there who

would want to do what I want to do, which is to write a book." It was interesting to try to get on the set because it was totally closed. I tried various things. I am good friends with the catering company for the films, Flying Trestles, and they are based in the same town as me. They were even going to dress me up one day and say I was a waiter! But that never really happened. The whole idea sort of percolated around in my mind, and I needed to get something done. I

had written a number of aviation books, so I went to the publisher and they said, "Yeah, that's a great idea."

I caught up with Peter Jackson when he was editing *The Fellowship of the Ring*. I really started thinking more and more about it then. I put [in] a proposal. By the time all the approvals and everything came through, *The Fellowship of the Ring* had come out. While watching

that film, it was reinforced to me. New Zealanders were sitting there saying, "We know that place and that place and on and on." They were sort of playing guess-the-locations. At that point, things started to formalize with Harper Collins. It took about six months to get through the system. The publicist on the film, Claire Raskind Cooper, really loved the idea as well. She helped me so much. If it weren't for her, the book probably would never have happened. Claire has become a good friend now. It was her enthusiasm for the book and her love of New Zealand that helped me get it made. A lot of American people were coming to New Zealand for this movie for the first time. They were falling in love with the country. Their enthusiasm for the project helped as well.



IAN BRODIE WITH PETER JACKSON

WHEN DID YOU FIRST MEET PETER JACKSON?

I met him at an air show in 2001. I look after the airplane museum here called the New Zealand Fighter Pilots' Museum, and every two years we have an air show, which attracts over 100,000 people. We fly World War II airplanes, and I do the commentary for the air show. I was invited to another air show up at Blenheim, and some of Peter Jackson's airplanes were flying there. I introduced myself to Peter and I thought, "He's in an airplane mode, and he's on holiday. I am not going to mention *The*



Lord of the Rings.” I actually did a piece of commentary with him on a couple of air-planes. The next day, I just couldn’t help myself and I said, “Oh, Peter, I am a real *The Lord of the Rings* fan, and I just love it. My wife isn’t talking to me at the moment because on Ebay New Line Cinema put up the crew vest for auction, and I just spent \$800 (U.S. dollars) to get it. I am too afraid to wear it because it is just so wonderful. It is going to sit in the cupboard.” He just laughed. We talked about this idea of the book and other things. Two weeks later, another crew vest arrived in the mail from Peter with a little note saying, “Here’s another one so at least you can wear it.”

Peter and I both share an interest in vintage aircraft. Peter is one of the foremost World War I aviation historians in the world. We have World War I and II aircraft at the museum here. I’ve been with the museum 11 years now. I have loved airplanes all my life. New Zealand during World War II contributed the most number of pilots of any country in the world on a per capita basis. We had over 5,000 fighter pilots in World War II and the third highest number in the Battle of Britain. We were flying a large number of aircraft with the Americans in the Pacific, and there were a large number of New Zealanders flying in Europe for the Royal Air Force. There is a very rich history for such a small country, which at that stage was rather far removed from the war. So what we honor here are all those New Zealanders and what they did in World War I and II.

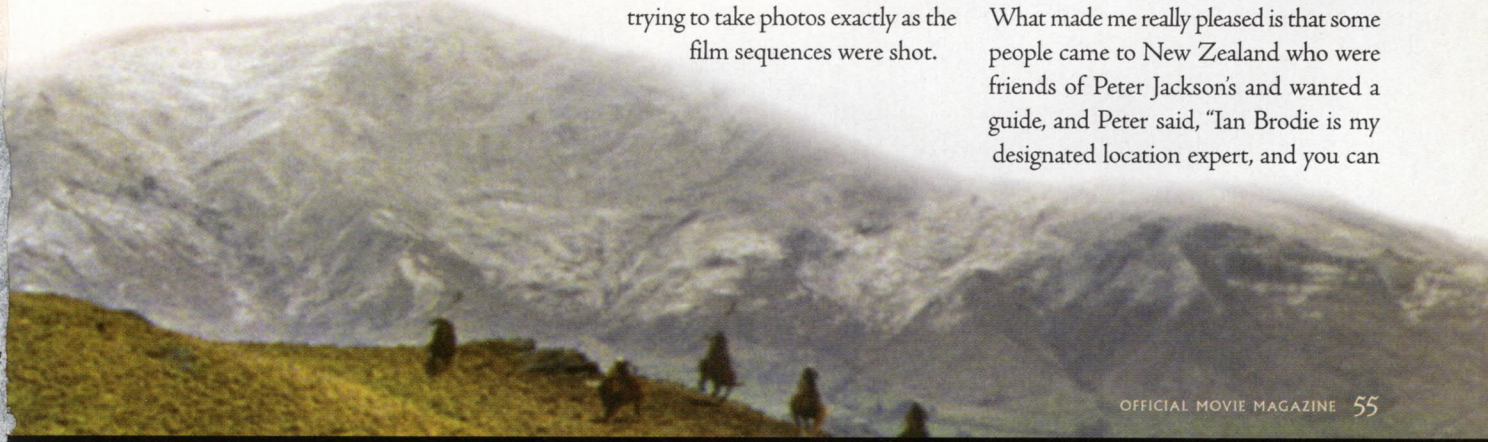
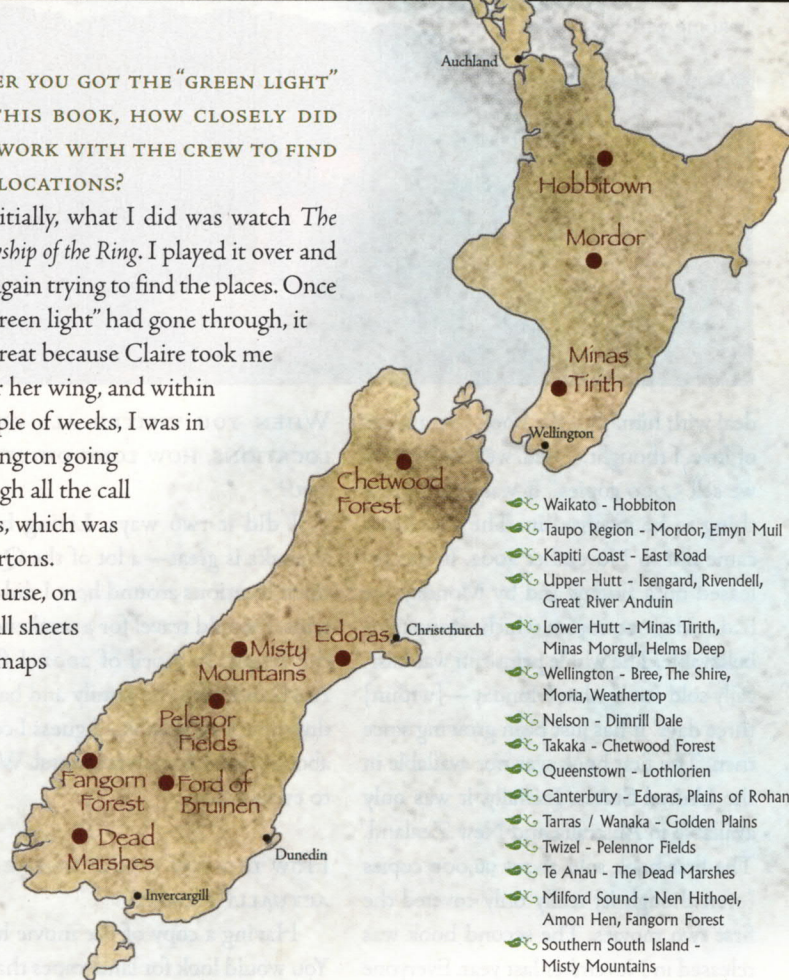
AFTER YOU GOT THE “GREEN LIGHT” ON THIS BOOK, HOW CLOSELY DID YOU WORK WITH THE CREW TO FIND THE LOCATIONS?

Initially, what I did was watch *The Fellowship of the Ring*. I played it over and over again trying to find the places. Once the “green light” had gone through, it was great because Claire took me under her wing, and within a couple of weeks, I was in Wellington going through all the call sheets, which was six cartons. Of course, on the call sheets were maps

and all sorts of things that helped me pinpoint some of the places. A lot of places they shifted around, or they just shot a little piece somewhere without taking a lot of notice where it was. It was a big job. In Queenstown, for example, I met up with a guy—now a good friend—who was an Orc in the movie. He took me over, and we walked around the places. That was part of the fun—actually going to the locations that you saw in the movie and trying to take photos exactly as the film sequences were shot.

DID YOU VISIT ALL OF THE LOCATIONS?

I went to every one! I went to all the public locations, and there are a lot of private ones, which aren’t in the book, but I went there as well. The hard thing was that, as the book progressed, a lot of people had forgotten where they’d been because it was just a jumble of places. New Line Cinema [starting referring] people to me to find out where the locations were. What made me really pleased is that some people came to New Zealand who were friends of Peter Jackson’s and wanted a guide, and Peter said, “Ian Brodie is my designated location expert, and you can



BRODIE WITH SON TRAVIS



deal with him.” But the book was a labor of love. I thought, “Well, we’ll be lucky if we sell 5,000 copies.” It was just a great thing to be involved in. The first book came out in November 2002. It was released on a Friday, and by Monday, we had sold 17,000 copies, which was just unbelievable. The whole print run was basically sold out by that Monday—[within] three days. It has just been growing since then. The first book was not available in the United States. Initially, it was only available in Australia and New Zealand. The first book sold about 96,000 copies [even though it] really only covered the first two movies. The second book was released in November last year. Everyone on the production loved the book. Everyone was so helpful. Peter Jackson, Barrie Osborne, Alan Lee, and Richard Taylor wrote a piece. It became a great collaboration. Peter very graciously allowed me on the set during *The Return of the King* pickups. He said, “Come up and spend some time with me.” For me, it was like being a kid in a candy store. My son and I both got parts in the third movie, and Peter gave us free access on the sets. I could wander and do all sorts of things.

WHEN YOU VISITED ALL OF THE LOCATIONS, HOW LONG DID IT TAKE YOU?

