

THE
LORD
OF THE
RINGS

THE
LORD OF THE RINGS
THE FELLOWSHIP OF THE RING

NEW LINE CINEMA
An AOL Time Warner Company



THE
LORD OF THE RINGS
THE FELLOWSHIP OF THE RING

“I WILL TAKE *THE RING*,” HE SAID, “THOUGH I DO NOT KNOW THE WAY.”

—J.R.R. TOLKIEN, *THE LORD OF THE RINGS*

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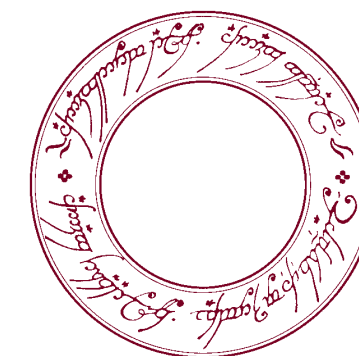
THE FILMMAKERS

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ONE RING TO RULE THEM ALL. ONE RING TO FIND THEM.
ONE RING TO BRING THEM ALL AND IN THE DARKNESS BIND THEM.

INTRODUCTION

For decades, the words above have ignited imaginations and shaped the dreams of more than 100 million readers around the globe. They were first read in 1954, when J.R.R. Tolkien's *The Fellowship of the Ring*, the first volume in his towering three-part epic, *The Lord of the Rings*, was published. Tolkien's work was to have a profound effect on generations of readers, defining for many the archetypal struggle between good and evil, and was voted in many world-wide polls as being the "Book of the Century". It set the benchmark for the fantasy genre in its creation of an entirely new and thrillingly believable universe. It introduced an unforgettable hero – the Hobbit Frodo Baggins – caught up in a war of mythic proportions in Middle-Earth, a world full of magic and lore. Most of all, it celebrated the power of loyal friendship and individual courage, powers that held at bay even the most devastating forces of darkness. Now, the legend that Tolkien wrought is finally being brought to life on the motion picture screen, an undertaking that has required nothing less than the most colossal movie production ever embarked upon. The mythos, landscapes, and characters Tolkien created are nothing short of spectacular, and it has taken



four decades for cinema technology to reach the necessary level of sophistication to bring them to life. Such a vast project would require no less than a visionary to mastermind it. That visionary is Peter Jackson, who has embarked upon an unprecedented feat to make three motion pictures simultaneously in order to capture Tolkien's soaring epic in its entirety. For the past several years, Jackson and a team of devoted filmmakers have been filming all over the spectacular landscapes of New Zealand. The result has been the deployment of a logistical operation reminiscent of a full scale military campaign. A veritable army of artists – including digital wizards, medieval weapons experts, stone sculptors, linguists, costumers, make-up designers, blacksmiths and model builders – as well as an internationally-renowned cast of actors, and literally thousands of extras have been gathered to make this ambitious dream come true. The result will be three separately released installments that will mark the return of "cliffhanger cinema" for the first time since the serial adventures of decades past. The adventure begins on December 19, 2001 with *The Fellowship of the Ring*,



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INTRODUCTION




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which introduces movie audiences to the enchanted world of Middle-Earth and its memorable inhabitants – Humans, Hobbits, Elves, Dwarves, Wizards, Trolls and Orcs.

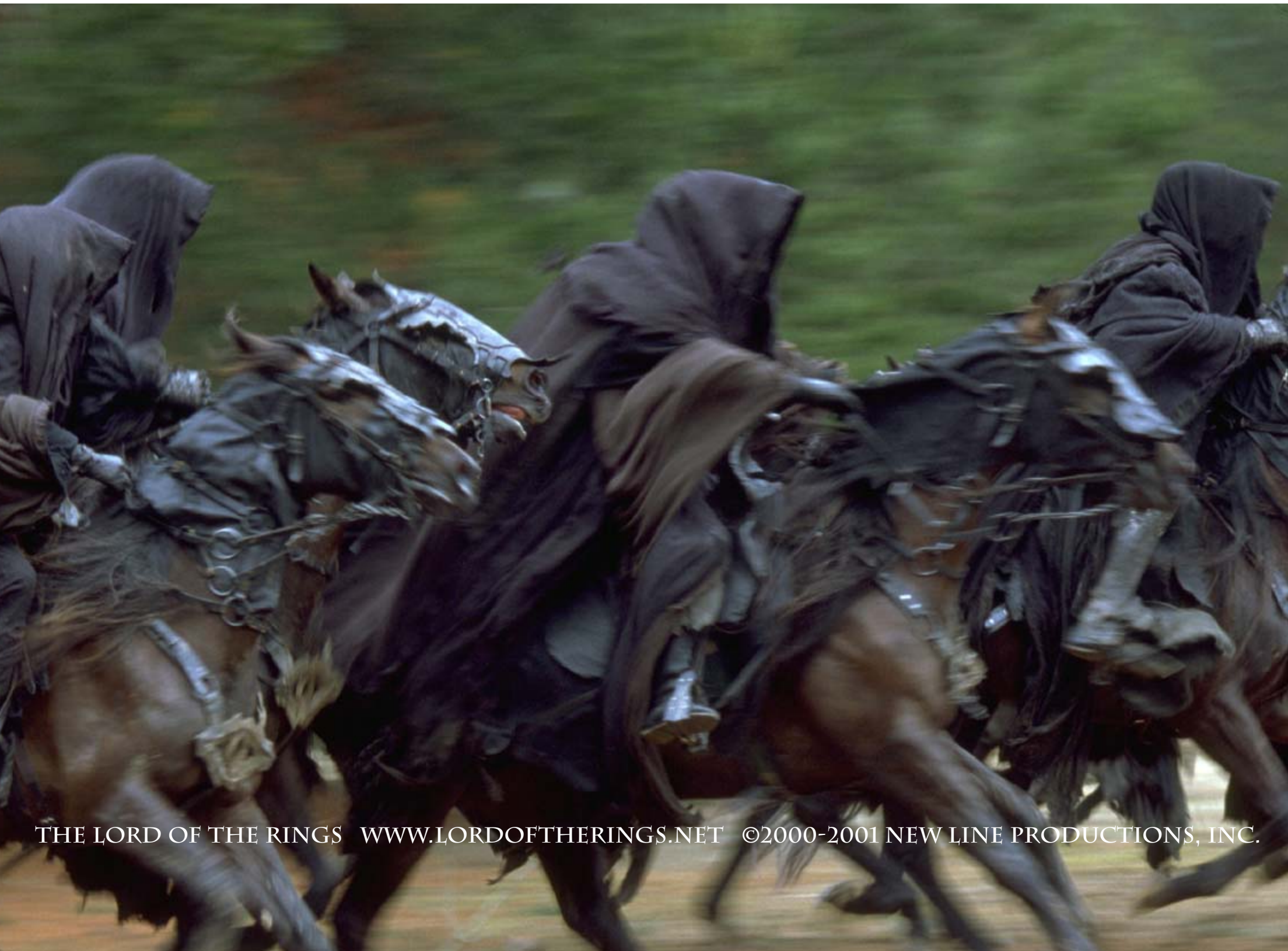
In this part of the Trilogy, the shy, young Hobbit, Frodo Baggins inherits a ring but this ring is no mere trinket. It is the One Ring, an instrument of absolute power that would allow Sauron, the dark Lord of Mordor, to rule Middle-Earth and enslave its peoples – unless Frodo and a loyal fellowship of Hobbits, Humans, a Wizard, a Dwarf and an Elf must take the Ring across Middle-Earth to the Crack of Doom, where it first was forged, and destroy it forever. Such a journey means venturing deep into territory held by the Dark Lord, where he is amassing his army of Orcs. And it is not only external evils the Fellowship must combat, but also internal dissension and the corrupting influence of the Ring itself. The course of future history is entwined with the fate of the Fellowship.

New Line Cinema presents the first installment of *The Lord of The Rings* Trilogy: *The Fellowship of The Ring* starring (in alphabetical order) Sean Astin, Sean Bean, Cate Blanchett, Orlando Bloom, Billy Boyd, Marton Csokas, Ian Holm, Christopher Lee, Ian McKellen, Dominic Monaghan, Viggo Mortensen, John Rhys-Davies, Andy Serkis, Liv Tyler, Hugo Weaving, and Elijah Wood.

The film is directed by Peter Jackson and produced by Barrie M. Osborne, Tim Sanders and Jackson, from a script by Fran Walsh, Philippa Boyens, and Jackson. The executive producers are Mark Ordesky and Bob and Harvey Weinstein. 



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TAKING ON TOLKIEN

PETER JACKSON
BRINGS THE
FANTASY TO LIFE

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hen J.R.R. Tolkien published the first volume of *The Lord of the Rings*, *The London Sunday Times* stated that the world would forever more be divided into two types of people: “Those who have read *The Lord of the Rings* and those who are going to.” The praise extended beyond mere reviews. The publishing world was taken by storm. Never before in contemporary times had an author dared to create an epic quest that rivaled the classic legends of Homer and Chaucer in scope, yet was utterly accessible to readers of all ages and nationalities. The book stoked hungry imaginations across the globe.

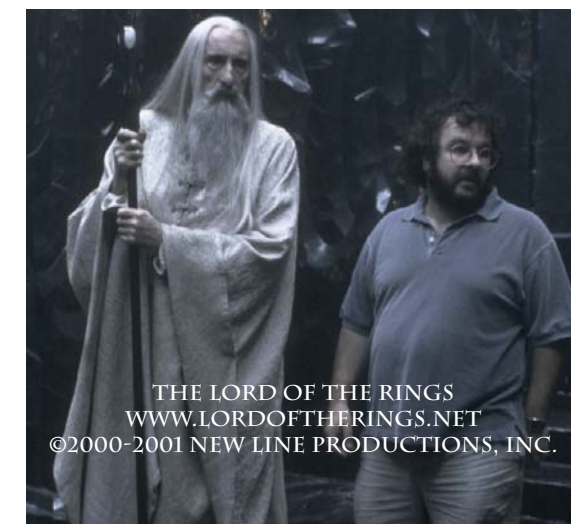
Tolkien’s Middle-Earth struck a chord because it seemed at once to take readers into a fantastically magical realm far, far away, while remaining grounded in powerfully real human themes. The book immediately developed a following that went beyond mere appreciation to obsessive devotion. In 1965, the paperback version came to America and was taken to heart, becoming a runaway best-seller. By the late 1960s,

“I AM INTERESTED IN THEMES ABOUT FRIENDSHIP AND SELF-SACRIFICE. THIS IS A STORY OF SURVIVAL AND COURAGE, ABOUT A TOUCHING LAST STAND THAT PAVED THE WAY FOR THE ASCENT OF HUMANKIND.”
-- PETER JACKSON

The Lord of the Rings was considered classic literature, a must-read for a new generation starting to believe in the notion of limitless imagination. It also became a counter-cultural symbol because of its prescient themes of environmental conscience and battles against the forces of corruption and war. The Trilogy joined Arthur C. Clarke’s 2001: *A Space Odyssey* as a literary icon of its time. Tolkien’s work also became the godfather of a new entertainment

genre – fantasy – which led to a burgeoning, lucrative market in books, videos, role-playing games, computer games, comic books and motion pictures.

Another person influenced by Tolkien in his formative years was director Peter Jackson, who became known for his



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own ability to visually evoke the world of dreams, fantasies, and nightmares in such films as *Heavenly Creatures* and *The Frighteners*. Jackson had long felt that *The Lord of the Rings* was ripe for its first complete cinematic telling, but he also knew that to do it justice would take perhaps the most ambitious production ever attempted in history. There was a chance, he felt, that visual effects technology had just about reached the point where it could tackle the legends and landscapes of which Tolkien dreamed—and do his brilliant imagination justice.

Jackson waited for someone else to take on the behemoth, but when no one dared he decided to put his own burning passion behind bringing Tolkien's modern myth to the screen. He began with his own ambitious quest: "I started with one goal: to take moviegoers into the fantastical world of Middle-

"I STARTED WITH ONE GOAL: TO TAKE MOVIE-GOERS INTO THE FANTASTICAL WORLD OF MIDDLE EARTH IN A WAY THAT IS BELIEVABLE AND POWERFUL."

-- PETER JACKSON

Earth in a way that is believable and powerful," he explains. "I wanted to take all the great moments from the books and use modern technology to give audiences nights at the movies unlike anything they've experienced before."

From the start, it was clearly a mammoth undertaking, but Jackson felt that if he was going to go for it he had to give it everything and then some. "I've spent seven years of my life on this project so far," he notes, "pouring my heart into every single aspect of it. But I think that's the least we owe to Tolkien and the legions of fans around the globe. They deserve our very best efforts."

Jackson began by working on a Trilogy of screenplays with fellow writers Fran Walsh and Philippa Boyens, a process that in itself took three years. For the first installment, *The Fellowship of the Ring*, they paid particular attention to Tolkien's many vivid descriptions of characters and places, hoping to build a viscerally true and vibrant world that would pull audiences into the adventure as participants – and draw them into the suspense of waiting to see what happens next.

"From the beginning I didn't want to make your standard fantasy film," comments Jackson. "I wanted something that felt much, much more real. Tolkien writes in a way that makes everything come alive and we wanted to set that realistic feeling of an ancient world-come-to-life right away with the first film, then continue to build it as the story unravels. We constantly referred to the book, not just in writing the screenplay, but also throughout the production. Every time we shot a scene, I reread that part of the book right before, as did the cast. It was always worth it, always inspiring."

"That being said," Jackson adds, "it has been equally important





to us that the films amaze, surprise and delight people who have never read the books or know anything about Hobbits, Dwarves and Elves. Tolkien's world holds an appeal for anyone who comes ready to experience something special."

Jackson knew he could not translate every single line of Tolkien's epic Trilogy into imagery, and that certain changes to the beloved novel would need to be made, but he committed himself to remaining faithful to how he had responded to Tolkien's work as one enchanted reader.

