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# Foreword

By Clifford Broadway

*Cliff Broadway, who played a Gondorian soldier in The Lord of the Rings and hosted the Oscar parties where the cast, crew, and fans of the films celebrated their victories, is the co-author of The People's Guide to J.R.R. Tolkien, the cowriter/producer of the award-winning documentary Ringers: Lord of the Fans (2005), and (under the pseudonym "Quickbeam") a frequent contributor to TheOneRing.net, a popular website devoted to all things LOTR.*

For faithful readers and non-fans alike, the advent of Peter Jackson's *LOTR* film trilogy was a watershed moment in the history of popular culture. It was the surprise worth waiting over thirty years for. The success of the Trilogy was also a slap in the face to very ingrained Hollywood attitudes. Above all, it was a point of nexus between Tolkien's vast readership that had enjoyed his stories for years (typically embodied by the American counter-culture of the 1960s) and the newly-sprung kids who had MTV attention spans and expectations of instant CGI gratification from their movies.

Who could have ever figured these two camps would join so easily under one tent of fandom? Who could foresee in their watery Elven mirror such disparate audiences coming together and melding en masse? Not me. And I was smack in the middle of it all when it happened, yet still I had to pinch myself. No one could have predicted the marriage of old-school Ringers and those novice younglings so eager for hobbitry goodness. It was a synthesis of different people who did not always want the same thing from Peter Jackson. To be sure, the first group wanted — demanded — fidelity to the source. The second group was feeling so let down by George Lucas they just wanted to be entertained by a ripping good story. New Line Cinema just wanted to get their money back.

There are few comparisons that fit what happened between 1999 and 2004 — the time between the first rumors of an *LOTR* film production moving forward, and the ultimate conclusion where *The Return of the King* smashed all those Oscar records with a clean sweep at the Academy Awards. There is nothing else in movie history to match this amazing thing.

A certain alchemy happened. Despite the counter-intuitive obstacles set against the project, despite Jackson being untested against such demands, it all came together in a wave of magic, confluence, and grand-scale luck. The intrepid Kiwi director showed considerable pluck in even approaching the whole damn thing. I would have given him credit just for trying it out. That he achieved mind-blowing financial and critical success, and satisfied the deepest desires of incongruent fans, is a testament to his skill. It makes me wonder sometimes.

In Jackson's hands we see how *The Lord of the Rings*, such a sprawling and difficult book, was made imminently digestible to the popular taste of *fin de siècle* audiences. I think that's the true key to his success: he made it all go down easy. Don't you think he made quite a fun ride out of it?

Now along comes J.W. Braun — as clever a Ringer as you could hope to meet — with his new book *The Lord of the Films*. Here the same magic of synthesis and mass-appeal is at play. Here is another proof of how much fun we can have paring down a behemoth to the glorious nitty-gritty.

This is an almanac of all things relevant to the film adaptations, liberally sprinkled with gentle humor. It was not an enviable task. I can't imagine the chore of combing through so many theatrical screenings, so much DVD content, so many fan events and slogging interviews, just to bring this stuff down to one wee volume. J.W. has taken a very large filmic experience and (here comes the foodie metaphor) reduced it down to a fine glaze. His knack for chasing down ephemera is marvelous. It's a book overflowing with juicy bits. Here we can take it all in (once more) and gain a new perspective on the cinematic incarnations of Tolkien's world.

As I said, making it all go down easy is the real trick. And J.W. did exactly that.

Having this wealth of information handy while I re-watch Jackson's films — especially with friends who are experiencing *LOTR* for the

first time — makes it all so much better. *The Lord of the Films* goes a long way toward giving newbies the best trivia injection ever.

Peter Jackson's epic film trilogy stands on its own — to be adored and rewatched throughout our lifetimes. These are the films you share with your kids, explaining to them as you watch the intricate paths of who, what, and why; and further engaging their young minds in the greatest narrative of Life that the Professor could have given us.