I did it two ways. Living here in Wanaka is great—a lot of the Queens-town locations around here I did as day trips. I would travel for a weekend with the family. In April of 2002, I flew to Auckland with the family and basically drove back to Wanaka. I guess I covered about 5,000 kilometers in total. We went to every place.

HOW DID YOU KNOW WHERE THEY ACTUALLY FILMED?

Having a copy of the movie helped. You would look for landscapes that were visible in the movie. A lot of times that didn’t work. A perfect example is a scene in *The Fellowship of the Ring* as they head south from Rivendell. There is an aerial shot looking down at the Fellowship going around a ruined castle. I had no idea where that was. It wasn’t on the call sheets. I then teamed up with [helicopter pilot] Alfie Speight. He said, “No, we filmed that here.” It turned out that it was literally shot 15 miles from where I lived. The difference was that the ruins

were computer-generated, and all the maps and backdrop were put in as a matte painting. It looked totally different. There was a bit of guesswork. [I sat] down with Alfie, who did all the aerial filming. He was a great help.

DID YOU EVER FIND A MOVIE ARTIFACT LEFT BEHIND?

No, that was the amazing thing. They did such a wonderful job returning the sets back to their natural condition. There was only one place where I found a piece of polystyrene brick. The landscapes, in fact, in a lot of instances were returned to a better condition than what they were originally. The classic [example] was Pellenor Fields near Twizel. Before they started filming, the ground was covered in rabbit holes, and, of course, that was no good for 300 charging horses. They literally went along and filled in with sand all the rabbit holes on this huge field so the horses could charge over it. Then they wanted longer grass, so they fertilized, watered, and did all of that. So the farmer’s paddocks are in better condition now than what they were before the production crew came along! In my travels around New Zealand and talking to hundreds of people that were extras or serving coffee, I haven’t heard one bad word about the cast or crew. They all said, “We loved having them here. They were so helpful.” They never did anything that destroyed any part of the landscape. That’s good for future movies as well. I think they realized that what they did would also have an effect on future movies being made in New Zealand. They did it right.



ME.' FOR ME, IT WAS LIKE BEING A KID IN A CANDY STORE."



WHICH IS YOUR FAVORITE LOCATION AND WHY?

I think Glenorchy is my favorite, which is north of Queenstown. It was Isengard. There were 11 locations around Glenorchy, but Isengard—when you go to Glenorchy and stand in the spot where they “computer-generated” Isengard in—those mountains are in exactly the same positions as described in the book. They found the perfect match.

DO YOU FIND IT REMARKABLE THAT ALL OF THESE ELEMENTS CAME TOGETHER AT THE RIGHT TIME TO FILM THESE MOVIES IN NEW ZEALAND?

For me, New Zealand—with such a small area to get such diverse landscapes—is the only place these films could have been made. The sky is deep blue, the clouds are very white, the trees are very green—it is a vivid landscape unlike a lot of places overseas that over the years have seen various forms of pollution, whether it be man-made or natural. Where I live in Wanaka, I am a one-hour drive to “Rohan” and “Isengard,” and I am a 20-minute drive to where they filmed the flight to the Ford. Around me in this one area is probably 30 parts of Middle-earth. We get fans here every day. One of the wonderful things about writing the book is meeting so many like-minded people.

ARE TOURISTS USING YOUR BOOK TO GO TO THESE LOCATIONS?

Yes, they are. I actually wrote the book on three different levels. I wrote it for the fan who wants to go to the exact spot—and with a Global Positioning System can find the exact tree. But what I found is that a lot of people have been introduced to [the] work through the films. They’ve never read the books and want to find out more. They might start to read the books now, so I tried to write my book at their level, too. Then there are a large number of people who have seen

quarter of a million copies. They are using it as not only a guidebook to Middle-earth but also New Zealand and to visit these places. Some are off the beaten track. Some of them are places tourists never went to before but are equally as beautiful as the traditional tourist spots. It is a great introduction to some of the differing landscapes of New Zealand that you might not get to otherwise.

WHAT IS THE MOST DIFFICULT LOCATION TO GET TO AND WHY?



the films two or three times and have said, “Wow, I’ve enjoyed these movies, but what I really have loved was the landscapes, and I want to go see those places.” I have tried to introduce a little bit of [Middle-earth] with those sidebars explaining geographical locations. What we are finding in New Zealand is that tourists are coming here. A large number are buying the book. We have sold a

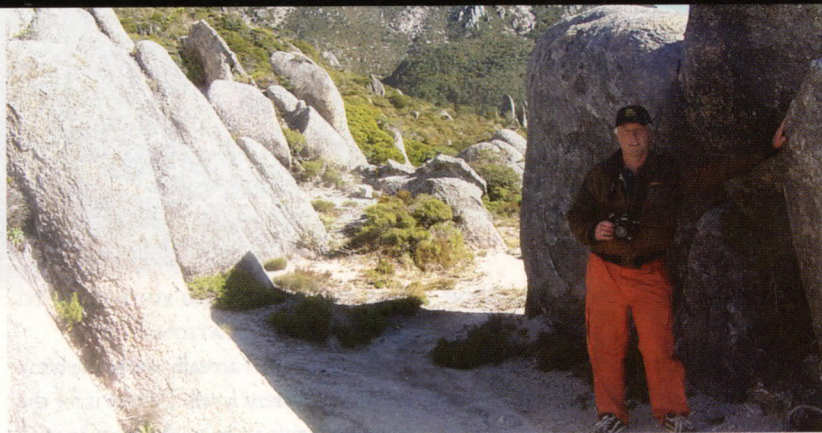
I guess the most difficult is Mount Owen, the location used as the exit from the Mines of Moria after Gandalf has been supposedly killed by the Balrog. They come running out to that bleached white landscape. That place is really only accessible by helicopter. You can get there, but it is a four-day climb, and you have to be a very experienced mountaineer. The whole area is filled with crevices and



chasms, so one wrong step and you disappear forever. The cast was taken up there by helicopter, but they took survival gear for two days in case the weather closed in on them and they were stuck there. They had to literally survive 7,000 feet up the side of a mountain. They only took essential crew. It works perfectly. If the location worked, [Peter Jackson] would try to find a way of using it.

HOW ARE THE LOCAL PEOPLE IN THESE AREAS? ARE THEY EMBRACING THE ONSLAUGHT OF TOURISTS THAT ARE COMING?

I would have to say they are embracing it. They are equally as proud of *The Lord of the Rings*. We consider it a New Zealand film. We are very proud of what Peter and his team have done for New Zealand. In some ways, they are a little less impressed with the area because they say, "We've known about this scenery for years! It's always been here." The films have opened the country up to such an unbelievably large audience, but to the locals, we're just proud of our country and will continue to be proud of it and the landscapes we have.



WHO TOOK THE PHOTOGRAPHS FOR THE BOOK?

Pierre Vinet was the unit photographer, so all the movie locations stills are his. All the locations images are mine. My hobby is photography, so it was a great opportunity for me to be able to not only write about the places but also photograph them.

THIS BOOK HAS REALLY BEEN A LABOR OF LOVE FOR YOU, HASN'T IT?

Oh, totally! It has certainly been no hardship. Since then, I have been lucky enough to be flown to Berlin to talk at a tourism conference about New Zealand. I have spoken to a lot of people on television programs as well.

WHAT KIND OF IMPACT HAS *The Lord of the Rings* HAD ON NEW ZEALAND, AND WILL IT BEGIN TO DIE DOWN NOW THAT THE FILMS ARE COMPLETE?

I don't think it is going to die down at all. To quote Peter Jackson, he said, "People still go to the locations where they filmed *The Sound of Music*." I think this summer is going to be a bigger summer for *The Lord of the Rings* tourism. If *The Lord of the Rings* had been filmed in Denver, Colorado, I would have said, "Wow, that scenery is fantastic. I have to go there." Could I afford to go this year or next? Probably not. But maybe in four years I could afford it and then go. I'm sure that is the way a lot of people overseas are feeling. They will go when they can afford to. The fan base is so big, and the movie is location-based. One of the biggest stars of the film is the locations.



When I saw the films, the words became three-dimensional. All of a sudden, Middle-earth is a place. Prior to that, it was in our minds. We imagined it maybe differently sometimes, but now it is a real place and that real place is here. For a lot of fans, it almost becomes a pilgrimage to come here.

IAN, IN CONCLUSION, WHAT ADVICE WOULD YOU GIVE SOMEONE WHO WAS PLANNING A TRIP TO NEW ZEALAND TO VISIT *The Lord of the Rings* FILM LOCATIONS?

First off, buy a copy of my book! The sets are gone, but that makes no difference because you can use your imagination as you used your imagination before the films came out. Be prepared for some wonderful experiences and some very different places than what you possibly ever imagined. Take your time. Don't think you can do it all in a week. I liken it to a wonderful quote in *The Lord of the Rings*. I believe it was Gandalf that said it to Frodo when they were starting out. He said, "Along this journey you are going to meet lots of friends, some that you don't know and some that will become your friends." I think Frodo is actually quoting it when he meets up with Faramir. That's the same advice to those people coming to New Zealand—treat it as a journey, and you are going to meet a lot of wonderful people along the way, as well as see some fantastic landscapes. This is Middle-earth! 🐉

Ian Brodie is the curator and director of the New Zealand Fighter Pilots Museum in Wanaka (nzfpm.co.nz), as well as an accomplished aviation author.

If you go...

Newman's South Pacific Vacations holds the ticket for *The Lord of the Rings* fans wanting to visit the trilogy's film locations. The company's vice president of sales and marketing, Ruth Ridley-Grau, has provided these helpful hints about planning a trip to New Zealand.

FAVORITE FILM LOCATIONS:

"Wellington and Queenstown [are] the most popular because so many of the movie locations can be accessed from these cities. Wellington: Outer Shire, Chetwood Forest, Ferry Lane, Trollshaw Forest, Weathertop Hillside, Bree Streets, Mordor, and Helm's Deep. Queenstown: Misty Mountains, Summit of Amon Hen, Ford of Bruinen, Rohan refugees, Lothlórien Woods, and Slopes of Amon."

