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From Academy Award®-winning filmmaker Peter Jackson comes “The Hobbit: An Unexpected Journey,” the first of a trilogy of films adapting the enduringly popular masterpiece *The Hobbit*, by J.R.R. Tolkien.

The three films tell a continuous story set in Middle-earth 60 years before “The Lord of the Rings,” which Jackson and his filmmaking team brought to the big screen in the blockbuster trilogy that culminated with the Oscar®-winning “The Lord of the Rings: The Return of the King.”

The adventure follows the journey of title character Bilbo Baggins, who is swept into an epic quest to reclaim the lost Dwarf Kingdom of Erebor from the fearsome Dragon Smaug. Approached out of the blue by the Wizard Gandalf the Grey, Bilbo finds himself joining a company of 13 Dwarves led by the legendary warrior Thorin Oakenshield. Their journey will take them into the Wild, through treacherous lands swarming with Goblins, Orcs and deadly Wargs, as well as a mysterious and sinister figure known only as the Necromancer.

Although their goal lies to the East and the wastelands of the Lonely Mountain, first they must escape the Goblin tunnels, where Bilbo meets the creature that will change his life forever…Gollum.

Here, alone with Gollum, on the shores of an underground lake, the unassuming Bilbo Baggins not only discovers depths of ingenuity and courage that surprise even him, he also gains possession of Gollum’s “precious” ring that holds unexpected and useful qualities... A simple, gold ring that is tied to the fate of all Middle-earth in ways Bilbo cannot begin to know.

Ian McKellen returns as Gandalf the Grey, the character he played in “The Lord of the Rings” Trilogy, with Martin Freeman in the central role of Bilbo Baggins, and Richard Armitage as Thorin Oakenshield. Also reprising their roles from “The Lord of the Rings” in “The Hobbit” Trilogy are: Cate Blanchett as Galadriel; Ian Holm as Old Bilbo; Christopher Lee as Saruman; Hugo Weaving as Elrond; Elijah Wood as Frodo; and Andy Serkis as Gollum. The international ensemble cast of the Trilogy also includes James Nesbitt, Ken Stott, Sylvester McCoy, Barry Humphries, Aidan Turner, Dean O’Gorman, Graham McTavish, Adam Brown, Peter Hambleton, John Callen, Mark Hadlow, Jed Brophy, William Kircher, Stephen Hunter, Lee Pace, Benedict Cumberbatch, Manu Bennett and Conan Stevens.

The screenplay for “The Hobbit: An Unexpected Journey” is by Fran Walsh & Philippa Boyens & Peter Jackson & Guillermo del Toro, based on the novel by J.R.R. Tolkien. Jackson also produced the film, together with Carolynne Cunningham, Zane Weiner and Fran Walsh. The executive producers are Alan Horn, Toby Emmerich, Ken Kamins and Carolyn Blackwood, with Boyens and Eileen Moran serving as co-producers.

Under Jackson’s direction, “The Hobbit: An Unexpected Journey” was shot in 3D 48 frames-per-second and is being released in High Frame Rate 3D (HFR 3D) in select theaters, other 2D and 3D formats, and IMAX®. Production took place at Jackson’s own facilities in Miramar, Wellington, and on location around New Zealand. Post production took place at Park Road Post Production in Wellington.

The creative behind-the-scenes team returning to Jackson’s crew included director of photography Andrew Lesnie, production designer Dan Hennah, conceptual designers Alan Lee and John Howe, editor Jabez Olssen, and makeup and hair designer Peter Swords King. The costumes were designed by Ann Maskrey, Richard Taylor and Bob Buck. Taylor also oversaw the design and production of armour, weapons, creatures and special makeup, which were once again made by the award-winning Weta Workshop. Weta Digital took on the visual effects for the film, led by senior visual effects supervisor Joe Letteri. The visual effects supervisor was Eric Saindon, with David Clayton serving as animation supervisor. The film features the song “Song of the Lonely Mountain,” performed by Neil Finn.

New Line Cinema and Metro-Goldwyn-Mayer Pictures Present a WingNut Films Production, “The Hobbit: An Unexpected Journey.” All three films in “The Hobbit” Trilogy, also including “The Hobbit: The Desolation of Smaug,” and the final film, “The Hobbit: There and Back Again,” are productions of New Line Cinema and Metro-Goldwyn-Mayer Pictures (MGM), with New Line managing production. Warner Bros. Pictures is handling worldwide theatrical distribution, with select international territories as well as all international television distribution being handled by MGM.

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**ABOUT THE PRODUCTION**

**A TALE THAT GREW IN THE TELLING:**

**ADAPTING *THE HOBBIT***

“In a hole in the ground there lived a Hobbit.

Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell,

nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat:

it was a Hobbit Hole, and that means comfort.”

— *The Hobbit*, by J.R.R. Tolkien

On September 21, 1937, J.R.R. Tolkien published a children’s book called *The Hobbit, or There and Back Again.* Since its first publication, the book has sold more than 100 million copies and been translated into some 50 languages. In 75 years, ithas never been out of print.

*The Hobbit,* as it became popularly known, emerged from the imagination of the revered author, poet, university professor and philologist as a bedtime story for his children, but the text is illuminated by the author’s love of nature and fairy tales, his experiences in war, and his sense of kinship with humble souls who prevail against insurmountable odds.

The tale of the Hobbit Bilbo Baggins, who is plucked from his comfortable Hobbit Hole and plunged into a wondrous and dangerous adventure in the company of the Wizard Gandalf the Grey and 13 Dwarves, has been devoured by generations of readers as a literary rite of passage. It at once defined the call to adventure, the nature of honor and loyalty, the yearning for home, and the quiet courage of the unlikeliest of heroes. It also introduced to the world the complex civilizations and magical landscapes of Middle-earth—a deep and richly layered world that Tolkien would spend his life exploring in his writings—which would have a profound cultural impact around the world.

Though the book inspired adaptations in a variety of media, from the stage to comic books to video games, *The Hobbit* has never been fully realized on the big screen...until now. In the world of contemporary cinema, there is one filmmaker who has proven his passion and dedication for bringing this masterpiece to life—who has famously ventured into Middle-earth before.

Over a decade ago, director Peter Jackson embarked on his own quest to adapt the later Tolkien work into the groundbreaking “The Lord of the Rings”Trilogy—three films that have carved their own indelible place in the cultural lexicon. Each was a blockbuster that garnered critical accolades and awards, culminating in the final film, “The Lord of the Rings: The Return of the King,”which won 11 Oscars®, including Best Picture, Best Director and Best Screenplay.

Tolkien had moved on from *The Hobbit* to write his three-volume opus *The Lord of the Rings,* but Jackson’s journey went in the opposite direction. Following his experience making “The Lord of the Rings” films, he is now going back in time to tell what was, in fact, the first part of that story, which unfolds 60 years earlier, in a new trilogy, beginning with “The Hobbit: An Unexpected Journey.”

“When we made ‘The Lord of the Rings,’ I was absolutely sure it was going to be a once-in-a-lifetime experience,” Jackson comments. “It was an amazing and very special time, but when it was over, none of us believed that we’d ever be venturing into Middle-earth again. However, the experience of making ‘The Hobbit’ Trilogy became equally special to all of us. So now I have had a once-in-a-lifetime experience twice in a lifetime.”

Though Jackson was involved in the development of the project from the start, only when he dove into the work of crafting the screenplay with his longtime collaborators Fran Walsh and Philippa Boyens, along with Guillermo del Toro, did he decide to direct the films himself. Drawn in by the thematic threads and emotional struggles woven throughout the propulsive narrative, he envisioned films that would mirror the scale, breadth and high stakes of “The Lord of the Rings” films.

“*The Hobbit* has a breathless pace because Tolkien was writing it as a story for his children and for the children of the world,” Jackson notes. “It’s a ripping yarn that moves from event to event, and really doesn’t stop. It’s a little more humorous than *The Lord of the Rings*, the characters are a little more colorful, but it nonetheless has elements of greed and madness, of an innocent who is changed forever, and of the gathering forces that will lead directly into the events in *The Lord of the Rings*. This is where it all starts.”

With “The Hobbit: An Unexpected Journey,” the filmmakers hoped to bring the story to vibrant, visceral life, with all the magic and majesty, humor and darkness, and intimate human emotion that the author himself provided. Screenwriter/producer Fran Walsh notes, “We always saw *The Hobbit* as a slightly more golden-hued fairy tale*.* But, by the time you get to the end of the novel, I think you can see how Tolkien puts himself in the place where he would begin that epic journey of writing *The Lord of the Rings*. That, to us, is our natural transition point into that darker time. The nature of honor and leadership and power—those big themes that are quite prevalent in *The Lord of the Rings*—were being awakened in *The Hobbit*.”

To service this transition in crafting the screenplay, Jackson, Walsh and Boyens did not simply adapt *The Hobbit* as originally published. What many people may not know is that the author himself continued to develop the story further, ultimately publishing extensive notes about the time in which *The Hobbit* unfolds within 125 pages of appendices that he included at the end of *The Lord of the Rings*. “*The Hobbit* was the first time Tolkien let the rest of the world into his incredible mythology, the world of Middle-earth,” says Philippa Boyens, the avowed “Tolkien geek” among the screenwriting team. “There are conflicts, relationships and events that are hinted at but not explicitly described in the book. So when Tolkien sat down to write its sequel and ended up writing *The Lord of the Rings,* he took time to revisit the events surrounding *The Hobbit* because he had a very strong sense that within this little children’s book were the seeds of a greater legend.”

This incredible resource freed the filmmakers to grow the world and tell more of the story in their film. But, at the same time, they saw themselves as shepherds of a work they all loved, and as they wove in some of the darker elements, they took care not to compromise the tone of the book. “*The Hobbit* was almost a lifetime’s work for Tolkien,” Jackson attests. “And a lot of the ideas he had for fleshing out the story—the environment and the politics of the time—are all there in the appendices of the final volume of *The Lord of the Rings.* What became clear to us is that the story has the ability to expand yet still be *The Hobbit* that everybody knows and loves. So that's what we did, using his notes very much as our blueprint. I found it fascinating that something with a relatively innocent beginning ultimately becomes an epic unto itself.”

They also wanted to fully immerse the audience in Middle-earth. For the first time, Jackson utilized state-of-the-art digital cameras to record the action in 3D at an unprecedented 48 frames per second (fps) for release in High Frame Rate 3D (HFR 3D), as well as all the standard formats. “We want ‘The Hobbit’ films to be a visual experience that goes several steps beyond ‘The Lord of the Rings,’” Jackson says. “3D didn’t really exist in mainstream cinema ten years ago at the level it does now, and we’ve shot the movie at 48 fps, which makes it the first feature film to be shot using today’s High Frame Rate technology.”

Jackson once again drew together members of the cast of “The Lord of the Rings,” including Ian McKellen as the Wizard Gandalf the Grey, Cate Blanchett as Elf Queen Galadriel, Hugo Weaving as Elf Lord Elrond, and Andy Serkis once again playing Gollum. Framing the story are Elijah Wood reprising the role of Frodo Baggins, and Ian Holm as Old Bilbo Baggins, who recalls his great adventure prior to leaving Bag End. Leading the international ensemble cast are Martin Freeman as Bilbo Baggins, the Hobbit at the center of the tale, and Richard Armitage as the Dwarf warrior Thorin Oakenshield.

Together, this team of filmmakers and artists embarked on a new adventure—once again shooting three movies back-to-back to create a new motion picture trilogy, one that begins with a Hobbit living in a hole in the ground, on the brink of an incredible, and quite unexpected, journey.

**THE UNEXPECTED PARTY:**

**THE STORY AND CHARACTERS**

“My dear Frodo, you asked me once if I had told you everything

there was to know about my adventures. While I can honestly say I have

told you the truth, I may not have told you all of it.”

— Bilbo Baggins, “The Hobbit: An Unexpected Journey”

A WIZARD, A HOBBIT AND A DWARF KING

Sixty years before his nephew Frodo would take his own great and terrible journey, Bilbo Baggins is living a contented, peaceful existence in his cozy home of Bag End in the market town of Hobbiton. Like all of his kind, he loves his home and knows little of the world beyond the Shire, except what he gleans from his precious books and maps.

To play the Hobbit at the center of the adventure, the filmmakers had only one actor in mind: Martin Freeman, who has been praised for the effortless humor and humanity he brings to comedic and dramatic roles alike. “Martin has this amazing gift to be vulnerable at the same time as being staunch and strong,” Boyens describes. “He can be funny at the same time as having pathos. All those qualities told us that he was Bilbo Baggins. We knew that Martin could take you along with him on this extraordinary journey.”

Out of the film’s colorful group of Dwarves and Wizards, Elves and Trolls, Bilbo is possibly the most relatable to audiences. Jackson confirms, “Bilbo is like a regular person, and reacts the way any one of us likely would if we were in his situation. When Bilbo is faced with a Troll, he doesn’t necessarily grab his sword and start fighting—he panics. And that’s what’s so incredible about Martin. He doesn’t want to pretend any of it; he’s always real and authentic. I’ve always thought of Hobbits as being very English, with their little cups of tea and their feet up by the fire. Martin is probably one of the nearest people to a Hobbit that I’ve ever met,” the director adds with a smile.

Determined that Freeman was Bilbo, Jackson rearranged the shooting schedule to build in a hiatus for the actor to leave New Zealand and travel to the UK to perform his role as Watson on the television series “Sherlock.” “I was truly shocked and pleased because I really wanted to play Bilbo, and that’s not the kind of offer that comes back,” Freeman recalls. “It showed that they had such faith in me as Bilbo. They must have seen something in me that could play worry, but with humor.”

Freeman describes Bilbo as “quite self-sufficient. He is also quite self-satisfied, I think, a learned man without having traveled the world. The things that struck me about him suggested a certain timidity in many situations, a certain hesitancy in life, because his world is his home and Hobbiton, and beyond that is a bit scary.”

But Bilbo’s comfortable life is shaken by the arrival of the Wizard Gandalf the Grey, who has ambitious plans for the unsuspecting Hobbit. Once again playing the wise, intuitive, and occasionally mischievous Wizard is Ian McKellen. Among his many acclaimed roles, perhaps the stage and film star’s most iconic has been his embodiment of Gandalf, in all his incarnations, in “The Lord of the Rings” Trilogy.

“Seeing Ian McKellen on set in his costume with his beard and hat, that’s Gandalf,” Jackson says. “It crosses over between movie character and cultural icon in a strange way.”

Though the esteemed actor had trepidation about repeating himself, he ultimately couldn’t resist the prospect of once again donning the robes, beard and hat of Gandalf. “Going back to this character was perhaps not as enticing as taking on a new role, and it was a big commitment, but, in the end, I couldn’t really bear anyone else playing Gandalf,” McKellen says. “And over the years I’ve heard from quite a lot of fans that they’d be upset if I didn’t play him. So, I was thrilled to come back and spend time with this wonderful family again.”

Gandalf has chosen to advise and accompany the Dwarf Lord Thorin Oakenshield on his mission into the Wastelands of the Lonely Mountain to take back Erebor, the lost kingdom and homeland of his tribe, which was long ago attacked and conquered by the Dragon Smaug. “Gandalf seems to like Dwarves, or admire them,” McKellen says. “And because he’s old—6,000 or more years—he can put the current situation into context of recent and past history, and make a judgment that now is the time to help them.”

And Gandalf sees Bilbo as a critical piece of the puzzle—to be their secret weapon if and when they reach Erebor. “Gandalf, who is advising the Dwarves on strategy and tactics, thinks they need a burglar,” Jackson explains. “Somebody who could sneak into Erebor right under the Dragon’s nose, and Gandalf likes the idea of a Hobbit because Dragons aren’t aware of their smell. He wants Bilbo to be that burglar.”

That’s news to Bilbo, who has never stolen anything in his life. But, having met Bilbo as a child, Gandalf believes he’s the right Hobbit for the job. “I think Gandalf lands on Bilbo because he remembered him as a feisty lad who was up for anything,” McKellen describes. “He discovers, to his surprise, that this bright boy has settled into a life of some complacency. But Gandalf suspects that inside Bilbo, somewhere, there is the right spirit for adventure.”

Before Bilbo knows exactly what’s happening, he finds his tidy little Hobbit Hole filling up with Dwarf after raucous Dwarf. Until at last, their leader appears at the door—the legendary Dwarf warrior Thorin Oakenshield, played by Richard Armitage. Thorin is the direct descendent of the line of Durin, the Dwarf Kings of Middle-earth. He is also King-in-waiting to the throne of Erebor, who witnessed the kingdom’s destruction under Smaug’s terrifying onslaught, losing both his father Thráin and grandfather Thrór in the aftermath.

“Thorin inherited a quest of vengeance from his father, to reclaim what’s theirs and take his people back to Erebor,” Armitage says. “And that burden is quite a lonely thing to carry. Thráin disappeared trying to do the same thing a hundred years ago. So Thorin feels like it’s now or never. I think he’s like a dying ember. He has the potential to reignite into a huge furnace, but if he doesn’t do it now, that ember will die.

“Interestingly,” Armitage adds, “the translation of Thráin is ‘yearner’ and Thorin is ‘darer.’ Thráin is the one that yearned for it, but wouldn’t achieve it. Thorin is the one that would dare to do it.”

“Thorin is an extremely noble and flawed character,” comments Fran Walsh. “His is a tragic story and very moving. He is fighting for his people, who were rendered homeless and wandered without status for so many years. His story is about Erebor and his dream of fulfilling that homeland.”

Handsome, regal, and tall for a Dwarf, Thorin is a brave leader worthy of respect. But, rather than rallying an army around him, he has only managed to raise an eclectic collection of 12 Dwarves. “There is always building within him this paranoia that he’s not a good enough leader, and that weighs him down,” Armitage says. “I have experienced that same feeling as an actor in this role. There were times when I felt like I was on very shaky ground. But what I find fascinating about working with Peter is that he has the whole film in his head, so you know you’re in safe hands. He knows the character better than I do, and the subtle guidance that he gave me just filled me with confidence.”

The gravity of his journey made Thorin’s casting particularly crucial for the filmmakers. “Thorin is the leader of this band of Dwarves, and we needed someone who inherently had that strength and authority,” Jackson comments. “And those qualities are very much reflected in the way Richard completely owns the character of Thorin. He’s the most wonderfully quiet person in real life, and yet when he steps into the boots of Thorin Oakenshield, he totally takes control of that group.”

And what a group it is.

THE COMPANY OF DWARVES

“The Hobbit: An Unexpected Journey” travels with 15 main characters—Bilbo, Gandalf and the Company of Dwarves—which created something of a storytelling challenge for the filmmakers. Jackson explains, “The Dwarves have a huge role to play in the story, so it was important to us that we create distinctive characters with individual styles, and cast strong actors. And what we got was an ensemble of incredibly wonderful personalities to embody the Company of Dwarves.”

The closest to Thorin are the brothers Balin and Dwalin, who are directly related to Thorin in the line of Durin. The gentle-natured, diplomatic and wise Balin, played by Ken Stott, is one of Thorin’s most trusted advisors. And though he is loyal, says Stott, “Balin is somewhat reluctant to be involved in the sense that he doesn’t know whether it’s a noble idea to try to take back Erebor. He believes they should just let it be. And if they’re going to trust their lives to someone, Bilbo is the last one they’d choose. You only have to look at him to see that there’s no way he’s going to get them through this. But, slowly and surely, he wins their respect.”