And now we have the ideal guidebook to take along for the ride.

Cliff Broadway (Quickbeam)

Los Angeles

April 2009



# Introduction

## About This Book

*“You do realize your performance as Gandalf will outlive us all, with each new generation discovering the magic of these films, right?”*

Back in 2000, when Ian McKellen had his email address posted online for the world to see, and any crazed fan of the upcoming *Lord of the Rings* films could send him hyperbole, he received the above email. In this case, however, while the fan (which was me) probably *was* crazy, the words were more than mere hyperbole. The films have already enchanted folk from all around the world and are recognized as fantastic cinematic adventures filled with good and evil, swords and sorcery, epic battles, and true romance.

This book serves as your guide to Middle-earth on the big screen. Through its pages, you’ll discover the true magic of the incredible live-action *Lord of the Rings* films. This guide can be read two ways. Reading it cover to cover like a conventional book will allow you to learn about the journey of these films, giving you the story of their creation from beginning to end. You might also enjoy reading this book while simultaneously watching the films, allowing you to watch them with a new appreciation or to look for details you missed before.

This book is *not* a substitute for watching the films or reading the books they are based on. It would be pointless for me to retell a story that has already been told so well on the page and on film. What I will do, however, is go beyond the films to provide a deeper understanding. This means, of course, that out of necessity this book contains *Lord of the Rings* plot spoilers. If you’ve not yet seen the films, I urge you to watch each of them at least once before using this guide. *The Lord of the Rings* books are magnificent too, and well worth reading; however, no knowledge of the books is necessary to understand or enjoy this book.

You might know that there are two different versions of each film.

However, if you've only seen one version, don't panic! Most of the information in this book applies to whatever you've seen. Occasionally, however, I'll specify one version. The "short" versions, released theatrically before being released on DVD, are referred to as the "theatrical cuts." The longer versions, released on DVD some months later, are referred to as "extended editions."

As we go scene by scene through *The Lord of the Rings*, you'll see that each section has a title followed by a brief summary of whatever part of the film it covers. You'll then find four subsections. For fun, they are named after the Free Peoples of Middle-earth:

### **What the Big Folk Were Saying**

"The big folk" is what Hobbits call people like you and me. These are comments from ordinary folk that were overheard in the movie theaters.

### **What the Wizards Know**

Here you'll find behind the scenes information I gathered from numerous sources over the years, giving you the inside scoop on the development of the films.

### **What the Elvish Eyes and Ears Have Noticed**

These are little details in each scene you might not have noticed and can look for the next time you watch the films.

### **The Foolishness of a Took**

These are mostly bloopers, production errors, or nitpicks.

Along the way, you'll also see sidebars with compilations of information. Some help tell the story of how these films were made, but others are simply for fun.

I've also included "Easter Egg Alerts," which apply only to the Platinum Series Special Extended Editions (the four disc sets). Easter eggs are hidden bonus features that don't appear in the DVD menu. While none are included in the other sets, there are several in the original extended edition releases.

Please keep in mind that a dozen people watching the same film will have twelve different experiences, and this book can't contain

every opinion. But in addition to my own observations, I've included interviews I conducted with some of the people who worked on *The Lord of the Rings*. These designers, artists, and actors share with us the experience of working on the films, and tell us what they think about the trilogy. Of course, the opinions shared in this book are not meant to supersede the reader's thoughts and experiences, but only enhance them with more information and ideas.

Finally, knowing that *Lord of the Rings* fans are some of the most intelligent, active people out there (in my completely unbiased opinion), I threw in some games at the end of the book to challenge you.

So prepare to rediscover the haunting beauty, mysterious sorcery, and powerful forces of Middle-earth as we journey together. Prepare for *The Lord of the Films*!



# From Book to Film

## A One Ring Circus

Unless you've been living in Gollum's cave, you're probably aware that before *The Lord of the Rings* was a trilogy of films, it was a set of books.