IDEAL TIME TO GO:

"The least expensive time of year to travel is April-August, and the most expensive is over Christmas time. Summer is December-March, and the coolest months of winter are June-August. So when balancing cost and weather, March-April and September-October are good compromises. On the North Island, the weather is warmer and more temperate year-round. On the South Island, the weather is cooler and more seasonal—perfect for winter skiing but maybe not so great if you want a warm weather vacation!"

CUSTOMIZED PACKAGES:

"Most travelers prefer customized vacations organized with their specific needs in mind. We do also have a range of escorted touring available, but most people like to drive and discover the country as they go. We can also offer car rentals fitted with satellite tracking for recorded destination information as you travel. We find a whole range of people



go to New Zealand, as it really has something for everyone—[from] adventure to sampling fine wines."

THE BEST VALUES:

"Prices are seasonal with the lowest fares April-August and highest December-January. As well as this suggested basic package, we can also add sightseeing and hotel and car upgrades to better suit you. With exchange rates working in your favor (U.S. \$1 equals N.Z. \$1.40), you can be sure you will get good value on everything from accommodations to meals."

PAST TRAVELERS' EXPERIENCES:

"The most common feedback is that New Zealand is so much more than people expect. They often travel for the magnificent scenery, but somewhere along the way, they fall in love with the people and lifestyles of New Zealand. It is a wonderfully welcoming destination that offers a wealth of culture from the Maori people, beautiful art, fabulous hotels, spectacular scenery, and so much more."

TRAVELING TIPS:

"We would suggest layered clothing for changes in weather. Most people use their credit cards for purchases as the exchange is generally better than what you get for cash. The outlet plugs are different, as is the voltage, so take a transformer kit if you want to use any of your electrical items. The people are friendly and helpful so 'no worries' if you have questions or need directions!"

Packages start at \$1,449 (U.S. dollars). For more information, visit newmansvacations.com or call 1-800-416-0667.





One of a kind... *The Lord of the Rings*
FANS

The Lord of the Rings fans come in all sizes and shapes. The trilogy has touched lives across the world, so physically describing fans of the films is not simple. Describing what kind of people the fans “are” is much easier—and much more important. The Lord of the Rings fans are loyal. From the time the film project was announced, the fans have supported director Peter Jackson and his mammoth undertaking. And the fans’ unwavering efforts didn’t end when the lights came up in the movie theater after The Return of the King. Fans have actively backed The Lord of the Rings films in every way possible, and they continue to do so. Fans have even worked to spread the message and spirit of the films themselves. Because of the remarkable things that The Lord of the Rings fans do for their communities, they are spotlighted as this issue’s “unsung heroes.” ■ ■ ■ BY IAN SMITH

A presenter on New Zealand’s national television station TV3 recently commented that Auckland-based Erica Challis was “the biggest *The Lord of the Rings* fan in the world.” Remind Challis of this and she’ll look embarrassed, laugh, and say that she would prefer to be described as one of the world’s biggest fans of *The Lord of the Rings* fans. She is not alone.

While the mainstream media seem to regard the word “fan” as a prompt to write about fanatics or geeks wearing weird costumes, Challis—and others who have observed *The Lord of the Rings* fandom at close quarters—knows the reality: There is no such thing as a typical fan. “There are different types,” Challis says. “There are the literary



ERICA CHALLIS, WITH VIC JAMES (OWNER/TOUR GUIDE FOR RED CARPET TOURS) AND BEN WIELGUS (TOUR GUIDE FOR RED CARPET TOURS).

ones who get into discussing the language. There are the fans that love the gaming side of fantasy, such as *Dungeons and Dragons*. There are people that are just incredibly social, who love going to parties and living the role a little bit. The fans come from all sorts of different backgrounds and age ranges.”

Challis could have also added that *The Lord of the Rings* fans are cool, loyal, and that they share a generosity of spirit and a determination to succeed, which is a large part of the reason why the film trilogy and the associated merchandise have been so successful.

ON THE NET

Undoubtedly, *The Lord of the Rings* films would have had a certain level of

achievement even without the hard work and support of fans worldwide. However, the general consensus is that it's the fans that have turned the films into the international phenomenon they have become, earning director Peter Jackson and his cast and crew a unique place in film history. Jackson himself acknowledged this by making a visit to **TheOneRing.net** Oscar party, a fan-organized celebration, his first priority after accepting 11 Oscars at last year's Academy Awards. Even the press the morning after the Oscars deemed the fan party “the hottest ticket in town.”

Challis was one of the fans that helped plan **TheOneRing.net** Oscar party. In fact, she even helped Canadian Web designer Michael “Xoanon” Regina

launch **TheOneRing.net**, one of many *The Lord of the Rings* film fan sites that appeared at the end of the last millennium. Through Challis' own “fan” story, she demonstrates the commitment that so many *The Lord of the Rings* fans exude—no matter where they live.

As a horn player for the Auckland Philharmonic, Challis found herself with a lot of free time between gigs—and becoming incensed at some of the inaccurate reports appearing on the Web site she frequently contributed to. She set out to explore the areas of New Zealand where filming had taken place, with a hope to set right some of the reports and help fans imagine how the film might look by showing them its setting.

Four years later, the Web site she helped found is arguably the most popular of *The Lord of the Rings*-related Web sites—no small achievement given that at last count there were more than 400 sites dedicated to the films alone, with countless others dedicated to the books or associated merchandise. (For a comprehensive set of links, visit lotscrapprook.bookloaf.net/links/links.html.) **TheOneRing.net** and its fans have gone on to host three Oscar parties, all

attended by cast and crew. This January, **TheOneRing.net** will hold their first three-day fan convention, One Ring Celebration (oneringcelebration.com), in Pasadena, California.

Along with **TheOneRing.net**, *The Lord of the Rings* Official Fan Club (lotr.fanhq.com) is another well-known example of a modern fan phenomenon: the Internet fan group. Besides being able to shop for *The Lord of the Rings* merchandise online, fans in groups as small as six or as large as 10,000 have been able to use the Internet—particularly the Message Boards—to set up their own online communities, which thrive on discussions of the books and films, the cast and crew, the music, and anything else that's *The Lord of the Rings*-related.

Fan Stefan Servos, who runs the German movie Web site (herr-der-ringe-film.de), and fellow fan Marcel Buelles of The Tolkien Society joined forces to hold Europe's first three-day event, Ring*Con, in late 2002. Their hard work paid off and the success of the event speaks for itself, with New Line Cinema licensing the event in 2003. Furthermore, 1,500 of the 2,000 attendees at the 2003 event rushed back to rebook for the next year before the event had finished, despite the fact that no guests had been formally announced.

Fan Louise Henry used her experience organizing professional conferences to launch the Fellowship Festival, a three-day event in the United Kingdom. Like Ring*Con, the Fellowship Festival



FAN DINNER WITH GINO ACEVEDO AND MARK FERGUSON

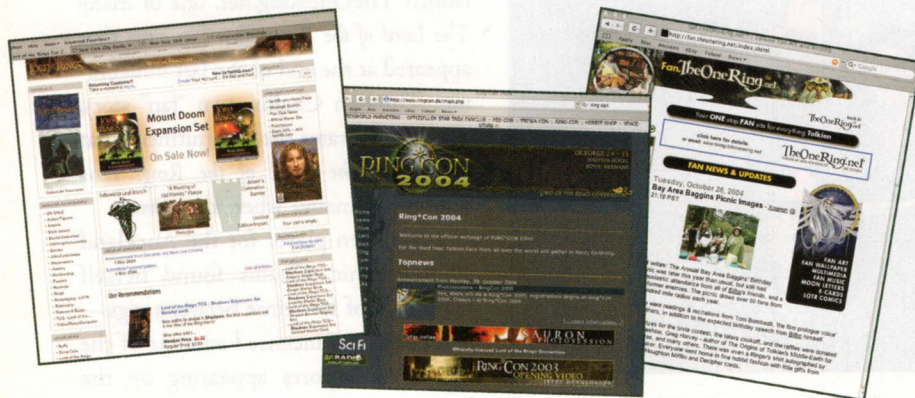
unusual for *The Lord of the Rings* fans to travel across the globe themselves to attend events. Fans from every major continent flew to New Zealand to celebrate the premiere of *The Return of the King*, even contributing to the refurbishment costs of the chosen venue by "purchasing" sponsored chairs.

JUNIOR SUPPORT

Of course, not all *The Lord of the Rings* fans have the opportunity to travel to events. Many fans rely solely on the films for inspiration in overcoming personal difficulties. Mason Rowes in Texas was born with cerebral palsy, and at the age of 6, Rowes was having a tough time with the side effects of his medication. Watching the films on DVD was a turning point for him. "Mason kind of identified with the character of Théoden because he was weak when Mason first saw him—just as Mason himself was weak at the time," Rowes' mother Cyndee says, adding that "he says that he liked the way that Gandalf helped Théoden, like his doctor helps him."

One of Rowes' favorite scenes from the trilogy is when Théoden has his armor put on by Gamling. Rowes likes to pretend that his braces and his other equipment are his armor, and that his wheelchair is his horse. The message that Théoden never gave up encourages Rowes in his walking and stretching exercises, and the young fan often recites that part of the film to his physical therapist—who on particularly difficult days has been referred to as Sauron!

But fans are inspired by the films to enrich not only their own lives but to



Frequently these online groups even host "off-line" events of their own. The events range from small—perhaps a simple excursion to the movies, a DVD viewing at a member's home, or a dinner celebrating a commemorative date like Bilbo's birthday—to huge, such as a convention attracting several thousand fans.

ENTHUSIASTS ABOUND

And it's the fans that have made sure that *The Lord of the Rings* isn't just a side event at an already established, professionally run convention. Across the world, fans have worked hard to coordinate their own ambitious events dedicated exclusively to *The Lord of the Rings*.

is designed by fans for fans. These large conventions not only offer the traditional cast and crew signings but also Q&A panels, photograph opportunities, extensive workshops, gaming workshops, product previews, fight-scene reconstructions, exclusive merchandise, and much more. The cast and crew members who attend these events invariably acknowledge that it's the fans, more than the celebrity appearances, that make these events so much fun.