Both brothers have experienced war, and while it has made Balin more reluctant, his brother Dwalin, played by Graham McTavish, is all in. A powerful warrior—tall, muscular, tattooed and fearless—Dwalin has unshakeable belief in Thorin’s leadership and would defend him to the death. “Dwalin is an absolute, kick-ass warrior,” says McTavish. “He has no illusions about what the quest will be like. It’s practically a suicide mission, and he doesn’t think everyone in the group has quite realized that. Dwalin’s not one for cracking gags and telling tales around the campfire. Oh, no. He’s got his axes out and he’s getting those blades nice and sharp!”

At the opposite end of the spectrum are Thorin’s nephews, Fili and Kili, played by Dean O’Gorman and Aidan Turner, respectively. They are too young to have lived through the great Dwarf battles and don’t quite know what they’re in for. “They’re the exuberant ones,” says O’Gorman. “Fili sees the quest as his birthright, an important part of his life’s journey. And it sounds like a boy’s dream adventure. He starts out with this very youthful enthusiasm, but as the story progresses, the seriousness becomes apparent.”

Fili and Kili have a rude awakening when they arrive at Bag End and see the Company they’ll be traveling with. Says Turner, “They thought they were going to step into a dream team here, and suddenly, they look across the table and see this rogue’s gallery. There’s a guy with an axe stuck in his head, some heavy drinkers, some pensioners, a thief who’d rob from his own mother, and a Hobbit,” Turner laughs. “But Fili and Kili find it fun and very easy to take the mick out of Bilbo, even in this room of complete misfits!”

Unlike the royal Durin line of Fili and Kili, brothers Bofur and Bombur, and their cousin Bifur, played by James Nesbitt, Stephen Hunter, and William Kircher, respectively, hail from a long line of miners and smithies.

Bofur doesn’t share Balin’s trepidation, Dwalin’s eye of the tiger, or Fili and Kili’s excitement. “Bofur’s overall motive is much simpler than the rest of the Dwarves,” says Nesbitt. “I don’t think he’s necessarily interested in the noble pursuit of reclaiming their lost land. I think he and his kin just fancy a bit of fun, a bit of a scrap. He’s an optimistic Dwarf. He has a pretty good take on life. I think Bofur’s a mixture of the rough, the honest, but also the caring.”

Bifur stands out in the Company because he has the rusty remains of an Orc axe embedded in his forehead. Wild-haired and wild-eyed, Bifur is a fierce and unpredictable fighter who communicates with hand gestures, grunts and the occasional, unexpected exclamation in Khuzdul, an ancient and secret language known only to the Dwarves. Says Kircher, “He has a head injury, so he can only speak in ancient Dwarvish. And, unfortunately, nobody understands him, not even his fellow Dwarves. Only Gandalf, who understands ancient Dwarvish, understands Bifur.”

What Bombur understands is food, so it’s not surprising that his passion and main focus in life is cooking and eating. “Bombur is the biggest Dwarf, though he’s not tall like Thorin or Dwalin,” says Hunter. “Let’s not beat around the bush—he’s the fat Dwarf. He, Bofur and Bifur are pretty rough characters. They’re the scrappers, and they can hold their own in a fight.”

Brothers Oin, played by John Callen, and Gloin, played by Peter Hambleton,are the more senior members of the traveling group. Brave Northern Dwarves and distant cousins of Thorin Oakenshield, they have a profound sense of loyalty to their kin. Oin, the elder of the two, is a healer and something of a seer, whose insights, in fact, set the journey in motion. “Oin recognized that when the birds are flying, when the ravens are returning to Erebor, that perhaps Smaug’s reign of terror is over,” Callen explains.

Gloin is the “accountant” of the enterprise and keeps a strict eye on expenditure.  He is also a loving family man.  His wife is an acclaimed beauty with a very fine beard, and his son—still a child at this time—is Gimli, who, 60 years later, will join the ‘Fellowship of the Ring.’ “Fans will see the resemblance,” Hambleton says.  “Gloin’s axe is certainly connected to Gimli’s story, for it is handed down from father to son.  And, like his son will be, Gloin is verycommitted to seeing this through.”

The three brothers Dori, Nori and Ori, played by Mark Hadlow, Jed Brophy and Adam Brown, respectively,are distant relatives of Thorin Oakenshield on their mother’s side, but they each have a different father, and very different temperaments.

Dori is the oldest of the three. He’s a bit of a mother hen, his particular concern being to protect his youngest brother, Ori, from the influence of brother Nori, so consequently he’s a little on the bossy side. Hadlow explains, “Dori is always trying to control his brothers all the time. He feels that he’s got to look after the family unit. These Dwarves are all from different clans, so they’re all somewhat skeptical of each other at first. But an incredibly strong bond is built up through the film.”

Nori is certainly not like either of his brothers. He left home at a young age and lived on his quick wits and ingenuity for years before returning to the fold. Any attractive or useful item that’s not nailed down is likely to fall prey to his light fingers. “He’s a bit shifty, a bit of a back-stabber, a bit of a thief,” Brophy describes. “Lovely guy, but probably not someone you’d want to marry your Dwarven daughter.”

Ori is the opposite of his brother.  Sweet natured and endearingly innocent, he writes and draws to record the quest.  “I think that Ori is quite an unlikely Dwarf,” says Brown, making his big screen debut.  “He’s the young, naïve one, the youngest of the group.  But he does want to prove himself, not just to his brothers, who try to mother him all the time, but also to Thorin.  He wants to be part of the legend.”

On this long journey with the Dwarves, Bilbo begins to relate to their bone-deep need to return to their homeland of Erebor. “Throughout his adventure, Bilbo keeps with him his memories of Bag End, where he belongs,” Boyens explains. “He longs to be back there, and those thoughts of home are a huge source of strength for him. And, through that connection to his own home, he begins to understand what has been taken from these Dwarves—that sense of belonging somewhere. And that, more than anything else, helps him understand who these Dwarves are.”

Though they have varying accents and personal styles, the Dwarves are quite an experience. “You could liken the Dwarves to a group of steelworkers and miners who work very hard and have nobility and a great work ethic, and yet, they like to sit down at the pub and down a few pints of ale as much as anybody,” Jackson describes. “They also have a sense of humor and are great fighters. There’s a raucous quality to them. They’re as good at letting off steam as they are at fighting Orcs in battle.”

After the Dwarves invade Bilbo’s home, emptying his pantry for a feast and closing the meal with a massive food fight, Bilbo begins to grasp what Gandalf and Thorin want of him—to join them on a long and dangerous journey with a deadly Dragon waiting at the end of it. “Bilbo is not a warrior,” says Freeman. “He’s not adept with a sword and he’s never been on a horse, which you can tell quite clearly from the way he holds the reins. Yet Gandalf wants him to leave Hobbiton with this band of rogues, an idea which is a bit mad. Bilbo has got his routine and he likes it, and they’re asking him to put himself knowingly in danger, with the threat of physical harm, from which he may not return. So, the question becomes, why does he go then? He goes because he knows that he will never have another opportunity like this.”

Gandalf has produced a key and an ancient map that may reveal a secret entrance into the Lonely Mountain, where the underground kingdom of Erebor waits. But the Company of Dwarves needs one more specialist in order to complete their task. The map is encrypted, and Gandalf knows of only one being with the ability to decipher it.

THE WHITE COUNCIL AND THE DARKENING OF GREENWOOD

Leaving the Shire on the backs of ponies, the Company sets down in Trollshaw Forest for a rest, but are soon ambushed and nearly roasted alive by three hulking, hungry Trolls—William, Bert and Tom—last seen as statues in “The Lord of the Rings.” “This is the first time that Bilbo experiences absolute, terrifying danger on this journey, and he’s put to the test,” Jackson says. “It very much defines Bilbo’s ongoing role in terms of his relationship with the Dwarves.”

Not long after, they encounter an old colleague of Gandalf’s, the Wizard Radagast the Brown, played by stage actor and one-time Doctor Who, Sylvester McCoy.

Eccentric, a little forgetful and easily distracted, Radagast is one of the Istari, or Wizards of Middle-earth, a group of five that also includes Gandalf the Grey and Saruman the White. But, unlike the others, Radagast long ago withdrew from society to live quietly in the Southwestern fringes of Greenwood in his tumbledown house, Rhosgobel. Radagast’s friends are the wild animals and birds of the forest, and he moves about in a sleigh pulled by large rabbits. McCoy sees the character as emblematic of the known concerns Tolkien had for the preservation of the Earth. “I think Radagast is similar to St. Francis of Assisi in many ways,” McCoy offers.

Boyens offers, “Radagast is not so interested in the affairs of the people of Middle-earth, Elves or Dwarves or Hobbits. He’s much more concerned with the welfare of the animals, the trees, and the natural world. And, because of his connection, he is the first to discover a growing evil within Greenwood, which is coming to be known as Mirkwood. He comes to believe that after years of peace and prosperity through Middle-earth, an ancient horror may have returned to the world.”

“Middle-earth is starting to rumble and tumble a bit,” says McKellen. “Things seem to be changing and not for the better. There are forces at work, and Gandalf is looking to uncover just what those forces are. That leads him to Radagast, who is the first to see the signs. But it takes Gandalf’s intelligence and sense of the larger picture to make the connections.”

Radagast’s trust provides a key link for Gandalf as he begins to unravel a mystery involving the ancient abandoned fortress of Dol Guldur. “That was a part of the story that Tolkien alluded to, but didn’t write,” Walsh notes. “We’ve always wanted to fold in Gandalf’s story at Dol Guldur, and I know a lot of the fans are very keen to see that part of the story told.”

The possible presence of a dark Sorcerer—the Necromancer—at Dol Guldur gives Gandalf’s part of the quest a greater sense of urgency. Another development is the presence of a swarm of misshapen, monstrous Orcs tracking the Company on the backs of deadly wolf-like Wargs. After fending off an ambush by these fierce and powerful creatures, the Company finds its way to the Elven outpost of Rivendell, a majestic oasis hidden within a deep river valley, where they are not exactly welcomed.

This feeling is mutual. “It goes way back to Erebor,” Armitage explains. “The Elves coveted what the Dwarves had. And when the Dragon attacked, the Elves did nothing. They let the Dwarves burn, which Thorin will never forget.”

The Dwarves are ultimately welcomed on the order of Elrond, once again played by Hugo Weaving, who embodied the Elf Lord in “The Lord of the Rings” Trilogy. But Elrond is skeptical of the wisdom of Thorin’s quest and the part Gandalf plays in it. “I think there’s a great deal of respect between Elrond and Gandalf,” Weaving says. “But Gandalf is doing something Elrond doesn’t approve of by protecting Thorin and the Dwarves. Elrond feels that if they go to the Lonely Mountain and awaken Smaug, that will just stir things up. But there is Gandalf’s other agenda too, and that’s a whole other problem to contend with.”

Gandalf has an ulterior motive for this visit to Rivendell: he wants to bring his suspicions about Dol Guldur to the White Council, comprised of Gandalf himself, Saruman, and the High Elves Elrond, and Galadriel, once again played by Cate Blanchett. “The White Council is referenced in the notes Tolkien created as part of the expanded Middle-earth universe,” says Jackson. “They are really the guardians of Middle-earth, there to keep watch for any sense of danger. This, for us, was a goldmine of material because it allowed us to bring into the films characters we’d already introduced, and to tell the fascinating narrative of this presence at Dol Guldur.”

The White Council, says Weaving, “is essentially working towards a peaceful world and is mindful of the fact that there are forces around them which could, at any time, reignite and threaten their way of life.”

For Weaving, returning to the role also meant having the opportunity to work with old friends. “It’s been really lovely to come back and see people throughout the cast and crew whom we haven’t seen for so many years.”

“So many people who were part of the first journey are part of this journey,” adds Blanchett, who once again embodies the beautiful and wise White Lady of Lothlorien. “I had no expectation there would be anything more after ‘The Lord of the Rings’ Trilogy, and my time there was all too brief. So when I heard that Peter, Fran and Philippa were going to embark on ‘The Hobbit’ films, I became a stalker. I didn’t know if Galadriel was going to be in it, but I was hoping against hope. And then, when I got word that, in fact, she was, I was over the moon.”

Galadriel is a powerful member of the White Council and a vital ally to Gandalf. Blanchett calls her “just a tiny piece of the puzzle. I would hazard a guess that our part of the story—the fact that Gandalf and Galadriel sense that something’s wrong—will have particular resonance and prescience of what is to come. The White Council just doesn’t see it. And what is noble and heroic about Gandalf and Galadriel is that they are prepared, together, to look the future in the eye. That’s what makes Gandalf the most wonderful hero—the courage, against popular opinion, to move into the darkness that no one else is prepared to go into.”

Both Blanchett and McKellen relished working together again and bringing to life the extraordinary bond between their characters. “There’s an emotional connection between them, which I think comes as much from the actors as it does the script,” McKellen says with a smile. “It’s based on their mutual trust and admiration for each other. In fact, I wouldn’t think love was too strong a word, really. They have a sublime intimacy between them.”

“It’s not difficult to love Ian. And, as for the characters, perhaps in another life,” Blanchett laughs.

The final member of the White Council is Saruman the White, its leader and the most powerful and revered of the Istari, played by legendary actor Christopher Lee, who also reprises his role from “The Lord of the Rings” Trilogy. “This story takes place 60 years before ‘The Lord of the Rings,’ so I’m playing the original Saruman the White, the noble, the decent, the master of the Wizards, who has not yet turned into the dangerous character that he is to become,” Lee says.

Lee, a lifelong fan of Tolkien—who famously met the author once at an Oxford pub—was thrilled to return to Peter Jackson’s incarnation of Middle-earth. “It’s like being in a time machine,” he says. “It’s extraordinary. And instead of going forward in time, we’re going backward.”

Like Elrond, Saruman sees the Dwarves’ quest as a threat to the peace that has reigned for so long, and he is blind to Gandalf’s warnings about the signs of a gathering darkness. “Saruman thinks Gandalf should know better,” says Lee. “He doesn’t condone this quest at all, this business of the Dwarves. If they’d come to Saruman, he would have saved them disappointment.”

But Gandalf’s choice to help the Dwarves against such steep and perhaps catastrophic odds touches on one of the underlying themes threaded throughout the story. Boyens notes, “Galadriel asks a question of Gandalf, and his answer speaks to something we believe was important to Tolkien and which we very much felt was at the core of our film, which is the goodness of everyday folk, and how the simplicity of a good deed, a simple act of kindness, is as potent and powerful as the greatest act of heroism.”

GOBLINS, GOLLUM AND A SIMPLE GOLD RING

Leaving Gandalf behind, Thorin steals away from Rivendell with Bilbo and his Dwarf companions. Their destination lies to the East, but first they must cross the treacherous Misty Mountains, a tricky proposition that sees them struggling to survive a harsh storm, with the walls of the mountain literally coming to life in a clash of massive Stone Giants. There are equal hazards waiting for them under the mountain, when they fall into a trap set for them by the Goblin horde.

Deep in the Goblin tunnels, Thorin and his men must face off against this vicious, misshapen race of scavengers and killers, led by the hulking Goblin King, played by Barry Humphries, best known for his comedic alter ego Dame Edna. “I play the King of the Goblins, who is one of the most unpleasant characters I have ever inhabited,” Humphries says. “He’s delusional, brutal, totally lacking in empathy, and, above all, hideous. He has an obedient group of Goblins, who are very frightened of him because he’s very cruel. But the Dwarves are his foes. He’s very fond of Dwarves as culinary experiments.”

Bilbo, meanwhile, faces a very different kind of creature when he becomes separated from the Dwarves and tumbles well below the tunnels, to the shores of an undergound lake—the domain of a strange, emaciated creature that seems to survive on fish and Goblins...Gollum, who holds and covets a ring with enchanting and surprising power.

“It was fun for all of us to be able to write once more for Gollum, who is one of our favorite characters,” says Boyens. “He’s not quite the same Gollum we meet in ‘The Lord of the Rings’ films. He’s younger, has a few more teeth, and is a little bit braver in this film. Because he has spent so long—nearly 540 years—down there in the dark preying on hapless Goblins, he has forgotten that he’s vulnerable. His flaw is that he thinks the ring, his ‘precious,’ makes him invulnerable. He doesn’t realize what will happen should he lose it.”

While searching around Bilbo’s cave, the Hobbit stumbles upon the ring and slips the trinket into his pocket. Little does he know its importance to Gollum—and to the future of Middle-earth.

Once again bringing Gollum to life is Andy Serkis, who—with his original incarnation in “The Lord of the Rings,” along with his embodiments of King Kong and Caesar from “Rise of the Planet of the Apes”*—*has come to define the art of motion capture performance. Serkis’s characterization of the obsessive, dualistic one-time Hobbit has carved its own unique niche in cinema culture.

With so much time passing between then and now, rediscovering Gollum was a process for the actor. “When I played him a decade or more ago, I really got under the skin of the character in a very deep way,” Serkis offers. “So I had no fear that I would not be able to plumb those depths again. But there were a couple of moments early on when I felt like I was doing a pale imitation. And then, when we were actually on the set doing this iconic scene between Gollum and Bilbo, I felt I had truly found my way back to him. I could absolutely feel the reality of Gollum’s situation, the tragedy and the great loss of the one thing he holds dear.”

Gollum is prepared to make a meal of Bilbo, but the Hobbit desperately attempts to secure his life and freedom through a game of riddles. “Gollum engages with this being, whom he’s wary of but thinks he can dominate,” Serkis explains. “Part of him is enjoying the game, but there comes a point where the riddles backfire on him. This seminal encounter will lead Gollum to the one thing he will spend the rest of his life pursuing.”

This critical sequence that takes place late in the film was the first one to be shot when production commenced, which turned out to be something of a gift for Freeman. “It’s so well written and was so fun to play, and, obviously, I’m playing opposite Andy,” he relates. “He’s so good and Gollum is so beloved. It’s incredible just to hear him make that voice—something you’re so familiar with, but now it’s real; it’s right in front of you. Peter shot our scene continuously without any breaks, so in some ways, it felt like we were in a nine-minute play. And the week we spent filming this little sequence really helped me find Bilbo.”

The encounter with Gollum has a profound effect on the Hobbit. Though he knows he will never be anyone’s idea of a great hero, “over the course of going on this journey, he finds courage that no one saw in him, really. He didn’t even see it in himself,” Freeman reflects. “We don’t ever know how we’re going to react to something under duress, but he finds resources within himself of loyalty, compassion and ingenuity that he never suspected were there. He has also got some magic about him now. And he’s got the ring, which provides its own magic.”

**RETURN TO MIDDLE-EARTH:**

**DESIGN, PHOTOGRAPHY AND THE PHYSICAL WORLD OF THE FILM**

Stone Street Studios, Peter Jackson’s production facilities in Miramar, New Zealand, has nearly tripled in size and capabilities since the days when he and his team made “The Lord of the Rings” Trilogy in the converted paint factory. Building the world of “The Hobbit: An Unexpected Journey” would take up the whole of the eight-acre site, encompassing six stages, including the two state-of-the-art stages built specifically for the new Trilogy.