J.R.R. Tolkien became a popular author quite by accident when *The Hobbit*, a story he had written for his children, came by chance to the publishing firm George Allen & Unwin. It was published in 1937 and became an instant classic, leading fans (and the publisher) to ask for a sequel. After many years of hard work (and procrastination), Tolkien finished *The Lord of the Rings*, and it was published in three volumes in 1954 and 1955.

By the time of Tolkien's death in 1973, the books had become popular enough to capture the attention of the film industry. Hollywood didn't understand the books, of course, but saw dollar signs in the property, and various studios looked into the possibility of a film adaptation. Ralph Bakshi, a director and Tolkien fan, thought three animated films were the way to go, and he successfully got the rights into the hands of producer Saul Zaentz, with whom he had worked before. However, a trilogy was an ambitious idea, and Bakshi was quickly asked to make it two films. Despite deadline pressure, Bakshi delivered Part One on time, but that's about all that went well. The distributor, United Artists, figured more people would want to see the whole *Lord of the Rings* than half of it, so they dropped "Part One" out of the title and marketed the film as if it were the complete story. In 1978 it hit the theaters, and the duped audiences made Denethor look like a happy guy by comparison. Meanwhile, Zaentz decided not to go through with Part Two, forcing Bakshi to spend the next three decades answering questions about why he didn't finish what he started.

However, as one director's quest ended, another began. During the film's run at the Old Plaza Theatre in Wellington, New Zealand, a curly-haired seventeen-year-old was introduced to Middle-earth, and



*Ralph Bakshi (left) and Saul Zaentz (right) worked together to make an animated adaptation of The Lord of the Rings. (Victoria Bakshi Yudis)*

shortly afterward the young man bought a copy of *The Lord of the Rings* featuring the film's tie-in cover art. His name was Peter Jackson, and a couple decades later he would become an established writer and director in the film industry while simultaneously witnessing a change in the business. Back when Bakshi made his film — and throughout the '80s — if films needed special or visual effects they had to use an expensive, experienced company, or the effects would look silly next to *Star Wars* and the other big budget films. (You can see why Bakshi, who didn't have a lot of money to spend, bypassed the problem by using animation.) Furthermore, the effects were limited by both physics and the ingenuity of these contracted workers, and writers were forced to consider this when writing scripts. However, in the early 1990s, Jackson saw that digital technology was about to change this. Effects were moving into a new realm, that of hardware and software. In 1993, Jackson bought a computer, cofounded his own effects house, Weta Digital, and began preparing scripts with his own company in mind.

Two years later, Weta had thirty computers, and Jackson and his partner Fran Walsh, who were working on *The Frighteners* (1996), began to wonder what an ambitious project for Weta could be. They thought about a fantasy film, agreeing that the story had to have depth. “Like *The Lord of the Rings*.” It needed a sense of reality. “Like *The Lord of the Rings*.” And yet have an element of magic. “Like the . . . Hang on, could we do *The Lord of the Rings*?” They assumed the rights were sure to be tied up or unavailable, but made an inquiry nonetheless.

At the time, Jackson and Walsh had a “first look” deal with Miramax; practically anything they wanted to do had to be offered to this studio first. By coincidence or fate, Miramax was busy at that time with *The English Patient* (1996), produced by a guy named Saul Zaentz — who still controlled all rights for *The Lord of the Rings*. Jackson talked to Miramax, Miramax talked to Zaentz, and Zaentz, of course, said . . . “not interested” to Jackson’s and Walsh’s idea.

Right now, you’re probably saying something along the lines of Fred Savage’s character in *The Princess Bride*: “You’re reading the story wrong!”

In fact, Zaentz had said no to many people who had made inquiries over the years. The producer did not want to be burned again. This was a guy who was used to winning the Oscar for Best Picture, and he once said the only production of his he wasn’t satisfied with was that darn animated *Lord of the Rings*.