Flying-in cast and crew from across the globe doesn't come cheap, and ultimately it's the enthusiastic financial support of the fans that makes these events—as well as the films and related merchandise—so noteworthy. It's not



FAN DINNER WITH
LAWRENCE MAKOARE
AND JORN BENZON

CHARITY AUCTION
WITH SARAH
MCLEOD

help others as well. Very few fan-organized meetings or events take place without some sort of attempt to raise money for a worthwhile cause, whether it's a handful of dedicated Scottish Fellowship members raising enough money to name 13 dolphins at \$180 a piece in support of the Hebridean Whale and Dolphin Trust (whaledolphintrust.co.uk) or higher profile charity auctions like that at Fellowship Festival 2004. Cast members Karl Urban, Craig Parker, and Mark Ferguson (assisted by Bruce Hopkins, Sarah McLeod, and Cameron Rhodes in the audience) helped fans at the event raise approximately \$4,000 for Beat Bullying (beatbullying.org), the United Kingdom's first children's charity to devise anti-bullying strategies for young people.

Ina Ebbelaar is a fan in Germany who organized the fundraising at this year's Ring*Con event in Bonn. As an attendee at the first Ring*Con event in 2002, Ebbelaar was the highest bidder for Mark Ferguson's (Gil-galad) *The*

Lord of the Rings crew jacket. The proceeds were donated to the Starship Foundation (starship.org.nz), a children's hospital in Auckland, New Zealand. Ebbelaar was heavily involved in the main charity event at Ring*Con 2004. She worked alongside other fans—not only on this event but she also pulled together a cookbook of favorite fan recipes, which the celebrity guests signed and auctioned to raise further funds for Starship Foundation as well as the German charity Off-Road Kids (charity-at-con.de), which helps children—sometimes even as young as 8 years old—living on the streets of Germany.

Fans really are the “unsung heroes” of the films, and it's not just the fans who think so. Time and again Peter Jackson, Weta chief Richard Taylor, and many other cast and crew members of *The Lord of the Rings* films have acknowledged that it was the fans' unrelenting support that motivated them to make the films the very best they could. 🍷



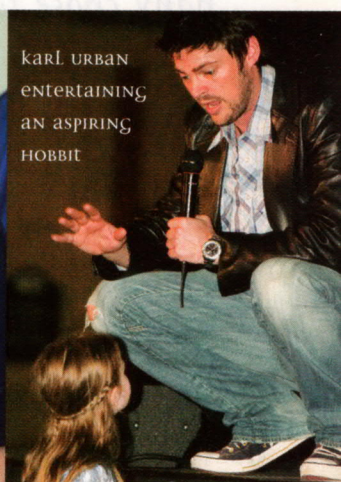
The Lord of the Rings fans are cool, loyal, and they share a generosity of spirit and a determination to succeed, which is a large part of the reason why the film trilogy and the associated merchandise have been so successful.



FANS LEARNING THE ROPES OF DANCING LIKE A HOBBIT



MARK FERGUSON
WITH YOUNG FAN



KARL URBAN
ENTERTAINING
AN ASPIRING
HOBBIT



MANAGING DIRECTOR MIKE WASHBURN
ALONG WITH CO-FOUNDERS JON
BROBERG AND ROSS HOWARD

While toys and clothing are typically the kinds of products associated with blockbuster movies, fans of the trilogy will be happy to hear about Middle-earth Furniture. With beautiful designs based on the films, the company's high-quality oak furniture is like no other home collections on the market—so exclusive in fact that for certain pieces the company chose to make as few as nine, a popular number in *The Lord of the Rings*. From dining sets to coffee tables and chests, this is furniture a diehard fan of the Fellowship will want to see.

LIVING IN MIDDLE-EARTH

An English furniture company brings the trilogy home for fans.

MEF

Middle-earth FURNITURE

Staffordshire England



BY LAURA SCOTT AND MIKE YOUNG

When Jon Broberg and Ross Howard, co-founders of Middle-earth Furniture Limited in England, decided they wanted to work together building furniture with a specific theme, *The Lord of the Rings* was the obvious choice. At the time, Howard was involved in bespoke joinery (custom-made wood furniture), working with traditional craftsmen in Staffordshire, and Broberg had helped design some pieces. "We were thinking of bringing together the people we knew

to do some high-quality furniture with an unusual theme," Broberg says. "I suggested *The Lord of the Rings* furniture. We were both *The Lord of the Rings* fans and just looked at each other and said, 'Yes!'" Thus, Middle-earth Furniture was born.

While the concept of the company originated in 2002, Middle-earth Furniture wasn't officially established until April 2003. "I had to provide designs for the products we wanted to produce to get the go-ahead from New Line Cin-



THE ONE RING
ROUND TABLE

master carver mike painter
gUILDING THE edge of the
ONE RING ROUND TABLE



ema, and many of those first ideas have been carried through to where we are now," Broberg says. "[Howard], whose expertise is in wood and furniture construction, was working on the production side, lining up the best people we could find to work with us and arranging for prototypes to be made."

Although the company just celebrated its one-year anniversary, Middle-earth Furniture has grown tremendously since its inception. "We now have an established team of Staffordshire craftsmen who have experience working on all of our products," Broberg says. "And now that the experimentation is over, we can produce items quicker and with very high quality controls."

MAKING THE CUT

At the heart of the process is Middle-earth Furniture's insistence on using only fine English Oak for their pieces,



MIDDLE-EARTH FURNITURE'S SHOWROOM

the same type of wood used in most quality English furniture. "Once all the pieces of wood are selected for each item—an important job in itself—one or two people will be involved in making the joinery part of that item through to completion," Broberg says. "Once constructed (for example, with the Ancient Ent Round Table), our master carver will work on hand-carving the English inscriptions around the edge of the table and the Elvish in the center. [After] carving is completed, the table goes to the finishing shop, where another specialist will carefully distress the table to give it [an] aged appearance and color, and polish it to give its final luster."

Consumers who purchase Middle-earth Furniture's pieces can expect to pay more than they would at an average furniture company due to the top-of-the-line quality that they are getting. The prices range from approximately \$1,140 for a single chair to around \$25,200 for a dining table.

Because each piece of furniture is built-to-order, completion takes anywhere from eight to 12 weeks. But, for *The Lord of the Rings* fans, the wait is worth being able to bring Middle-earth into their homes.

CLOSER INSPECTION

Perhaps the most unique aspect of the pieces is the intricately engraved design motifs hand-carved into each piece of furniture.

The Rohan and Gondor Coffee Table, for instance, is decorated with a theme from the people of Gondor carved around



ROHAN AND GONDOR coffee table

its edges, and on the bottom shelf is a carved horse's head, representative of the Riders of Rohan. The Keep It Secret, Keep It Safe solid oak storage chest features the Eye of Sauron carved into its top surrounded by a border of barbed Mordor leaves. On the front, carved in Elvish, is the inscription "One



keep it secret storage chest

Ring to rule them all, One Ring to find them, One Ring to bring them all, and in the darkness bind them."

This inscription also appears on the Ancient Ent Round Table and The One Ring Round Table, but it is written in English instead of Elvish.

All of the tables feature an inlaid, solid cast bronze map of Middle-earth. However, unlike the square map sported by the Rohan and Gondor Coffee Table, the Ancient Ent Round Table and The One Ring Round Table feature a custom-designed circular version of the map that can be rotated 360°.



map of middle-earth

The Ancient Ent Round Table is supported by three cast bronze statues of Treebeard with "his arms stretched upwards bearing the weight of all living creatures endangered by the evil of the Ring," as described by Middle-earth Furniture's Web site, middleearthfurniture.co.uk. Three intersecting, curved

ANCIENT ENT
ROUND TABLE



legs uphold The One Ring Round Table, with The One Ring positioned between them.

The Darkness and Light Chairs round out the tables with their high backs. "I wanted high backs so that people sitting around the table would always see the Leaves of Lorien motifs at the top of other people's chairs," Broberg says. "The high backs also give the feeling of closing out the outside world a little bit and concentrating people's minds around the table."

Both The One Ring Round Table and the Ancient Ent Round Table share one very unique quality—there are only nine of each in existence. "We hope this makes them more attractive to collectors and fans," Broberg says. "We chose nine because the theme of nine runs through the designs of both tables. There are nine main pieces to the top of each table, and nine chairs sit around them."

Astute *The Lord of the Rings* fans will know the number nine has great significance in the films. "There are nine places to represent the nine rings gifted to the race of men, the nine members of the Fellowship, and the nine kings, now Ringwraiths, pursuing them," notes Middle-earth Furniture's Web site.

And, of course, Frodo had only nine fingers!

THE CHASE

The films and the furniture aren't the only links Broberg has to

The Lord of the Rings. He lives a few miles away from the village, Great Haywood, where the author spent time after the war. "The [Cannock] Chase itself is very reminiscent of Middle-earth, so there has always been a sense locally that the *The Lord of the Rings* is part of the landscape," Broberg says. "There was even a local pub here for a while called the Tolk Inn. I walk a lot on the Chase, and it's inspiring to think I am walking past the same ancient oaks on the same paths that [the author] would have trod."

Not long ago, though, Broberg was far from the paths of the Chase; he was walking through Middle-earth Furniture's showroom in High Point, North Carolina, for the International Home Furnishings Market. "The whole showroom is themed with *The Lord of the Rings* décor," Broberg says, "and we also have information on our designs and furniture-making process."


Visits to the showroom are made available by appointment only. (Middle-earth Furniture can be contacted through their Web site, middleearth-furniture.co.uk) The fortunate *The Lord of the Rings* fans able to make the

"IT'S INSPIRING TO THINK I AM WALKING PAST THE SAME ANCIENT OAKS ON THE SAME PATHS THAT [THE AUTHOR] WOULD HAVE TROD."

journey to North Carolina will get to see Broberg's beloved furniture set, The One Ring Round Table and Chairs. "It's such a visually stunning piece and unique in design," Broberg says.