Making three films back-to-back once again required the filmmakers to deploy a truly epic logistical operation that would leverage the talents of hundreds of people, involve the construction of nearly 100 sets, the fabrication of thousands of pieces of clothing, prosthetics, wigs, props, and weapons, and take the company from the soundstages in Miramar off to spectacular landscapes across both islands of New Zealand.

Bringing Middle-earth to life for “The Hobbit: An Unexpected Journey” are Jackson’s longtime collaborators, led by director of photography Andrew Lesnie, production designer Dan Hennah, composer Howard Shore, make-up and hair designer Peter Swords King, Weta Workshop’s Richard Taylor and Weta Digital’s Joe Letteri, all of whom won Oscars® for their work on “The Lord of the Rings” Trilogy, as well as costume designers Ann Maskrey and Bob Buck. “Ten years after ‘The Lord of the Rings’ production, we found ourselves back on set with many of the same creative talent and crew,” Jackson comments. “So there was a great family atmosphere from the first day.”

He also got a new crew member in the form of an old friend—Andy Serkis, who, in addition to playing Gollum, served as Jackson’s second unit director throughout the shoot. “Peter has known that I’ve wanted to direct ever since our experience together on ‘The Lord of the Rings,’” Serkis says. “He said, ‘Look, this will be a chance for you to expand into filmmaking on a big scale.’ And it proved to be the most extraordinary, challenging, and immensely life-changing experience.”

Jackson and his team hoped to carry over a sense of visual harmony from the previous film trilogy, with one major difference. “A decade later, a lot of the imagery of Middle-earth has become quite iconic,” he says. “But for ‘The Hobbit: An Unexpected Journey,’ it was important that it feel like a more idyllic time. The darkness that will descend on this world is brewing but hasn’t yet expanded, so we wanted to reflect that visually by making it feel a bit more gentle, and have a bit more of a storybook quality in the design and photography.”

The foundation for this world emerged from the production’s art department. Working with a team of roughly 350 people, Dan Hennah was charged with designing a layered, multi-faceted and palpably real Middle-earth in the physical sets, going hand-in-hand with characters and environments to be created by Weta Digital.

This ever-evolving process began within thousands of drawings painstakingly and beautifully rendered by renowned Tolkien illustrators John Howe and Alan Lee, who also created the seminal imaginings for “The Lord of the Rings” Trilogy. Their imagery grew organically out of their discussions with Jackson and Hennah, the screenplay, and their own love for the book.

“Working on a film requires so much more detail than what you might glean from reading the script or even the book,” Lee explains. “Tolkien used language as a way of creating the history and depth of the cultures of Middle-earth. He evokes a feeling, a sense of where you are, and an atmosphere without actually pointing out where the sun would be or where the moon would rise.”

Their conceptual art also at times expressed the emotional content of the material. Howe adds, “Peter mostly wants the viewer to get the same imagery from his film as they would get from their own imaginations when reading the text. So he’ll describe a place with practically no details, but he’s giving us the impression the characters have. You don’t necessarily know what it looks like, but you get how it should make you feel.”

With the concept art as a guiding force, Hennah then got down to the work of designing sets that would meet Jackson’s mandate for both realism and exquisite detail. “To build the set, I looked at what part of it the characters would interact with to gauge how much we needed to construct,” Hennah states.

Model builders created scale models of each set, which allowed Jackson to plot his action and iron out any potential issues. Hennah and supervising art director Simon Bright then oversaw construction, which was truly a 24-hour-per-day operation throughout production, with crews working alternating shifts to build detailed and fully dressed sets with a rapid turnover.

“We’ve developed quite a few techniques that we didn’t have ten years ago,” Hennah notes. “For example, all the natural things were molded from living or real elements. We’d go out into the mountains and put a big swatch of silicon onto a rock to get a mold of it. We had five or six pieces of rock face, each five or six meters tall, that fit together in all sorts of combinations. And we had trees on wheels too. It was almost like working with a theatre set.”

That style of set creation worked particularly well for sets like Trollshaw Forest, Goblin Town, and Gollum’s cave. The art department was able to change or extend a set overnight, thus allowing Jackson complete freedom and flexibility to shoot however he chose.

Between Elves, Hobbits, Dwarves, Wizards and the Goblins, each realm was distinctive and required the designers to establish identities not just through actors and costumes, but also through props and environment. “We had lots of different histories to honor, especially in terms of their use of materials, so we did a lot of research and laid down certain rules based on that,” Hennah explains.

Some of the sets will be familiar to fans of “The Lord of the Rings” Trilogy. The small-scale set for Bilbo’s home at Bag End was pulled out of storage, restored and substantially enhanced for “The Hobbit: An Unexpected Journey.” Jackson wanted it to feel very much as the same place that was occupied by the older Bilbo and Frodo in the earlier films, which director of photography Andrew Lesnie describes as, “The most ideal place to live in the world—warm, inviting, simple, but breathtaking.”

Lesnie relished the opportunity to return to Middle-earth with Jackson, this time shooting in 3D on hand-manufactured, state-of-the-art Red Epic digital cameras. Compact and mobile, the cameras easily handled dolly, crane and handheld shooting while recording far more information than film cameras—an unprecedented 48 frames per second (fps). Lesnie notes, “It’s a completely different technical experience, showcasing amazing developments that have taken place in the digital realm in the last ten years.”

One of the first scenes to be shot that would test the techniques Jackson planned to leverage on “The Hobbit: An Unexpected Journey” was the dinner at Bag End, when Bilbo is joined by 13 rowdy Dwarves and Gandalf, who towers over the group.

Whereas Jackson’s previous 2D visit to Middle-earth allowed them to use “forced perspective” to fool the eye into believing Gandalf to be much taller than his Hobbit and Dwarf friends, shooting in 3D rendered previous techniques mostly obsolete. As with the earlier productions, “The Hobbit: An Unexpected Journey” makes copious use of scale doubles of each character, ranging in size from under four-feet-tall to over seven-feet-tall. But, for the Bag End feast, and many other scenes that required face-to-face interaction, Jackson took the opportunity to pioneer a cutting-edge camera technology called Slave Motion Control, or Slave MoCon.

This technique required the art department to build two sets to accommodate the action—one sized for the main actors in a scene and the other created on green screen for the taller or shorter characters appearing in the same scene. The actors would then perform the scene simultaneously on the two sets, with visual cues for eyelines and earpieces for dialog, while the cameras recording each set moved in perfect sync. This process allowed Peter Jackson to simultaneously direct both sets, which would then be merged together digitally into one scene.

“The master rig on the main set operated on a normal camera crane,” explains Slave MoCon supervisor Alex Funke. “However, it had every single movement encoded—boom, track, pan, tilt, and so on—so that everything it did was converted to numerical data, scaled to the correct percentage, and sent down a cable to the motion-controlled camera crane, or slave rig, which was filming to scale on the green set. That rig then exactly copied the master rig’s movements at a specifically scaled distance and speed.”

The resulting shots reveal Dwarves running in all directions carrying food from the pantry to the dining room, with a very tall, correctly scaled, Gandalf in their midst.

Jackson also wanted the freedom to follow the characters from room to room, so he expanded the set for Bag End, adding a dining room, bedroom and an extensive pantry, all of which were meticulously detailed in both small and large scales. “The way that Peter likes to move the camera meant that there is really no such thing as background, especially since we were filming in high definition,” comments set decorator Ra Vincent. “So everything in Bag End had to look like it belonged there, including some replicas of props people may remember from ‘The Lord of the Rings’ films.”

Middle-earth is a pre-industrial society, so everything had to appear handmade and unique, which was made possible by the company’s army of artisans, including a potter, a blacksmith, a glass blower, furniture makers, a food stylist, a saddler, a soft furnishing workroom, a boat builder, basket makers, and a fully manned foundry for aluminum and bronze slip-casting.

For the pastoral exteriors of Hobbiton, Jackson and company returned to the Alexander Farm in the Matamata region on New Zealand’s North Island. A decade ago, a section of the working sheep and cow farm had been transformed into a real life Hobbiton for “The Lord of the Rings,” and, to this day, offers guided tours of the set. The greens department moved in early to set up a plant- and tree-growing area to keep the Hobbit gardens replenished, and existing Hobbit Holes were refurbished.

A new set created for “The Hobbit: An Unexpected Journey” is Rhosgobel, the forest home of the Wizard Radagast. Among its many eccentricities, a tree grows right through his house, which leans precipitously upon crooked floors and walls, creating many practical challenges for the builders.

Another new set is Gollum’s cave—an unforgettable setting to readers of the book—which Lesnie lit with moody and shadowy tones. “It is the calm in the middle of a storm,” he describes. “Its stillness only enhances the strange, eerie quality that exists in this cavern. It reeks of loneliness and the desperation of lost souls.”

In a rock cavern far below the Goblin tunnels, the creature paddles across a murky lake in a small boat, or coracle, constructed of the bones and skins of Goblins and Orcs. “There are lots of crevices, so he’s been living on what fish he can catch and, well, mostly Goblins that fall down through these crevices...very grisly stuff,” Hennah grins.

The Goblins themselves live below ground in an environment of scavenged scraps and decay. “In our color palette, we go from granite colors to mustard tones,” Hennah describes. “And the rot shows itself in these little holes in the rock. The deeper you go, the more obvious it becomes that the rock has been eaten away by all the acids the Goblins give off. And on its surfaces, Goblins have built spindly walkways and platforms.”

For the art department, dressing Goblin Town became quite an imaginative enterprise. “Goblins are a bit make-do and mend,” explains prop master Nick Weir. “They put things together for their own devious, and probably disgusting, purposes. It was great fun.”

The aesthetic opposite of Goblin Town, the Elven outpost of Rivendell is ethereal, mysterious and intimately connected to its forest and river surroundings. To return to Rivendell, Hennah restored and extended the original physical set from “The Lord of the Rings” production, which was even more substantially enhanced through visual effects.

For the chamber of Lord Elrond, Alan Lee conceptualized revealing more of Rivendell by adding the observatory where Elrond scrutinizes Thorin’s map, as well as an exquisite courtyard and the White Council Chamber. Lee says, “The White Council Chamber is a magical place, perched on a rock, with very dramatic views all around, courtesy of Weta Digital.”

Hennah sought to maintain consistency with the silver and blue color palette already established for Rivendell, with one key difference. “In the last films, the Elves were a dying culture and it showed in their environment,” he explains. “But, for this film, we’re looking at an earlier incarnation of Elven culture, so we intensified the blues and infused the environment with a lot more life.”

For Rivendell and all the sets on the film, the innovative camera systems Jackson and Lesnie were utilizing required an extra layer of design. These cameras capture exponentially more information in each shot but “eat up color,” Hennah explains. “So we had to allow for that in our color palettes, especially since we’re creating a brighter and, on the whole, happier rendition of Middle-earth. In the grading, we could take color out, but it’s harder to add it in, so the same thinking had to be applied to all the sets as well as costumes and make-up.”

The decade between the films and all the concomitant technological upgrades notwithstanding, Lesnie sought to honor the look of “The Lord of the Rings” films while fully embracing the possibilities inherent in this new technology. “Because the 48 fps picture is so clear and sharp, I lit more gently to create a more ‘filmic’ quality. And in the post-production grading process, we took great pains to give the film some softness and body.”

3Ality provided the mirror rigs necessary for 3D filming, but both these and the cameras themselves were still works in progress at the start of the shoot. The entire camera system needed to be synced to a finite degree as it collected and processed data in preparation for post-production. The team also designed new peripherals to enable wireless communication between multiple rigs and the master system.

As Lesnie explains, “We wanted to film 3D on a 2D schedule, and day-to-day use educates you in ways that are irreplaceable, but I think we lived in world of perpetual upgrades. Our head of technology, Dion Hartley, and camera supervisor, Gareth Daley, tailored additional hardware and our infrastructure to investigate every new challenge.”

Lighting set-ups were developed to allow Jackson complete flexibility in matching and replicating natural light between soundstages and practical locations. While Kino lights can’t be dimmed, Lesnie’s team came up with a program that allowed individual tubes to be turned off in a random pattern which created a dimming affect or allowed for changes in color temperature during a shot. This technique was particularly useful for sequences that started at dusk and rolled into twilight, especially in Rivendell.

“This mystical kingdom almost transcends reality,” Lesnie muses. “I kept this magic by portraying the realm always in dawn or dusk light. At night, Rivendell still has a magical glow.”

**COSTUMES, HAIR AND PROSTHETICS:**

**CREATING CULTURES AND CHARACTERS**

A vital collaborator in the creation of the physical world of “The Hobbit: An Unexpected Journey” is Weta Workshop, New Zealand’s premier physical effects house, under the direction of its creative director and co-founder Richard Taylor.

With “The Hobbit: An Unexpected Journey,” that job began with creating distinct physicalities and accoutrements for the Dwarves. “Quite apart from the fact that, obviously, the Dwarves are played by different actors who bring their own personalities,” Jackson says, “Weta Workshop and all of our costume and make-up designers focused on creating thirteen distinctive, memorable silhouettes for the Dwarves that the audience can identify, even from a distance.”

For Weta Workshop, each new day on set meant an entirely new facial prosthetic for the Dwarves, though, fortunately, hand and arm pieces lasted longer. “With the exception of Bombur, who wore a full-face prosthetic, most of the others wore a T-piece, which just covered the forehead and nose and blended in with the surrounding skin,” Taylor explains.

The actors wore foam cowls that dramatically built out the backs of their heads, with ears moved outward to add width. This was all concealed under handmade wigs, which also added bulk. “For each Dwarf, we made seven wigs—two for the hero, two for the scale doubles, one for the riding double, one for the stunt double, and one for the stunt double masks—that is 91 wigs total for the Dwarves,” hair and makeup designer Peter Swords King notes. “Most of them were yak hair, but Thorin had a human hair wig to suggest his royal status and Fili and Kili’s were a combination.”

Thanks to innovation in makeup effects and the ability to pre-paint the prosthetics, the application process was reduced to about one-and-a-half hours. “Because the prosthetic T-pieces covered the actor’s eyebrows, we also hand-punched eyebrows into each T-piece,” explains prosthetics supervisor Tami Lane. “Similarly, we hand-punched hair into the Dwarves’ big hands and arms, because everything has to look totally realistic on camera.”

Each piece had flocking mixed in, which gives the illusion of blood under the skin, as well as freckles, wrinkles, blemishes, veins and scars to add realism.

Proportion was a major factor. The actors, being standard human height, had a head-to-body ratio of roughly 8:1, but Dwarf proportions are 5:1. Making each actor look shorter and stockier also involved some innovations in wardrobe in the form of articulated foam fat suits, which re-proportioned the Dwarves’ bodies. Because they were hot and weighty to wear in combination with costumes, a cooling vest like those used by racing drivers was worn underneath and, when needed, the actors were able to plug themselves into a hand-held device that pumped cold water through the vest to cool them down.

The costume design team, led by Ann Maskrey, used color and texture to suggest the Dwarves’ status. “For those of high status—Thorin, Fili and Kili, as well as Balin and Dwalin—there is a richness in the fabrics we used, like velvets, brocades and padded leathers,” Maskrey describes. “Their colors are more regal too: midnight blue, claret, teal green. We went down the scale for the more working-class Dwarves, where you have browns and grayish shades and less sophisticated fabrics, such as hessian. The filmmakers wanted Ori to be softer and more innocent, so he’s in pale lavender hand knits—a waistcoat, a sort of scarf-hoodie and gloves.”

And then there are the painstakingly detailed and extremely large leather boots, each of which was fitted with a lightweight inner ankle boot to support the actors’ feet. Maskrey notes, “Some of the cast really felt they discovered what it was like to be a Dwarf the moment they put those boots on and walked in them.”

Designing costumes for Bilbo represented more familiar territory—brightly clad in timeless clothes that suggest a bygone rural idyll. Maskrey says, “It’s brighter and cheerier than last time, with more color and print and maybe a slightly more sophisticated cut.”

As reflects his station in life, Bilbo is a well-dressed Hobbit—corduroy jackets, waistcoats and mid-length trousers. With a wardrobe inspired by the color palette and patterns of 19th century designer William Morris, Bilbo’s wardrobe was largely made up of gold, sandy brown, burgundy and green, and very much in agreement with Ian Holm’s previous incarnation of Bilbo.

The final touch of Freeman’s transformation into the Hobbit was a pair of Hobbit feet. For this, Weta Workshop created innovative reusable, slip-on, above-the-knee silicone Hobbit feet socks built around sports shoes with individual toes. They then added urethane toe extensions to allow him to wiggle the prosthetic “Hobbit toes.”

The ageless figures of Gandalf, Saruman, Elrond and Galadriel remain much as we have seen them before. Gandalf’s battered hat and grey robes have the addition of a silver scarf. And Elrond and Galadriel, complete with their gelatin ears, are resplendent in their finely woven costumes.

Recreating the White Lady of Lothlorien was a joy for the costume department. Maskrey notes, “There was a particular iridescent fabric that just draped so wonderfully on Cate. We used that to make her a dress with a long train for The White Council scene. Peter even asked the art department to build a set of steps just to showcase it. She initially looks like a statue in the scene and then, suddenly, she comes to life and turns. It all looked beautiful.”

Radagast the Brown is the antithesis of sartorial elegance. His robes must once have been beautiful, but now the rich brown chenille coat is frayed and tattered, his beautifully hand-embroidered waistcoat is distressed, and he wears odd shoes and a battered hat. “Peter believed that Radagast should be asymmetrical and also wanted his hat to in no way resemble Gandalf’s,” Maskrey explains. “Instead, it should have a suggestion of ears. It was and remains very much one of my favorite costumes to design.”

Peter Swords King adds, “He has bird droppings all down his face and birds’ nest in his hair—the birds just pop in and out under his hat! He hasn’t combed his hair for years either. It’s so matted that on top of his head it’s in the shape of his hat. He has a big prosthetic nose and snaggle teeth too and you just know he smells very bad, but he has this wonderful bumbling, endearing quality that I think people will just fall in love with.”

**BEYOND IMAGINATION: WETA DIGITAL AT WORK**

Creating the worlds and civilizations of Middle-earth would not have been possible without the imagination, artistry and innovation of Joe Letteri and 850-strong team at Weta Digital.

The plethora of digital creatures that would populate the film—from Trolls to Stone Giants, and from Goblins to Gollum—were all brought to life by Weta Digital. Peter Jackson would review the creatures as they developed, often suggesting further enhancements once he had seen the creatures coming to life.

“People have to relate to these characters and believe in what they are seeing, no matter how fantastical it is,” Letteri relates. “It’s often the tiny details, as well as the more obvious big things, that give the game away, so we paid meticulous attention to every detail.”

Skin, for example, had to look and behave like the genuine article. “It was important to get the texture exactly right and register the way that light reacts when shining on or through skin,” he says. “Too perfect is not natural. Natural appearance, texture and movement of hair is key.”

But the most important feature of any character, as Gollum’s otherworldly presence proves, is eyes. “They can dictate whether or not the audience can empathize with a creature,” Letteri affirms.