It would have been the end for Jackson’s and Walsh’s idea, but they had Miramax interested, and this studio had a trump card to play. You see, *The English Patient* was supposed to be financed by 20th Century Fox, but just as filming was to begin that studio backed out. It was Miramax that stepped in and saved the day. The film went on to win nine Oscars, and Zaentz knew he owed Miramax big-time. After nine months of negotiations, Miramax acquired the rights to make *The Lord of the Rings*, and in 1997 preproduction began on the greatest film adventure in history.

Jackson and Walsh wanted to begin with *The Hobbit* and (assuming that was a success) move on to the *Lord of the Rings*. But Zaentz didn’t own all the rights to *The Hobbit*, so Miramax decided to skip it and get right into *The Lord of the Rings*. With no successful prequel, the studio wasn’t willing to finance three films right out of the gate; it gave the green light for two. (This sounds familiar, doesn’t it?) Not that Miramax’s owner, the Walt Disney Company, looked at then as



*Peter Jackson has been described as cool as an elf, mad as a wizard, and cuddly as a hobbit. (Ian Smith)*

two. To Disney's chief executive officer, Michael Eisner, Miramax was making one film, and he wouldn't allow the studio to spend more than \$75 million on it.

In the past, \$75 million had been a lot of money. (And to most of us it still is.) But as previously mentioned, the film industry was changing, and by the late 1990s nine figures was no longer a monster budget. Indeed, films such as *Titanic* (1997) and *Star Wars: The Phantom Menace* (1999) made \$100 million budgets look downright modest. As the *Rings* project progressed, \$75 million began to look woefully inadequate for two films heavily dependent on special effects.

Miramax, under pressure from Disney, had no choice but to ask Jackson to make one two-hour film. When he refused, the project threatened to unravel for everybody. Jackson's agent, Ken Kamins,

knew Miramax was going to bring in a new writer and director; so he came up with a proposal he hoped would please all sides. He asked that Jackson be allowed to find another studio willing to finance two films as well as pay Miramax the millions already spent. Ready to pull out, Miramax agreed to these terms and gave Jackson four weeks to find a new backer.

In the ten years preceding this, New Line Cinema had earned a reputation as a maverick studio, making experimental films that were slightly different from the mainstream. Sometimes this was profitable; *Dumb and Dumber* (1994), *The Mask* (1994), and *Austin Powers* (1997) struck a chord with filmgoers and made millions. Sometimes this was less so; repeated attempts to make Hulk Hogan a movie star never worked. The bigger problem for New Line was that when it made a blockbuster, the stars often wanted much more money to reunite for a sequel. Hence, audiences were given new casts for *Dumb and Dumberer* (2003) and *Son of the Mask* (2005). Sequels, with their built-in audiences and bankable opening weekends, are the lifeblood of the film industry, and New Line Cinema was looking for a solution to the problem. What the studio really needed was a property that already had a devoted audience, with a chance to film the sequels before the actors became big stars.

New Line executive Mark Ordesky, a *Lord of the Rings* fan who had worked with Jackson previously, arranged for Jackson to give New Line a presentation. But it was Ordesky's boss, Bob Shaye, who ultimately decided the films' fate. When the presentation came to a close, Shaye looked at Jackson and said, "I don't get it. Why would you want to charge nine dollars to see this when you could charge twenty-seven?"

A confused Jackson needed a moment to work out what Shaye was talking about. "You think there should be three movies?" Jackson asked.

On that July day in 1998, the films as we know them were born.

# Q&A

## with Artist Paul Lasaine

As production illustrator, visual effects art director, and scenic unit director, Paul Lasaine came up with the look and feel for many of the places of Middle-earth, and helped integrate the art with the live-action footage. On May 27, 2005, just after the films had all been released on DVD, he answered some questions for me.