He explains: "When there was a question about how to proceed, I would just shut my eyes and imagine the characters in my head, the same way a million readers around the world have shut their eyes and seen these books come alive as personal movies in their heads. From doing that, I felt I already knew the characters and the scenes before we started shooting."

“IT HAS BEEN EQUALLY IMPORTANT TO US THAT THE FILMS AMAZE, SURPRISE AND DELIGHT PEOPLE WHO HAVE NEVER READ THE BOOKS OR KNOW ANYTHING ABOUT HOBBITS AND DWARVES AND ELVES.”
-- PETER JACKSON

are introduced in *The Fellowship of the Ring*," he notes. "The most obvious one is good versus evil but this story is also about how friendship endures and overcomes even in a world of tremendous upheaval and change. We really tried to make these themes part of the fabric of the first film."

"What we are trying to do, as we adapt *The Lord of the Rings* into a film medium is honor these themes; and whilst you can never be totally faithful to a book, especially a book over 1,000 pages, we have tried to incorporate the things that Tolkien cared about when he wrote the book, and make them the fabric of the films."

For Boyens, the key to adapting Tolkien was imagining the characters and their individual quests as being those of real beings who actually once lived on earth, albeit 7,000 years ago, in a world of talking trees, powerful Elves and

The more the screenwriters read Tolkien, the more nuances it seemed they discovered about the characters, the lands and adventures which they traverse. "The more time you spend in Tolkien's world," says Philippa Boyens, "the more complex it grows. It was all there for us, but the scope was tremendous."

Within that scope, Jackson wanted to bring to front and center Tolkien's themes of good versus evil, nature versus machines, and friendship versus the forces of corruption. "All the major themes



fading magic. "Each character in Tolkien has a wonderful personal story and a wonderful journey to go on," she says. "We looked at each one individually and tried to bring their personal growth to the fore."

The completed screenplays took even Tolkien fans by surprise. "They had brought to these characters so much warmth and emotion that you really identify not only with the tale but with the personalities in it," states producer Barrie M. Osborne, who previously broke new ground with

the special-effects thriller *The Matrix*. "It reminded me of the Godfather saga in that there were so many different characters you could identify with. Some fall while others become heroic."

Jackson also embraced another decision in the early days of the Trilogy's development: to shoot all three films at once, something which had never been done in filmmaking history. "I felt that in order to do the tale's epic nature justice, we had to shoot it as one big story because that's what it is. It's three movies that will take you through three very unique experiences but it all adds up to one unforgettable story," he explains. "I look forward to the day when audiences can sit down and watch all three films in a row, because it is one big story and adventure."



Jackson's decision resulted in a record-breaking commitment of time, resources and manpower for a single massive production shoot. The logistics might have been staggering to many, but the notion was thrilling to Jackson. "As a director, it has given me an enormous canvas on which to try all sorts of things. The story has so much variety to it. In each installment there is intimate, heart-wrenching drama, huge battle scenes, intense special effects, sudden changes for the characters, every emotion in the realm. It was a continual challenge for me and hopefully will be an enduring delight for audiences," he says.

In the end, there were those who thought Peter Jackson might have been closer to the project than was "humanly" possible. "The cast often referred to me as a Hobbit," admits Jackson. "I'm sure it's a joke but to tell the truth, the Hobbit lifestyle — good food and a comfy chair in front of a fire — sounds pretty good to me! Especially after making three movies at once." ☺



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MANY CULTURES OF THE RING

THE CAST & CHARACTERS

At the core of the story in *The Fellowship of the Ring* are the nine different creatures and cultures that make up Middle-Earth: Hobbits, Dwarves, Humans, Elves, Wizards, Trolls, Ents, Orcs, Ringwraiths and Uruk-Hais.

Each culture has its own rich way of life, its own customs, myths, ways of dress and even style of fighting, each of which is fully developed in *The Fellowship of the Ring*, creating the essence of a living, breathing world just beyond our own history.

For example, **Hobbits** are gentle and close to nature, an almost child-like group who live off the land. A short, furry-footed people, the Hobbits dwell deep in furnished holes on the sides of hills and love the simple things in life: smoking pipes, eating food, and of course, storytelling.

The **Elves**, on the other hand, are noble, elegant, magical beings whose time is running out and who seem to possess a bittersweet sense that they are now about to pass into myth.

““**T**HE LORD OF THE RINGS’ REQUIRED A COMMITMENT FROM OUR CAST TO LEARN HOW TO SWORDFIGHT, HORSEBACK RIDE, CANOE, LEARN ELVISH, CLIMB MOUNTAIN PEAKS AND AT THE SAME TIME BRING THE MAGIC AND MAGNETISM OF TOLKIEN’S CHARACTERS TO THE SCREEN. THEY WERE UP TO THE TASK.”

-- BARRIE OSBORNE, PRODUCER

Dwarves are short but very tough, with a strong, ancient sense of justice and an abiding love of all things beautiful.

Wizards are supremely powerful but can use that power for good or for evil, depending on where their hearts lie. **Humans** in *The Fellowship of the Ring* are a fledgling race just coming into their own.

Other creatures are even more fantastical – such as the leaf-covered **Ents**, who try to protect their brethren, the trees; the misshapen, **Orcs** who fight for Saruman; and the sinister, black-cloaked **Ringwraiths**, who are neither living nor dead but cursed to live in the twilight world of Sauron.

To bring these remarkably diverse beings to life would require a cast of true versatility — and also a cast willing to spend months in the deep heartland of New Zealand bringing to life a literary legend. It would require a group of actors who could carry their characters through three chapters of climactic changes.



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In the first installment, *The Fellowship of the Ring*, the actors get a chance to introduce their characters and their individual quests. At the center of it all is the story's tiny hero Frodo Baggins, the shy but forthright Hobbit who assumes the responsibility for destroying the Ring. Despite the help of the Fellowship it is Frodo who must bear the burden of the Ring and resist its constant temptations of evil. To play Frodo, the filmmakers chose 19 year-old Elijah Wood for his energy, charisma and forthright believability.

"Elijah has a sincerity of purpose that just makes him a natural in the role," observes Barrie Osborne. "He is capable of taking the character through a real transformation, which begins with *The Fellowship of the Ring*."

Wood describes Frodo as "a very curious adventurer." He continues: "Frodo lives in a time when most of his fellow Hobbits want to stay with their own kind, but Frodo is very different in that he wants to leave and see the rest of the world and all its wonders."

Which is exactly what he does in *The Fellowship of the Ring*. As Frodo begins his journey, Wood was struck by how much like a person, rather than a fantasy character, the Hobbit began to seem. "He became alive for me," he admits. "The

way we shot the movie everything was so real that we all believed that Frodo and the others really existed in history. Once I had on my prosthetic ears and feet for the first time, I knew what it was to feel like a Hobbit. It sounds bizarre, but it felt the same as playing a historical character, as if Hobbits had actually once been alive."

One of Frodo's closest allies in his plight to destroy the Ring is the old and powerful Wizard Gandalf, who begins to demonstrate his powers in *The Fellowship of the Ring*. Gandalf is played by renowned screen and stage star, Sir Ian McKellen, who was thrilled to take on such a magical role.

"EACH CULTURE HAS ITS OWN RICH WAY OF LIFE, ITS OWN CUSTOMS, MYTHS, WAYS OF DRESS AND EVEN STYLE OF FIGHTING."

--PETER JACKSON

are at stake, he makes a real contribution to the Fellowship," he continues. "He shows his stuff as a warrior." Showing off that stuff was a perfect match with McKellen's own innate nobility. Notes producer Barry Osborne: "Ian McKellen has the stature to make you truly believe in Gandalf's power and wisdom."

Frodo's quest to destroy the Ring begins with his cousin, Bilbo Baggins, an aged Hobbit with a history of bravery played by Sir Ian Holm. Holm says that "Bilbo is not unlike me. He's quite grumpy on the outside but basically he has a heart of gold. He is a little fellow who things seem to happen

"I see Gandalf as the archetypal Wizard," says McKellen. "I think in the creation of Gandalf, Tolkien was playing with ideas about Wizards from stories and fairy tales throughout time. Gandalf is related to Merlin, and maybe even Prospero, but he also is very much his own man."

"When the story hops up and the journey begins and great things



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MANY CULTURES AND THE RING

to – but when he’s put to the test, he comes up trumps more than most people.”

A long-time fan of Tolkien’s novel, Holm likens playing such a renowned character to another character noted for its many interpretations. “I think playing Bilbo is a lot like playing Hamlet,” he says. “I mean, this is my version of Bilbo, just as it would be my version of Hamlet. He’s an eternal character but as an actor you play it as you see it in front of you and trust in that.”

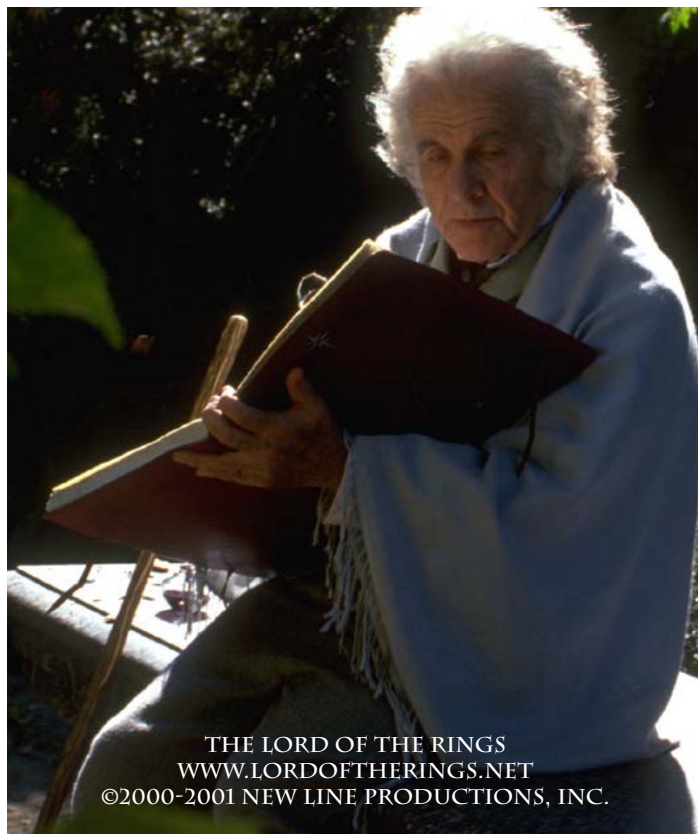
Says Barrie Osborne of the choice of Holm: “He brings out all the nuances in Bilbo’s character. He gets the crustiness of the Hobbit, but more importantly, he reveals what lies underneath.”

Three Hobbit friends also join Frodo on his journey: Sam, Merry and Pippin, played by Sean Astin, Dominic Monaghan and Billy Boyd. Astin plays one of the Trilogy’s most moving characters, the ordinary seeming Sam Gamgee who turns out to be the most extraordinary of friends to Frodo.

“Sean Astin is a wonderful choice for Sam because he brings a real joviality to the role, as well as an empathy for Sam’s struggles,” says Barrie Osborne.

“I think it’s also a real bonus that he and Elijah Wood are such good friends. That closeness really shows in the relationship that develops between their characters.”

Astin was drawn to a character that seems to define the best of Hobbit-hood. “To me, he personifies decency, simplicity, honesty and loyalty, the ultimate Hobbit,” says Astin. “Most of all, he has an undying friendship with Frodo that is so strong he’s willing to face the adventure of the unknown to help him.”



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Astin also sees Sam as a man of the land. “I look at him as this kind of pastoral figure, a farmer whose hands are always in the soil,” he comments. “He’s not the most sophisticated being in the fellowship, but he makes up for it with his earnest steadiness.”

Dominic Monaghan, a young British actor who comes to the fore in *The Lord of the Rings*, brings out the quick-witted cleverness and fun-loving spirit of the Hobbit Merry Brandybuck, another of Frodo’s closest friends. “Like most Hobbits, Merry always looks on the bright side of life,” says Monaghan, “but I don’t think even he realizes at first how brave he can actually be. As situations arise at the beginning of their journey he starts to become pretty important.”

Monaghan continues: “The main thing I wanted to get across in the beginning with *The Fellowship of the Ring* is that Merry is just this very sharp, sarcastic and funny boy who hasn’t grown up yet. But he’s about to go through incredible experiences and adventures that will change him into a new person.”

To play the comical Hobbit Pippin Took, the filmmakers chose rising Scottish actor Billy Boyd. Boyd was amused by his character’s “knack for doing the wrong thing at the wrong time” but also moved by Pippin’s transformation throughout the odyssey. “One thing about Pippin right from the beginning is that his whole life revolves around friendship,” points out Boyd. “He loves his friends in the Shire more than anything.”

But when Pippin embarks on the journey to destroy the Ring with Frodo and the rest of the Fellowship he discovers a world unlike anything he’s ever imagined. “Suddenly,



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things turn very serious and dark for Pippin. He’s falling in marshes and meeting magical creatures and he’d rather be back at the pub chatting to the ladies!” admits Boyd. “But that’s what makes him so dynamic a character. He tunes into the fun and beautiful side of life, even in the middle of a war.”

Another mysterious character introduced in *The Fellowship of the Ring* is Aragorn, a heroic Human warrior known only as Strider, played with trademark intensity by Viggo Mortensen. Mortensen got so into the role it was rumored he was living in the forest in Aragorn’s torn, mud-stained clothes! Says Peter Jackson: “Viggo embraced the character so completely it’s difficult to imagine the two being separate now.” Adds Barrie Osborne: “Viggo is the perfect actor to play a man who is struggling to redeem himself from his ancestry and his heritage. He’s incredibly dedicated. He’s the kind of an actor who

one day had his tooth knocked out by a sword and actually asked if they could superglue it back on so he could finish the scene. He became Aragorn, and he brings a real power to the role.”