Movement also had to look natural. “It was all about building a physical personality,” the senior visual effects supervisor says. “Often these are things you wouldn’t consciously notice, but when they are missing you know something isn’t quite right.”

Azog, the powerful and cruel Pale Orc played by Manu Bennett, was an entirely digital character. One of the most terrifying of his kind, Azog began life on the Motion Capture (MoCap) stage, as did the three Trolls—William, Bert and Tom—with actors Peter Hambleton, Mark Hadlow, and William Kircher, respectively, doing double duty on the MoCap stage in addition to their Dwarf roles.

MoCap also played a role in the creation of the grotesque Great Goblin, played by Barry Humphries, and all of the Goblin hordes. By contrast, two of the Orcs, Yazneg (Jeff Rawls) and Fimbul (Stephen Ure), were acted in painted silicon and foam latex prosthetics designed and made by Weta Workshop, and later enhanced by Weta Digital.

The events that unfold in Goblin Town proved to be one of Letteri and his team’s most complex visual effects challenge. “You have all the Goblins moving around, but they are all individual characters,” Letteri details. “You also have a set with many levels, so there is activity and movement everywhere.  One of the most interesting things is that the perspective in the caves is always changing because there is no ‘ground,’ so it creates some very dynamic shots.  In scenes like this, the line between live action and visual effects is very fine.”

One of the earliest, most sophisticated digital characters ever created is Gollum, the one-time Hobbit first and unforgettably brought to life in “The Lord of the Rings” Trilogy by Andy Serkis. The character was a collaboration between Serkis and Weta Digital through the then-breakthrough technology of motion capture performance.

Ten years ago, the system required Serkis to act his scenes on a separate stage, and his digital performance was then merged with the live action actors in post-production. On “The Hobbit: An Unexpected Journey,” Weta Digital’s MoCap team had the luxury of recording Serkis live on set, performing opposite Martin Freeman.

The enhancements Weta Digital has made to its Motion Capture pipeline allowed Serkis and Freeman to fully interact together live as they performed the lengthy “Game of Riddles” scene from beginning to end. This process gave Peter Jackson the ability to direct and frame the camera for two live actors even though a digital character would later replace one of them.

As with all Motion Capture performances, the animators took the performance data they recorded on set and translated it for use on the digital character, in this case Gollum. This also gave them the ability to animate Gollum’s spiderlike movements and ability to climb vertical surfaces that humans cannot perform.

Digital artists also brought to life supersized animals, including large and vicious packs of wolf-like Wargs, and the larger-than-life Rabbits pulling Radagast’s sleigh, among others.

To facilitate the film’s array of visual effects, a team led by visual effects supervisor Eric Saindon was on set full time collecting data for creating set extensions and the exquisite vistas of Middle-earth. This included constant monitoring and tracking, particularly of the marker information—little orange dots placed on the physical sets—that allowed accurate measurement for digital additions, including the big set extensions.

Saindon worked closely with director of photography Andrew Lesnie to ensure absolute visual cohesion between the live action and digital shots. Every element had to feel like it belonged within the same world that was built by the art department. “We basically gathered the geometric information for every scene, all the detail, color and photography, so we could accurately re-create the set and work on it, whether we were adding a digital detail, a building or a backdrop to an environment,” Saindon notes.

They also used photography to create the larger environment of Middle-earth. On location, Jackson loved the look of the skies above Hartfield, so dome shots—360° shots of the sky—were taken for use throughout the film. Dramatic mountains and landscapes were also photographed for potential extended backdrops to the action.

Between Jackson’s collaboration with the visual effects crew collecting data and images on the set, and the artists using that data to help bring images to the screen, anything was possible.

**FROM WARHAMMERS TO STING: MIDDLE-EARTH WEAPONRY**

The aim with the creation of every tool and weapon in “The Hobbit: An Unexpected Journey” was to make pieces that would help define the essence of the character who bears them. Weta Workshop was responsible for the design, development and production of a huge number and variety of weapons for the film. Approximately 800 weapons were made for the Dwarves, including actors and their various doubles.

Weta Workshop engaged in significant research to make the weaponry as authentic as possible, but because the film takes place in Middle-earth’s alternate history, they could be uniquely stylized. Taylor explains, “If the axes we made for the Dwarves had been made of iron or steel, they could never have been wielded by a human. But Dwarf strength means that they could conceivably carry and use these massive hunks of weaponry.”

The actors were invited to give their input so that their own physical abilities, as well as the nature of their Dwarf characters, could be embodied in the design. Each Dwarf has a distinctive weapon or two within his impressive personal arsenal. “The Dwarves’ weaponry is stoic—hard lines and very architectural—and, obviously, function plays a huge part in their design,” Taylor says. “So we also created lighter aluminum and urethane versions to help with weight issues.”

Graham McTavish, who plays the muscled warrior Dwalin, proved to have incredible ambidexterity in his arms and hands, which allowed for the creation of two enormous axes, which he nicknamed ‘Grasper’ and ‘Keeper,’ and wore strapped to his back, to be drawn over his shoulders. He also carried a very mean warhammer.

The weapons of young Dwarves Fili and Kili reflect their very specifically honed skills with throwing knives for Fili and a bow and arrows for Kili. Some experimentation took place with Dean O’Gorman, who played Fili. And Fili’s throwing knives evolved until they eventually ended up attached to his boots at the ankle.

There were certain practical challenges that had to be ironed out during preparation. The large, hairy hands that gave the Dwarves the proper dimensions on camera ended up creating a problem when it came to holding a weapon. But the stunt team and prosthetics team came up with a solution: adapting the prosthetic hands with fabric webbed palms to allow some feeling and grip.

Another challenge came from the prospect of using weapons in 3D. Because some of the usual stunt tricks wouldn’t work; green weapons and pads were developed, to be replaced later by Weta Digital.

The Dwarves’ arsenal also includes a beautifully crafted mace for Balin, a boar spear for Bifur, Bofur’s cross between an axe and a mattock, Oin’s fighting stick, Dori’s bolos, Ori’s slingshot, Nori’s fleshing knives, and Gloin’s two axes, which will be familiar because they will be passed on to his son Gimli, as seen in “The Lord of the Rings” Trilogy.

Other weapons familiar from the earlier films are those salvaged from the Trolls’ cave by Bilbo, Gandalf, and the Company of Dwarves. Master swordsmith Peter Lyons recreated the legendary Elven swords Glamdring, or Foehammer, which Gandalf acquires, and Sting, the first sword Bilbo has ever carried. Lyons and Weta Workshop took pride in the creation of Orcrist, or Goblin Cleaver, a new sword claimed from the Trolls’ cave by Thorin. An elegant weapon, Orcrist features a dragon’s tooth handle anchoring a gnarly blade.

Another of Thorin Oakenshield’s weapons is perhaps less showy, though no less legendary—the bulky oak shield from which he takes his name. Taylor credits senior model maker Paul Van Ommen with developing ideas over a period of seven weeks that ultimately yielded the piece seen in the film. “It’s easy when you read it in the book, but when you actually try and build it, what does the Oakenshield actually look like?” Taylor muses. “It was a chunk of wood broken off a tree to protect Thorin from a vicious enemy blow. It’s the mythology of his character. And because it saved his life, he has carried it at his side for years, adapting it, and tending it to stop the wood from cracking. So it needed to look fashioned but still like a piece of wood.”

Far more graceful are the weapons and body armor of the Elves, as worn by Elrond and his soldiers. As with all things Elven, they harken back to art nouveau forms connected to nature, complete with elegant curves and intricate engraving. In stark contrast, the Orcs in the film are armed with stabbing and slashing weapons made of carved and sharpened bone—homemade, unsophisticated, and deadly.

**DWARF BOOT CAMP: FIGHTING AND STUNTS**

Months prior to cameras rolling, Martin Freeman, the Dwarf cast, and the full complement of stunt and scale doubles were put through their paces in weapons training, movement training, and horseback riding, in what they came to call “Dwarf Boot Camp.” The fitness requirement also took into account what the cast would be wearing, including heavy prosthetics, fat suits, bulky costumes and weaponry.

Given that all the participants had widely varying levels of strength and experience, stunt coordinator Glenn Boswell and his team worked out general routines, along with character-specific actions. Swordmaster Steven McMichael also trained them in how to use their individual weapons to allow the stunt team to choreograph the action.

The work of movement coach Terry Notary also became vital for the actors in finding their characters. The different species of Middle-earth move and fight in specific ways. Notary explains, “They each have their own little innuendos and quirks that had to be carried consistently through everything they did. I’d go from the script and visuals, as well as talking to the filmmakers, to work out the characters’ ‘footprints,’ their rhythms and personalities.”

Following Jackson’s lead, Boswell, Notary and the cast developed fighting styles for each character. Some of the Company are already old soldiers at the start of the quest, but, what of the peace-loving Bilbo? “Martin, like Bilbo, was not used to weapons and fighting, so we used that learning progression, particularly in the beginning where he didn’t really need sword wielding skills,” Boswell recalls. “But he caught on pretty quickly and then the trick was always to remember how good he should be at any given time in the script.”

As a Hobbit, Bilbo’s large feet help define his gait. As Notary explains, “Hobbits are knee-driven. They have strong limbs, are sure-footed and they move with purpose.”

Dwarves march in a four-count, lead with their gut, and are truly earthbound. “They are like little Sherman tanks that cut through soft earth,” Notary describes. “Despite their stature, they don’t think of themselves as short at all.”

The willowy, regal Elves are at the opposite end of the spectrum. “Thought is action,” Notary explains. “No ponderous shifting of gears involved. The Elves move in extreme grace and contained emotion. They are deeply spiritual and at one with nature, so, unlike the Dwarves, they leave no trace of where they have been behind them.”

Goblins, he adds, “are little balls of nervous energy. Living in a pack, they are head-driven and looking for danger all the time; they scurry, jerk and twitch, living in a constant state of fear, tension and competition. Whereas their slightly more developed cousins, the Orcs, are bullies, they lead with the upper chest and are about ego, pride, muscle and competition.”

Over the course of Dwarf Boot Camp, the group not only gained the physical skills they’d need, they also formed a bond. Boswell says, “We were very lucky—there was a great rapport among the actors, doubles and stunt team. They all put their heart and soul into it.”

And, over the course of the film, their skills were put to the test when their characters are chased by Orcs and Wargs, swarmed by masses of Goblins, pummeled and thrown about by Stone Giants, and nearly roasted by three giant Trolls, among other hazards.

In all stunts, safety was the primary concern and demanded heavy preparation, particularly at Trollshaw, where Bilbo and the Dwarves are ambushed by the three not overly intelligent Trolls. Sneezing Trolls and flying Dwarves meant timing and control was key, even though the actual Trolls would be added to the scene later by Weta Digital, based on MoCon performances. When hit by the ‘sneeze wave,’ the stunt men were pulled backwards by wires at almost 20 mph, flying a precise distance to land safely on special impact mats.

This complex sequence also saw actors and stunt men hoisted onto the Trolls’ roasting spit, which required individually made harnesses and metal plates that allowed the stunt team to get everyone on or off in just 5 to 6 minutes. Such efficiency was key considering how disconcerting it was for all involved to be tied upside down to a spit.

In the film, Radagast’s sleigh is dragged across a bumpy woodland floor by large CGI rabbits. An elegant creation the art department crafted from tree branches, the sleigh was ridden by stunt man Tim Wong, in place of actor Sylvester McCoy, for the high-octane chase. Under Serkis’s direction, the second unit shoot saw the sleigh being pulled by a wire attached to a special effects winch, reaching speeds of 25 mph. Fortunately for McCoy, when he rode it, the stunt team became his “rabbits,” pulling at a slightly more moderate pace.

**TO THE EAST: LOCATIONS**

Location shooting took place across eight-and-a-half weeks on sites all around the North and South Islands of New Zealand, the cinematic Middle-earth already known to so many people worldwide. Supervising location manager Jared Connon and his team had been prepping the mammoth location shoot for many months. He worked closely with the art department to ensure consistency between what was being scouted and what would be created on a soundstage, such as Trollshaw, which became a composite of the Mangaotaki Rocks, near Piopio, and a stage set.

For each location, Connon and his team sought out and secured permissions from everyone from landowners, local councils and the Department of Conservation to the local Maori representatives, the Iwi, and, on the South Island, the Crown. “Everything had to be agreed beforehand so that we caused the least disruption and local people knew exactly what to expect,” he says.

For the locations team, access was key. Connon notes, “We sometimes had to put in roads to carry the trucks and equipment, so locations could always be scouted. But we always took great care to preserve and protect environments, too.”

Such attention meant that the production was privileged to be able to shoot on in the Fiordland National Park and at Mount Owen in Kahurangi National Park.

Recycling and safe disposal was a major activity for the production. It set up its own electrical and plumbing systems, as well as an IT connection, no matter where filming was based, which meant carefully positioned satellite dishes.

The remoteness of many film sites, plus shot requirements, also demanded a lot of helicopters to ferry cast and crew up to a mountaintop or inaccessible land, as in the case of the landscape of Braemar Station in the McKenzie Basin. “The crew was accustomed to location shoot logistics, including helicopter-only access, but New Zealand’s capricious climate makes for more adventures than normal,” Andrew Lesnie comments. “A portable stereoscopic station was designed, which gave us full 3D mobile units for helicopter-access sets or walk-in areas. Taking two 3D production rigs, two SteadiCam rigs with lightweight 3D rigs, sometimes 3D handheld, double the lenses, cameras, stereo processing, and then running wireless in forests and up cliffs meant a big package. Add to that airlifting technocranes into isolated areas if needed as well.”

To reach the remote location for the scene in which the Dwarves are pursued by Wargs, helicopters flew from a base that was over an hour’s flight from location, at Klifden Station in the Ida Valley. Because most of the aerial shooting was done by the second unit, the aerial team dubbed itself “Andy’s flying Serkis” after second unit director Andy Serkis.

Much of the remote shooting of New Zealand’s wild and varied landscapes was used to evoke the breathtaking scope of Jackson’s vision for Middle-earth. Such locations included Kaihoka Station and Ngarua Caves, Takaka; Mangaotaki Valley, King Country; Middlemarch, Strath Taieri; and Treble Cone, Wanaka.

Accommodating the massive production was only possible through the grace and support of the local people. “We relied on them so much wherever we went,” Connon states. “They were moving out of their homes to accommodate us, and if we had a requirement, they went out of their way to help us. They were just brilliant.”

**FROM ENGLISH TO KHUZDUL:**

**THE LANGUAGES AND DIALECTS OF MIDDLE-EARTH**

J.R.R. Tolkien, who was fascinated by words, created the rich and varying languages that are spoken by the different civilizations of Middle-earth. For “The Hobbit: An Unexpected Journey,” language expert David Salo developed and broadened the languages woven throughout the text, as he did for the “The Lord of the Rings” films.

One of the more fleshed out was the language of the Elves. “Although Tolkien sketched out the structure of his Elvish language in some detail, he didn’t write very much in it,” Salo notes. “But working on dialogue in Elvish was a fairly straightforward task of translation, with only the occasional gap to be filled.”

The filmmakers decided early on that the Dwarves would speak English in conversation, but use various United Kingdom accents—encompassing Midlands, Northern, Scottish, Northern Irish and London dialects—to establish their family groupings. But English is not the true language of the Dwarves.

Salo developed the Dwarvish language using what information he could find about it. “There are enough Dwarvish words recorded for us to know most of the sounds, and Tolkien describes the connection between spelling and pronunciation in the appendices to *The Lord of the Rings*,” he relates. “I followed his precedent carefully, but, even so, a lot of new structures had to be invented.”

Creating a spoken version of the Dwarves’ obscure secret language, Khuzdul, was one of Salo’s greatest challenges. “Everything Tolkien wrote about Khuzdul can be put on a single page,” he explains. “However, he made clear the type of language it was and the sound it should have. Khuzdul was inspired by the Semitic languages, so I drew on my knowledge of those for inspiration. There’s not a single complete sentence in the language, so to translate dialogue into Khuzdul required a lot of innovation, creating a large vocabulary and grammar from scratch.”

The amount of vocabulary related to the Orcs is almost non-existent. Salo found that he had to rely again on a process of invention and discovery, while being true to what Tolkien provided, particularly with regard to the aesthetic effect of their sounds. He notes, “You don’t need to know the language in detail, but you do need to know how it feels, in the mind and on the tongue, and to make anything you invent consistent with that feeling.”

**THE SOUND OF MIDDLE-EARTH: MUSIC AND SONGS**

Howard Shore’s sweeping music for “The Lord of the Rings” Trilogy garnered multiple honors, including three Academy Awards®. Infused with the memorable threads of that musical opus, his evocative score for “The Hobbit: An Unexpected Journey” expands into a musical expression of a great adventure at a more innocent yet also dangerous time. “I have looked forward to returning to the imaginative world of Middle-earth for quite a while,” says Shore. “I read all of the books by Tolkien, including *The Hobbit*, when I was in my twenties, and his deep love of nature and all things green resonates deeply with me.”

Shore and Peter Jackson discussed at length the use of music in each scene and what they hoped to achieve. The music is never more lyrical than it is in Bilbo Baggins’ beloved Shire, where the composer employed folk instruments, like the penny whistle and dulcimer. The theme of his home accompanies Bilbo throughout his adventure, but evolves with the character as the experience changes him.

With Gandalf, the music evokes the call to adventure and the changes that are coming to Bilbo’s life. Shore also developed thematic music for the Dwarves, a fierce yet melancholy melody, with Thorin’s musical signature being a lonely French Horn that recalls Erebor, their lost homeland.

With a return to Rivendell and the Elves comes Galadriel’s theme, illuminated by a female chorus and string harmonics. The music echoes the ominous developments at Dol Guldur in the meeting of the stately White Council. As the journey progresses, percussive rhythms mark the Goblin caves, and beneath it pounds Gollum’s principal theme of wretchedness.

“I find that choosing the musical palette is a lot like casting,” Shore comments. “It is important to match the sound of the music to the essence of the characters, as well as the story.”

The film also brings to life some of the songs from the novel. As readers of *The Hobbit* know, the Dwarves express their mood and history through singing. “There are a lot of songs in the book,” notes Fran Walsh. “They very much speak to the identity of these characters. So we wanted to include some of them just to add that flavor of Dwarven culture.”

“Blunt the Knives” is a lively example of Dwarves in chorus, a song they sing as they throw Bilbo’s dishes around Bag End, leaving the Hobbit frazzled. Music for the song was written by Wellington-based composer Stephen Gallagher. Later in the evening, Richard Armitage as Thorin begins the haunting and soulful “Misty Mountains,” in which the Dwarves recount the story of their once glorious past and how it was taken from them. The music was composed by David Donaldson, Steve Roche, Janet Roddick and David Long.

The end credits feature “Song of the Lonely Mountain,” performed by Neil Finn, the Kiwi musical artist behind such seminal bands as Crowded House and the Split Enz. He also co-wrote the song with Donaldson, Roche, Roddick and Long, developed from the Dwarves' own song, “Misty Mountains.”

The score was ultimately recorded at the famed Abbey Road studios with the London Philharmonic Orchestra, which, Shore says, “has a unique and beautiful sound that is well suited to bringing the world of Middle-earth to life.”