**Braun:** How did *The Lord of the Rings* enter your life?

**Lasaine:** *The Lord of the Rings* really entered my life when I got the call to work on the films. I had never read the books, though I had read *The Hobbit* twice, years ago, and had tried to read *The Lord of the Rings*, but had never got past the party. Little did I know what I was missing! I think J.R.R. made that first part difficult to get through on purpose, to weed out the riffraff. When I got the call to work on the film I was happily employed at DreamWorks Animation. I was an art director there, and I'd been at DreamWorks for about four years. Before that, I had been the head of Matte Painting at Disney Studios' Visual Effects division called Buena Vista Visual Effects.

It was June 1999 when Barrie Osborne, the *Lord of the Rings* producer, called me out of the blue from New Zealand. At first my impulse was to turn him down. After all, I was under contract with DreamWorks. I had a house, a wife, and a dog. Putting life on hold, packing up, and moving to New Zealand wasn't really in my plan at the moment. My wife Tina simply said, "We're going! Right?!"

Three weeks later I was on a plane bound for New Zealand.

**Braun:** Did they know of your ignorance?

**Lasaine:** On the phone with Barrie, I told him I had never read the books. He said it wasn't a problem; they already had their "Tolkien experts" (John Howe and Alan Lee) working on the designs. What they needed was someone with experience as a film designer who could take Alan's and John's designs and make them cinematic.

I started reading the books on the plane to New Zealand. This time I got past the party! When I got to the part where we're introduced to the Nazgûl for the first time, I began to understand what all the hoopla was about. I was hooked.

Two weeks after my wife and I hosted a Fourth of July party at our house, I arrived in New Zealand. It was July 18, 1999. Summer, right? Wrong! Welcome to Wellington. I think they have the worst weather I've ever experienced (sorry to all my Kiwi mates — it's true)! All the travel brochures of New Zealand that I looked at showed an almost tropical paradise, complete with beaches.

When I got off the plane, I knew I'd packed wrong. I would soon come to fall in love with Wellington, but as I was driven from the airport to my apartment (on the "wrong" side of the street, by the way) in near hurricane winds, complete with horizontal rain, all I could think was, "What the hell am I doing?"

The next day when I reported for duty at Stone Street Studios, a converted paint factory just off the runway of the Wellington International Airport, the weather was worse than the day before. I was disoriented and jet-lagged. Five things happened that day:

- I met Alan Lee, who would be my office mate for the next six months.
- I wandered around the Art Department and dug through all the design drawings Alan and John had done over the past two years.
- I read the script for *The Fellowship of the Ring*.
- I met Peter, who gave me a personal tour of the studio and Weta.
- I learned how to use the espresso machine in the studio kitchen.

It was there, toward the end of that first day, staring out the window at the storm, rain pelting the glass, a 747 thundering down the runway, drinking the best latte I'd ever had, that I realized we were going to win a boatload of Oscars.

Looking back on that day, I think most of us knew that we were working on something special. Of course we were all pleased by the box office returns, and the Oscar count, but that all pales in comparison to just how cool it was to actually work on a project that we all knew was going to make such a huge impact on the film world.

**Braun:** Did you ever finish the books?

**Lasaine:** It took me an entire year to finish the books. Normally I would have read them faster, but I was pretty busy on the show, and I wanted to devour every word. I would read every night before I went to sleep, but that was pretty much all I had time for. Plus, I wasn't reading them for pleasure; I was studying them — using them as "text books" to Middle-earth. When I started work on a specific location, however, I would be sure to read those pages that pertained to it.

Not having finished the books only got me into trouble once: one of my first illustrations, a painting of Lothlórien, had the Fellowship ascending a Mallorn tree. I hadn't quite gotten to that part in the books yet, so I dutifully read the section that described the Golden Wood and the Mighty Mallorn trees. How was I to know that

Gandalf (theoretically) dies before the Fellowship reaches Lothlórien? So of course, I included him in the group. Somehow the painting ended up in the first internet trailer, and the shock waves followed. Peter had a bit of a chuckle over the whole thing, and was actually happy to throw everyone “off the scent.”