Also joining the Fellowship is the Human Boromir, a valiant warrior who lacks respect for the Ring’s devastating power. Boromir is portrayed by Sean Bean, who liked that the character “brings the Human element into the Fellowship.” “Boromir has the Human qualities of being honorable and brave but also having a very clear opinion about everything,” he continues. “In the beginning he sees the Ring simply as a solution to the problems of his people. But he finds out that it isn’t quite so clear-cut, especially as he becomes susceptible to its powers.”

The Fellowship is completed by an Elf and a dwarf: Legolas, the sword-fighting son of an Elf king, played by newcomer Orlando Bloom; and Gimli, the stout-hearted axe-men



who comes to represent the Khazad, the Dwarves of Middle-Earth, in the Fellowship, played by John Rhys-Davies. The comic contrast between the boisterous Dwarf and the elegant Elf becomes a constant source of humor and delight. Orlando Bloom explains: "Elves see Dwarves as these muddy creatures who steal from the earth without giving back. But Legolas and Gimli grow to respect one another's differences. They learn to rely on each other in battle - and to laugh together."

Then there is Elrond, the half-elf immortal who knows much about the Ring, played by Hugo Weaving. Weaving adored playing such a wise and yet wistful hero. "Elrond is so wise, so good, so noble and yet he also has, for lack of a better word, a real humanity to him. There is a side of him that has been made desperate by the perpetual state of war. He has a real sense of how hard it is for people to get out from under evil," he says.

Rhys-Davies (who also provides the voice of the computer-generated character Treebeard) loved that *The Fellowship of the Ring* kicks off something many people haven't experienced in a long time - an epic, serial adventure. "I think today there is an enormous hunger for adventure and a dynamic life that can only be met in the imagination . . . or in movies like this one. Tolkien feeds

that hunger, because in our hearts we want to be part of a heroic civilization like the Elves, Hobbits, Dwarves and Humans of Middle-Earth."

Facing off against the Fellowship is the evil Saruman, once the head of the Council of the Wise who has since succumbed to the dark temptations of Sauron's power. Saruman wants Frodo's ring and uses his army of specially bred Uruk-Hais - grotesque, warring creatures - to get it. Perhaps no one could embody Saruman better than that long-time master of evil characters, Christopher Lee.

Lee had played many mythical creatures before but had never been involved with a project like *The Lord of the Rings*. "This is the outright creation of an entire world," he states. "It brings together history and languages and cultures and makes a dreamscape come true."

Although Saruman lived 7,000 mythical years ago, Lee sees his dark reflection all over the place in the modern world. "To my way of thinking, the evil that exists today isn't that different from what you see in Middle-Earth. People will always crave power and Saruman wants Sauron's power," he explains. "To me, he is not just the physical force of evil personified, he is also very real."



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“T O BRING THESE REMARKABLY DIVERSE BEINGS TO LIFE WOULD REQUIRE A CAST OF TRUE VERSATILITY.”

-- PETER JACKSON

MANY CULTURES AND THE RING

Mortensen felt a strong personal connection to the project: "I'm Celtic and Scandinavian, so I was raised on the myths Tolkien used to inspire *The Lord of the Rings*," he says. "It's part of my heritage." The actor was also intrigued by Aragorn's primal, self-reliant brand of heroism. "He can survive in nature, live from it, read its signs and live happily, not needing anyone, not relying on anything but his own knowledge and discoveries," he observes. "But now he has to take on more responsibility, and it's not clear where it will lead him."

Two of the major female characters in *The Lord of the Rings* are also introduced in *The Fellowship of the Ring*: the brave she-elf Arwen who falls in love with Aragorn, played by the luminous Liv Tyler; and the powerful, soul-probing Elf Queen Galadriel, played by Academy Award nominee Cate Blanchett.

Tyler was drawn to Arwen, the immortal elven princess. "To me, Arwen brings a real touch of femininity to the tale of Middle-Earth," says Tyler. "In the midst of a war, she has fallen in love and become the backbone and motivation for Aragorn's fight."

Cate Blanchett was also drawn to her character's fascinating strength. "I loved playing Galadriel because she is so iconic and she is the one in *The Fellowship of the Ring* who truly tests Frodo," says Blanchett. "I also think she has a profound message to give about taking responsibility for ourselves and our actions. And finally, I have to admit I have always wanted to have pointy ears!"

Blanchett was astonished by how completely the world of Middle-Earth and its many cultures had been thought out by the filmmakers. "By the time I started working there was such a strong and real-life sense of the cultures, histories and hopes for the future," she notes. "It was really like becoming part of a whole


different universe. I've never experienced anything like it before."

The entire cast underwent intensive training in ancient arts and languages for their roles. This included studying sword fighting with master choreographer Bob Anderson; learning horsemanship with head wrangler Dave Johnson; and practicing the Elvish language with dialogue coaches Andrew Jack and Rosin Carty.

Jack and Carty developed a unique accent and cadence for Elvish, based in part on Celtic, yet entirely unique in the world. They gave the Elvish-speaking actors exercises during which they stood in front of a mirror, making curious noises and faces, learning to use their facial muscles in completely new ways. The result was that the actors each found their own accents spontaneously. Jack and Carty taught the actors as if they were learning a language from scratch, not just having them memorize script lines.

In addition to the technical training, every actor involved in *The Lord of the Rings* had to be in top physical condition – not just because the Fellowship scales mountains, fords streams and fights physically intense battles throughout the Trilogy, but because they had to withstand the 274-day shooting schedule. Says Dominic Monaghan, who plays the Hobbit Merry: "We all started fitness programs well before production began and we worked with

physical trainers throughout. Not only was the shoot physically challenging, with huge leaps and big battles and stuff like that, the hours alone required physical conditioning and fitness. Anybody out of shape wouldn't have made it!"

Summarizes Peter Jackson: "For me the project really came to life when the cast came on board and brought their individual interpretations to the roles. They made it so much more realistic than I had ever imagined." 

“ELIJAH HAS
A SINCERITY OF
PURPOSE THAT
JUST MAKES HIM
A NATURAL IN
THE ROLE.”
-- PETER JACKSON



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IMAGINING MIDDLE-EARTH

Until now, Tolkien's Middle-Earth has existed only in the imaginations of readers and in the wondrously detailed yet limited illustrations for the novels. But in *The Fellowship of the Ring*, the Hobbit holes of Hobbiton, the sylvan glades of the Elf refuge Rivendell, the smoky innards of the Prancing Pony Inn and the networks of underground caverns in the Mines of Moria come physically, palpably to life.

Peter Jackson had one underlying precept for the visual design for *The Lord of the Rings* Trilogy: a transporting brand of realism. But how do you realistically create a complete fantasy? Jackson knew that the answer would lie in an incredible amount of detail. So he immediately engaged the services of WETA Limited, New Zealand's premier physical effects house, under the direction of supervisor Richard Taylor and Tania Rodger – and gave them a mission: to create Middle-Earth's physical reality, from the interiors of Hobbit holes to the heights of Mount Doom, as if they believed with all their hearts and senses in its existence.

“THE GREATEST FEELING OF SUCCESS HAS BEEN TO WATCH ALL THESE BITS AND PIECES OF POLYSTYRENE AND METAL AND WOOD BECOME A WORLD SO REAL YOU BELIEVE THESE CHARACTERS LIVE THERE. WE’VE PAINTED TOLKIEN’S PALETTE AS MUCH AS POSSIBLE ACROSS THE FILM.”
— RICHARD TAYLOR

work, the filmmakers needed to turn Tolkien's vividly drawn descriptions into three-dimensional visions. They turned to the two men who knew Tolkien's universe best: conceptual artists Alan Lee and John Howe, who illustrated the Harper Collins editions of *The Lord of the Rings*. Freed from that format, Lee and Howe sketched madly, producing seminal

THE DESIGN OF “THE FELLOWSHIP OF THE RING”

Taylor approached the project like a general going to war. He immediately employed a crew of over 120 technicians divided into six crucial departments:

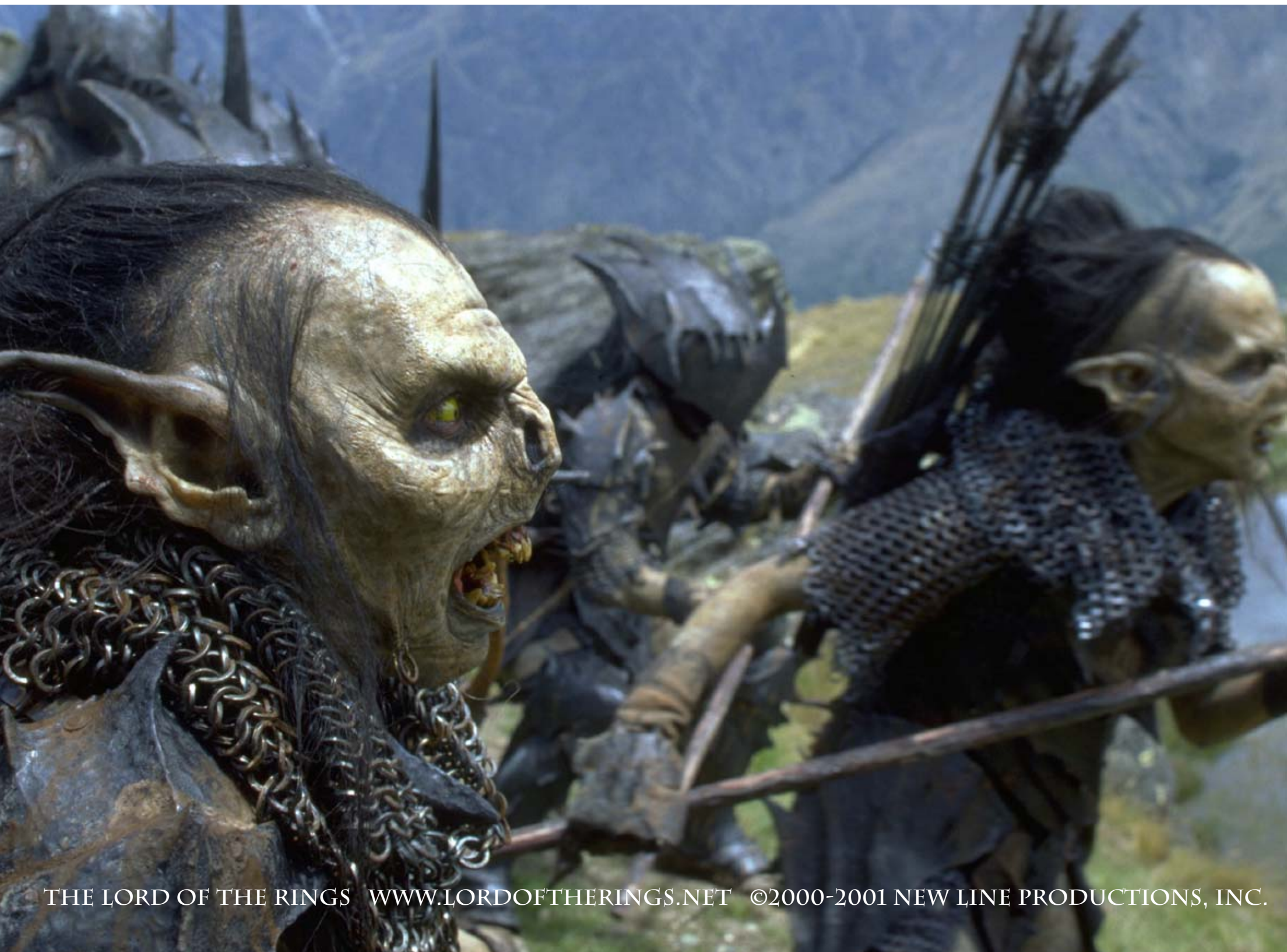
- CREATURES
- SPECIAL EFFECTS
- MAKE-UP AND PROSTHETICS
- ARMOR AND WEAPONS
- MINIATURES
- MODEL EFFECTS

WETA Digital, a separate arm, also took on the challenge of creating the groundbreaking computer-generated creatures and effects for *The Lord of the Rings* Trilogy (see *Breaking Digital Ground: Special Effects*).

But before WETA could get to



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images of the creatures, buildings and landscapes that make Hobbiton, Rivendell, Mordor and more feel so alive.

Inspired by their own intimate love of Tolkien's work, Lee and Howe produced hundreds of life-like sketches which later were metamorphosed into storyboards, scale models of Middle-Earth's many landscapes and regions, and sometimes into full-scale sets under the aegis of production designer Grant Major. In addition to full-sized sets, the production widely used miniature sets – models so detailed and artistically rendered that the slightly larger ones became known as “bigatures.”

“As a conceptual artist, it is quite a mine field treading through Tolkien's world, but you somehow have to trust your own judgment and your own vision. Tolkien's descriptions are so beautiful and poetic, yet he has left plenty of room for us to make our own little explorations,” said Alan Lee.

Lee was especially excited by Peter Jackson's mandate. “When he said he wanted to be as true to the spirit of the books as he could and try to create very, very real landscapes and as believable a world as possible, I knew I was the right person for the job,” he said.

Says production designer Grant Major of Lee and Howe: “Their contribution to the project was absolutely fundamental. They gave us the Industrial Age look and feel of Middle-Earth, and they brought the most intimate knowledge of Tolkien lore to their work.”

Lee had always tried to make his illustrations believable, but now he and Howe had a new challenge: producing illustrations so rich they could be turned into miniatures, models and sets. He recalls the magic of seeing Hobbiton evolve from Tolkien's charming descriptions to detailed sketches to life-like sets. “We had drawn so many sketches

and had so many conversations and then there was the whole construction process,” he recalls. “But finally it became this absolutely real place where grass grew over the roofs and the chimneys were spouting smoke, and it was like a dream to see it come to life.”

The miniature production unit was guided by director of photography Alex Funke, who won an Oscar for his effects on *Total Recall*. Funke and team filmed an unprecedented 64 miniature sets, some of the most complex ever rendered. Among those seen in *The Fellowship of the Ring* are the “forest kingdom” of Lothlorien made up of tree-houses connected by walkways and lit with fairy lights and the land of the Dwarves known as Khazud-Dum.