Future plans for the company include introducing two additional chests to their collection, the Arwen and Aragorn Storage Chest and The Riders of Rohan Storage Chest. In addition, Middle-earth Furniture is working with New Line Cinema to create replica furniture directly from the movies.

For the craftsmen behind Middle-earth Furniture, it is exciting to make this kind of furniture. "[It's] something people can take into their homes and actually use and interact with, which somehow links them to the stories and the films," Broberg says. "There was so much scope to make furniture that could evoke an emotional reaction from people—not just from hardcore fans who may recognize the symbolism straight away but also from lovers of quality English furniture who may just be intrigued by the unusual shapes, carvings, and bronze features and who may then realize that they too would like furniture that tells a story."

And, as we all know, it's a story that is well worth telling. 



ENT TABLE
DETAIL



DARKNESS
AND LIGHT
DINING
CHAIR



CANNOCK CHASE

HEARKEN!

AS FOR ONCE I APPEAR BEARING TIDINGS

naught of despair and ill news, but of joy and determination that our trials of this age of perilous Trading shall herefore be banished and pass beyond these mortal shores until they are known to none but the mists of time.

AND BEHOLD! As we have wrought in secret for many months a trading and buying and selling system for those who hold dear that which is good in the world. And even tho it has not yet the polish and wisdom that the years may bring, I have chosen now and here to unveil to you this hope beyond hope.

PERHAPS A DAY WILL COME when the toils of the few are heralded by all, but until then let it be known that their labors were long and their trials great and their work not yet finished. For it is our accepted task to listen to your needs and improve this marketplace until your fears of trading today are but a distant echo in your deepest dreams.

SEE NOW THE NEW MARKETPLACE

Buy ✦ Sell ✦ Trade
YOUR LORD OF THE RINGS COLLECTIBLES AT

LordOfTheRingsGuide.com

LordOfTheRingsGuide.com announces the opening of The Marketplace.

Buy, sell, and trade your Lord of the Rings collectibles using our new easy-to-search and easy-to-use classified & trading system. Complete with pictures, ratings, and an active community of users. Posting fees start at 60¢, but there are no other charges — no commissions and no percentages. While you're there, you can catch up on all the latest toy, game, and collectible news and gossip.

Go to lordoftheringsguide.com/marketplace

FAN focus

Ringer Report

The annual Elf Fantasy Fair was held over the summer at Keukenhof Castle in Lisse, Holland. The three-day event was full of Celtic music, dance, fantasy writers, art, books, jewelry, and even a knight's tournament. In the shadow of an ancient Dutch castle, nearly all attendees dressed up like Hobbits, Elves, Wizards, and Fairies.

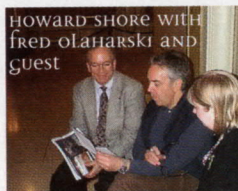


the Fellowship festival
in the Netherlands

The main attraction for *The Lord of the Rings* Fan Club members was the Q&A session with Andy Serkis (Gollum) and Craig Parker (Haldir). As a special treat, Andy Serkis even did his impression of a cat coughing up a hairball—the sound that inspired Serkis' "Gollum" voice!

This past summer in cities across the United States, *The Lord of the Rings* fans enjoyed performances of the films' score. One such performance was in Pittsburgh, where *The Lord of the Rings* composer Howard Shore conducted the orchestra himself in front of an impressive backdrop of projections of conceptual artist Alan Lee's trilogy illustrations. Interestingly, the concert booking at the Heinz Hall in Pittsburgh was all thanks to Fan Club member Fred Olaharski, who wrote to the

Pittsburgh Symphony in September 2003 and requested that *The Lord of the Rings* Symphony visit his city. Not only did the concert happen but additional performances were even added due to



HOWARD SHORE WITH
FRED OLAHARSKI AND
GUEST

popular demand! Other events surrounding the performances included a Q&A with Shore, a post-concert reception, and an "authentic" Middle-earth dinner to benefit the Pittsburgh Symphony. Fan Club members traveled from as far away as Michigan, New York, and Massachusetts to join the fun.

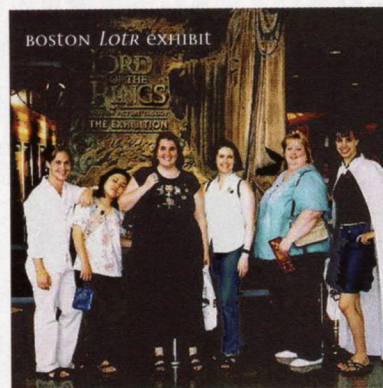
The Fellowship Festival—one of the largest *The Lord of the Rings*-related events in the United Kingdom—took place at the Alexandra Palace in London, England, the weekend of Aug. 28. Cast talent shows, fan re-enactments, evening parties, dress competitions, technical seminars, dealer exhibitions, and VIP banquets made for an exciting weekend. The highlights of the festival were the panels and workshops in which some of *The Lord of the Rings* actors participated. Sarah McLeod (Rosie Cotton) and Cameron Rhodes



SARAH MCLEOD AND FAN

(Farmer Maggot) demonstrated a Hobbit dance. Lawrence Makoare (Lurtz) and Jed Brophy did an amusing stunt demonstration. John Noble (Denethor) spoke about his character. John Howe and Alan Lee discussed their illustrations and signed autographs, and each day Weta's Gino Acevedo turned one lucky audience member into an Orc after a two-hour makeup session. All of the activities made the festival a huge hit for Fan Club members.

"*The Lord of the Rings* Motion Picture Trilogy: The Exhibit" ran from Aug. 1 through Oct. 24 in Boston. Local Fan Club members welcomed Ringers vis-



BOSTON LOTR EXHIBIT

iting from around the United States—and as far away as Ireland—for the museum exhibit and other activities during the weekend of Sept. 4. The festivities began the night before with dinner at a local restaurant and continued on Saturday at the Boston Museum of Science, where the group enjoyed a special behind-the-scenes commentary. Following the exhibit, the group of fans spent a few hours touring the rest of the museum and dined together at the Boston Beerworks Pub, where they shared tales and experiences. Undeniably, it was a thrilling time to meet other fans from the Official Fan Club Message Boards. ~ Rosie Gagnon

Fellowship Spotlight

IRELAND

A fellowship of nine *The Lord of the Rings* fans met in Ireland last summer for a day of sightseeing. Many of the group's members traveled from different parts of Ireland—and even some all the way from New Jersey—to meet at the Letterkenny Cinema and drive to *An Grianan of Aileach*, an ancient stone fort. A veritable Irish Helm's Deep, it afforded spectacular views of the Irish countryside. The group became acquainted over a hot bowl of mushroom soup, discussing jobs, families, and a variety of other subjects including their *The Lord of the Rings* jewelry. After lunch, they visited the Beltony Stone Circle (near Raphoe), which is a very large ancient circle of stones, and a few of the group members ventured into the nearby woods, which they dubbed

Mirkwood. Spending the afternoon together in this ancient countryside helped to create a real Middle-earth experience for the fans.



As they departed, the “beacons” were lit, glowing on the distant hillsides. Actually, it was nearing St. John's Eve, when the Irish light great fires for midsummer. Still, having their last parting “lit by beacons” set the perfect mood for these Ringers. One Fan Club member traveling to Donegal from Dublin reported that from the plane she could

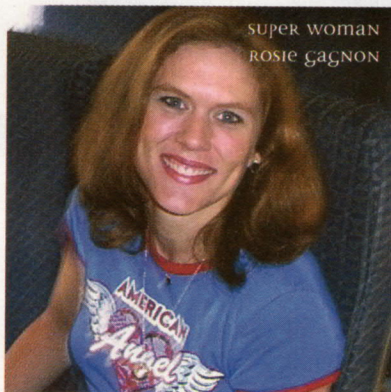
even see huge bonfires with flames leaping up into the darkness!

The gathering was a success, as all participants were satisfied that they had found kindred spirits with whom they could share an afternoon and their love of *The Lord of the Rings*. To find out more about local Fan Club activities, please visit the Message Boards at lotr.fanhq.com. ~ Rosie Gagnon



A Special Thanks

The magazine would like to thank Fan Club member Rosie Gagnon—one of the most dedicated *The Lord of the Rings* fans that we've had the pleasure of working with. Since the magazine's



early beginnings, Gagnon has been the reporter for the Fan Focus section, bringing readers numerous interesting stories about fan gatherings and events.

Because of Gagnon's invaluable contributions to our publication, we'd like to spotlight Gagnon not only for her commitment to *The Lord of the Rings* but for the remarkable person and dedicated fan she is. In addition to her column, Gagnon has been a moderator for the Official Fan Club Message Boards, and she was one of the main coordinators of the popular “Into the West” Oscar party in Los Angeles last year. All of the work Gagnon does for *The Lord of the Rings* community is magnified when hearing

about her amazing family life. Gagnon is the mother of seven (yes, seven!) children and is married to fellow Fan Club member Jason Gagnon (known as “Icarus” on the Message Boards). Now residing in New Jersey, Gagnon has lived in Utah for much of her life. Despite her many obligations, Gagnon is very active in the Mormon Church, and she is a talented artist, with quite a few paintings of characters and scenes from *The Lord of the Rings* to be sure!

Our sincere gratitude goes out to Gagnon—“Rosie”—for all of the enthusiasm and energy she has brought to the Fan Club. She has done the Fellowship proud! ~ Julie Matthews

NEW 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 lotr.fanhq.com. These pieces sell out fast, and many have limited-edition production runs, so don't delay!

SCALE 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
Member Price	\$22.50

ENVIRONMENTS

[C] Helm's Deep • 105081	\$125
[D] Meduseld, The Golden Hall • 105082	\$125
Member Price	\$112.50
[E] The Mines of Moria • 105237	\$200
Member Price	\$180

NEW FROM MASTER REPLICAS

Are there Orcs near? This exquisite replica of the Baggins family Elven sword, Sting, includes a rather surprising talent, just as the film version did: It glows with a high intensity pale blue light! This full-scale replica sword has a metal hilt, pommel, and hand guard. The 27" blade is polycarbonate, having the necessary durability for some active roleplaying. Once activated, the blade glows blue, and during use motion sensors are activated so the weapon emits the sound of a swordfight in progress! This light and sound replica is like no other you've seen. Beautiful and a delight to play with!