The themes of the film follow the characters on an adventure that will carry on in the coming films “The Hobbit: The Desolation of Smaug,” and “The Hobbit: There and Back Again.”

Jackson sees a parallel in the creation of those films. “*The Hobbit* is a story of a journey, a quest that takes the characters over a year to travel ‘there and back again,’ and, in a sense, making these movies has almost been like walking step-by-step, stride-by-stride with our company on their own quest,” he reflects. “I feel very fortunate that, as a filmmaker, I have access to both tried and true film techniques as well as technology that is still evolving to even greater heights. I always want to have the audience immersed in the films I make. I don’t want people watching a film on screen—I want them to actually feel like they’re going on this adventure into Middle-earth with me.”

And the adventure continues...

# # #

**ABOUT THE CAST**

**IAN McKELLEN** (Gandalf the Grey) has been honored with over 50 international acting awards during his half-century on stage and screen. He is treasured worldwide as Magneto in the “X-Men” films and Gandalf in “The Lord of the Rings” Trilogy.

In “The Hobbit” Trilogy he again plays Gandalf the Grey, the role that earned him an Academy Award® nomination for Best Supporting Actor and a Screen Actors Guild (SAG) Award® in Peter Jackson’s “The Lord of the Rings: The Fellowship of the Ring.” As Gandalf the White in the other two “Lord of the Rings” films, he shared the SAG Award® for Outstanding Motion Picture Cast Performance.

As the gay film director James Whale, in Bill Condon’s “Gods and Monsters” (1998) he received his first Academy Award® nomination, for Best Actor, plus an Independent Spirit Award and a British Independent Film Award. The same year, top critics groups elected him Best Actor, as the Nazi-in-hiding in Bryan Singer’s “Apt Pupil.” For his classic performance in Richard Loncraine’s “Richard III,” which he produced and co-wrote, he was named 1996 European Actor of the Year.

His long list of film successes include “The Keep” (1983), “Plenty” (1985), “Scandal” (1988), “Six Degrees of Separation” (1993), “Restoration” (1995), “Bent” (1997), “Cold Comfort Farm” (1995), and “The Da Vinci Code” (2006).

For his extensive television work, McKellen is a five-time Emmy nominee, most recently for the PBS presentation of his monumental “King Lear” (2008); the British miniseries “The Prisoner” (2009); and his comic guest spot on “Extras” (2006), remembered for the viral catch-phrase: “How do I act so well?” He earlier received a Golden Globe award for his Tsar Nicholas II in the telefilm “Rasputin” (1996). He is most proud of his work as the mentally handicapped “Walter” (1982 Royal Television Award); in HBO’s “And the Band Played On” (1993 Cable ACE Award), about the origins of AIDS; and a short spell in the UK’s longest-running soap, “Coronation Street” (2005).

Born and raised in the north of England, 73-year-old McKellen attended Cambridge University and since 1961 has worked non-stop in the British theatre. He has been leading man and produced plays, modern and classic, for the Royal Shakespeare Company and the National Theatre of Great Britain and in the West End of London. He has won Olivier Awards for “Macbeth” (1976-78), “The Alchemist” (1977), “Bent” (1979), “Wild Honey”(1984), and “Richard III”(1990); plus Evening Standard Awards for his performances in “Coriolanus”(1984) and “Othello” (1989) and for Outstanding Contribution to British Theatre (2009).

In 1981, he won every available award, including a Tony for Best Actor, as Salieri in the Broadway production of Peter Shaffer’s “Amadeus.” He was most recently in New York in “Dance of Death” (2001) with Helen Mirren. Over a decade, he toured his solo entertainment “Ian McKellen: Acting Shakespeare” throughout four continents, where on DVD it is daily viewed in schools and universities. He astonished his fans as Widow Twankey in the Christmas pantomime at the Old Vic in London (2004 & 2005), and in “Waiting for Godot” (2009), with Patrick Stewart, he broke all box-office records in London and on UK and world tours.

In 1991, Sir Ian was knighted, for his outstanding contribution to theatre. He is co-founder of Stonewall UK, which lobbies for legal and social equality for gay people. In 2008, the Queen personally appointed him Companion of Honour for his services to drama and to equality.

Complete professional credits and personal writings are on www.mckellen.com.

**MARTIN FREEMAN** (Bilbo Baggins) recently earned an Emmy nomination in the category of Best Supporting Actor in a Drama Series for his portrayal of Dr. John Watson on the award-winning BBC television series “Sherlock,” which debuted in 2010 and has been renewed for a third season. Freeman also won a BAFTA TV Award and received a second nomination for his work on the program.

Freeman was already familiar to television audiences for the role of Tim Canterbury on Ricky Gervais’s original hit comedy series “The Office.” He starred for three seasons on the hugely acclaimed show, earning a BAFTA TV Award nomination and two British Comedy Award nominations for his performance.

On the big screen, Freeman reprises the role of Bilbo in the second and third films of the trilogy, “The Hobbit: The Desolation of Smaug,” in 2013, and “The Hobbit: There and Back Again,” in 2014. Also upcoming, Freeman stars in “The World’s End,” written by Edgar Wright and Simon Pegg, and directed by Wright. In addition, he will be seen in the independent film “Svengali,” and lends his voice to the animated feature “Saving Santa.”

Freeman has a wide range of earlier film credits, but is perhaps best known for his comedic roles. He starred opposite Joanna Page in the 2003 box office success “Love Actually,” followed by the horror spoof “Shaun of the Dead,” from Wright and Pegg. He later reunited with the writing duo on the 2007 cult hit “Hot Fuzz.” One of Freeman’s most well-known roles remains that of Arthur Dent in Garth Jennings’ “The Hitchhiker’s Guide to the Galaxy,” in which Freeman starred with Zooey Deschanel and Sam Rockwell. Freeman’s other film credits include the mockumentary “Confetti,” “Nativity!,” and the recent Aardman animated feature “The Pirates! Band of Misfits.”

On stage, Freeman’s latest credit was the successful West End production of “Clybourne Park” at the Royal Court Theatre, directed by Dominic Cooke. His other stage credits include Kathy Burke’s “Kosher Harry,” at the Royal Court, and “Blue Eyes and Heels,” by Toby Whithouse, presented at the Soho Theatre, under the direction of Jonathan Lloyd.

**RICHARD ARMITAGE** (Thorin Oakenshield) has been a favorite of critics and audiences alike in the UK for several years. His starring roles in such high-profile television productions as “North and South,” “Spooks (US title: MI-5),” “Robin Hood” and “Strike Back” have established him as one of the most popular actors in the UK, with a massive fan following. With several highly anticipated projects upcoming in the United States, Armitage is quickly rising as a leading man in Hollywood as well.

Most recently, Armitage wrapped production on the upcoming tornado disaster film “Black Sky,” in which he stars opposite Sarah Wayne Callies. The Steven Quale-directed feature is due out in 2013. He also reprises the role of Thorin Oakenshield in the second and third installments of the trilogy, “The Hobbit: The Desolation of Smaug” and “The Hobbit: There and Back Again.”

For his first U.S. film, Armitage appeared in 2011’s “Captain America: The First Avenger,” directed by Joe Johnston. Armitage played Heinz Kruger, Captain America’s nemesis, alongside Chris Evans, Tommy Lee Jones, Stanley Tucci and Hayley Atwell.

His other British TV projects include BBC’s “Macbeth,” opposite James McAvoy and Keeley Hawes, and appearances in “Sparkhouse,” “Cold Feet,” “Ultimate Force” and “Between the Sheets.”

Armitage also has also appeared in numerous theatre productions, including “Hamlet,” “The Four Alice Bakers,” “Macbeth” and “The Duchess of Malfi.”

Born and raised in Leicester, England, Armitage was classically trained at the London Academy of Music and Dramatic Art (LAMDA).

**JAMES NESBITT** (Bofur) is an award-winning actor, who first gained fame on television with his starring role on the British romantic comedy/drama series “Cold Feet.” For his performance on that show, Nesbitt won a British Comedy Award and a National Television Award, in addition to garnering two more British Comedy Award nominations. He went on to star in the series “Murphy’s Law,” playing the role of undercover detective Tommy Murphy, which was specially created for him by writer Colin Bateman. He later received a Golden Globe nomination for his performance in the title role of the BBC horror thriller miniseries “Jekyll.”

Nesbitt earlier appeared in the independent feature hit “Waking Ned Devine,” for he shared in a Screen Actors Guild Award® nomination for Outstanding Motion Picture Cast Performance. In 2002, he starred in Paul Greengrass’s historical drama “Bloody Sunday,” for which he won a British Independent Film Award and earned a BAFTA Award nomination. His other film credits include “Hear My Song”; the Michael Winterbottom-directed films “Jude” and “Welcome to Sarajevo”; Danny Boyle’s “Millions”; Woody Allen’s “Match Point”; “Five Minutes of Heaven,” with Liam Neeson; Emilio Estevez’s “The Way”; and “Coriolanus,” directed by and starring Ralph Fiennes.

His list of additional television credits in the UK includes “Ballykissangel,” “Canterbury Tales,” “The Passion,” “Midnight Man,” “The Deep,” and, most recently, the title role in “Monroe.”

Born and raised in Northern Ireland, Nesbitt graduated from London’s Central School of Speech and Drama before beginning his career on the stage. He has since appeared in numerous plays, including “Paddywack,” “Translations,” “As You Like It,” “Philadelphia Here I Come,” “And Can’t Pay, Won’t Pay” and the West End production of “Shoot The Crow.”

**KEN STOTT** (Balin) is one of the UK’s most celebrated actors. His remarkable theatre career began with the Royal Shakespeare Company. From there, he went on to star in numerous leading roles on the stage, including the original production of Yasmina Reza’s play “Art,” in which he was nominated for Best Actor at the Olivier Theatre Awards; Eddie in Arthur Miller’s “A View From the Bridge,” for which he was also nominated for an Olivier Theatre Award and Evening Standard Theatre Award for Best Actor; and “God of Carnage,” opposite Ralph Fiennes, in London’s West End and on Broadway. He is currently starring in the title role of “Uncle Vanya” in the West End.

Stott has had a huge variation of starring roles on television, including headlining three different acclaimed series: “Rebus,” “The Voice” and “Messiah.” His other TV work includes his performance as the comedian Tony Hancock in “Hancock & Joan,” for which he won a BAFTA Scotland Award for Best Actor and was nominated for a UK BAFTA Best Actor award. He also appeared in Richard Curtis’ telefilm “The Girl in the Café,” opposite Bill Nighy, and as Adolf Hitler in “Uncle Adolf.”

Stott’s feature film credits include “Toast,” opposite Helena Bonham Carter, Mike Nichols’ “Charlie Wilson’s War,” “Casanova,” “King Arthur,” “The Debt Collector,” “Plunkett & Macleane,” “The Boxer,” “Fever Pitch” and “Shallow Grave.”

**SYLVESTER McCOY** (Radagast)was born in Dunoon, Scotland, where he was also made honorary High Chieftain in 2010. He is best known for playing the seventh incarnation of the Doctor in the hugely popular television series “Doctor Who” between 1987 and 1989 and later revived the role in a 1993 charity special, “Dimensions in Time,” and again in 1996, appearing in the “Doctor Who” television movie with Paul McGann as the eighth Doctor.

Since playing the Doctor,McCoy has appeared in many television and theatre roles, as well as recording audio books. His television credits include guest appearances in the comedy pilot “The Academy,” with Ian McKellen; “Al Murray’s Multiple Personality Disorder”; BBC Scotland’s “Still Game”; BBC’s “Casualty,” Talkback Thames’ “The Bill,” “Gil Mayo Mysteries,” “Rab C. Nesbitt” and “See It Saw It”; Mersey TV’s “Hollyoaks”; and the BBC adaptation of Henry Fielding’s novel “The History Of Tom Jones, a Foundling.” McCoy also guest starred in an episode of BBC’s “Doctors,” playing an actor who once played the time-traveling hero of a children’s television series called “The Amazing Lollipop Man,” a role especially written for McCoy as a nod to his portrayal of Doctor Who.

On stage, McCoy played the Fool in Trevor Nunn’s acclaimed production of “King Lear,” alongside Ian McKellen in an RSC International Tour and the New London Theatre, and has recently finished playing Grimes in a highly acclaimed production of Evelyn Waugh’s “Decline & Fall” at the Old Red Lion Theatre.

His other recent theatre credits include the original staging and UK tours of “Little Shop Of Horrors” at the Menier Chocolate Factory; the title role in “The Mikado” for Carl Rosa Opera Company at the Sheffield Lyceum; “Me And My Girl”; “The Pocket Orchestra”; and “Arsenic & Old Lace.” Other theatre credits include “Pride And Prejudice”; “Noises Off” in the West End; “Twelfth Night” at the Leicester Haymarket; “Antony And Cleopatra” and “The Taming Of The Shrew,” both for the Theatre Royal, Haymarket; “The Lion, The Witch and the Wardrobe” at the RSC in Stratford; “The Dead Move Fast” at the Gilded Balloon in Edinburgh; “As You Like It” at the Ludlow Festival; “The Hypochondriac”at the Lyceum in Edinburgh; “Life is a Dream” at the Lyceum Theatre in Edinburgh, Barbican Theatre and Brooklyn Academy of Music and New York National Theatre; and the title role in The National Theatre’s production of “The Pied Piper”and Puck in “A Midsummer Night’s Dream” at the Welsh National Opera.

**BARRY HUMPHRIES** (Great Goblin) is an Australian comedian, character actor, script writer and film producer, an award-winning writer and a star of London's West End musical theatre.

Humphries is perhaps best known as his on-stage and television alter-egos, the universally adored international housewife and Gigastar, Dame Edna Everage, and the foul-mouthed Sir Les Patterson.

He has appeared in a plethora of films including “Bedazzled,” “Nicholas Nickleby,” “Spice World,” and as the voice of Bruce the Shark in “Finding Nemo.” He is an instant sell out each time he appears on Broadway and in the West End. He most recently appeared with Dick Whittington as The Saviour of London Town at the New Wimbledon Theatre.

Humphries appeared as a judge in 2008 on BBC 1’s “I’d Do Anything,” the search for the new Nancy and Oliver, and an episode of the comedy panel quiz “QI” series 7. Dame Edna’s most recent television appearances include “Chatty Man,” “Comedy Rocks with Jason Manford,” “Paul O’Grady Live” and “The Rob Brydon Show.”

Last year, Humphries was honored with the 2011 Oldie of the Year award.

**CATE BLANCHETT** (Galadriel) is the co-Artistic Director and co-CEO of Sydney Theatre Company, alongside Andrew Upton. She is a graduate of the Australian National Institute of Dramatic Art and holds Honorary Doctorates of Letters from the University of New South Wales and the University of Sydney.

Blanchett won an Academy Award® for her portrayal of Katharine Hepburn in Martin Scorsese’s 2004 Howard Hughes biopic “The Aviator,” for which she also won BAFTA and Screen Actors Guild (SAG) Awards® and received a Golden Globe nomination. In 2008, Blanchett was nominated for two Oscars®, as Best Actress for “Elizabeth: The Golden Age” and as Best Supporting Actress for “I’m Not There,” making her only the fifth actor in Academy history to be nominated in both acting categories in the same year. Additionally, she received dual SAG and BAFTA Award nominations, for Best Actress and Best Supporting Actress respectively, for “Elizabeth: The Golden Age” and “I’m Not There.” For the latter, she also won a Golden Globe Award, an Independent Spirit Award, several critics groups’ awards, and the Volpi Cup for Best Actress at the 2007 Venice Film Festival.

She earned her first Oscar® nomination and won BAFTA, Golden Globe Award and London Film Critics Circle Awards for her portrayal of Queen Elizabeth I in Shekhar Kapur’s “Elizabeth.” She also received Oscar®, Golden Globe and SAG Award® nominations for her performance in “Notes on a Scandal.” Additionally, Blanchett has earned Golden Globe nominations for Best Actress for the title role in Joel Schumacher’s “Veronica Guerin” and her work in Barry Levinson’s “Bandits,” and, earlier, another BAFTA Award nomination for her performance in Anthony Minghella’s “The Talented Mr. Ripley.”

Blanchett has a range of films upcoming, including two Terrence Malick films; Woody Allen’s as-yet-untitled next feature; and George Clooney’s “The Monuments Men.”

Blanchett originated the role of Galadriel in Peter Jackson’s “The Lord of the Rings” Trilogy. Her more recent film credits include Joe Wright’s “Hanna” Ridley Scott’s “Robin Hood,” David Fincher’s “The Curious Case of Benjamin Button,” Steven Spielberg’s blockbuster “Indiana Jones and the Kingdom of the Crystal Skull,” Steven Soderbergh’s “The Good German,” “Babel,” and Wes Anderson’s “The Life Aquatic with Steve Zissou.”

Among her other film credits are Jim Jarmusch’s “Coffee and Cigarettes,” earning an Independent Spirit Award nomination; Ron Howard’s “The Missing”; Gillian Armstrong’s “Charlotte Gray”; Lasse Hallström’s “The Shipping News”; Rowan Woods’ “Little Fish”; Mike Newell’s “Pushing Tin”; Oliver Parker’s “An Ideal Husband”; Sam Raimi’s “The Gift”; Sally Potter’s “The Man Who Cried”; Bruce Beresford’s “Paradise Road”; “Thank God He Met Lizzie,” for which she won both the Australian Film Institute (AFI) and the Sydney Film Critics Awards for Best Supporting Actress; and Gillian Armstrong’s “Oscar and Lucinda,” opposite Ralph Fiennes, for which she also earned an AFI nomination for Best Actress.

Blanchett has worked extensively on the stage in Australia and abroad during her five year stint as co-Artistic Director and co-CEO of Sydney Theatre Company (STC). During this time, Blanchett performed Richard II in the celebrated STC production of “The Wars of The Roses”; Blanche Du Bois in Tennessee Williams’ “A Streetcar Named Desire,” directed by Liv Ullmann, which travelled to much critical acclaim from Sydney to Washington and New York (her performance was heralded as the Performance of the Year by *The New York Times*) and for which she received the Helen Hayes Award for Outstanding Actress in a non-resident production; Yelena in Anton Chekhov’s Uncle Vanya, in a version by Andrew Upton as part of STC’s 2010 Main Stage season, which was also staged in Washington, DC and at New York City’s Lincoln Center Festival in June 2012 and for which she also won the Helen Hayes Award for Outstanding Actress; and most recently Lotte in Botto Strauss’ “Gross und Klein,” which toured extensively throughout Europe in 2012 following a 2011 Sydney season and was part of the London Cultural Olympiad. Her performance in “Gross und Klein” was critically celebrated worldwide and won her the Helpmann Award for Best Actress and a nomination for Best Actress in the Evening Standard Theatre Awards (winners yet to be announced).

Blanchett has been awarded the Centenary Medal for Service to Australian Society through Acting and in 2007 she was named one of *Time* magazine’s 100 Most Influential People. She has also received a star on the Hollywood Walk of Fame.

In 2008, Blanchett co-chaired the creative stream of the Prime Minister of Australia's National 2020 Summit. She is a patron of the Sydney Film Festival and an Ambassador for the Australian Conservation Foundation and the Australian Film Institute.