Many of the sets, big and small, were carved out of polystyrene, a material that can look like wood that has aged for thousands of years, as in the Prancing Pony Pub or the stone sculptures at the gates of Minas Tirith. WETA made some remarkable innovations using a

polyurethane spraying machine developed for spraying rubber coatings on North Sea oil rigs.

“We were able to do in a week what might have taken months to build in a traditional manner,” explains Richard Taylor. “With this machine, we could sculpt anything. We were making a hundred helmets in a day with this machine. It helped us to build many worlds.”

Production designer Grant Major oversaw the creation of such life-sized exterior sets as the intricate and delicate Elvish kingdom of Rivendell, the grassy knolls of Hobbiton, and the underground interior realms of the mines of Moria. He, too, made realism and exquisite detail a priority but with a fantastical twist – including hobbit-esque earthiness and Escher-like mazes throughout.

The sets for Rivendell, for example, were created to



“TOLKIEN'S DESCRIPTIONS ARE SO BEAUTIFUL AND POETIC, YET HE HAS LEFT PLENTY OF ROOM FOR US TO MAKE OUR OWN LITTLE EXPLORATIONS,” SAID ALAN LEE.



reflect the Elvish culture, which is highly artistic and intimately connected to the forest and nature. It appears as a place of deep serenity, with arching walkways spanning babbling streams and tranquil wooden gazebos. “We used a leaf motif throughout the sets, and used a lot of hand-carved statues, pillars and door frames. Even the colors are right out of the forest,” Major notes. “We even added Art Nouveau-style influences that reflect their elegant nature.” Major also wanted to lend Rivendell “a sense of mystery,” so he designed and built a series of 40-foot-tall towers that shimmer in the background of Rivendell, suggesting more than meets the eye.

Many of Major’s sets were built at Peter Jackson’s, Three Foot Six Wellington Studios. This, for example, is where he created the Mines of Moria, where the Fellowship journeys in *The Fellowship of the Ring*. Gray granite walls were sprayed constantly by WETA technicians to appear as glistening, dripping, jewel-encrusted caves, a whole network of which spans beneath the Dwarf land of Khazad-Dum.

One thing Major always had to consider in the design of his sets was durability. “You had thousands of people trampling through these sets, and sometimes people were hucking axes into the floor, so they had to be built to withstand a lot! Our sets had to withstand 60 pounds per square foot.” Major worked hand-in-hand with WETA Digital, to make sure the sets would accommodate computer-generated images to be added in later.

Major even found himself becoming a fledgling gardener. To create Hobbiton, he had a large greens department team plant 5,000 cubic meters of



vegetable and flower gardens a year before filming began. “We started the year before filming because we wanted the look of it to age naturally in the weather,” explains Major. “We were always trying to make every set as real in time and place as could be imagined.”

Everyone who entered Hobbiton was transported. Observes Ian McKellen, who plays the Hobbit-helping Wizard Gandalf: “Hobbiton really wasn’t a set at all. It was an actual open-air village with growing crops and flowers actually sprouting in gardens, birds singing, insects...

Nothing was plastic or fake. It was just totally thrilling to enter another world like that.”



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WETA GETS TO WORK

OF MASKS,
MEN AND
VAST DESIGNS

Peter Jackson made another stunningly ambitious decision early on in the development of *The Lord of the Rings*: The production would make every single item in Middle-Earth from scratch. It made logical sense since nothing from Middle-Earth actually exists. But Jackson's visions beget a logistical undertaking beyond what anyone had ever attempted before.

To get an idea of the sheer scope of creating Middle-Earth, consider the following numbers:

- More than 900 suits of hand-made armor
- More than 2,000 rubber and safety weapons
- More than 100 special, hand-made weapons
- More than 20,000 individual household and everyday items handmade by artisans
- More than 1,600 pairs of prosthetic feet and ears, individually sized and shaped

WETA's team oversaw it all in an effort not unlike mobilizing an army. Richard Taylor, head of WETA, became the general, spurring his troops on to greater and greater creative achievement.

"I would say that we have been fanatical about this project," says Taylor. "We wanted to stay fanatically loyal to the written word of Tolkien. The people I hired are people who have an intense love of Tolkien, who bring a totally fresh,

"THE CONTRIBUTION OF RICHARD TAYLOR, TANIA RODGER AND THEIR WETA WORKSHOP HAS BEEN ESSENTIAL IN PUTTING THIS FILM TOGETHER. THEY TRULY UNDERSTOOD MY DESIRE TO MAKE EVERY INCH OF THIS PRODUCTION FEEL REAL. RIGHT DOWN TO THE PITTED, GREASY, DIRTY ARMOR, WETA HAS GONE THE EXTRA DISTANCE TO GET THE DETAILS RIGHT."
— PETER JACKSON



written word approach to design. The whole design for every little element of the entire Trilogy has been figured out to the nth degree. The bottom line was this: Everything had to feel real.”

In addition to the usual motion picture crew, WETA brought on board blacksmiths, leather-workers, sculptors and experts in medieval armor. A special foam latexing oven was running 24 hours a day, 7 days a week to churn out Hobbit ears and feet, Uruk-Hai arms and legs, among other prosthetics.

“The level of reality in WETA’s creations was such that you could pick up a sword that looked completely real and find out it was made of rubber. Their stuff looks that good,” says Peter Jackson.

In addition to weapons and props, WETA brought to life some of Middle-Earth’s most imaginative creatures, including the Orcs, of whom no two are alike. WETA artisans created gray, wrinkled prosthetic skin suits – resembling elephant hide – and black armor resembling an insect’s exoskeleton to produce the Orcs’ frightening, insect-meets-medieval knight appearance.

Each of the 200 orc heads made for the film was unique – an individually shaped mask made of latex foam silicone and implanted with yak hair woven strand by strand for different hair styles. WETA also forged blue-tinged prosthetic feet, with long, curving claws, to stick out from the Orcs’ knee-high boots. The look was completed with layers of Middle-Earth mud.

“I wanted the Orcs to look like Roman soldiers,” says Richard Taylor, “who live under an ethic of fear of their leaders.”

Need some Orc blood? WETA came to the rescue, producing a tar-like residue that could ooze from the battle wounds. On set in the large battle scenes, there were full time crew members whose job was to bloody up the troops.

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APPROACH TO DESIGN.”

--PETER JACKSON

The physical effects team of Steve Ingram, Richard Cordobes and Blair Foord also joined in the fun to mess with the natural environment, creating rain, snow, fire and wind storms with spray pipes and giant fans, as well as an enormous volume of mist, steam, fog and smoke through the use of special liquids. The team also created fake rivers and streams running through fake forests on soundstages.

Throughout, the WETA team had one “bible” they used as a constant source of reference: Tolkien’s original novels. “We would photocopy appropriate passages from the books and place them all around the workshops as the artists worked,” explains Richard Taylor. “We were never without Tolkien’s spirit on the set.”

The scale of every character from 3’6” inch Hobbits to the huge cave Troll, had to also be taken into consideration by WETA and the costume department. As Taylor notes: “We had to create almost everything at least twice in different scales. The mathematics alone was a staggering challenge. But it was the only way to stay true to what Tolkien created in his imagination: a world of many different sizes.”





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MIDDLE EARTH DOWN UNDER

THE NEW ZEALAND LOCATION

To truly create Middle-Earth for *The Lord of the Rings* Trilogy, the filmmakers had to find a location that could represent the earth as it might have appeared 7,000 years ago. In the South Pacific, across the International Date Line, they found their idyll in New Zealand, where a primal, untamed and unruly landscape still exists almost untouched by any blight of modern technology. “New Zealand has the essence of the old European countryside,” says Peter Jackson. “Yet it also has a very hard to capture fantastical quality that makes it perfect for *The Lord of the Rings*, as well as very experienced crew members.”

In New Zealand, as in Middle-Earth, mountains loom overhead and green rolling hills spread underfoot. Peter Jackson and his team scoured the country’s two islands for their most beautiful, hidden areas. The sheer diversity of landscapes allowed for the recreation of such locales for the Trilogy as Hobbiton, Bree, Rivendell, Moria, Rohan, Mordor, and Gondor, all seen in *The Fellowship of the Ring*. New Zealand’s volcanic activity came in

“NEW ZEALAND IS MIDDLE EARTH. IT HAS EVERY GEOLOGICAL FORMATION AND GEOGRAPHICAL LANDSCAPE YOU CAN IMAGINE . . . AND SOME YOU COULDN’ T.”
— ELIJAH WOOD

handy for fiery Mt. Doom, where Sauron forged the Ring, seen briefly in *The Fellowship of the Ring*. From the remarkable mountain ranges of Queenstown to the deserts of Tongariro, each unique distant location became home for a cast and crew of hundreds.

“Middle-Earth has a familiar feel to us, but as an audience you don’t know exactly where it is. That is the beauty of New Zealand with fields that resemble England, mountains that could double as the Swiss Alps, or beautiful pristine lakes that you get in Italy. All this eclectic mix of locations in a small country where it is easy for a film crew to get from point A to point B”,

said Rick Porras, associate producer. When Jackson and company came upon the rolling hills of Matamata on the North Island, they knew they had found their Hobbiton. The size of the small, sloped grassy hills seemed to perfectly match the 3’6” Hobbits and their homestead. For the actors it was as if the fantasy had come

MIDDLE EARTH DOWN UNDER

to life. “With real moss, real grass, real trees and, thanks to the incredible design team, real-looking homesteads, the idyllic rural life of the Hobbits became real. New Zealand made it a truly magical place. It meant I didn’t have to use my imagination because Hobbiton was there for Gandalf to feel at home in,” notes Ian McKellen. Adds John Rhys-Davies who plays the Dwarf Gimli: “New Zealand is such a primitive land it can take you back to a primitive time in history. It’s so breathtakingly beautiful that you believe that even in the twilight of doom there might still be humor, honor, courage and compassion.”

Many of the locations were under the protection of the New Zealand Department of Conservation, but the filmmakers treated the land with the respect it deserved. The indigenous New Zealand people, or Maori, came to bless the production’s soundstages before principal photography began.

Of course, not everything you see in *The Fellowship of the Ring* is pure, natural New Zealand. Sometimes, the stunning scenery is digitally enhanced with seamless sophistication. “With digital wizardry we were able to add craggy little mountains and put buildings where they never have been. New Zealand is an impressive landscape, but with a little extra help from the computer we turned it into a magical Middle-Earth,” says Peter Jackson.



“We had a crew comprised mostly of New Zealanders, or ‘Kiwis. There are a lot of innovative concepts and technologies on the crew’s behalf that have made shooting a project of this mammoth scope possible,” says producer Barrie M. Osborne. ↪



FROM HOBBITS TO ELVES

THE COSTUMES & MAKE-UP

At the heart of every culture are its clothing and physical appearance, and Middle-Earth is no different. In order to clothe an entire universe of beings, costume designer, Ngila Dickson, faced the challenge of her life. Although she has been creating imaginative, ancient costumes for *Xena: Warrior Princess* and *Hercules* on television, Tolkien's universe presented a challenge unlike any other: clothing not just hundreds of characters, but nine physically and expressively different cultures! Working with a team of 50 tailors, embroiders, cobblers and jewelers, Dickson attempted to make each costume life-like, functional and reflective of each character.

The volume of costumes alone was staggering, with an average of 150 costumes for each of the different cultures! Adding to the sheer numbers was the fact that many individual character costumes had to be made in two sizes: one for the actor and the other for

“ON A PROJECT OF THIS SIZE AND SCOPE YOU HAVE TO DESIGN WHAT YOU BELIEVE IN, AND ON THIS FILM THERE WASN'T A DAY IN THE 274 DAYS OF SHOOTING THAT THE COSTUMES DIDN'T LOOK AND FEEL REAL.”
—NGILA DICKSON,
COSTUME DESIGNER

sleeves are too short, their buttons are too big, and their collars are out of proportion. I even made their pockets higher than usual for example, so when they put their hands in their pockets it has a very distinctive, funny look to us.”

the smaller or larger “scale double” used in filming.

Creating the Hobbit costumes was always a priority – and a sticky challenge. “When you have little fellows running around in frock coats and short trousers, you have to work hard to make that believable,” notes Dickson. “But Peter was quite clear that he wanted them to look as real as possible.”

Dickson did so by highlighting their pastoral nature. She used very natural fabrics and strong weaves, influenced by ancient European cultures. They wear waistcoats in harvest colors – greens, yellows and browns – with brass buttons. But she also reinforced the playfulness of their stature and way of life. “I added a lot of quirks, things to jar the eye,” she points out. “Their trouser legs and



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FROM HOBBITS TO ELVES

For the Elves, Dickson went for sheer elegance, mossy greens, tree-bark browns, autumn scarlets, an androgynous quality and a touch of antiquity. “They invoke their environment,” she notes, “and they’re very light on the earth, so we searched for very, very fine layers of fabrics for them.” Their costumes were forged from Indian silk brocade, which Dickson washed, bleached, dyed and sandpapered to give the costumes a shimmering metallic gleam that looks organic, not glitzy or cute.

The Elves also wear silk-velvet acid-etched with Art Nouveau leaf designs. Even their sleeves are made in leaf shapes, coiling around the actors’ arms. On their feet are knee-high leather boots that add to their willowy appearance.

Another challenging costume was that of Gandalf the

Wizard. Dickson toiled for weeks designing his hat, the ultimate Wizard icon. “I wanted something impressive, ancient and magical but not too overwhelming,” says the designer. “Our first sketches were like great ships on Ian McKellen’s head, but we finally came to something that was perfect, functional and mysterious.”

For the film’s female characters, Dickson went for a new ethereal aesthetic. For the film’s two Elven leading ladies, Cate Blanchett and Liv Tyler, Dickson took their ethereal qualities to create an alluring race who are, “the angels of the story,” as Dickson puts it.

Dickson continues, “The Elves are tall, slender and elegant. They have a floating image to their costumes, using colors and fabric that are light and semi-shimmery.”