[F] Sting Sword Electronic FX Edition • 105251	\$119.00
Member Price	\$107.10



REPLICA HERO SWORDS AND PROPS FROM UNITED CUTLERY

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!

FULL SIZE REPLICAS

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.

[A] Andúril, Sword of King Elessar • 105039	\$348.99
Member Price	\$314.09
[B] Hadhafang, Sword of Arwen • 105036	\$310.99
Member Price	\$279.89
[C] Sword of the Witch-king • 104882	\$348.99
Member Price	\$314.09
[D] Fighting Knives of Legolas • 105031	\$323.99
Member Price	\$291.59
[E] Staff of Gandalf The White • 105037	\$223.99
Member Price	\$201.59
[F] Ltd. Edition Helm of Gimli • 105035	\$498.99
Member Price	\$449.09

SCALE MINIATURES

Scale replicas suitable for the smaller Hobbit holes! Miniatures vary in length from 9"-13" and come with a stand bearing the film logo.

[G] Sting, Bilbo's Sword • 104879	\$44.99
[H] Narsil, Sword of Kings • 104885	\$44.99
[I] Glamdring, Sword of Gandalf • 104881	\$44.99
Member Price	\$40.49

[G,H,I] Collector's Set of Three Miniatures 104894	\$123.99
Member Price	\$111.59



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

To order, go to lotrfanhq.com

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

THE LORD OF THE RINGS™ FAN CLUB STORE

This exquisite collection of *The Lord of the Rings* jewelry has been gathered by the Fan Club from official licensees chosen by New Line Cinema. Incredible quality and beautiful craftsmanship are all combined here with precision engraving and fine precious metals.

NAVEL JEWELRY

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

[A] Arwen Jewelry Motif on Banana Barbell
(5mm Bottom Ball) • 105168

\$40

Member Price

\$36

[B] Rohan Motif on Banana Barbell
(5mm Top Ball) • 105170

\$40

Member Price

\$36

[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



ONE RING PENDANT IN BLACK TITANIUM

A flat circular pendant with laser-etched ring-script, this piece is made from glossy-black titanium, the same metal found in meteorites and aircraft alloys. It has the strength of steel at the weight of aluminum and is almost impervious to wear. This is the gift that will remain unchanged for a lifetime! Includes a modern-design 17" (43cm) black stretch necklace with a silver-metallic push-twist clasp.

104857

Member Price

\$144

\$129.60



ARAGORN'S RING - IN STERLING SILVER

Now you can own an heirloom of the House of Isildur. A gift to Barahir for saving another's life, this ring has been passed down by his descendants for thousands of years and now finds itself worn by Aragorn, heir of Isildur. Imported from Germany (not Gondor), this exquisite replica is quality manufactured from sterling silver and is a perfect recreation of the beautiful filming prop. The ring comes complete with a velvet drawstring bag marked with the German *The Lord of the Rings* movie logo.

[F] Aragorn's Ring • 104842-104877

Member Price

\$173.00

\$155.70



INSIGNIA JEWELRY BOX

Imported from Germany, this wooden jewelry box has a book-like appearance with gilt-metal corners and a gold-stamped film logo. Inside is padded for protection and includes small loop for holding spectacles.

104710

Member Price

\$24.90

\$22.41



View our full range of One Ring replicas in silver, titanium, gold, and platinum at lotr.fanhq.com.



GALLERY EXPRESSIONS® BOOKMARK RANGE

This distinctive range of *The Lord of the Rings*-themed bookmarks feature unique and functional bookmarks that will liven up any reading!

- [A] Red Heraldry Fabric Banner
Looped on Wooden Rod • 105141 \$5.99
- [B] Green Heraldry Fabric Banner
Looped on Wooden Rod • 105142 \$5.99
- [C] Rohan Leather Bookmark
with Metal Medallion • 105143 \$5.99
- [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
- [H] Gollum Laser
Cut-Out Bookmark • 105148 \$5.99

Member Price \$5.39

IMPORTED ALUMINUM BOOKMARKS WITH RING

A bookmark like no other that will outlast all others! These all-aluminum bookmarks from Europe have a vibrant full-color design enhanced by a lustrous metallic finish. Each bookmark includes a brightly colored cloth tassel with a removable metallic-gold replica of The One Ring. As an extra touch, the movie logo is shown in German, "Der Herr der Ringe".

- [I] Arwen • 104657 \$6.95
- [J] Gollum • 104659 \$6.95
- [K] Legolas • 104660 \$6.95
- [L] One Ring • 104661 \$6.95
- [M] Sauron's Eye • 104662 \$6.95

Member Price \$6.25

WELCOME TO MIDDLE-EARTH DOORMAT

Your guests have never felt so welcome! Imported from Europe, these high-quality 100% polyester doormats have a rubberized, non-slip backing and are printed with amazingly vibrant long-wearing colors. Includes official *The Lord of the Rings* movie logo in German. Can be machine-washed.

- [N] Middle-earth Doormat • 104713 \$38.00

Member Price \$34.20

To order, go to lotr.fanhq.com

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

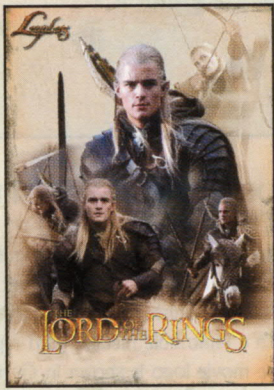
THE LORD OF THE RINGS

FAN CLUB STORE™



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Check our online store at lotr.fanhq.com to see our full range, which also includes mini-posters and postcards!



PANORAMIC POSTERS (13" x 37.5")

- [A] *The Lord of the Rings* Trilogy Teaser Posters 105557 **\$24.99**
- [B] *The Lord of the Rings* - The Fellowship 105560 **\$24.99**
- [C] *The Lord of the Rings* Trilogy One Sheets 105556 **\$24.99**
- Member Price **\$22.49**

FOIL DUFEX WALL POSTERS (25" x 35")

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 hand-sketched 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 shipped flat between two layers of cardboard for safe protection.

- [D] *The Two Towers* One Sheet • 104418 **\$24.99**
- [E] Legolas Montage • 105030 **\$24.99**
- [F] Middle-earth Map • 103828 **\$24.99**
- Member Price **\$22.49**

3D PUZZLE

Combining award-winning Puzz-3D® technology with fantastic designs from *The Lord of the Rings*, this unique 3-dimensional puzzle will provide the whole family hours of fun as well as beautiful art for you to display.

[A] The Citadel of Minas Tirith • 104450 **\$25.99**
Member Price **\$23.39**

POSTER PUZZLES

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

[B] Aragorn, King of Gondor • 104452 **\$14.95**
Member Price **\$13.45**

[C] Gollum "Journey to Mordor" • 104453 **\$14.95**
Member Price **\$13.45**

DELUXE COLLECTOR'S BACKGAMMON

This exquisite *The Lord of the Rings* Backgammon Game is featured in a rustic, handmade wood case, which opens into a game board revealing the map of Middle-earth. Antique gold and silver die-cast metal ring game pieces are engraved with the Elven inscription to provide the ultimate backgammon experience.

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

COLLECTOR'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**



A



B



C



E



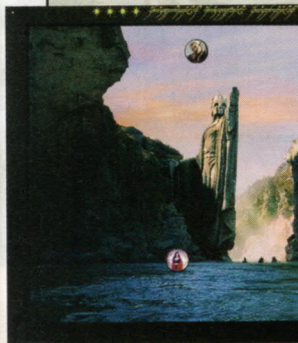
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THE LORD OF THE RINGS

FAN CLUB STORE



"Rock and pool is nice and cool, so nice for feet! My only wish, to catch a fish, so juicy sweet!"



FRAMED MAGNET BOARDS

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

- [A] Three Hunters • 104731 \$59
 - [B] You Shall Not Pass • 104728 \$59
 - [C] Argonath Metallic • 104726 \$59
 - [D] Rivendell • 104725 \$59
- Member Price \$53.10

LIFE-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).

- [E] Gandalf the White • 104387 \$29.95
 - [F] Arwen in Red Dress • 105117 \$29.95
 - [G] Éowyn • 105119 \$29.95
- Member Price \$26.95
- [H] Talking Sméagol • 104389 \$27.95
- Member Price \$25.15

FUN 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. Rub-on stickers are decals that adhere to glass or mirror surfaces.