**IAN HOLM** (Old Bilbo)earned an Academy Award® nomination and won a BAFTA Award for his work in the Oscar®-winning Best Picture “Chariots of Fire,” for which he also won the Best Supporting Actor Award at the 1981 Cannes Film Festival. He later won a Genie Award for Best Actor for his role in “The Sweet Hereafter.”

He previously worked with Peter Jackson as a member of the cast of “The Lord of the Rings” Trilogy, for which he shared in several ensemble acting awards, including a Screen Actors Guild Award® for the final film, “The Return of the King.”

Holm’s long list of film credits also includes “The Boffers Gun,” for which he won a BAFTA Award; Richard Attenborough’s “Young Winston”; Peter Hall’s “The Homecoming”; Richard Lester’s “Robin and Marian”; Ridley Scott’s “Alien”; Terry Gilliam’s “Time Bandits” and “Brazil”; “Greystoke,” earning a BAFTA Award nomination; Woody Allen’s “Another Woman”; Kenneth Branagh’s “Henry V” and “Frankenstein”; Franco Zeffirelli’s “Hamlet”; Steven Soderbergh’s “Kafka”; David Cronenberg’s “Naked Lunch” and “eXistenZ”; Nicholas Hytner’s “The Madness of King George,” for which Holm received a BAFTA Award nomination; and Martin Scorsese’s “The Aviator,” among many others.

He has also appeared in numerous longform television projects, recently including “The Last of the Blonde Bombshells,” for which he garnered an Emmy nomination. He was previously Emmy nominated for his performance in the title role of the PBS presentation of “King Lear,” and also received a BAFTA TV nomination and won a Royal Television Society Award for the BBC miniseries “The Lost Boys.” His other longform TV credits include “Alice Through the Looking Glass,” “The Browning Version,” “Inside the Third Reich,” “All Quiet on the Western Front,” “Les Miserables,” “Jesus of Nazareth,” “Holocaust” and “The Man in the Iron Mask.”

Holm graduated from the Royal Academy of Dramatic Arts before joining the Royal Shakespeare Company, where he made his stage debut in 1954 in “Othello.” After many years on the London stage, he made his Broadway debut in 1967 in Harold Pinter’s hit play “The Homecoming,” for which he won a Tony Award. Among his other theatrical honors, Holm won Evening Standard and Critics’ Circle Theatre Awards for “Moonlight,” and an Olivier Award for “King Lear.”

In 1989, Holm was awarded the prestigious Commander of the Order of the British Empire, and in June of 1998, Queen Elizabeth II knighted him for his services to drama.

**CHRISTOPHER LEE** (Saruman)is a true movie legend and an icon to genre fans, with a career spanning well over 60 years.

He previously collaborated with Peter Jackson on the Oscar®-winning “The Lord of the Rings” Trilogy, where he first played Saruman. He has also worked a number of times with director Tim Burton, including the films “Sleepy Hollow,” “Charlie and the Chocolate Factory,” “Corpse Bride,” “Alice in Wonderland” and “Dark Shadows.” In addition, he played Monsieur Labisse in Martin Scorsese’s “Hugo” and the role of the evil Count Dooku in George Lucas’s blockbusters “Star Wars: Episode II – Attack of the Clones” and “Star Wars: Episode III – Revenge of the Sith.” His recent film work also includes Dominc Sena’s “Season of the Witch,” “The Golden Compass,” and a number of independent releases, including the acclaimed feature “Jinnah.”

Some of the other notable directors for whom Lee has worked over the course of his long career are 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, Alejandro Jodorowsky and Andrei Konchalovsky.

Born in the UK, Lee was educated at Summer Fields preparatory school and took a scholarship at Eton College and Wellington College, where he was a classical scholar in Greek and Latin. During World War II, he served in the Royal Air Force and Special Forces where he was decorated for distinguished service and held the rank of Flight Lieutenant. He entered the film industry in 1947 and was, for a time, under contract to the Rank Organization.

Lee has since had roles in more than 250 film and television productions, among which the best known include “A Tale of Two Cities,” “Dracula,” “The Mummy,” “The Wicker Man,” “The Private Life of Sherlock Holmes,” “The Three Musketeers,” “The Four Musketeers,” “1941,” “Airport ‘77” and “Gremlins II.” A cousin of author Ian Fleming, he also appeared in the Bond film “The Man with the Golden Gun.”

Among his claims to fame as an actor: he is the only actor to have portrayed both Sherlock Holmes and his brother Mycroft; he executed onscreen King Charles the First of England and King Louis the Sixteenth of France; and he holds the world record for more sword fights on camera than any other actor. He also did his own stunts and is an honorary member of three Stuntmen’s Unions. He has filmed in Russian, French, Italian, German and Spanish, and has filmed in countries all over the world.

On television, Lee more appeared in the epic BBC miniseries “Gormenghast.” He still considers one of the most important points in his career to have been as a host of “Saturday Night Live” in 1978 with the original cast, including John Belushi, Dan Aykroyd, Bill Murray, Gilda Radner, Laraine Newman and Jane Curtin. It remains the third-highest-rated show of the series.

He has appeared in the theatre and in operatic performances and has recorded for radio worldwide. He also sang in“The Return Of Captain Invincible” and recorded *The King of Elfland’s Daughter* for Chrysalis; Stravinsky’s *The Soldier’s Tale* for Nimbus; *Peter and the Wolf*, also for Nimbus and conducted by Yehudi Menuhin; *Devils, Rogues and Other Villains, from Broadway to Bayreuth* in“The King and I;” and many others. More recently, he recorded an album with the world famous metal band Rhapsody, and recorded the single “The Magic of the Wizard’s Dream,” which entered the music charts. He recorded a solo album and DVD entitled *Revelation*, marking the first time somebody of his age has recorded a solo album that went platinum. He has also recorded two heavy metal albums, entitled “Charlemagne: By the Sword and the Cross,” and “Charlemagne: Omens of Death.” Last year, he was awarded the Spirit of Hammer Award by Tony Iommi, founder of Black Sabbath, at the Metal Hammer Golden God ceremony.

Amongst his publications are an autobiography *Tall, Dark and Gruesome*, first published by W.H. Allen in 1977 and since re-published in 1997 and also re-published in 2003 by Orion Books Ltd as *Lord of Misrule*, introduced by Peter Jackson.

Lee has received awards for his contribution to the cinema from the United States, France, Germany, Spain, Italy and Great Britain. He is a Commander Brother of the Order of St. John of Jerusalem, the world’s oldest order. In 2002, he was awarded the prestigious Lifetime World Actor Award in Vienna personally presented by Mikhail Gorbachev. He was named Officer of Arts and Letters by the French Government. He was awarded Commander of the British Empire (CBE) in the 2001 Queen’s Birthday’s Honours list, and, in 2009, was made a Knight Bachelor for his services to drama and charity.

**HUGO WEAVING** (Elrond) most recently played multiple roles in the interwoven storylines of the epic feature “Cloud Atlas,” from directors Lana Wachowski, Tom Tykwer, and Andy Wachowski. He is also widely known for his role as Agent Smith in the Wachowskis’ highly acclaimed “Matrix” trilogy, as well as for his starring role in “V for Vendetta.” Weaving first played the role of Elrond in Peter Jackson’s award-winning “The Lord of the Rings” Trilogy.

He previously starred as Johann Schmidt/The Red Skull in Joe Johnston’s “Captain America” and in Johnston’s “The Wolfman,” and “The Keyman.” Weaving’s numerous credits in voice work include the characters of Megatron in Michael Bay’s blockbuster “Transformers” and its sequels, “Transformers: Revenge of the Fallen” and “Transformers: Dark of the Moon”; as well as Noctus/Grimble in Zack Snyder’s “Legend of the Guardians: The Owls of Ga’Hoole”; Noah the Elder in George Miller’s Oscar®-winning “Happy Feet” and its sequel, “Happy Feet Two”; and Rex the Sheepdog in the award-winning hit “Babe” and its sequel, “Babe: Pig in the City.”

Weaving is the recipient of four Australian Film Institute (AFI) Awards, receiving the first in 1991 for Best Actor for his portrayal of a blind photographer in Jocelyn Moorhouse’s breakthrough feature “Proof.” He received another nomination in the same category in 1994 for the role of Mitzi Del Bra in Stephan Elliott’s “The Adventures of Priscilla, Queen of the Desert.” In 1998, Weaving won his second AFI Award for Best Actor for his role in Craig Monahan’s “The Interview,” for which he also received the 1998 Best Actor Award at the World Film Festival in Montreal. In 2005, Weaving’s performance in the critically acclaimed “Little Fish,” opposite Cate Blanchett and Sam Neill, earned him his third AFI Award for Best Actor. In 2012, he was honored with his fourth AFI Award, for Best Supporting Actor, for his role in “Oranges and Sunshine,” opposite Emma Watson and David Wenham, for which he also received the Film Critics Circle of Australia Award for Best Actor in a Supporting Role.

Weaving’s extensive stage credits include the Sydney Theatre Company’s “Uncle Vanya,” opposite Cate Blanchett and Richard Roxburgh; “Hedda Gabler,” opposite Cate Blanchett; “Riflemind,” directed by Phillip Seymour Hoffman; and numerous productions with Sydney’s acclaimed Belvoir St Theatre, including “The Alchemist” and “The Popular Mechanicals,” with Geoffrey Rush.

**ELIJAH WOOD** (Frodo)returns to the role he created in Peter Jackson’s award-winning blockbuster trilogy based on *The Lord of the Rings* novels by J.R.R. Tolkien. Wood originated his portrayal of Frodo in “The Lord of the Rings: The Fellowship of the Ring,” and again played the beloved character in “The Two Towers” and the Oscar®-winning Best Picture, “The Return of the King.” For the last, Wood shared in a number of ensemble acting awards, including a Screen Actors Guild Award® for Outstanding Motion Picture Cast Performance.

Wood also lent his voice to the lead character in George Miller’s Academy Award®-winning animated hit “Happy Feet” and its sequel “Happy Feet Two.” He more recently starred in the horror thriller “Maniac” and co-starred with Rashida Jones and Andy Samberg in the romantic comedy “Celeste and Jesse Forever,” which premiered at the 2012 Sundance Film Festival.

On the small screen, Wood made his series debut in 2011 in David Zuckerman’s U.S. remake of the Australian hit sitcom “Wilfred,” for FX. The show revolves around Wood’s character, who finds an unlikely friend and confidant in a mixed-breed dog named Wilfred. He also starred as Ben Gunn in the SyFy channel’s two-part adaptation of Robert Louis Stevenson’s “Treasure Island,” directed by Steve Barron and also starring Eddie Izzard and Donald Sutherland.

His additional film credits include “The Romantics,” alongside Katie Holmes, Josh Duhamel and Anna Paquin; “The Oxford Murders,” with John Hurt; “Paris, Je’Taime”; “Day Zero”; Emilio Estevez’s award-winning historical drama “Bobby”; Liev Schreiber’s “Everything is Illuminated”; Michel Gondry’s critically acclaimed “Eternal Sunshine of the Spotless Mind”; Lexi Alexander’s “Green Street Hooligans”; Frank Miller’s “Sin City,” directed by Robert Rodriguez and Miller; Ang Lee’s “The Ice Storm”; Martin Duffy’s “The Bumblebee Flies Away”; Jeffrey Porter’s “Try Seventeen”; “Ash Wednesday”; and James Toback’s “Black and White.” He also lent his voice to the animated feature “9.”

In addition to acting, Wood is also working behind the camera as a producer. He is producing a number of upcoming independent titles, including “Open Windows,” “Henley,” “Curse the Darkness,” “A Girl Walks Home Alone at Night,” and “Black Wings Has My Angel,” in which he also stars.

**ANDY SERKIS** (Gollum / 2nd Unit Director) is an award-winning actor who has earned acclaim from both critics and audiences for his work in a range of memorable roles. He gained legions of fans around the globe for his performance as Gollum in the Academy Award®-winning “The Lord of the Rings” Trilogy, directed by Peter Jackson. Serkis won an Empire Award for his role, in addition to sharing in several Outstanding Ensemble Cast Awards, including a Screen Actors Guild Award®. Reuniting with Jackson, he played two roles in the director’s epic retelling of “King Kong,” taking performance capture to another level as the title character of Kong, and also appearing as Lumpy, the ship’s cook.

In October 2012, Serkis announced the acquisition of two projects that will be produced by his London-based performance capture studio, The Imaginarium: “The Bone Season,” based on a series of books by Samantha Shannon, scheduled for publication next year, and a re-telling of George Orwell’s “Animal Farm,”which Serkis will direct.

Most recently, Serkis starred as Captain Haddock in “The Adventures of Tintin,” from director Steven Spielberg. In Summer 2011, he starred in “Rise of the Planet of the Apes,” a prequel to the iconic film “Planet of the Apes.” Serkis’s performance as Caesar was acclaimed by both journalists and audiences worldwide, and brought him a Critics’ Choice Award nomination for Best Supporting Actor from the Broadcast Film Critics Association, among other honors.

Serkis also had co-starring roles in “Death of a Superhero” and “Brighton Rock.”In 2010, Serkis received accolades for his portrayal of punk-rock legend Ian Dury in the film “Sex & Drugs & Rock & Roll,” directed by Mat Whitecross. The role earned Serkis a BAFTA Award nomination for Best Actor. He also played 19th-century grave robber William Hare, opposite Simon Pegg’s William Burke, in John Landis’s black comedy “Burke & Hare.”

On the small screen, Serkis appeared in the BBC miniseries “Little Dorrit,” based on Charles Dickens’ classic tale, which garnered him a 2009 Emmy nomination for Best Supporting Actor. He also starred as Nobel Prize-winning physicist Albert Einstein in the BBC/HBO production of “Einstein and Eddington.” Serkis previously earned Golden Globe and BAFTA TV Award nominations for his performance as Ian Brady in HBO’s “Longford.” He also earned praise for the role of Bill Sikes in the PBS presentation of “Oliver Twist.” He is also well known to British television audiences for a wide range of roles in other telefilms and miniseries, as well as series.

Serkis’s feature film credits include Christopher Nolan’s acclaimed drama “The Prestige”; the comedy “13 Going on 30,” with Jennifer Garner; and the indie films “The Cottage,” “Extraordinary Rendition” and “Sugarhouse.” He also lent his voice to the animated feature “Flushed Away.” He earlier co-starred in Michael Winterbottom’s “24 Hour Party People” and Mike Leigh’s “Topsy-Turvy.” He includes among his other film credits such independent releases as “Deathwatch,” “The Escapist,” “Shiner,” “Pandaemonium,” “The Jolly Boys’ Last Stand,” “Five Seconds to Spare,” “Sweety Barrett,” “Among Giants,” “Mojo,” “Career Girls,” “Loop,” “Stella Does Tricks” and “The Near Room.”

An accomplished stage actor, Serkis has received acclaim for his work on the stages of London and across the United Kingdom. He starred as Iago in “Othello,” at the Royal Exchange Theatre; played the Emcee in “Cabaret”; and originated the role of Potts in Jez Butterworth’s “Mojo,” at the Royal Court Theatre. His additional stage work includes productions of “King Lear,” “Hush” and “Decadence.” In 2003, he made his directorial debut with the play “The Double Bass” at London’s Southwark Playhouse.

As a director, Serkis also helmed the award-winning “Heavenly Sword”™for PlayStation®3 and the upcoming “Enslaved: Odyssey to the West,” for Namco Bandai Games. In addition, he wrote and directed a short film called “Snake,” starring his wife, Lorraine Ashbourne, and Rupert Graves.

**AIDAN TURNER** (Kili)is perhaps most recognized by audiences for his lead role as the vampire with a conscience, Mitchell, in BBC Three’s edgy and award-winning series “Being Human,” which has gained a worldwide following. Turner also starred opposite Ruth Jones in BBC Four’s biographical drama “Hattie,” and played the lead role, as artist Dante Gabriel Rossetti, in BBC One’s primetime drama “Desperate Romantics.” His other television credits include “The Clinic” for RTE and “The Tudors” for Showtime. Turner previously appeared as Mal in Gerry Stembridge’s “Alarm.”

On the stage, Turner has appeared in several productions for the Abbey Theatre including “Romeo and Juliet,” “A Cry from Heaven” and “The Plough and the Stars.” His other theatre credits include “Cyrano De Bergerac,” “Titus Andronicus,” “Drive By,” “Yokohama Delegation” and “Crock of Gold.”

He will next be seen opposite Lena Headey and Lily Collins in the film “The Mortal Instruments: City of Bones.”

**DEAN O’GORMAN** (Fili) is a New Zealand-born actor who is very well-known to Kiwi audiences for his work in film, television and on stage. O’Gorman’s film work includes “Bonjour Timothy,” for which he was nominated Best Actor at the Giffoni Italian Film Festival and the New Zealand Film and Television Awards, as well as the films “When Love Comes,” “Snakeskin,” “Toy Love,” “Sabotage” and “Nights in the Garden of Spain.”

On television, he most recently appeared in the popular television comedy-drama “The Almighty Johnsons.” His other TV work includes “Serial Killers,” for which he was nominated for Best Performance by a Supporting Actor at the New Zealand Screen Awards; and the popular Aussie drama “Mcleod’s Daughters,” for which he was nominated as Most Popular New Talent in the Australian TV Week Logie Awards. His other credits include the WB series “Moonlight,” as well as “Go Girls,” “The Cult,” and “Legend of the Seeker.” He has also appeared in the cult fantasy series “Hercules: The Legendary Journeys,” “Young Hercules,” “Xena: Warrior Princess,” series four of “Farscape,” and the New Zealand television drama “Tangiwai.”

On stage, O’Gorman has been seen in “Tape,” “The Ocean Star,” “The Rabbit,” “Ruben Guthrie,” and “Blood Wedding.”

**GRAHAM McTAVISH** (Dwalin) began his career in London, appearing in projects as varied as the cult hit “Red Dwarf,” Brian Blessed’s “King Lear” and the co-production miniseries “Empire.” At the same time, McTavish appeared in leading roles in prestigious UK theatres from the Royal Court and the National in London to the Royal Lyceum in Edinburgh. In 2008, McTavish moved to the United States.

One week after arriving in Los Angeles, McTavish landed a leading role, opposite Sylvester Stallone, in “Rambo.” Since then, he has worked non-stop in a diverse array of roles on television, including the nefarious Russian Diplomat Mikhail Novakovich on the final season of “24.”

McTavish developed quite a fan base with his voice performance as Dante Aligheri in the animated film and video game of “Dante's Inferno,” and has also provided the voice of Loki for “Wolverine and the X-Men,” “Hulk Vs. Thor” and “The Avengers: Earth’s Mightiest Heroes.”

After back-to-back leading roles in the feature films “Green Street 2: Stand Your Ground” and “The Wicker Tree,” the sequel to “The Wicker Man,” McTavish took the role of Carl Hatton in “Secretariat,” with Diane Lane. McTavish is also featured in the “Middle Men,” with James Caan and Giovanni Ribisi. He was most recently seen in the Oliver Megaton feature “Columbiana.”