Once Dickson created her costumes, she then had to “ruin” them. That is, she had to age and soil and tear them to make them look like they had gone through the adventures the creatures of Middle-Earth experience. The Hobbits, for example, start out with clean, white shirts at the start of *The Fellowship of the Ring*, but soon find them muddied and bloodied in battle.

In the case of Aragorn’s rugged, mud-splattered costume, Viggo Mortensen did the aging himself. “He took his outfit home with him because he wanted to literally grow into it. He sweat in it, lived in it, even repaired it himself, as Aragorn would have. That’s the best you can hope for in making costumes: that the actors will participate and make them their own, a part of their character.”

Working closely with Dickson and Peter Jackson in forging each character’s distinctive, detailed look was the makeup and hair design team of Peter King and Peter Owen. One of their main challenges was hair, which in *The Fellowship of the Ring* ranges from the belly-length beard of Gandalf to the thinning scraggles on the head of the Orcs to the flaxen locks of Galadriel. King and Owen had hundreds of wigs made to specifications that make them essentially invisible to the



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Human eyes. In fact some 300 hand-made knotted wigs were permed in a giant pressure cooker in WETA’s workshops!

The makeup artists also worked closely with the prosthetic artists to coordinate such features as pointy ears with the overall look. They too had to “enhance” their work with a variety of dirt, blood, scratches and gashes collected as the journey went on. In fact, the make-up artists eventually became known on set as “The Mud Men.”

No matter the costume, it was essential that every robe, wig and boot in the film be maximally durable – especially given the fact that actors were scrambling over cliffs, slogging through streams, crawling underground and heaving swords at one another. “We tried to get longevity out of each costume,” explains Dickson.

“They had to survive a lot.”

In the end, Dickson hopes her costumes don’t stand out. Instead, she hopes they become part of the astonishing realistic backdrop for the characters’ incredible journey towards friendship and wisdom. “The less people notice the details of the costume the better job we did in a sense,” she comments, “because that means the costumes have helped to completely absorb you in the story.”



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BREAKING DIGITAL GROUND

THE VISUAL EFFECTS

“MY SAME PHILOSOPHY APPLIED TO DIGITAL EFFECTS AS TO THE OVERALL DESIGN. I WANTED THE MONSTERS TO FEEL REAL RIGHT DOWN TO THE DIRT UNDER THE FINGERNAILS OF A CAVE TROLL OR THE BLOODSHOT, BULGING EYES OF GOLLUM.”
— PETER JACKSON

P

eter Jackson and his team not only created a physical Middle-Earth, they also designed an entirely digital universe for *The Lord of The Rings* Trilogy. This staggeringly intensive, behind-the-scenes work was carried out by WETA Digital. The New Zealand based F/X company assembled a crack team of computer artists, key frame animators, modelers, digital paint artists, motion editors, composers and software engineers, among others, to devote years of their lives to creating never-before-seen effects.

WETA Digital also invested in a historical first in live-action filmmaking: a massive database that has stored every single frame shot in the making of *The Lord of the Rings* in a digital library that can instantly access, analyze and cross-reference any single item appearing in the film. This means that every single element in the Trilogy can be subject to digital manipulation, from landscapes to mood lighting to Hobbits on horses.



But the real creative power of WETA Digital can best be experienced in some of the most evil and threatening of characters appearing in *The Fellowship of the Ring*. Creatures forged entirely through digital magic include Gollum, Treebeard, Balrog, and the Eye of Sauron.

One of the most exciting creatures introduced in *The Fellowship of the Ring* is Gollum, who was born a Hobbit-like creature named Smeagol but transformed into something far more frightening through his own encounter with The Ring.

“I think that Gollum may be one of the most sophisticated digital creations seen yet,” notes WETA’s Richard Taylor. “Throw out all your old ideas about what CG looks like because Gollum defies them.”

Gollum was brought into existence through a combination of state-of-the-art computer animation and sophisticated motion-capture technology utilizing “fluid dynamics.” Peter Jackson wanted to avoid a “computer-generated look,” so instead the painstaking design lends to



Gollum realistic joint movement based on actual organic muscle and bone, all seen rippling under his translucent but flesh-like skin. The computer artists even wound up studying anatomy books to create a believable view inside Gollum’s skin.

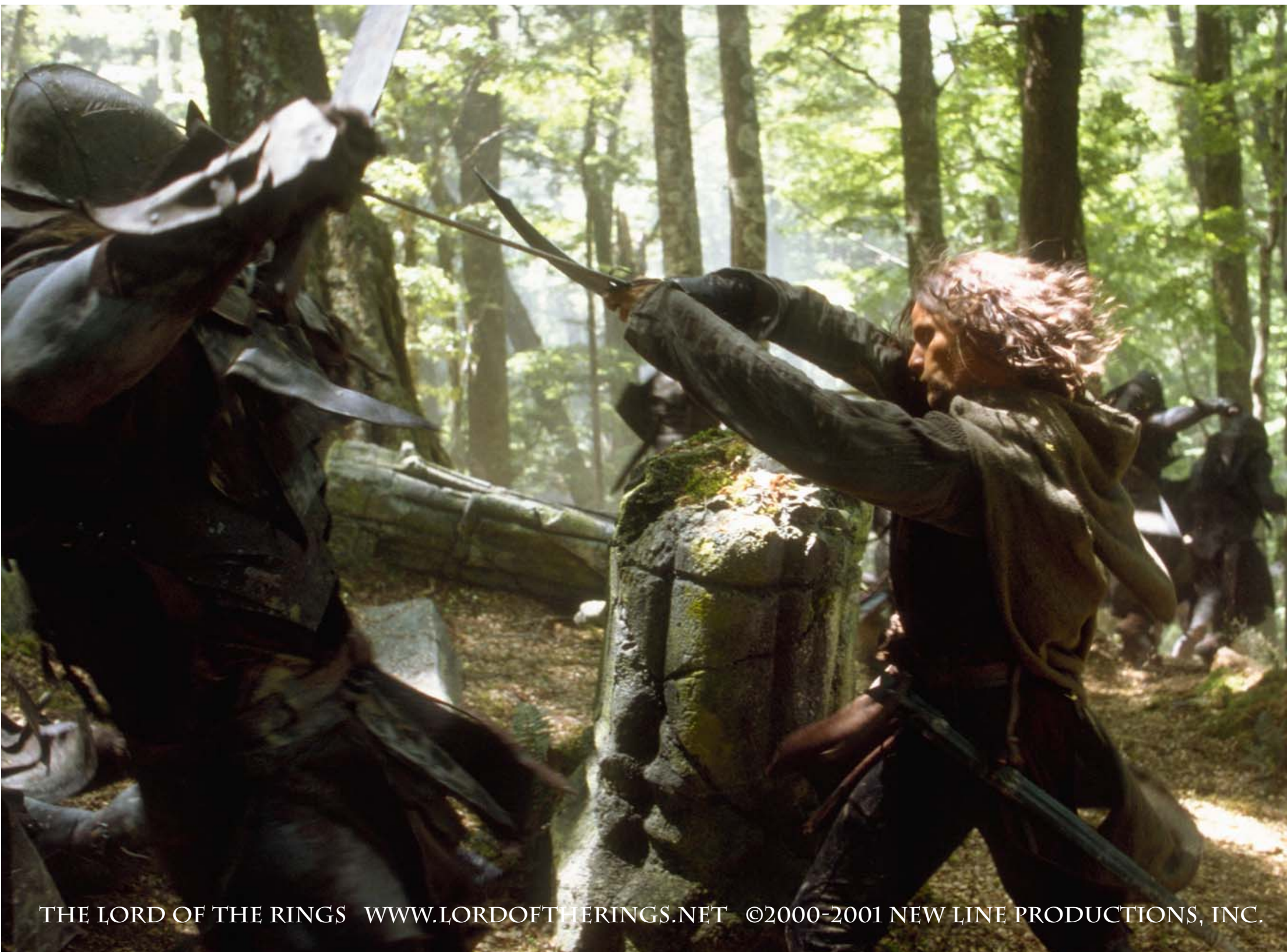
“WETA developed vast amounts of code to create Gollum,” notes Peter Jackson. “They developed new modeling codes, new skin codes, new muscle codes. He is amazingly life-like and we were able to give him a range of expressions from the evil of Gollum to the sympathy of Smeagol.”

The filmmakers also brought in renowned character actor Andy Serkis to give Gollum a range of voices – from melancholy to menacing. According to Barrie M. Osborne, “It is imperative that Gollum is a real character. He is brought to screen as an animated character, but we need him to have an emotional range, a character torn by the power of the Ring. Andy Serkis has that range as an actor to do an amazing job, both in his vocal range in his ability to pantomime Gollum on set and also on the motion capture stage, so when animated he will become the most realistic

animated creature ever on screen.” Digital technicians worked closely with Serkis to capture his own uniquely created movement for the bony, lonely creature.

Audiences can look forward to seeing Gollum with the release of *The Lord of The Rings: The Two Towers*. ↻





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INTO THE RING'S EVIL

STUNTS & ACTION

“THIS FILM REQUIRED ACTORS IN TREMENDOUS PHYSICAL SHAPE, BOTH BECAUSE OF THE BATTLES THEY GO THROUGH AND THE FACT THAT THE FELLOWSHIP JOURNEYS OVER WATER, UNDER THE GROUND AND ACROSS MOUNTAINS TO DESTROY THE RING.”

— BARRIE OSBORNE

The soaring action of *The Lord of the Rings* also required the design of unparalleled stunts under the direction of stunt coordinator George Marshall Ruge. They not only helped to choreograph massive battle sequences filled with ancient (and newly invented) fighting techniques, but worked with cast members and stunt extras balancing on high cliffs, scaling castle walls, falling out of boats and charging through forests on horseback. The stunts for this film are very unique because there are so many characters who fight differently. It was a challenge for the stunt department to stage battles with so many different sizes, styles and movements.

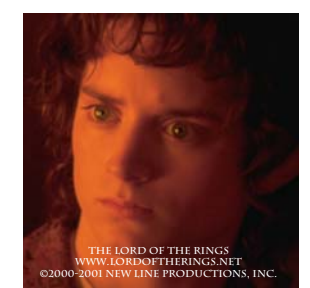
Bob Anderson, the world's top sword master who has consulted on such films as *Star Wars* and trained the legendary Errol Flynn, was also brought in to train the actors in different fencing techniques. An expert in medieval arms, Anderson read the novels and then developed sparring methods based on Tolkien's descriptions of each culture. For example, he determined that the Hobbits are so small, they should fight as a team. Some, like the axe-wielding Gimli the Dwarf use other kinds of weapons. A commando army of stunt performers was given special training to perfect the unique fighting styles of the Orcs, the Uruk-Hai, The Ringwraiths, the Elves and the other civilizations in Tolkien's universe. An expert in firing ancient English longbows was also brought in.

The stunts not only required a massive Human effort but the use of animals as well. *The Lord of the Rings* used more than 250 horses, including a corps of 70 specially trained horses who take the Fellowship members across the lands of Middle-Earth in *The Fellowship of the Ring*. Among them are the five miniature horses used for the Hobbits, and the two proud white Andalusians used to bring Shadowfax, the Wizard Gandalf's mysteriously wild and courageous steed, to life. This multi-faceted department was helped by head animal wrangler Dave Johnson, horse coordinator Steve Old, horse technical advisors John Scott and Lyle Edge, and horse stunt coordinator Casey O' Neill.

For Peter Jackson, it was all part of an effort to reflect the realistic pandemonium of battles – from the adrenaline rush of the crowds and the hammering hooves of the horses, to the heart-wrenching screams and valiant cries in the background. Despite the sophistication of the stunts and effects throughout *The Lord of the Rings*, in the end Peter Jackson kept the focus on a simple enemy: the Ring. “What's so interesting to me about *The Lord of the Rings* Trilogy is that the ultimate villain of the entire epic story isn't a fire-breathing dragon or killer robot or massive shark. It's a tiny thing,” he says. “The evil is more psychological, intangible, something each character encounters in his or her own way.”



THE CAST OF CHARACTERS



ELIJAH WOOD

Character: FRODO BAGGINS
Culture: Hobbit
Description: A shy but forthright Hobbit who undertakes the quest to destroy the Ring.

Elijah Wood has been widely regarded as one of the most gifted actors of his generation. After coming to attention in *Paradise*, he went on to star in *Radio Flyer*, *Forever Young*, *Huck Finn*, *The Good Son*, *North*, *The War* and *Flipper*. He also appeared in *Internal Affairs*, *Avalon* and *Back to the Future Part 2*.

Most recently, Wood was seen in James Toback's *Black and White*, Robert Rodriguez's *The Faculty*, Ang Lee's *The Ice Storm*, the sci-fi thriller *Deep Impact* and the crime comedy *Chain of Fools*. He also lent his voice to the animated film *The Adventures of Tom Thumb* and *Thumbelina*.

Wood was named 1994's Young Star of the Year by NATO/ShowEast following his performance in *The War*.

IAN MCKELLEN

Character: GANDALF
Culture: Wizard
Description: A very powerful Wizard who faces his greatest test in helping to destroy the Ring.

Sir Ian McKellen has been thrilling audiences for 40 years on both stage and screen, and has won over 40 major

acting awards. Born in Lancashire, England, he most recently starred as the super-heroic *Magneto* in the hugely successful screen adaptation of the Marvel Comics' classic *X-Men*. His other recent films include *Gods and Monsters* (Academy Award nomination for Best Actor), *Apt Pupil* and *Richard III* (co-screenplay writer and executive producer). The protean McKellen's memorable screen performances include *Six Degrees of Separation*, *Cold Comfort Farm*, *Restoration*, *Swept from the Sea*, *The Keep*, *Bent*, *Scandal* and many more.

McKellen has also starred in telefilms *Rasputin* (Golden Globe for Best Supporting Actor), *And the Band Played On* (Cable Ace Award), *Walter* (Royal Television Performer of the Year) and, most recently, *David Copperfield* for BBC TV. His many stage performances are legendary. He has acted in and produced classical and new plays for the Royal Shakespeare Company and the Royal National Theatre in London and on tour. His solo shows *Acting Shakespeare* and *A Knight Out* have been acclaimed throughout the world.