FABRIC PATCHES

[A] Aragorn • 105205	\$3.49
[B] Movie Logo • 105206	\$3.49
[C] Frodo & Sam • 105207	\$3.49
[D] Treebeard • 105208	\$3.49
[E] Cave Troll • 105214	\$3.49
[F] Legolas • 105216	\$3.49
[G] Legolas Logo • 105217	\$3.49
Member Price	\$3.14

PICTURE MAGNET SETS

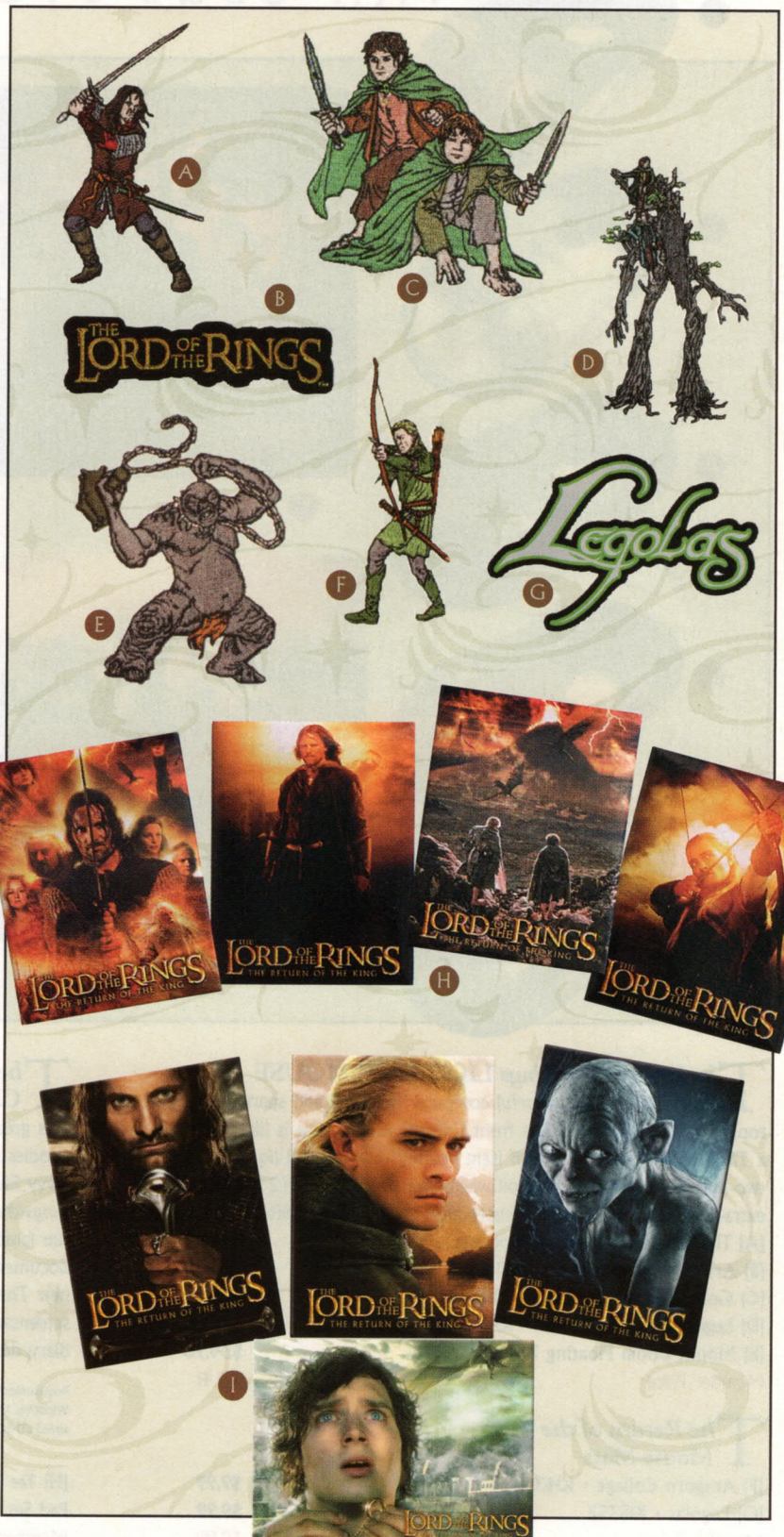
Popular official magnets now bring *The Return of the King* to your locker, filing cabinet, or refrigerator! Provided in a set of four, each picture magnet is 2.5" x 3.5", with a stain-resistant front and a large magnetic back.

[H] <i>The Return of the King</i> Set 1 105043	\$14.99
Member Price	\$13.50
[I] <i>The Return of the King</i> Set 2 105044	\$14.99
Member Price	\$13.50

LEGOLAS NITE LITE

Let Legolas, with his drawn bow, light your way in the dark of night. Lamp turns on and off automatically with a built-in light sensor. Nite Lite provides a soft yellow glow as it illuminates this favored Legolas image.

[J] Legolas Nite Lite • 105389	\$9.95
Member Price	\$8.95



To order, go to lotr.fanhq.com

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

THE LORD OF THE RINGS™

FAN CLUB STORE



The Lord of the Rings 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] The 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 Floating Mouse • 104712 | \$34.90 |
| Member Price | \$31.41 |

The Return of the King Mouse Mats

- | | |
|------------------------------|--------|
| [F] Aragorn Collage • 104353 | \$9.99 |
| [G] Legolas • 105352 | \$9.99 |
| Member Price | \$8.99 |

The Two Towers Souvenir CD-ROM and Mouse Pad Set

This great value gift pack combines a selection of goodies that will be loved by any of your computer-savvy Elves! It includes a heroes of *The Lord of the Rings*-themed mouse pad, a CD-ROM packed full of fun family goodies, and a handy reusable glossy document folder. Full contents of this completely new *The Two Towers*-themed CD-ROM include a screensaver, interactive desktop calendar and diary, desktop puzzle, and desktop wallpapers.

Requirements: Works with all non-networked Windows 98, Me, 2000, NT4 and Windows XP operating systems. Minimum Specification: P300, 32MB RAM, 16 speed CD-ROM.

- | | |
|---|---------|
| [H] The Two Towers Souvenir CD-ROM and Mouse Pad Set • 105167 | \$12.99 |
| Member Price | \$11.69 |



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.

The Two Towers ANTHOLOGY

Drawn from the sets of *The Two 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 *The Two Towers* block starter deck, two 11-card booster packs from each of the three *The Two Towers* expansions, and a comprehensive card list of the first three sets.

[A] 104671 \$36.00
Member Price \$32.40

TWO-PLAYER QUICKSTART

All you need for two players! This is the perfect starting place to learn all about one of the most popular games! It contains a rulebook, two 60-card decks, *The Two Towers* booster pack, two-player playmat, Learn How to Play CD-ROM (which includes basic and advanced play tutorials), and collection management and deck building software.

[B] 2-Player QuickStart TCG • 103668 \$19.95

Member Price \$17.95

[C] Mount Doom - Frodo Starter Deck • 104653 \$10.99

Member Price \$9.89

[D] Mount Doom - Sam Starter Deck • 104654 \$10.99

Member Price \$9.89

[E] Mount Doom Booster Pack • 104650 \$3.29

Member Price \$2.96

The Lord of the Rings ROLEPLAYING GAME

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.

SOURCEBOOKS

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

[F] Core Book • Hardcover, 304 pages
100266 \$39.95

Member Price \$35.95

[G] Fell Beasts & Wondrous Magic
Hardcover, 96 pages • 103584 \$29.95

Member Price \$26.96

MAPS OF MIDDLE-EARTH Volume 1 (BOXED SET)

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

[H] 103374 \$29.95

Member Price \$26.96

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

To order, go to lotr.fanhq.com

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

THE LORD OF THE RINGS

FAN CLUB STORE

BACK ISSUES

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

Premiere Issue

Member Price \$45.00

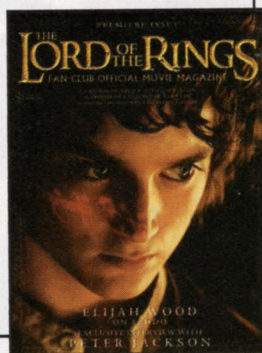
All other issues

Member Price \$30.00

PREMIERE ISSUE

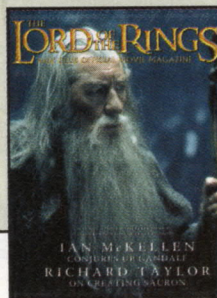
(Feb/Mar 02) • 100045

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 Jackson.



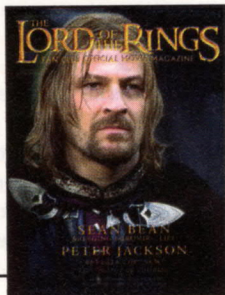
ISSUE 2 (Apr/May 02) • 100046

Ian 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 makeup effects.



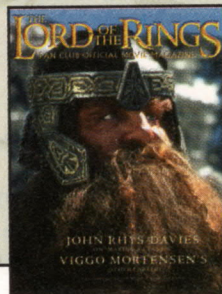
ISSUE 3 (Jun/Jul 02) • 100047

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 beauty behind the movie costumes.



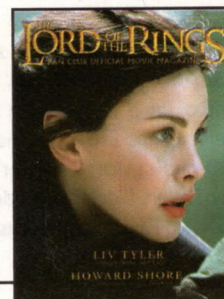
ISSUE 4 (Aug/Sept 02) • 100048

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.



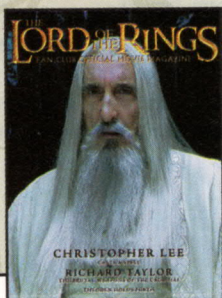
ISSUE 5 (Oct/Nov 02) • 100049

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.



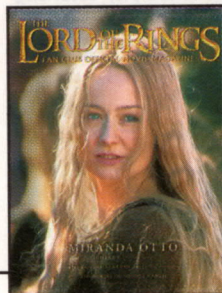
ISSUE 6 (Dec/Jan 03) • 100050

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



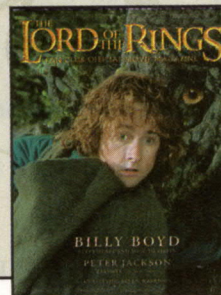
ISSUE 7 (Feb/Mar 03) • 100051

Miranda Otto on Éowyn and stabbing an Orc • Calligrapher Daniel Reeve and The One Ring inscription • Brian Massey on being the greens master of Middle-earth • Working with the horses of *The Two Towers*.



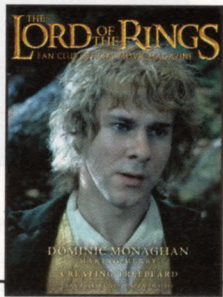
ISSUE 8 (Apr/May 03) • 100052

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.



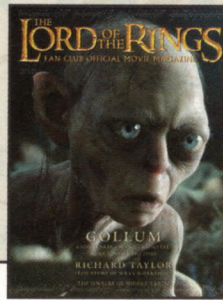
ISSUE 9 (Jun/Jul 03) • 100053

Making Merry with Dominic Monaghan • Peter Jackson on Shelob-induced arachnophobia • Craig Parker contemplates cult-fame as Haldir • The challenge of creating Treebeard • The props of Middle-earth.