**Braun:** If Jackson makes *The Hobbit* into a film someday, how do you think it should be done?

**Lasaine:** Well, obviously it should have the same flavor as *The Lord of the Rings*, but I'd like to see it be a lot less dark — more fun and adventurous . . . like the book. If Peter does it, he'd have to keep the “zombie” thing to a minimum. Ian McKellen should certainly be in it as Gandalf. It could be interesting to see Elijah Wood play a young Bilbo. Beyond that, who knows.

**Braun:** What do you think of *The Lord of the Rings* film trilogy as a whole?

**Lasaine:** All in all, I'm extremely pleased. Sure, there are a couple things I would change — a cut here, an effect there — but on the whole, the results surpassed even my expectations of that first day. Actually, in many ways, it's hard to be objective. I was talking to my wife about this just yesterday. We lived in New Zealand for almost two years, and *The Lord of the Rings* became so much a part of our lives, that watching it isn't like watching a movie at all. It's more like flipping through the pages of a scrapbook. Every scene has a memory for us.

THE LORD OF THE RINGS

# The Fellowship of the Ring

(2001)



(Jacquie Roland)

Directed by: Peter Jackson

Starring:

Elijah Wood as Frodo

Ian McKellen as Gandalf

Viggo Mortensen as Aragorn

Cate Blanchett as Galadriel

Hugo Weaving as Elrond

Liv Tyler as Arwen

Orlando Bloom as Legolas

Ian Holm as Bilbo

Sean Bean as Boromir

John Rhys-Davies as Gimli

Christopher Lee as Saruman

Sean Astin as Sam

Billy Boyd as Pippin

Dominic Monaghan as Merry

Sala Baker as Sauron

Theatrical Cut: 2 hours 58 minutes

Rated PG-13

Released December 19, 2001

Extended Cut: 3 hours 28 minutes

Rated PG-13

Released November 12, 2002

Domestic Gross: \$314,776,170

Worldwide Gross: \$871,368,364

*The Fellowship of the Ring* follows the story of the One Ring from its creation to the breaking of the Fellowship formed to protect it. It's an episodic road movie, taking us from Hobbiton through Bree, Rivendell, Moria, and Lothlórien before climaxing with the battle at Amon Hen.

You already know this is one of the great films of our lifetime, a keepsake we will always treasure. Why is this so? Because *The Fellowship of the Ring* puts formula blockbusters to shame by breaking all the rules, making up new ones, and making them work.

Unlike most previous book adaptations, this film is not a companion for the book it is based upon, neither requiring its knowledge, nor enhancing the experience of reading it. You might as well forget everything you've read in Tolkien's *Lord of the Rings* for the film's duration, as Jackson's adaptation feels free to change not only what the characters say, what they look like, and how they act, but their knowledge and motivations. The filmmakers did not try to make a great interpretation of the book, they tried to make a great film. They succeeded. *The Fellowship of the Ring* ultimately redefined the gold standard for fantasy films and book adaptations.

Not that I believe it is a perfect film, either in theatrical or extended form. In the former, the action sequences outweigh the quieter moments, and there isn't a lot of character development. In the latter, the momentum is sluggish, and there's not much of a rhythm established. However, both versions feel perfect at times. The music, the acting, the direction, and the cinematography are as good as can be, and often they are all working in concert with each other, leading to "wow" moments.

The film might even improve upon its source material in some ways, creating greater character arcs for Aragorn and Boromir, and giving the hobbits a more proactive role in the Fellowship.

Can we now discard the book? No. A great number of characters, many details, and most of Tolkien's brilliance remain only in the text. Will the film live on, entertaining old and new fans with each successive generation? Without a doubt. It's a magical journey every person should take sometime in his or her life.