On Broadway, he played Salieri in *Amadeus* (1981 Tony Award for Best Actor). The 2001 Broadway season opens with Ian McKellen as Edgar in Strindberg's *Dance of Death*. Complete credits are available on www.mckellen.com.





VIGGO MORTENSEN

Character: ARAGORN, AKA STRIDER

Culture: Man

Description: Brave, rugged Aragorn has spent long years in exile wandering the wilderness – but he is about to face his greatest

adventure as he joins the Fellowship.

Since his screen debut as a young Amish Farmer in Peter Weir’s *Witness*, Viggo Mortensen’s career has been marked by a steady string of well-rounded performances. Critics have continually recognized his work in over thirty movies, including such diverse projects as Jane Campion’s *Portrait of a Lady*, Sean Penn’s *Indian Runner*, Brian DePalma’s *Carlito’s Way*, Ridley Scott’s *G.I. Jane*, Tony Scott’s *Crimson Tide*, Andrew Davis’ *Perfect Murder*, Ray Loriga’s *La Pistola de mi Hermano*, and Tony Goldwyn’s *A Walk on the Moon*.

Born in New York to a Danish father and an American mother, Mortensen spent the early part of his childhood in Manhattan. His family traveled a great deal and he spent several years living in Venezuela, Argentina, and Denmark. He began acting in New York, studying with Warren Robertson. He appeared in several plays and movies, and eventually moved to Los Angeles, where his performance in *Bent* at the Coast Playhouse earned him a Drama-logic Critic’s Award. Mortensen is also an accomplished poet, photographer, and painter. He is currently working on his third book of poetry, and will showing new photographs and paintings in 2001/2002 at Track 16 Gallery in Los Angeles, as well as at the Deste Foundation for Contemporary Art in Athens.

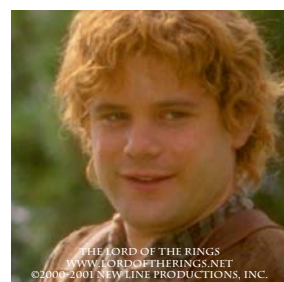
SEAN ASTIN

Character: SAM OR SAMWISE GAMGEE

Culture: Hobbit

Description: An ordinary Hobbit who becomes the most extraordinary and loyal of Frodo’s friends.

Sean Astin made his feature film debut in *The Goonies* and soon had a starring role in the critically acclaimed *Rudy*. Other film credits include *Bulworth*, *Courage Under Fire*, *Memphis Belle*, *Encino Man*, *Like Father Like Son*, *Where the Day Takes You*, *Staying Together*, *War of the Roses* and *Safe Passage*. Astin received Best Actor honors for his performance in *Low Life* at the Fort Lauderdale Film Festival. Astin has also been seen in the recent indie releases *Deterrence*, *Kimberly*, *The Last Producer* and *Boy Meets Girl*. He made his professional debut with his mother, Patty Duke, in the television After School Special *Please Don’t Hit Me Mom*.



A promising director, Astin garnered an Academy Award nomination for his short film *Kangaroo Court*, which he also co-produced with his wife, Christine. A Directors Guild of America member, Astin also directed an episode of the HBO anthology series *Perversions of Science*.

Astin has earned a degree in History/American Literature and Culture from UCLA.

LIV TYLER

Character: ARWEN

Culture: Elf

Description: The Elf princess who falls in love with the mortal, Aragorn.



Liv Tyler made an auspicious film debut with the leading role in *Silent Fall*, directed by Bruce Beresford. After another lead in *Empire Records*, Tyler portrayed a waitress in a local diner in *Heavy*, a favorite at the 1995 Sundance Film Festival. Tyler went on to shine in Bernardo Bertolucci’s *Stealing Beauty*, *Inventing The Abbotts*, *Armageddon* and Robert Altman’s *Cookie’s Fortune*. She recently reunited with Altman to star in the critically acclaimed *Dr. T and the Women* with Richard Gere.

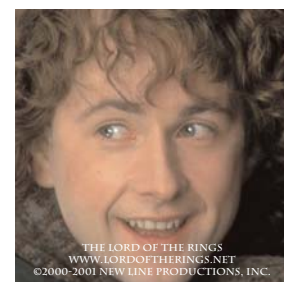
Tyler’s other recent work includes *Onegin* co-starring Ralph Fiennes, *Plunkett & Macleane* and *One Night at McCool’s* opposite Matt Dillon.

BILLY BOYD

Character: PIPPIN OR PEREGRIN TOOK

Culture: Hobbit

Description: A fun-loving Hobbit with a nose for trouble.



Billy Boyd, a native of Glasgow, Scotland, began his acting career in the Scottish television series *Taggart*. He went on to amass UK television credits including *Soldiers Leap*, *Coming Soon*, *Julie and the Cadillacs*, and *Chapter and Verse*. Boyd made his feature film debut in *An Urban Ghost Story*, but will first be seen by international audiences in *The Fellowship of the Ring*.

On the stage, Boyd has performed in various UK productions including *The Speculator*, *Election 99*, *An Experienced Woman Gives Advice*, *Therese Racquin*, *Britannia Rules*, *Kill The Old*, *Torture Their Young*, *The Chic Nerds*, *Much Ado About Nothing*, *Merchant of Venice*, and *Trainspotting (Tour)*.

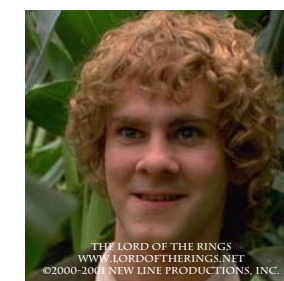
Boyd is also a skilled musician who plays the bass, drums and guitar as well as singing both baritone and tenor.

DOMINIC MONAGHAN

Character: MERRY OR MERIADOC BRANDBUCK

Culture: Hobbit

Description: An adventurous young hobbit who joins Frodo’s quest.



Dominic Monaghan, who will be introduced to international film audiences in *The Fellowship of the Ring*, is best known for the British television drama *Hetty*

Wainthrop Investigates. His other television credits include *This is Personal—the Hunt for the Yorkshire Ripper*, and a leading role in *Monsieur Renard*, a new series starring John Thaw. Monaghan’s film debut was in *Boomber* with Rutger Hauer and Martin Sheen. On the stage, Monaghan has performed in the U.K. productions of *The Resurrectionists*, *Whale and Annie and Fanny from Bolton to Rome*.

IAN HOLM

Character: BILBO BAGGINS

Culture: Hobbit

Description: Known for his own adventures, Bilbo bequeaths the Ring to his cousin Frodo.



Ian Holm has earned respect and praise from theatre, television and film critics alike. He won a BAFTA Award, Cannes Film Festival award and an Oscar nomination for his performance in *Chariots of Fire*. His memorable film performances include *Another Woman*, *Hamlet*, *Frankenstein*, *Henry V*, *Naked Lunch*, *eXistenZ*, and *The Madness of King George*.

Holm has also appeared in *Greystoke*, *Kafka*, *Time Bandits*, *Brazil*, *Alien*, *Dance with a Stranger*, and *Dreamchild*. More recent films include *Big Night*, *Joe Gould’s Secret*, *Night Falls on Manhattan*, *The Fifth Element*, *A Life Less Ordinary*, *Bless the Child*, *Beautiful Joe* and the acclaimed lead in Atom Egoyan’s *The Sweet Hereafter*. Holm also starred with Dame Judi Dench, Leslie Caron and Olympia Dukakis in the television movie *The Last of the Blonde Bombshells*. He will next be seen in the Hughes Brothers’ horror-thriller *From Hell* with Johnny Depp.

Appearing in numerous productions with the Royal Shakespeare Company, Holm has earned the Evening Standard Award (Best Actor) for *Henry V* and *The Homecoming*, the latter for which he also won a Tony Award (Best Supporting Actor) for the Broadway production. He won rave reviews and an Evening Standard Award for Harold Pinters, *Moonlight*. His recent performance as King Lear at the National Theatre won him an Evening Standard Award, and Olivier Award, and

the Critics Circle Award. He was nominated for an Emmy Award (Best Actor) for the televised version. Holm has also appeared in dozens of prestigious films for television. In 1998 he was awarded his Knighthood.



ORLANDO BLOOM

Character: LEGOLAS

Culture: Elf

Description: Lethal with sword and bow, Legolas represents the Elves in the Fellowship.

Orlando Bloom, who makes his major feature film debut in *The Fellowship of the Ring*, graduated from Guildhall School of Music and Drama, London. During his time at Guildhall, Bloom performed in the productions *Little Me*, *A Month in the City*, *Peer Gynt*, *Mephisto*, *Twelfth Night*, *Trojan Women*, *The Seagull*, *Three Sisters*, *Recruiting Officer*, *Antigone*, *Uncle Vanya*, *A Night Out* and *Mystery Plays*.

Bloom was born in Canterbury, Kent. At 16, he moved to London where he joined the National Youth Theatre for two seasons and then gained a scholarship to train with the British American Drama Academy. On completion of his scholarship, Bloom played the lead in *A Walk in the Vienna Woods*. Bloom's screen debut was in the feature film *Wilde*. He was then accepted to Guildhall and chose to put his screen career on hold for the opportunity to further his education. After graduating from Guildhall, Bloom performed in the television series *Midsomer Murders*.

CHRISTOPHER LEE

Character: SARUMAN

Culture: Wizard

Description: Once the head of the Council of the Wise, Saruman has succumbed to the lure of power and evil.

Christopher Frank Carandini Lee, born in Belgravia, London, entered the film industry in 1947 and was for a time under contract to the Rank Organisation. He has appeared in numerous theatre and operatic performances, television, and has recorded radio world-wide. Lee has filmed in English, Russian, Italian, French, German, and Spanish. He has appeared in over 250 films and television productions, among which the best known are *A Tale of Two Cities*, *Dracula*, *The Wicker Man*, *The Private Life of Sherlock Holmes*, *The Three Musketeers* and *The Four Musketeers*, *The Man with the Golden Gun*, *1941*, *Airport 77*, *Gremlins II*, *The Legend of Sleepy Hollow*, *Jinnah* and the BBC's production of *Gormenghast*. He will next be seen in the highly-anticipated *Star Wars: Episode 2*.

The directors for whom he has worked include John Huston, Raoul Walsh, Joseph Losey, George Marshall, Orson Welles, Nicholas Ray, Michael Powell, Edward Molinaro, Jerome Savary, Billy Wilder, Steven Spielberg, Joe Dante, John Landis, Tim Burton, and George Lucas. He has also appeared as host of *Saturday Night Live* in 1978, the third highest rated show of the series.

Lee is the only actor who has portrayed Sherlock Holmes and his brother Mycroft, and he executed both King Charles, the First of England and King Louis the Sixteenth of France. He is an accomplished screen sword fighter, and an honorary member of three stuntmen's unions.

Lee is listed in the Guinness Book of World Records as being the international star with the most screen credits, numbering nearly 300 film and television productions, and was recently awarded the London Film Critics Dilys Powell 94 award for his work as an actor and for his services to the film industry.



CATE BLANCHETT

Character: GALADRIEL

Culture: Elf

Description: An Elf-Queen who is very powerful, and in her own way, perilous.

Since graduating from Australia's National Institute of Dramatic Art (NIDA), Blanchett has worked extensively in the theater: with Company B, a loose ensemble of actors including Geoffrey Rush, Gillian Jones and Richard Roxburgh based at Belvoir St. under the direction of Neil Armfield. Her roles included Miranda (*The Tempest*), Ophelia (*Hamlet* – for which she was nominated for a Green Room Award), Nina (*The Seagull*) and Rose (*The Blind Giant is Dancing*).

For the Sydney Theater Company (STC) she appeared in Caryl Churchill's *Top Girls*, David Mamet's *Oleanna* (awarded The Sydney Theater Critics award for Best Actress), Michael Gow's *Sweet Phoebe* (also for the Croyden Warehouse, London) and Timothy Dalys *Kafka Dances* (also for The Griffin Theatre Company) for which she received the Critics Circle award for best newcomer.

For the Almeida Theatre in 1999, Blanchett played Susan Traheren in David Hare's *Plenty* on London's West End.

Her television credits include lead roles in *Bordertown* and *Heartland*, both for the Australian Broadcasting Commission.

Her film roles include Susan Macarthy in Bruce Beresford's *Paradise Road*, Lizzie in *Thank God He Met Lizzie*, an anti-romantic comedy directed by Cherie Nowlan for which she was awarded both the Australian Film Institute (AFI) and the Sydney Film Critics awards for Best Supporting Actress, and Lucinda in *Oscar and Lucinda* opposite Ralph Fiennes and directed by Gillian Armstrong, a role that earned her an AFI nomination for Best Actress.

In 1998, Cate portrayed Queen Elizabeth I in the critically acclaimed *Elizabeth*, directed by Shekhar Kapur, for which she received a Golden Globe Award for Best Actress in a Drama and a BAFTA for Best Actress in a Leading Role as well as Best Actress Awards from The Chicago Film Critics

Association, The London Film Critics Association, On-line Film Critics, Variety Critics and UK Empire Award. She also received a Best Actress nomination from the Screen Actors Guild and the Academy of Motion Picture Arts & Sciences.

In 1999, Blanchett appeared in *Pushing Tin* with John Cusack, a black-comedy about air traffic controllers directed by Mike Newell, *An Ideal Husband* directed by Oliver Parker and *The Talented Mr. Ripley* directed by Anthony Mingella for which she received a BAFTA nomination for Best Supporting Actress. She most recently starred in *The Gift*, directed by Sam Raimi.

Blanchett will be seen in Sally Potter's *The Man Who Cried* which premiered at the Venice Film Festival. Additionally other upcoming films include *Heaven*, opposite Giovanni Ribisi and directed by Tom Tykwer as well as *Bandits* with Bruce Willis and Billy Bob Thorton, directed by Barry Levinson.