**ADAM BROWN** (Ori)is a young British actor who is making his film debut in “The Hobbit: An Unexpected Journey.”

Previously, much of Brown’s work has been in theatre. He is co-founder of the Comedy Theatre Company Plested and Brown, whose productions have enjoyed successful runs at The Edinburgh Festival and on tours across the world.

**PETER HAMBLETON** (Gloin / William Troll) is a 1991/1992 graduate of the New Zealand Drama School, and has become one of the country’s most acclaimed actors.He was awarded Best Supporting Actor for “The Last Tattoo” at the 1985 New Zealand Film and Television Awards. His recent film work includes playing Sgt. Syd Gurton in “Home by Christmas.”On television, Hambleton’s appearances include “Shortland Street,” “Spies and Lies,” “Stolen,” “Paradise Café” and “Tangiwai.”

Hambleton is a vastly experienced theatre actor and director, and has won numerous awards. In 2010 he received critical acclaim for his work in Juliet O’Brien’s “The Letter Writer” at the New Zealand International Arts Festival, and won the Chapman Tripp Theatre Award Accolade for Outstanding Performance.

Hambleton was an S.G.C.N.Z. Artistic Fellow to Shakespeare’s Globe in 2002 and a Winston Churchill Fellow in 2007, investigating Shakespeare productions in the UK.  He has directed stage productions of “Cymbeline,” “Pericles,” an all-male “A Midsummer Night’s Dream,” Ray Henwood’s “All the World’s a Stage,” and an outdoor “All’s Well That Ends Well.”  He has also directed Wellington productions of “Marathon,” “Wait Until Dark,” “The 39 Steps” and “Shipwrecked! An Entertainment,” which earned three Chapman Tripp Theatre Award nominations in 2010.

In a career spanning 30 years, other highlights include performances in “The Birthday Boy,” “Blood Wedding,” “Collapsing Creation,” “Four Flat Whites in Italy,” “Who Wants to Be 100?,” “Home Land,” “Othello,” “The Graduate,” “Flagons and Foxtrots,” “The Bach,” “Dr. Buller’s Birds,” “Democracy,” “Romeo and Juliet,” “Spreading Out,” “An Enemy of the People,” and “Copenhagen,” for which he won a 2002 Chapman Tripp Award for Actor of the Year.

**JOHN CALLEN** (Oin) began acting at age five in a school play in London. After moving to New Zealand at age 16, he gained experience in youth and amateur theatre work before turning fully professional almost 40 years ago. He has since worked as a professional actor, director and writer in theatre, radio, film and television.

As an actor, Callen was twice nominated by Wellington theatre critics, for Best Actor then Best Supporting Actor, winning the awards on both occasions. He also won Best Actor in a Short Film for his work in “Fly.” His experience includes more than 100 theatre productions as actor or director, and covers everything from the absurd to the classical, including roles as Shylock and Macbeth, a performance that garnered Callen a Critics’ Choice award in New Zealand.

Callen has appeared in a number of films, including “Picture,” “The Sinking of the Rainbow Warrior,” “Treasure Island Kids,” “Love Birds,” and the New Zealand/UK co-production of “The Man Who Lost His Head.” He has also done a considerable amount of voice work, including narrating almost 150 documentaries for National Geographic, Discovery and Animal Planet, among others. Behind the camera, Callen’s major directing credits include “Shortland Street,” “Comedy Central,” “Epitaph,” “Jackson’s Wharf I and II,” “The Tribe,” “Karaoke High,” “Taonga”and, more recently the story of Kiwi World War II hero Sir Keith Park, “The Kiwi Who Saved Britain.”

**MARK HADLOW** (Dori / Bert Troll)started his career in 1978, and has to his credit over 130 plays, dozens of film appearances, television series, commercials, and radio voiceovers. “The Hobbit: An Unexpected Journey” marks his third Peter Jackson-directed film, following “Meet the Feebles” and “King Kong.”

On the stage, he has appeared in many musicals, his all-time favorite being “Little Shop of Horrors,” in which he has performed in four separate productions. He has also worked on television in New Zealand, most notably the role of Harry in the series “Willy Nilly,” for which he was recognized with Best Comedy Actor award nominations. Hadlow has also achieved success in directing many plays and musicals.

The Kiwi actor has won Best Theatrical Performance of the Year in 1993, and Entertainer of the Year in 1995, and more recently won Best Voice Over Artist at the Radio New Zealand Awards in 2010. He has worked with Radio Network for more than 15 years.

Apart from being an actor, Hadlow’s other full-time job is as Events Manager and Creative Planner for the 75th Anniversary in 2016 for Royal New Zealand Navy, with the rank of Lieutenant.

**JED BROPHY** (Nori) has more than 60 theatre productions, as well as numerous feature film, television and short film credits to his name. He won Best Actor at the Drifting Cloud Film Awards for the short film “Group Therapy” in 1998, and, in 2009, won The Chapman Tripp Award for Wellington Actor of the Year.

Following his first film, the New Zealand feature “Once on Chunuk Bair,” Brophy was cast as the Zombie Void in Peter Jackson’s “Brain Dead.” In 1993, Jackson cast him again, as John the boarder, in “Heavenly Creatures.” He next appeared in “The Lord of the Rings” Trilogy, as leading Orc characters, including Snaga and Sharku, and one of the black riders, the Nazgul. He also worked as one of the horse trainers and riders on the production. Brophy worked again with Jackson on “King Kong,” appearing as a member of the Venture crew.

In 2005, he joined the Motion Capture cast of the PlayStation®3 game “Heavenly Sword,” directed by Andy Serkis, and also worked on the “The Adventures of Tintin” MoCap set. His film credits include the New Zealand feature “Second Hand Wedding,” and the acclaimed “District 9.” He most recently appeared in the films “Tracker” and “Warrior’s Way,” as well as the telefeature “Tangiwai.”

Born in Taihape, New Zealand, Brophy grew up on a sheep and cattle farm in The Ruanui Valley out of Mataroa. After graduating from the University of Otago, he completed his studies at the New Zealand Drama School, Toi Whakaari.

**WILLIAM KIRCHER** (Bifur / Tom Troll) launched his acting career after graduating from the New Zealand Drama School. He worked extensively in theater throughout the country and over the next 20 years appeared in more than 100 professional theater productions. This was also the grounding for a long and successful film & television career that saw him holding a reputation as one of the most respected actors in the country.

Later in his career, Kircher also focused on production, working as a producer and communications executive with UK-based Cloud 9 Screen Entertainment. He was invited to head up Cloud 9’s commercial division, where he produced an award-winning short film, as well as a range of corporate projects. In 2003, Kircher went into partnership to form production company ScreenAdventures, to develop and finance feature films. Before starting work on “The Hobbit” Trilogy, he line produced a television docudrama, “The Investigator,” for Red Sky Film & Television.

Kircher returned to acting in 2006, with a leading role in the acclaimed film “Out of the Blue,” directed by Robert Sarkies, based on a true story of a massacre in the small seaside village of Aramoana. His career highlights also include national tours of John Godber’s “Bouncers,” and “Ladies Night”; the telefeatures “Gold” and “Valley of Adventure”; and three seasons starring as BP in the top-rated police drama “Shark in the Park.”

**STEPHEN HUNTER** (Bombur)was born in Wellington, New Zealand. After working on New Zealand television, Hunter relocated to Australia, where, following several guest roles on both sides of the Tasman, he landed the part of Sharpie in the second series of the two-time Logie Award-winning drama “Love My Way.” This was closely followed in 2008 by a leading guest role on Channel 7’s long running Australian medical drama “All Saints.”

He further developed his comedic repertoire on screen in both New Zealand and Australia, including stints on Nickelodeon’s“The Go Show” and ABC’s “Review with Miles Barlow.” In 2009, Hunter landed a lead role in theABC animated series “CJ the DJ,” as the lovable Si.

Hunter’s strong resonant voice has led to him become one of Australasia’s top voice actors.

**ABOUT THE FILMMAKERS**

**Peter Jackson** (Director/Producer/Screenwriter)is one of the world's most successful filmmakers. His monumental achievement was “The Lord of the Rings” Trilogy, which he directed, as well as co-wrote and produced together with fellow Academy Award® winners and frequent collaborators Fran Walsh and Philippa Boyens. Collectively, the films earned a total of 30 Academy Award® nominations, winning 17 Academy Awards®, including Best Picture for the final film. Jackson and Walsh had received their first Oscar® nomination for Best Original Screenplay for their acclaimed film “Heavenly Creatures.”

Jackson, through his New Zealand-based WingNut Films banner, also was responsible for the globally successful 2005 remake of “King Kong,” which earned over $500 million worldwide and three Academy Awards®. Jackson more recently directed the Academy Award®-nominated “The Lovely Bones,” an adaptation of the acclaimed best-selling novel by Alice Sebold, and produced the global sensation “District 9,” which received an Academy Award® nomination for Best Picture.

Jackson also produced, with Steven Spielberg and Kathleen Kennedy, “The Adventures of Tintin,” which was directed by Spielberg. The film won, amongst many other awards and nominations, the Golden Globe for Best Animated Feature and the Producers Guild of America Award for Animated Motion Picture Producers of the Year. The movie is the first of three, based on the world-renowned comic book series by Hergé, and Jackson will direct the second film in the trilogy.

In 2010, he received a knighthood for his services to film.

**Fran Walsh** (Producer/Screenwriter) shared writing, producing and songwriting credits on Peter Jackson’s “The Lord of the Rings: The Return of the King,” for which she won three Academy Awards®, two BAFTA Awards, and two Golden Globe Awards, all including Best Picture. She also won a Grammy Award for the song “Into the West,” and earned a Producers Guild Award. She had previously been recognized with a number of award nominations, including three Oscar® nods, for her work as a screenwriter and producer on the first two films in the trilogy: “The Lord of the Rings: The Fellowship of the Ring” and “The Lord of the Rings: The Two Towers.”

Walsh received her first Academy Award® nomination, for Best Original Screenplay, for her work on “Heavenly Creatures,” which she co-wrote with Jackson. She more recently collaborated with Jackson as both a producer and screenwriter on the 2005 remake of “King Kong” and “The Lovely Bones,” based on the best-selling novel. Her earlier credits as a co-writer with Jackson include “The Frighteners,” “Dead Alive” and “Meet the Feebles.”

Walsh began her writing career soon after leaving Victoria University, where she majored in English Literature. She also has a background in music.

**PHILIPPA BOYENS** (Screenwriter/Co-Producer) won an Academy Award® and a BAFTA Award, both shared with Peter Jackson and Fran Walsh, for Best Adapted Screenplay for “The Lord of the Rings: Return of the King,” also receiving a Writers Guild of America (WGA) Award nomination. She had earned Oscar®, BAFTA Award and WGA Award nominations for her work on the first film in the trilogy, “The Lord of the Rings: The Fellowship of the Ring,” which also marked her screenwriting debut. In addition, Boyens co-wrote the screenplay for “The Lord of the Rings: The Two Towers.”

Boyens has since collaborated with Jackson on the screenplays for the director’s remake of “King Kong” and “The Lovely Bones,” based on the best-selling novel. She also served as a co-producer on both films.

Prior to screenwriting, Boyens worked in theatre as a playwright, teacher, producer and editor. She segued to film via a stint as director of the New Zealand Writers Guild. In 2000, she was named by *Variety* as one of the Ten Screenwriters to Watch.

**Guillermo del Toro** (Screenwriter) earned international acclaim as the director, writer and producer of the 2006 fantasy drama “Pan’s Labyrinth.” The film received six Academy Award® nominations, including Best Foreign Language Film and Best Original Screenplay, while winning the Oscars® for Art Direction, Cinematography and Makeup. It remains the highest-grossing Spanish-language film of all time in the United States, has won more than forty international awards, and appeared on thirty-five critics’ Best Film of the Year lists.

Del Toro most recently directed and co-wrote the sci-fi actioner “Warner Bros. Pictures and Legendary Pictures Pacific Rim,” on which he is also a producer. The film is slated for release in July 2013. On the animation front, he is an executive producer on the films “Puss in Boots” and “Rise of the Guardians.”

Del Toro first gained worldwide recognition for the 1993 Mexican-American co-production “Cronos,” a supernatural horror film, which he directed from his own screenplay. It won the Critics Prize at the Cannes Film Festival as well as nine Mexican Academy Awards (Ariels).

He followed that with the environmental horror film “Mimic,” which he also directed and co-wrote, and the supernatural Spanish Civil War film “The Devil’s Backbone.” In 2004, after completing the vampire thriller “Blade II,” del Toro wrote and directed the action adventure “Hellboy.”

His successful collaboration with Universal on “Hellboy 2: The Golden Army,” in 2008, led Del Toro to join forces with the studio in a first-look producing deal, through which he has written and developed material both for himself as a director and for other filmmakers. The first film to arise from this deal will be “Mama,” a supernatural thriller directed and co-written by Argentinian newcomer Andy Muschietti and starring Jessica Chastain. Among these projects will be “Drood,” based on the novel by Dan Simmons; “Midnight Delivery,” from an original treatment by Del Toro; and “Crimson Peak,” from a screenplay by Del Toro and Matthew Robbins. Del Toro further intends to remake several key Universal library films, returning to the source material to reinvent Mary Shelley’s *Frankenstein* and Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde*.

In 2007, Del Toro produced the Spanish supernatural thriller “The Orphanage,” which became the highest-grossing local language film in Spain’s history. His other credits include the sci-fi thriller “Splice,” which he executive produced; the gothic horror film “Don’t be Afraid of the Dark,” which he wrote and produced; “Kung Fu Panda 2,” as an executive producer; and “Megamind,” as a creative consultant. He partnered with fellow Mexican directors Alfonso Cuarón and Alejandro González Iñárritu to produce “Rudo Y Cursi,” in 2008, directed by Carlos Cuarón, and “Biutiful,” written and directed by Inarritu, in 2010.

Del Toro has also recently turned his attention to publishing. With novelist Chuck Hogan, he co-authored the horror novel *The Strain*, which was published in June 2009 by William Morrow and debuted at #9 on *The New York Times* Bestseller List. They have since collaborated on the books *The Fall* and *The Night Eternal*, both of which also debuted as *The New York Times* top ten bestsellers. Del Toro is currently developing the *Strain* novels as a television series for FX.

**CAROLYNNE CUNNINGHAM** (Producer) has an entertainment industry career spanning more than thirty years. She first collaborated with filmmaker Peter Jackson on “Heavenly Creatures” as first assistant director. They reunited on the challenging and Academy Award®-winning “The Lord of the Rings” Trilogy, winning a Directors Guild of America Award as part of the directing team on the finale, “The Return of the King.” After completion of the trilogy, Cunningham continued with Jackson on “King Kong” and “The Lovely Bones” in a producer role, while also maintaining her first assistant director duties.

Cunningham then teamed with director Neill Blomkamp and produced the hugely successful sci-fi feature “District 9.” For this film, she was nominated alongside Jackson for an Academy Award® for Best Picture and a Producers Guild Award.

Cunningham’s diverse credits as a first assistant director also include “Peter Pan,” “Swimming Upstream,” “Dating the Enemy,” “Shine,” “The Sum of Us,” “Flynn” and many other features, miniseries, and telefilms.

**ZANE WEINER** (Producer) was recently the co-producer on “One for the Money.” Weiner first collaborated with Peter Jackson as the unit production manager on the blockbuster “The Lord of the Rings” Trilogy.

After executive producing “The Big Bounce,” Weiner became President of Physical Production for Shangri-La Entertainment from 2003 to 2009. In this role, he produced Martin Scorsese’s “Shine a Light,” and was the company’s production executive on Robert Zemeckis’s “Beowulf” and “The Polar Express,” Christopher Guest’s “For Your Consideration” and Albert Brooks’ “Looking for Comedy in the Muslim World.”

His other film credits include: co-producing “The Crew,” starring Richard Dreyfuss and Burt Reynolds; unit production manager on “Rapa Nui”; Curtis Hanson’s critically acclaimed “8 Mile”; and “Wonder Boys.”

Prior to beginning his film career, Weiner acted as stage manager for over twenty Broadway and touring theatrical productions, including “A Chorus Line,” “Cats,” “Dreamgirls,” “Ballroom,” “The Pirates Of Penzance,” “Chess,” and The Royal Shakespeare Company’s production of “Nicholas Nickleby.”

**ALAN HORN** (Executive Producer) has for more than 40 years been one of the industry’s most influential and respected executives. Currently, he is Chairman of The Walt Disney Studios, where he oversees worldwide operations including production, distribution, and marketing for live-action and animated films from Disney, Pixar and Marvel, as well as marketing and distribution for DreamWorks Studios films released under the Touchstone Pictures banner. He also oversees Disney’s music and theatrical groups.

Horn previously served as President and COO of Warner Bros. Entertainment from 1999 to 2011, leading the studio’s theatrical and home entertainment operations, including the Warner Bros. Pictures Group, Warner Premiere, Warner Bros. Theatrical Ventures and Warner Home Video. During Horn’s tenure, Warner Bros. was the top-performing studio at the global box office seven times and released numerous critically acclaimed films and box office hits, including the eight-film “Harry Potter” series, “Batman Begins,” “The Dark Knight,” “Charlie and the Chocolate Factory,” “Happy Feet,” “Sherlock Holmes,” “The Departed,” “Million Dollar Baby,” the second and third “Matrix” films, and the “Ocean’s Eleven” trilogy.

Prior to Warner Bros., Horn enjoyed a very successful career as a hands-on executive in film and television. In 1987, he co-founded Castle Rock Entertainment (CRE), where he served as Chairman & CEO until joining Warner Bros. Under Horn’s leadership, Castle Rock attained worldwide recognition for the most successful series in television history, “Seinfeld,” as well as such Best Picture Oscar® nominees as “A Few Good Men,” “The Shawshank Redemption” and “The Green Mile,” and other hits, including “When Harry Met Sally” and “In the Line of Fire.” In 1993, CRE was sold to Turner Broadcasting System, Inc., and, with the merger of TBS and Time Warner Inc. in 1996, Castle Rock became part of the Warner Bros. family, with the Studio taking over Castle Rock’s worldwide film and television distribution in 1998. Prior to Castle Rock, Horn served from 1971 to 1985 as Chairman & CEO of Embassy Communications, a company owned by A. Jerrold Perenchio and legendary producer Norman Lear.

Horn received a Master of Business Administration from Harvard Business School and spent two years in brand management with Procter & Gamble. Prior to working at Procter & Gamble, he served nearly five years in the U.S. Air Force, achieving the rank of Captain.

In 2004, he received the Will Rogers Motion Picture Pioneers Foundation’s Pioneer of the Year Award; in 2007, he was honored with the Harvard Business School’s Leadership Award; and, in 2008, he was the recipient of the Producers Guild of America’s 2008 Milestone Award. Horn received an honorary Doctor of Fine Arts degree from his alma mater, Union College in Schenectady, NY, in 2010. He serves on the Board of Directors of the American Film Institute; as a Vice Chairman of the Natural Resources Defense Council (NRDC); on the Board of Trustees for the Autry National Center in Los Angeles; and on the board of Harvard-Westlake School. He is also a founding Board Member of the Environmental Media Association.

**Toby Emmerich** (Executive Producer) has served as President and COO of New Line Cinema since 2008. Previously, he held the position of President of Production, to which he was promoted in January 2001, and oversaw the most successful period in company history.