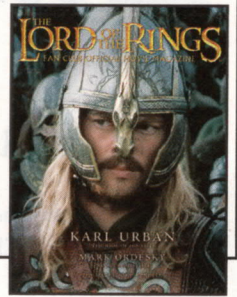
ISSUE 10 (Aug/Sept 03) • 100054

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.



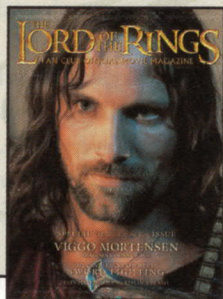
ISSUE 11 (Oct/Nov 03) • 100055

Karl Urban (Éomer) 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.



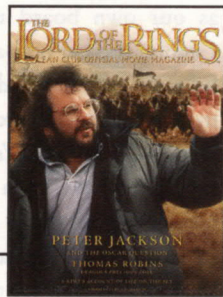
ISSUE 12 (Dec/Jan 04) • 100056

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.



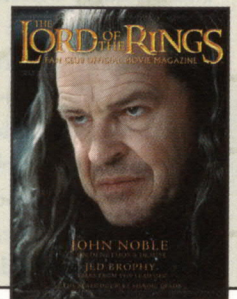
ISSUE 13 (Feb/Mar 04) • 100057

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.



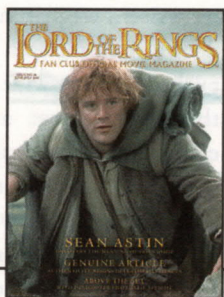
ISSUE 14 (Apr/May 04) • 100058

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.



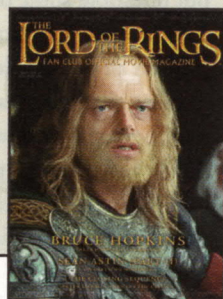
ISSUE 15 (Jun/Jul 04) • 100059

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.



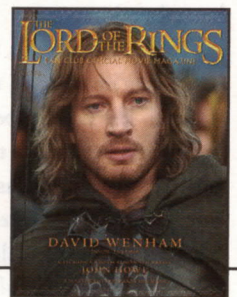
ISSUE 16 (Aug/Sept 04) • 100060

Bruce Hopkins on Gamling becoming a major character in the films • Part II of the Sean Astin interview, including the defining moments of the trilogy as seen through his eyes • Carl Payne on the next thing in fashion: chain mail.



ISSUE 17 (Oct/Nov 04) • 100061

David Wenham describes the world of Faramir • Renowned artist John Howe speaks about his sketch work for the trilogy • Master potter Mirek Smisek reflects on the creativity behind his pottery.



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Last Word

The Road Goes Ever On and On

When *The Lord of the Rings* Fan Club launched in 2001, I had no idea how much it would affect my life and introduce me to so many new and wonderful friends. As someone who first read the trilogy in high school, I had immediately embraced the stories, characters, and messages wholeheartedly. I especially embraced the idea of Hobbits, people who are short-statured, since I only stood 4 feet 2—and still do as the result of a growth deficiency. I always believed I was a Hobbit, and it gave me a sense of confidence to know that I belonged somewhere, even if it was not in the world outside my front door. Once I entered those books, the world outside faded, and I was lost in Middle-earth with friends of all shapes and sizes. How I wished I could really step into Middle-earth and never look back—I could fit in there! I could be a hero there!

Years later, it was with great pride that I was involved in the launch of the Official *The Lord of the Rings* Fan Club. While not being able to live in Middle-earth, it was as close as one could get in the “real world.” Here, within the Fan Club walls, was a fellowship of like-minded folks who all cherished and embraced *The Lord of the Rings*’ world and characters. But it was even better. As Peter Jackson and his crew released each motion picture year-by-year, suddenly, Middle-earth came to life right before our eyes. It was a real place now. My Hobbit heart beat faster and faster.

One of the things I am proudest of is how many lives the Fan Club has touched and changed these past years,

including my own. We’ve heard countless stories and witnessed firsthand how lifelong friends have met as a result of the Fan Club. New relationships have formed and wedding vows spoken as a result of fans meeting through the Message Boards, magazine, and fan events. And new lives have come into the world as a result of some of these unions, such as our own board moderator Rosie Gagnon and her husband Icarus’ beautiful new baby boy, Adam. Of course, I met my lovely wife through the Fan Club and *TheOneRing.net*’s Oscar party, and my life has never been the same.

During my visit to Middle-earth (actually New Zealand) to interview the cast and crew for the magazine, and my subsequent interviews along the way, I cannot begin to relate to all of you the caliber of character and generous attitude of the people who have made these remarkable films. They are, without question, some of the nicest people I have ever met, starting with Peter Jackson all the way down. It is an amazing feat that Peter was able to cast so many great actors who are also such kind and giving people. And the behind-the-scenes crew? I could write three pages on just them alone. They are truly talented folks and as humble as can be. It’s not hard to see why these films worked so well. It was truly a team effort, and this team supported each other like none in Hollywood.

With *The Lord of the Rings* Fan Club Magazine now ending its run, I couldn’t say farewell without thanking the man himself, Peter Jackson. Peter has supported the Fan Club and the magazine right from the beginning. He truly cares



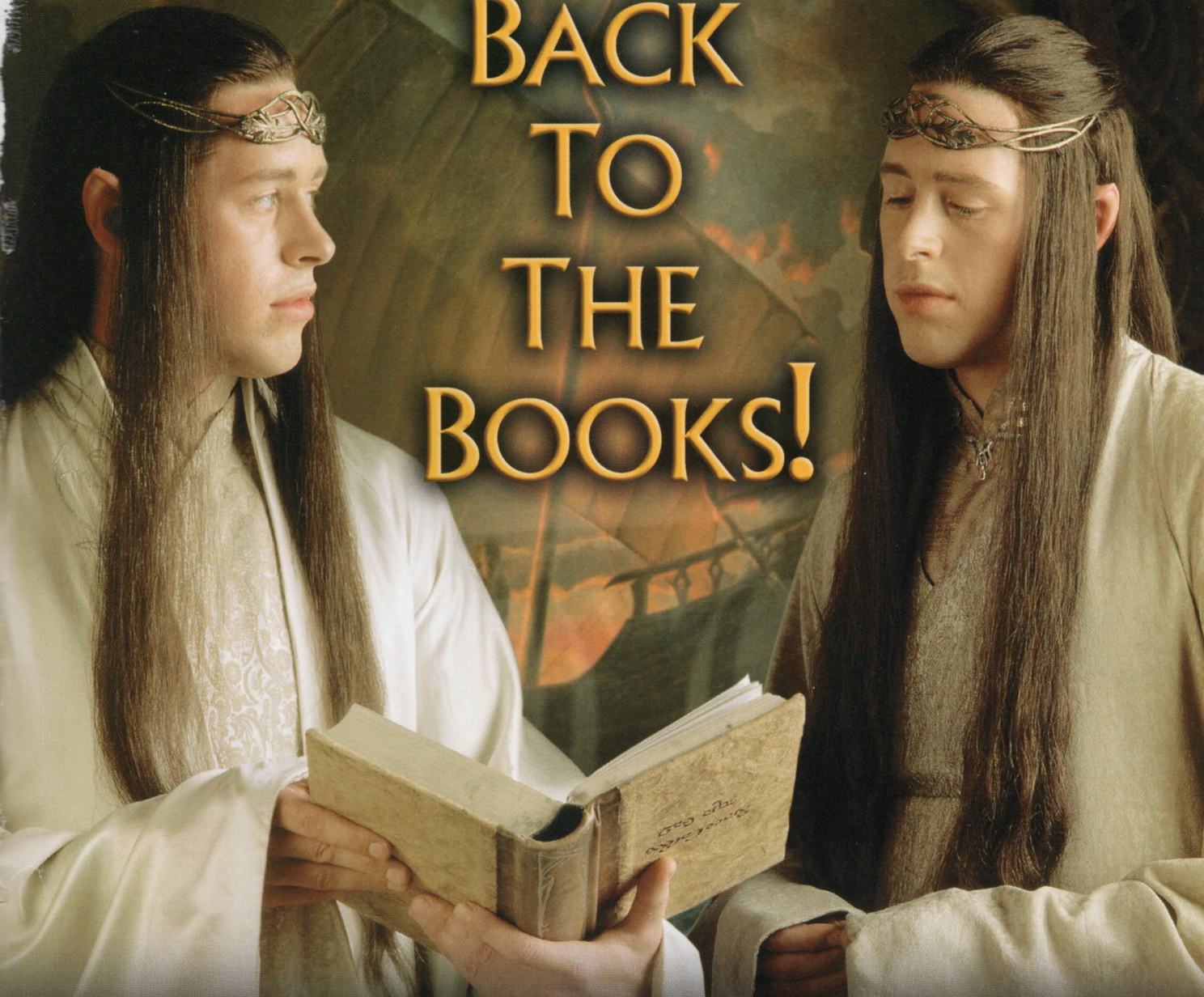
about the fans and is just a genuinely nice guy. Even when he was at his busiest—filming and editing the movies at the same time—he took time out of an amazingly hectic schedule to tell us how things were going and never once rushed an answer. He gave us more than we ever asked for. Thank you Peter for caring so much and for giving us so much of your time!

So, I guess this is farewell. I’m proud of the quality of work our team gave on each and every issue. From our former editors, Jon Snyder and Carla Atkinson, to our current and faithful editor Julie Matthews and our wonderful design team at Black Eye Design as well as Decipher’s own Dan Burns—they can all be proud! The magazine reflects the quality of the films. I have received many letters over the past several years thanking us for starting the Fan Club, but as I have told every one of those letter writers, we just merely opened the door a crack for each of you. You have pushed the door wide open and walked through to meet new friends and embark on new journeys. I’m glad that we started many of you on a new adventure and hope that we provided hours of enjoyment. What’s next for me? Well, right now, I’m going to sit back, put my hairy feet up on the couch, and delve into the pages of *The Hobbit* while I perfect the art of smoking pipe-weed!

Yours in Fellowship!

Dan Madsen
Founder

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