Cate is currently in production playing the title role Charlotte Gray, directed by Gillian Armstrong and based on Sebastian Faulks' best-selling novel. Upon completion, she will go into production on *The Shipping News* with co-star Kevin Spacey. Lasse Hallstrom will direct the film which is based on the 1994 Pulitzer-Prize winning novel by Annie Proulx.



SEAN BEAN

Character: BOROMIR

Culture: Man

Description: Boromir joins the Fellowship, despite deep misgivings about destroying the Ring.

Sean Bean has dazzled audiences in such films as *Essex Boys*, *Ronin*, *Airbourne*, *Anna Karenina*, *Goldeneye*, *When Saturday Comes*, *Scarlett*, *Black Beauty*, *Shopping*, *Patriot Games*, *Caravaggio*, *Lorna Doone*, *The Field*, *Stormy Monday* and *Windprints*, among others. He will next be seen in the sci-fi thriller *Equilibrium* and in Gary Fleder's *Don't Say a Word* with Michael Douglas. He is currently shooting *Tom and Thomas* for director Esme Lammes.

For television, Bean has starred in numerous BBC productions including: *The Sharp Series*, *Bravo Two Zero*,

Lady Chatterley, Clarissa, Prince, Tell Me That You Love Me and many more telefilms.

Bean has appeared in several stage productions for the Royal Shakespeare Company including, *Romeo and Juliet, Fair Maid of the West, A Midsummer Night's Dream.*



JOHN RHYS-DAVIES

Character: GIMLI

Culture: Dwarf

Description: Gimli is stout-hearted and loyal, with a quick laugh and quicker temper.

Veteran actor John Rhys-Davies has been delighting audiences on both stage and screen for more than thirty years. He began his stage work at the critically acclaimed Madder-Market Theater in Norwich and graduated from the Royal Academy of Dramatic Art (RADA). Rhys-Davies has appeared in well over a hundred plays including 26 Shakespearean productions in which he has portrayed everyone from Othello to Macbeth to Claudius to Falstaff. His stage work includes many seasons at the Royal Shakespeare Company.

Rhys-Davies made his feature film debut in *The Black Windmill* starring Michael Caine, where he was blown up before the title sequence. His 80-plus film credits include *Raiders of The Lost Ark, Indiana Jones and the Last Crusade, Victor/Victoria* and many more. For television, Rhys-Davies garnered an Emmy nomination for the miniseries *Shogun* and has starred in *Sliders, The Untouchables, I, Claudius, The Naked Civil Servant* and *War and Remembrance*, as well as many other telefilms and series.

HUGO WEAVING

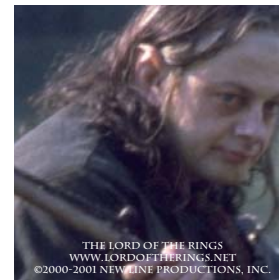
Character: ELROND

Culture: Elf

Description: Born of a human father and Elf mother, Elrond chose to be an Elf, and is the father of Arwen.

Hugo Weaving's many film credits include *The Matrix, The Adventures of Priscilla Queen of the Desert, The Interview, Bedrooms and Hallways, Exile, Strange Planet* and *Proof*. His performance in *The Interview* earned him an Australian Film Institute Award (AFI) and a World Film Festival Award (Montreal) for Best Actor. Weaving also received the AFI for *The Adventures of Priscilla Queen of the Desert* and *Proof*.

For television, Weaving has appeared in *Halifax 3, The Bite, Lust, Bangkok Hilton, Dirtwater Dynasty* and the mini series *The Custodian*, among others. A graduate of the National Institute of Dramatic Arts, Weaving has performed in numerous stage productions including many for the Sydney Theatre Company.



ANDY SERKIS

Character: GOLLUM/SMEAGOL

Creature: Hobbit of the Shire

Description: A Hobbit-like creature but the corrupting influence of the Ring warped his mind and deformed his body.

Andy Serkis most recently appeared as the eccentric choreographer in *Topsy Turvy*, and as the coked up yuppie in *Career Girls*. He will soon be seen opposite Michael Caine in *Shiner*. Other film credits include leading roles in *Mojo, Among Giants, Loop, Sweetie Barrett, The Jolly Boys, Last Stand*, as well as major roles in *Stella Does Tricks, Five Seconds To Spare, The Near Room*, and the forthcoming *Pandemonium*.

His extensive television works include a highly acclaimed performance in a recent adaptation of *Oliver Twist*, and lead roles in *The Jump* and the series *Finner* along with many guest appearances in *Shooting The Past* and *Touching Evil*.

Serkis has played a huge range of parts in theatres in London and across the UK. Recent critically acclaimed roles include Potts in the original cast of *Mojo* by Jez Butterworth, *King Lear*, and *Hush* all for the Royal Court Theatre, *Hurlyburly* at the Old Vic and Queens Theatre, *Decadence* at the Bolon Octagon, and *Cabaret* at the Crucible Theatre, Sheffield.

MARTON CSOKAS

Character: CELEBORN

Culture: Elf

Description: The lordly husband of the Elven Queen Galadriel.

Born in New Zealand, Marton Csokas's film credits include *The Monkey's Mask, Broken English, Down and Under*, and

Rain. For television, Csokas has performed in a range of dramas including *The Three Stooges, Xena, G.P.* (AFI Nomination), *Farscape, Halifax f.p* and *Wildside*.

A graduate of the New Zealand Drama School, Marton's performances on the stage include New Zealand's productions of *Arcadia, Angels in America, Julius Caesar, Glorius Ruins, Amy's View* and *Closer*. In Australia, Csokas has performed on the stage in *Clockwork Orange, Twelfth Night, The Herbal Bed* and *Andromache* as well as an Australian tour of *Ladies Night*. Marton also co-founded the Stronghold Theatre in Australasia, which has created such pieces as *Possibilities, Meeting Place* and *Media Sluts*, all of which played to great acclaim. ☞





THE FILMMAKERS

PETER JACKSON (DIRECTOR/ WRITER/ PRODUCER)

Long-time J.R.R. Tolkien fan Peter Jackson makes history with *The Lord of the Rings*, becoming the first person to direct three major feature films simultaneously. Jackson previously received widespread acclaim for his 1994 feature *Heavenly Creatures*, which was awarded a Silver Lion at the Venice Film Festival and an Academy Award nomination for Best Screenplay. Written by Jackson and his collaborator, Fran Walsh, the film is based on an infamous New Zealand murder of the 1950s, and the story of two intelligent and imaginative young girls whose obsessive friendship leads them to murder one of their mothers.

Other film credits include *The Frighteners* starring Michael J. Fox, the adult puppet feature *Meet the Feebles* and *Braindead*, which Jackson co-wrote. *Braindead* played at festivals around the world winning 16 international science fiction awards including the prestigious Saturn. Jackson also co-directed the television documentary *Forgotten Silver* which also hit the film festival circuit.

Born in New Zealand on Halloween in 1961, Jackson began at an early age making movies with his parents' Super 8 camera. At seventeen he left school, and failing to get a job in the New Zealand film industry as he had hoped, started work as a photo-engraving apprentice. After purchasing a 16mm camera, Jackson began shooting a science fiction

comedy short, which, three years later, had grown to a seventy-five minute feature called *Bad Taste*, funded entirely from his own wages. The New Zealand Film Commission eventually gave Jackson money to complete the film, which has become a cult classic.

BARRIE M. OSBORNE (PRODUCER)

Barrie M. Osborne most recently produced the worldwide box office blockbuster and groundbreaking special effects award-winner *The Matrix*. His other producing credits include John Woo's *Face/Off* and *China Moon*. He has served as executive producer on *The Fan*, *Dick Tracy*, *Child's Play*, *Wilder Napalm*, and *Rapa Nui*.

A native New Yorker who earned a degree in sociology from Minnesota's Carleton College, Osborne rose to the rank of 1st Lieutenant in the U.S. Army Corps of Engineers before entering the film industry in 1970, as an apprentice editor and assistant production manager. Accepted into the trainee program at the Directors Guild of America, Osborne worked under the tutelage of directors such as Francis Ford Coppola, Alan Pakula and Sydney Pollack on films including *The Godfather Part II*, *Three Days of the Condor* and *All The Presidents Men*. He subsequently worked on a number of films in various capacities including *Apocalypse Now*, *The Big Chill*, *King of Comedy*, *The Cotton Club*, *Peggy Sue Got Married*, *Cutter's Way* and *Fandango*.

During a two year tenure as Vice President for Feature Production at Walt Disney Pictures, Osborne oversaw features including *Ruthless People*, *The Color of Money*, *Tin Men*, *Three Men And A Baby*, *Tough Guys*, *Outrageous Fortune*, *Roger Rabbit* and *Good Morning Vietnam*.

TIM SANDERS (PRODUCER)

Producer Tim Sanders teamed previously with Peter Jackson as co-producer on *The Frighteners*. His diverse film credits include serving as producer on *Aberration*; as line producer on *Traps*, *Reckless Kelly* and *Til There was You*; as associate producer on *Melvin-Son of Alvin* and *Razorback*; as production manager on *The Year of Living Dangerously*; as unit manager on *Race for the Yankee Zephyr*, *Gallipoli* and *The Survivor*; and as location manager on *Touch and Go*.

For television, Sanders executive produced the series *Shortland Street* and *Marlin Bay*; produced the series *Plainclothes*, *Return to Eden*, and the miniseries *Fallout* and *The Last Frontier*; line produced the series *White Fang*, *Which Way Home* and *A Dangerous Life*; and associate produced the telefilm *Angel in Green*. Sanders was also supervising producer for the miniseries *Iran*. Sanders has held posts as Head of Production at South Pacific Pictures in New Zealand and producer of Film and Television Development, Comunicado, New Zealand.

FRAN WALSH (WRITER/CO-PRODUCER)

Fran Walsh garnered an Academy Award nomination for Best Screenplay for the feature *Heavenly Creatures*, which she co-wrote with her collaborator Peter Jackson. Other writing credits co-written with Jackson include *Forgotten Silver*, *The Frighteners*, *Meet The Feebles* and *Braindead*. Walsh, who has a background in music, began her writing career soon after leaving Victoria University where she majored in English Literature.

PHILIPPA BOYENS (WRITER)

Philippa Boyens, who makes her debut as a screenwriter with *The Lord of The Rings* Trilogy. Prior to this, Boyens worked in theatre as a playwright, teacher, producer and

editor. Boyens moved to film via a stint as Director or the New Zealand Writers Guild. Her love of J.R.R. Tolkein's work brought her to this project, having been a fan since she was eleven years old. Boyens was recently named by Variety magazine in their list of Ten Writers to watch and along with Walsh and Jackson, has begun work on their next project.

MARK ORDESKY (EXECUTIVE PRODUCER)

In 1997, on the heels of his savvy acquisition of Oscar-winning *Shine*, Mark Ordesky began his tenure as the head of Fine Line Features. At 34, Ordesky became one of the youngest executives in Hollywood to head a motion picture company. Ordesky has created a unique film culture at Fine Line that supports the efforts of the creative community and has established on-going relationships with such directors as Bernardo Bertolucci, Lars Von Trier, and David Mamet and a haven for emerging talent such as Sundance winner Gavin O'Connor. Ordesky has also nabbed such acquisitions as *Saving Grace*, Bernardo Bertolucci's *Besieged*, Oscar-nominated *Before Night Falls*, *Tumbleweeds*, and *The Sweet Hereafter*.

Ordesky's career at New Line Cinema began over ten years ago as he developed a taste for material as a script reader for Chairman Bob Shaye. Working his way up the ladder at the mini-major, Ordesky did everything from managing the company's relationship with John Waters to successfully introducing Jackie Chan to U.S. audiences with the smash success *Rumble in the Bronx*. Fine Line's recent slate includes David Mamet's *State and Main*, and Lars Von Trier's *Dancer in the Dark*.

BOB AND HARVEY WEINSTEIN (EXECUTIVE PRODUCERS)

Brothers Bob and Harvey Weinstein, Co-Chairmen of Miramax Films, founded the company in 1979. The two native New Yorkers named their company after their parents, Miriam and Max, who introduced them to a love of cinema.

Miramax and Dimension Films have released some of the most critically acclaimed and commercially successful independent feature films of the past decade including the recent *Chocolat*, *Shakespeare in Love*, *Life is Beautiful*

(*La Vita E Bella*), *Good Will Hunting*, *Pulp Fiction*, *The English Patient*, *Scream* and *Scream 2*, *The Crying Game*, *The Piano*, *Il Postino*, *Cinema Paradiso*, *The Wings of the Dove*, *My Left Foot*, *Sling Blade*, *Kolya* and *Farewell My Concubine*, among many others. These films and others have received 134 Academy Award nominations and 40 wins in the past 11 years.

RICK PORRAS (ASSOCIATE PRODUCER)

Rick Porras associate produced *Contact* and previously worked with Peter Jackson as post production supervisor on *The Frighteners*. After graduating from Stanford University, Porras ventured into the film business as a buyer for Filmline International attending the international festivals and markets. Porras then joined Robert Zemeckis Productions as a production assistant and later assistant to director/producer Zemeckis on the HBO series *Tales From the Crypt : Yellow* and the feature film *The Public Eye*. Porras continued working with Zemeckis in other capacities including production associate on *Death Becomes Her* and post-production supervisor on *Forrest Gump*. He was also post-production consultant on *Tales From The Crypt: You Murderer* and to the South-Side Amusement Co.

ELLEN M. SOMERS (ASSOCIATE PRODUCER)

Ellen M. Somers was Producer/Supervisor on *What Dreams May Come*, which won an Academy Award for Best Visual Effects. Prior to that Somers was hired by Warner Bros. as Vice President of Production-Digital Studios to build Warner Digital Studios. The studio quickly grew to over 160 people and in less than two years produced visual effects for *Eraser*, *Mars Attacks*, *Batman*, *Robin*, and *the Iceman*, *My Fellow Americans* and *Vegas Vacation*, while producing stunning effects for the advertising community. Somers personally production supervised *Mars Attacks* and *Batman*, *Robin*, and *the Iceman*.