## Prologue

The history of the Ring is recounted, from its part in an historical battle to its rediscovery by Bilbo.



*Power can be held in the smallest of things.* (J.W. Braun)

### What the Big Folk Were Saying

“Hey, you skipped page 33!”

— Someone shortly after the film begins

“It’s a kitchen appliance gone bad!”

— A man referring to Sauron

### What the Wizards Know

Back in the 1980s, when Jackson was a young man shooting his own movies as a hobby, he had to mail his 16 millimeter film to a laboratory for development along with a form that asked for (among other things) his production company’s name. Rather than leave this space blank, Jackson listed “WingNut Films” as a joke. Wingnut was a pet rabbit (with floppy ears that looked like the hardware he was named for) that briefly lived at the headquarters of the *Evening Post*, the New Zealand newspaper Jackson worked for at the time. The rabbit has since died, but his name lives on.

*The Lord of the Rings* title was the last shot to be finished for this film.

When Peter Beagle, author of *The Last Unicorn*, rewrote Chris Conkling's script for the 1978 animated adaptation of *The Lord of the Rings*, he created a new beginning to the story: a prologue covering the history of the Rings. It seems another Peter agreed that was a good idea.

The prologue for *The Fellowship of the Ring* was originally conceived as being narrated by Frodo. Then, Gandalf was deemed a better choice. Finally, Galadriel was chosen to give the voiceover, because her character and Blanchett's voice seemed perfect for the part.

Tolkien thought up the "One Ring to rule them all" verse while in the bathtub.

Jasmine Watson, just a few years out of school, designed most of the jewelry for the films. She has said her favorite piece is Nenya, Galadriel's Ring of Water.

The One Ring was designed and created by Jens Hansen just prior to his death in 1999.

Weta Workshop, the trilogy's physical effects company, had a number of problems designing weapons and armor until they got some unexpected help. John Howe, brought onboard as a conceptual artist, happened to be an expert in medieval design. (He even brought his armor and weapons with him to New Zealand.) With his aid, Weta produced designs that were both realistic and beautiful.

Playing the titular character of a multibillion dollar film trilogy is an impressive addition to an actor's resume. Here, the honor does not go to a star such as Elijah Wood, nor to a legend such as Christopher Lee, but to stuntman Sala Baker, who appears for one minute and thirty-two seconds as Sauron, the Lord of the Rings.



## **Hobbits, and Wizards, and Dwarfs (Oh My!)**

### **A Book of Lost Scales**

Tolkien could give us Hobbits, Dwarves, Elves, Wizards, and Men without having to worry about scale issues. The films were not so lucky. Had the filmmakers decided to cast parts with size in mind, the pool of possible actors would have been limited, and we might not have seen the perfect Bilbo, Frodo, or Gimli. Computer generated images had not advanced far enough to handle four hobbit heroes for three films. This led to the decision to cast average sized actors and use every trick in the book (and a few not) to make them appear the appropriate size. These techniques included:

**Different Sized Props:** Props for actors needing to appear small were made larger than duplicate smaller versions for actors needing to appear bigger.

**Forced Perspective:** Some actors were filmed farther from the camera than they appear, resulting in the illusion that they are smaller.

**Scale Compositing:** Actors were filmed separately, sometimes in differently scaled sets, and the separate pieces of film were composited together.

**Scale Doubles:** The lead hobbit actors sometimes shared their scenes with “Tall” Paul Randall playing the parts of Gandalf, Aragorn, or others — including Arwen! Standing over seven feet tall, Randall made the hobbit actors appear smaller. The lead actors who played Gandalf and the other big folk sometimes shared the stage with diminutive actors Praphaphorn Chansantor, Kiran Shah, Bhoja Kannada, Martin Gay, Trevor Bau, and Brett Beattie, creating the opposite effect. Sometimes a scene would even start with a scale double and end with the lead actor in his or her place after they subtly switched.