Since Emmerich took the production helm, New Line has released such diverse features as the Academy Award®-winning blockbuster “The Lord of the Rings: Return of the King”; 2005’s highest-grossing comedy, “Wedding Crashers”; “Elf”; “The Notebook”; “Hairspray”; “Sex and the City”; “Journey to the Center of the Earth” and “Journey 2: The Mysterious Island”; “He’s Just Not That Into You”; “Four Christmases”; “Valentine’s Day”; “Horrible Bosses”; and “17 Again.” Upcoming are such films as “Jack the Giant Slayer,” “The Conjuring” and “We’re the Millers.”

A longtime studio veteran, Emmerich previously served not only as president of New Line Music but also as an accomplished screenwriter and producer who wrote and produced New Line’s sleeper hit “Frequency,” starring Dennis Quaid and Jim Caviezel.

Emmerich joined the company in 1992 as a dual development and music executive. In his position as president of music, he oversaw the development of platinum- and gold-selling soundtracks for such films as “Seven,” “Austin Powers: International Man of Mystery,” “Austin Powers: The Spy Who Shagged Me,” “The Texas Chainsaw Massacre,” “Elf,” “Friday After Next,” “Menace II Society,” “Love Jones,” “Freddy vs. Jason,” “Who’s the Man?,” “Above the Rim,” “The Mask,” “Dumb and Dumber” and “Mortal Kombat.”

Prior to his posts at New Line, Emmerich was an A&R representative at Atlantic Records from 1987 to 1992. He attended The Calhoun School and Wesleyan University, from which he graduated *Phi Beta Kappa* in 1985 with honors in English and concentrations in classics and film.

Emmerich serves on the board of directors for the American Cinematheque.

**KEN KAMINS** (Executive Producer) was born in Brooklyn, New York, and graduated from Northwestern University’s School of Speech. He landed into the film business straight after college, with a job at MGM/UA as a sales rep in their 16mm non-theatrical division. He then became Vice President, Worldwide Acquisitions for RCA/Columbia Pictures Home Video.

In 1992, Kamins joined the InterTalent Agency where Peter Jackson signed with him, beginning their 19 year collaboration. Kamins then joined talent agency ICM as its Executive Vice President, where he secured financing for the Academy Award®-winning “The Lord of the Rings” Trilogy, as well as other independent films, including Robert Altman’s “Gosford Park,” Martin Scorsese’s “Gangs of New York” and John Boorman’s “The General.”

In 2004, Kamins formed Key Creatives, his own literary management firm, whose clients include Academy Award®-winning artists Jackson, Fran Walsh, Philippa Boyens, and screenwriter/producer Christopher McQuarrie, as well as the filmmaking team of Paul W.S. Anderson and Jeremy Bolt.

His other executive producer credits include: Neill Blomkamp’s cult sci-fi hit “District 9”; Jackson’s “The Lovely Bones,” starring Saoirse Ronan, Mark Walberg and Rachel Weiss; and “Valkyrie,” with Christopher McQuarrie as writer and producer, Bryan Singer as director and starring Tom Cruise. Kamins was also executive producer on the recent Jackson and Steven Spielberg collaboration “The Adventures of Tintin,” directed by Spielberg.

**CAROLYN BLACKWOOD** (Executive Producer) is Executive Vice President of Strategy and Operations for New Line Cinema, where she plays an integral role in the strategic direction for the company and is responsible for managing day-to-day operations, including oversight of the business and legal affairs group. Blackwood was a key member of the team that worked to secure the production of “The Hobbit” Trilogy in Peter Jackson’s home country of New Zealand, and along with New Line’s President, Toby Emmerich, is continuing to oversee production of the entire trilogy.

Blackwood joined New Line Cinema in 1999 as a production lawyer and rose through the ranks to Senior Vice President of Business Affairs and later Executive Vice President of Business Affairs and Co-Productions, where she specialized in film acquisitions, co-productions and co-financing deals. In 2005, she played a crucial role in the launch of Picturehouse, New Line’s joint venture specialty label with HBO, and oversaw Picturehouse’s business and legal affairs. Her role at New Line was expanded to her current post in early 2008.

Prior to joining New Line, Blackwood worked for independent production and sales company MDP Worldwide as a business and legal affairs executive. She attended Fordham University where she studied American Studies and Fine Arts and later earned a law degree at Pepperdine University.

She previously served as an executive producer on writer/director Diane English’s comedy/drama “The Women.”

**ANDREW LESNIE** (Director of Photography)collaborated with Peter Jackson on “The Lord of the Rings” Trilogy, “King Kong” and “The Lovely Bones.” Lesnie won an Oscar® for Best Cinematography in 2002 for “The Lord of the Rings: The Fellowship of the Ring,” and a BAFTA Award in 2004 for “The Lord of the Rings: The Return of the King,” as well as numerous critics’ awards.

He has received three BAFTA Award nominations, three American Society of Cinematographers (ASC) Award nominations and twice held the Australian Cinematographers Society MILLI Award, making him Australian Cinematographer of the Year two years running.

“Doing Time for Patsy Cline” achieved the Australian Film Institute award for Best Cinematography, the Film Critics Circle of Australia award, and an A.C.S. Gold Award. Lesnie also garnered A.C.S Golden Tripod awards for “Babe,” “Spider and Rose,”and“Temptation of a Monk,” a film shot in China starring Joan Chen.

His more recent film credits are “I Am Legend,” starring Will Smith, Australian independent films “Love’s Brother”and “Bran Nue Dae,” “The Last Airbender”and “Rise of the Planet of the Apes.” Other feature credits include “Babe: Pig In The City,” “The Sugar Factory,” “Two If by Sea,” “Dark Age,” “The Delinquents,” “Boys in the Island,” “Daydream Believers” and “Unfinished Business.”

His television credits include the miniseries “The Rainbow Warrior Conspiracy”; “Melba,” earning him an A.C.S. Merit Award; and “Cyclone Tracy,” earning him an A.C.S. Golden Tripod Award for Best Photographed Miniseries.

With a colorful background in news, documentaries, current affairs and several hundred commercials and music videos, Lesnie has photographed many diverse projects, such as “The Making Of The Road Warrior”; “The Comeback,” starring Arnold Schwarzenegger; “Stages,” with Peter Brook and the Paris Theatre Company; and “Inside Pine Gap” with Australia and U.S. relations.

**DAN HENNAH** (Production Designer)has been involved in the film industry since 1981. He had a variety of different roles before he settled in the Art Department. He has been art directing since 1982 for both television and feature films.

Hennah’s first feature film as art director was “Nate and Hayes” in 1982, followed by “My Letter to George.” He first worked with Peter Jackson as an art director on “The Frighteners” in 1995. His next collaboration with Jackson was on “The Lord of the Rings” Trilogy, from 1998 until 2003, as supervising art director and set decorator. For his role on these films he was nominated for and won numerous awards, including winning an Academy Award® for “The Lord of the Rings: The Return of the King.” The trilogy was followed closely by “King Kong,” for which he also received an Oscar® nomination as the supervising art director and set decorator. After “King Kong,” he worked on “The Water Horse” in the same capacity.

Hennah’s other recent production design credits include “Underworld: Rise of the Lycans” and “The Warriors Way.” His credits as production designer for television include William Shatner’s “A Twist in the Tale,” as well as “Swiss Family Robinson,” “The Legend of William Tell” and “Adrift.” He was also associate designer on the British TV series “99-1.”

Hennah was born in Hastings, New Zealand. He studied architecture at the Wellington School of Architecture.

**JABEZ OLSSEN** (Editor) gained a BA with Honors in Philosophy from the University of Otago in New Zealand. He then moved from his home town of Dunedin to attend film school in Auckland. There, he began his editing career in commercials before working as an assistant editor, then editor, in television drama. Olssen ended up in Wellington when he got his break into feature films on “The Lord of the Rings” Trilogy. Olssen operated the Avid editing equipment on “The Lord of the Rings: The Two Towers” for the film's editor, Mike Horton, working closely with Peter Jackson and Horton for almost three years.

Olssen then departed from his native New Zealand and spent time in the British film industry as a VFX editor and assistant editor on films such as “Wimbledon” and “Lara Croft Tomb Raider: The Cradle of Life.”

Returning to New Zealand to work on “King Kong,” Olssen edited the Previz Animatics for the film with Jackson during pre-production, before operating the Avid for the film's editor, Jamie Selkirk, during the editing of film. His first solo feature film editing credit was on Jackson’s “The Lovely Bones.”

Olssen recently performed previz and additional editing work on Steven Spielberg’s “The Adventures of Tintin.”

**ANN MASKREY** (Costume Designer) studied at Wimbledon School of Art, where she gained a BA in Theatre Design and Crafts.

She began her professional career in the costume department at Glyndebourne Opera in Sussex, and then as head of costume at the Crucible theatre in Yorkshire. Leaving the theatre to go freelance, she subsequently went on to design and produce costumes for many well known British television productions, such as “French and Saunders,” “Miss Marple,” “Bleak House,” “Jane Eyre,” “Black Adder” and “Lipstick on your Collar,” as well as for European opera and ballet companies.

Maskrey has spent the majority of her career since then working on many high profile films. She was chief cutter and workshop manager on “The Duchess,” “Batman Begins,” “Clash of the Titans,” “The Fifth Element,” “John Carter” and “Troy.” She was the assistant costume designer on “Star Wars, Episode I – The Phantom Menace” and “The Borrowers.” She has also managed her own freelance costume business, producing costumes for “Sweeney Todd: The Demon Barber of Fleet Street,” “Alice in Wonderland,” “Die Another Day,” “Restoration,” “Dangerous Liasons,” “The Last of the Mohicans,” “Elizabeth: the Golden Age” and “Nine.”

Maskrey was associate costume designer on Terry Jones’ “The Wind in the Willows,” and costume designer on “Thunderpants.”

She has specialized in period and fantasy costumes throughout her career.

**RICHARD TAYLOR** (Costume Design/Armour, Weapons, Creatures and Special Makeup) is co-owner and creative lead at Weta Workshop, which he runs with his wife Tania Rodger. He is a five-time Academy Award®-winning design and effects supervisor who draws on 25 years of filmmaking experience. He is also a co-founder of the Weta companies and the Stone Street Studio complex in Wellington, New Zealand.

Although Taylor is best known for his work on award-winning film projects, including the “The Lord of the Rings” Trilogy, “King Kong,” “The Chronicles of Narnia,” “Avatar” and “District 9,” Weta Workshop offers its services to all creative industries throughout the world. Taylor and his team also run a publishing arm; a commercial chainmail manufacturing business and fine art bronze foundry, with their partner in China; a high-end collectibles division, and a retail store called the Weta Cave.

Taylor also co-owns, with Rodger and Martin Baynton, the children's entertainment company Pukeko Pictures. They have created and developed a number of properties together, including the award-winning television show “Jane and the Dragon,” and the hit pre-school series “The WotWots.” Most recently, Pukeko Pictures has formed a co-production partnership in China with distribution of their television show into this market.

Complementing this is Taylor and Rodger’s IP development company, Stardog. This company focuses on the support and development of ideas from the creative talent at Weta Workshop. Their primary property in development is the retro Edwardian satire *Dr Grordbort’s*.

Taylor has also won four BAFTA Awards, two VES Awards and a number of national and international entertainment, business and community awards for his work. In 2010, Taylor was awarded a Knight Companion of the New Zealand Order of Merit for his services to film. Taylor and Rodger are also Patrons of the Neo Natal Trust in New Zealand.

**BOB BUCK** (Costume Designer) counts “The Hobbit: An Unexpected Journey” as his first major feature film as a costume designer.

Growing up in Hamilton, New Zealand, Buck gained a Bachelor of Fine Arts in Painting and Drama at Ilam School of Art, Christchurch. Moving to Auckland, he began his career in New Zealand’s premiere theatre, The Mercury, then ventured into the freelance world of the New Zealand Film and Television industry, where he has worked for the past 18 years.

Buck first worked with director Peter Jackson on “The Lord of the Rings” Trilogy, on which he served as hero armour coordinator at Weta Workshop, and then as extras costume coordinator in the costume department. He worked again with Jackson on “King Kong.” He has traveled around the country working on various projects such as “The Last Samurai” (as armour design coordinator), “River Queen” (as background designer) and “The Warriors Way” (as assistant costume designer).

As costume designer, Buck designed the independent feature film “Tracker,” and co-designed the docudrama “Rain of the Children,” both of which received nominations for Best Costume at the New Zealand Film and Television Awards.

For television, Buck was the costume designer for several series in New Zealand, including “Burying Brian” and “The New Tomorrow,” and has designed costumes for many TV commercials for both national and international release.

**HOWARD SHORE** (Composer) is among today’s most respected, honored, and active composers and music conductors. His work with Peter Jackson on “The Lord of the Rings” Trilogy stands as his most towering achievement to date, earning him three Academy Awards®, two for Best Score and one for Best Original Song. He has also been honored with four Grammys and three Golden Globe Awards.

One of the original creators of “Saturday Night Live,” Shore served as the music director on the show from 1975 to 1980. At the same time, he began collaborating with David Cronenberg and has scored 13 of the director’s films, including “The Fly,” “Crash” and “Naked Lunch.” His original scores for Cronenberg’s “A Dangerous Method,” “Eastern Promises” and “Dead Ringers” were each honored with a Genie Award. Shore continues to distinguish himself with a wide range of projects. He most recently earned another Oscar® nomination for his music for Martin Scorsese’s “Hugo,” and also scored the director’s films “The Departed,” “The Aviator” and “Gangs of New York.” His film work also includes the scores for such diverse films as Tim Burton’s “Ed Wood”; Jonathan Demme’s “The Silence of the Lambs” and “Philadelphia”; and Chris Columbus’s “Mrs. Doubtfire,” to name only a few.

Shore’s music has been performed in concerts throughout the world. In 2003, Shore conducted the New Zealand Symphony Orchestra and Chorus in the world premiere of *The Lord of the Rings Symphony* in Wellington. Since then, the work has had over 140 performances by the world’s most prestigious orchestras.

In 2008, Howard Shore’s opera *The Fly* premiered at the Théâtre du Châtelet in Paris and at the Los Angeles Opera. His other recent works include *Fanfare* for the Wanamaker Organ in Philadelphia, and the piano concerto *Ruin and Memory* for Lang Lang, which premiered in Beijing, China on October 11, 2010. He is currently working on his second opera.

Shore received the Career Achievement for Music Composition Award from the National Board of Review; the New York Chapter of the Recording Academy Honors; ASCAP’s Henry Mancini Award; the Frederick Loewe Award; and the Max Steiner Award from the city of Vienna. He holds honorary doctorates from Berklee College of Music and York University, is an *Officier de l'ordre des Arts et des Lettres de la France*, and is the recipient of the Governor General’s Performing Arts Award in Canada.

**JOE LETTERI**’s (Senior Visual Effects Supervisor) pioneering work on digital visual effects has earned him four Academy Awards® for Best Visual Effects on “Avatar,” “The Lord of the Rings: The Two Towers,” “The Lord of the Rings: The Return of the King”and “King Kong.” He has also received the Academy’s Technical Achievement Award for co-developing the subsurface scattering technique that brought Gollum to life.

Letteri joined Weta Digital as Visual Effects Supervisor on “The Lord of the Rings: The Two Towers” and, over the last 11 years, has led Weta Digital to become one of the world’s premiere visual effects studios.

Letteri has developed many techniques that have become standards for bringing photographic quality to digital visual effects. He specializes in the creation of compellingly realistic creatures, from the dinosaurs of “Jurassic Park,” to Gollum in “The Lord of the Rings” Trilogy, the 25-foot gorilla in “King Kong,” the Na’vi in “Avatar,” and Caesar in “Rise of the Planet of the Apes.”

As senior visual effects supervisor on “Avatar,” Letteri oversaw a program of research and development over four years that produced shots larger and more complex than ever attempted before. This involved shooting on a virtual stage with a new camera system, along with the development of a full pipeline of tools, effectively launching a new approach to filmmaking called virtual production.

Letteri was more recently nominated for an Academy Award® for the visual effects in “Rise of the Planet of the Apes,” and also worked on Steven Spielberg’s “The Adventures of Tintin.”

**PETER SWORDS KING** (Hair and Makeup Designer) is a renowned make-up and hair designer who has received numerous honors, including winning the Oscar® and BAFTA Award for his work on “The Lord of the Rings” Trilogy, distinguishing himself as a master of his craft. He also worked with Peter Jackson on “King Kong.” King has received an additional six nominations for BAFTA Awards throughout his career.

He began his career in 1970 when he left school and was involved in a variety of small theatre companies, which culminated with King heading an arts center for two years before realizing his path would be in make-up and hair. He began work at the Bristol Old Vic theatre in 1980, where he met Peter Owen, who was head of make-up. Following him to the Welsh National Opera, King continued to work with Owen for five years before forming their company, Owen King and Co.

King highlighted his career with designing the original stage production of “Phantom of the Opera,” now playing all over the world. From that point, King has focused his career on film with his forte in wig design and period work. His recent film credits include “Nanny McPhee,” “Nanny McPhee Returns,” “Beyond the Sea,” Chris Weitz’s “The Golden Compass,” Robert B. Weides’ “How to Lose Friends & Alienate People,” Francis Ford Coppola’s “Youth Without Youth,” and the Rob Marshall-directed films “Nine” and “Pirates of The Caribbean: On Stranger Tides.”

**JOHN HOWE** (Conceptual Designer) is best known throughout the world for his contributions to a wide range of Tolkien publications, ranging from calendars, posters and maps to book jackets and board games.

Howe has illustrated dozens of books, primarily fantasy, historical, and children’s titles. He has illustrated *Beowulf* and been commissioned to create paintings for a limited edition of George R.R. Martin’s *A Clash of Kings*. He has recently published *Fantasy Art Workshop*, which he calls a philosophical how-to book on drawing and painting, followed by two other titles: *Forging Dragons* and *Fantasy Drawing Workshop*. Howe has also written and illustrated *Lost Worlds*, an exploration of two dozen lost civilizations, both historical and mythological, and is working on new titles in the same series.

He has regularly held personal exhibitions in France, Italy, Japan, Spain and Switzerland over the past twenty years. Two documentaries, “John Howe, There And Back Again” in Sweden and Switzerland in 2004, and “The Lord of the Brush” in Canada in 2005, trace his life and career.

**ALAN LEE** (Conceptual Designer) is responsible for the fifty watercolor illustrations in the centenary edition of *The Lord of the Rings*, along with *The Hobbit*, *Ring*, and *The Children of Hurin*. He spent six years in New Zealand working on designs for “The Lord of the Rings” Trilogy.

His other ventures in the film industry have included conceptual design work on Ridley Scott’s “Legend,” Terry Jones’ “Eric the Viking,” and a few weeks on Skull Island in Peter Jackson’s “King Kong.”

Lee has long had a preoccupation with the Celtic and Norse myths. His other books include *Faeries*, with Brian Froud, *The Mabinogion*, *Castles*, *The Mirrorstone*, *The Moon’s 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*. His most recent book is *Shapeshifters: Tales from Ovid’s Metamorphosis*, written by Adrian Mitchell.

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