While Head of Production for the critically acclaimed Boss Film Studios, Somers production supervised visual effects on such films as *Ghost*, *Alien III*, *Batman Returns*, *Cliffhanger*,

Outbreak and *Species*. Somers also worked as Executive Producer, Line Producer, and Visual Effects Supervisor on numerous commercials for clients including Coca Cola, Chevrolet, Budweiser, Miller, McDonalds, and others.

ANDREW LESNIE, A.C.S. (DIRECTOR OF PHOTOGRAPHY)

Andrew Lesnie held the Australian Cinematographers Society's coveted Milli Award for 1995 and 1996, making him Australia's Cinematographer of the Year two years running. Most recently, he won the 1997 Australian Film Institute Award for best cinematography for *Doing Time for Patsy Cline*, and a 1997 A.C.S. gold award for the same film. He won the 1996 A.C.S. Golden Tripod Award for *Babe*, in 1995 for *Temptation of a Monk*, and in 1994 for *Spider and Rose*. His other feature credits include *Two if by Sea*, *The Sugar Factory*, *Fatal Past*, *The Delinquents*, *Dark Age*, *Boys in the Island*, *Daydream Believer* and *Unfinished Business*, among others. Lesnie also handled second unit photography on *Farewell to the King*, *Incident at Raven's Gate* and *Around the World in Eighty Ways*. His television credits include *The Rainbow Warrior Conspiracy*, *Melba* (A.C.S. Merit Award), and *Cyclone Tracy* (A.C.S. Golden Tripod Award for best photographed miniseries). In addition, Lesnie has garnered A.C.S. Awards for the short films *The Outing* and *The Same Stream*.

RICHARD TAYLOR (CREATURE, MINIATURE, ARMOUR, SPECIAL MAKE-UP EFFECTS SUPERVISOR)

Richard Taylor, director of his special effects company WETA, has been special effects designer on all of Peter Jackson's feature films including *The Frighteners*, *Heavenly Creatures*, *Braindead*, *Meet the Feebles* and the television documentary *Forgotten Silver*. Other feature credits for Taylor include *Heaven*, *The Ugly*, *Once Were Warriors*, *Jack Brown Genius*, *Tidal Wave*, *The Tommyknockers* and *A Bright Shining Lie*. For television, Taylor has designed creature and special makeup effects for *Hercules*, *Xena: Warrior Princess* and *Young Hercules*.

THE FILMMAKERS

Taylor and his partner Tania Rodger have received numerous international special effects awards including Best Models and Miniatures (Spain), and a Saturn Award nomination for Jackson's *The Frighteners*. The couple also garnered Best Special Effect's Awards for *Braindead* at Stiges Festival-Spain, Avorez Festival-France-France, Portuguese Film Festival, Silver Scream Award, Holland, and for *Meet the Feebles* a Best Physical Effect Award at the Fanta Festival-Italy. New Zealand Film Awards include Best Contribution Design for *Braindead*, *Heavenly Creatures*, *Forgotten Silver* and *The Ugly*, as well as nominations for *Jack Brown Genius* and *Heaven*.

GRANT MAJOR (PRODUCTION DESIGNER)

Grant Major received a New Zealand Film and Television Award for Best Design on Peter Jackson's *Heavenly Creatures* in 1995. Two years later Major picked up the same award for *The Ugly*. Major's other film credits include Jackson's *The Frighteners*, *Memory and Desire*, *The Abberations*, *Jack be Nimble*, *An Angel at my Table* and, as art director, for *Other Halves*. Major's work as an art director for television includes telefilms *Hercules* and *The Grasscutter*, the series *Hanlon*, as well as commercials and news programs. Major also worked as a production designer on the telefilm *The Chosen*.

Born in Palmerston North, New Zealand, Major's career in design began at Television New Zealand. His background ranges from production design for the Commonwealth Games ceremonies to designer for the New Zealand Pavilions at the World Expos in Australia and Spain.

NGILA DICKSON (COSTUME DESIGNER)

Ngila Dickson, born in Dunedin, New Zealand, received the Best Contribution to Design Award at the New Zealand Television Awards in both 1997 and 1998. For her work on *Xena: Warrior Princess*, Dickson garnered the Best Costume Award at the 4th International Cult TV Awards. Dickson's film credits as a costume designer include Peter Jackson's *Heavenly Creatures*, *Jack be Nimble*, *Crush*, *Grampire*, *Ruby and Rata*, *User Friendly*, and the telefilm

Rainbow Warrior. For television, Dickson has designed for the series *Hercules*, *Xena, Warrior Princess*, *High Tide*, *Mrs Piggie Wiggle* and the *Ray Bradbury Series*.

HOWARD SHORE (COMPOSER)

Howard has composed evocative music for a long list of motion pictures. Most recently, his scores have been heard on such hits as *High Fidelity*, *Dogma*, *Analyze This*, and *eXistenZ*. Prior to these assignments, Shore scored *The Game*, *Cop Land*, *That Thing You Do!*, *Looking for Richard*, *Crash* and *The Truth About Cats & Dogs*, *The Score*, and *The Yards*. He also worked on two films for director Barbet Schroeder, *Before and After* and *Single White Female*. In addition, he wrote the music for Tim Burton's *Ed Wood*, as well as the brooding, gothic score for Jonathan Demme's *The Silence of the Lambs*. The Canadian-born composer also wrote the scores for nine David Cronenberg films including *The Fly*, *Dead Ringers*, *Naked Lunch* and *M. Butterfly*.

As one of the industry's most celebrated composers, Shore's body of work includes scores for many of the more prominent films of recent years, including Martin Scorsese's *After Hours*, Robert Benton's *Nobody's Fool*, and Joel Schumacher's *The Client*; as well as *Big*, *Seven*, *Mrs. Doubtfire* and *Philadelphia*.

Shore was the music director for the first five seasons of NBC's *Saturday Night Live*.

JAMIE SELKIRK (POST PRODUCTION PRODUCER)

Jamie Selkirk has collaborated with Peter Jackson on the majority of his films, first as editor, sound editor and post production supervisor for *Bad Taste*, *Meet The Feebles* and *Heavenly Creatures*. With Jackson's *Braindead*, Selkirk made the move to associate producer/editor and then to producer and editor on *The Frighteners*. Selkirk's other credits include *Jack Brown Genius*, *The Lie of the Land*, *Battletruck*, *The Scarecrow*, *Wild Horses* and *The Silent One*.

Selkirk's career in editing started at the New Zealand Broadcasting Corporations. He moved to editorial as a

trainee editor and began cutting newsreels, current affairs, documentaries, and dramas. Before his foray into production, Selkirk formed his own post-production company, Mr. Chopper, and worked on a variety of productions and television commercials.

JOHN GILBERT (EDITOR)

John Gilbert has been involved in the post production of over 20 feature films. His editorial credits include *Crush*, *Via Satelliete* (Best Editor Award at the New Zealand Film and Television Awards), *Punitive Damage* and associate editor on Peter Jackson's *The Frighteners*. He also produced the short film *Willy Nilly*.

John Gilbert's first position in the film industry was with the New Zealand National Film Unit during a break from university. Gilbert never returned to his History and Anthropology degree, but moved on to TVNZ where he worked as an assistant editor, then editor. As a freelancer assistant editor and sound editor Gilbert edited many short films, documentaries, and television dramas including *The Lounge Bar*, *Jean Batten Garbo of the Skies*, *Street Legal*, *The Chosen* and *Coverstory*.

MICHAEL J. HORTON (EDITOR)

Michael J. Horton first began working as a film editor with the New Zealand Broadcasting Corporation in the mid sixties. His credits include such films as *Goodbye Pork Pie*, *Smash Palace*, *Utu*, *The Quiet Earth*, *Footroot Flats*, *Once Were Warriors* and *What Becomes of the Broken Hearted*, among others, as well as co-editor on the made for television movie directed by Peter Jackson and Costa Botes, *Forgotten Silver*. Born in Lower Hutt, Wellington in New Zealand, Horton was educated at Saint Patricks College in Wellington and has also edited numerous commercials in New Zealand and overseas.

JIM RYGIEL (VISUAL EFFECTS SUPERVISOR)

In 1980, after earning his M.F.A. degree from Otis Parsons School of Design, Rygiel joined Pacific Electric Pictures, one of the earliest companies to employ computer animation

for the advertising and film markets. In 1983, Rygiel's work took him to Digital Productions where he began work of *The Last Starfighter*, a film notable for its pioneering use of digital imaging in place of models for the space ships. While at Digital Productions, Rygiel's commercial work was nominated for numerous awards and he won a prestigious CLIO award for the introduction of the Sony Walkman. From 1987 until 1989, Rygiel supervised numerous projects while at visual effects companies Pacific Data Images (PDI) and Metrolight. In 1989 Rygiel was asked to form and head a computer animation department at Boss Film Studios. This department of one grew to over 75 animators and 100 support staff within a few short years, winning another CLIO Award for the Geo Prism automobile commercial. While at Boss, Rygiel supervised many feature films, both as Digital Effects Supervisor and Visual Effects Supervisor. His credits there include *Starship Troopers*, *Species*, *Outbreak*, *Air Force One*, *The Scout*, *The Last Action Hero*, *Cliffhanger*, *Batman Returns*, *Alien III*, and *Ghost*. In 1997 Rygiel went on to supervise, *The Parent Trap*, *Star Trek: Insurrection*, *Anna and the King*, and *102 Dalmatians*.

Rygiel is a member of the Academy of Motion Picture Arts and Sciences as well as the Academy of Television Arts and Sciences.

ALAN LEE (CONCEPTUAL ARTIST/ SET DECORATOR)

Alan Lee, who is responsible for the fifty watercolor illustrations in the centenary editions of *The Lord of the Rings*, *Tolkien's Ring* and *The Hobbit*, provided conceptual sketches for the design of *The Lord of the Rings*.

Lee has long had a preoccupation with the Celtic and Norse myths which influenced Tolkien. His other illustrations include such fantasy works as *Faeries* (with Brian Froud), *The Mabinogion*, *Castles*, *The Mirrorstone*, *The Moons Revenge*, *Merlin Dreams*, *Black Ships Before Troy* and *The Wanderings of Odysseus*. Lee has received several prestigious awards including the Kate Greenway Medal for *Black Ships Before Troy*. Most recently, Lee garnered the Best Artist Award at the World Fantasy Awards of 1998.

Lee began work in the film industry as a conceptual designer on the film *Legend*. Other credits for Lee include the feature film *Erik the Viking* and the acclaimed television miniseries *Merlin*.

JOHN HOWE (CONCEPTUAL ARTIST)

John Howe is best known throughout the world for his contributions to a wide range of Tolkien projects such as calendars, posters, and jacket illustrations – and he brings his passion for Tolkien’s work to conceptual drawings for *The Lord of the Rings*.

Howe has worked quite extensively for the European film industry, illustrating Bande Dessinee comics and numerous books – primarily fantasy, historical, and children’s titles. He decorated the reception of the renowned Maison d’Ailleurs, the Museum of Science Fiction in Yverdon-les-Bains, Switzerland, and has personal exhibitions on show throughout Europe for the past twenty years. He has also produced backgrounds for animated television.

DAN HENNAH (SUPERVISING ART DIRECTOR)

Dan Hennah was the art director for Peter Jackson’s *The Frighteners*. Other feature film credits as art director include *Sinking of the Rainbow Warrior*, *White Water Summer* and *Savage Islands* as supervising art director on *The Rescue* as production designer on *Mesmerised* and as dressing prop on *Mutiny on the Bounty*.

As a production designer for television, Hennah’s credits include the Cloud 9 television series *The Tribe*, *Twist in the Tale*, *William Tell* and *Treasure Island*. Further television credits find Hennah as associate designer on *99-1*, art director on *Heart of the High Country* and production designer on the movie-of-the-week *Adrift*. Born in Hastings, New Zealand, Hennah went on to study architecture at the Wellington Polytechnic School of Architecture. Hennah’s first position in the film industry was as a production assistant on the film *Prisoner*.

PETER OWEN (MAKE-UP AND HAIR DESIGN)

Over three decades ago Peter Owen started work at Bristol Old Vic while a student of Modern Languages at Bristol University. After working in theatre, television and opera all over Europe, Owen began work as a film make-up and hair designer on *The Draughtsman’s Contract*. His other early films include *Prick Up your Ears* and *Dangerous Liaisons*. More recent feature credits include *Little Women*, *Age of Innocence*, *Oscar & Lucinda*, *Bird Cage*, *Beloved*, *Portrait of a Lady*, *Onegin* and *Tim Burton’s Sleepy Hollow* for which he received the 1st Annual Hollywood Guild of Makeup Artists & Hairstylists’ Best Character Makeup, 2000.

Owen’s company with Peter King, Owen & King, counts as regular clients Meryl Streep, Michelle Pfeiffer, John Malkovich, Bruce Willis, Nicole Kidman, Cate Blanchett, Johnny Depp, Cameron Diaz, Robert DeNiro, Helen Hunt and Ralph Fiennes, among others.

PETER KING (MAKE-UP AND HAIR DESIGN)

After training and working as a hairdresser, King joined Bristol Old Vic and worked on his first film *The Draughtsman’s Contract*. Thereafter King worked for Peter Owen on numerous opera, theater, and film production until they formed a company with Caroline Turner. His early work as a designer includes *The Blackheath Poisonings*, *Secret Weapon*, *Princess Caraboo*, *Fairytale: A True Story* and *Batman! V*. More recently he has worked on *The Avengers* and *Little Voice* and received BAFTA Nominations for *Velvet Goldmine* and *An Ideal Husband*.

As a company, Owen & King have as regular clients Meryl Streep, Michelle Pfeiffer, John Malkovich, Bruce Willis, Nicole Kidman, Cate Blanchett, Johnny Depp, Cameron Diaz, Robert DeNiro, Helen Hunt and Ralph Fiennes, among others. ☺



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