



ANTOIR

34

LENT 2005

## Editorial

*'Then the light of his eyes faded, and he spoke to himself: "Would that Gandalf were here! How my heart yearns for Minas Anor and the walls of my own city! But whither now shall I go? ..."'*

This term's quote isn't, I suppose, the most cheerful way to begin Anor 34 – indeed, its rather ponderous and deep. The student population of the readership are probably all asking themselves the same question as Aragorn; 'whither now shall I go?'. Exams are looming near (marking, like the Argonath, the beginning of the real trek to Mordor). Gandalf would be a good one to have sitting at those desks in our places – though I guess that the hat and the beard would betray the imposter in most cases... For some of us there are new starts and the pressures of choosing careers – the snare of the investment banker is ever before us, and that's never good for the soul.

Still, Anor 34 stands as a marker that the end of another term has been reached – and we all made it. Like the immortal bigatures in Jackson's film, this humble journal also serves to remind those students among you that there is so much more to life than study and exams. The soil of the Shire is deep, and the memory of moon, star and pub is left to us. I hope that some of these pages will be prophylactic in those oncoming stressful nights – that they will give some escape, recovery and consolation for the days ahead.

*Anna Slack, Editor*

## Contents

The Outer Darkness Debate, <i>Esther Miller</i> .....	1
What If... Faramir had gone to Rivendell instead of Boromir?, <i>Helen Cousins</i> .....	6
The Varsity Quiz, 2005, <i>Thea Wilson</i> ,.....	8
The Reading Goes Ever On and On, <i>Christopher Kreuzer</i> .....	10
The Adventures of the-dissertation-writing-English-Student, <i>Anna Slack</i> .....	14
The Eagle Commission, <i>Jonathan Woollgar</i> .....	16
New Zealand: Home of Middle Earth, <i>Denise Chester</i> .....	20

*The board was set, the pieces were moving.... But who would live to fright another day?*

## THE OUTER DARKNESS DEBATE AS SCRIBED BY MR. G. SHEAGOL

### ROUND 1: ~~DEFEND YOURSELF~~ WHINE ABOUT HOW PITIFUL YOU ARE

**BALROG:** I'm a very misunderstood Balrog. I'm just made of elemental fire, I always burn, I can't help it. When I was offered a better cave, I was just going to sit in it. Then these people came, and disturbed me. But I couldn't help it, it's just who I am...

**SAURON:** I'm terribly misunderstood. I was so wracked with grief when Melkor was taken from me that I had to continue my service to him by continuing his legacy for him...

**ORCS:** We're not misunderstood, but evilly treated. We never had a chance, a hug or love...

**KHAMUL:** Currently I'm dead. I was a Nazgûl.... The second in command is always cooler. And I'm just waffling for effect.

**BOROMIR:** I'm very important because I'm a huge narrative device. I will expand on this if you don't throw me out. Plus I'm cool because I'm from Yorkshire and have a very nice shield.

**ANGY:** [Deep booming voice] I'm Angy. I'm not misunderstood. I'm *evil*. I am a manifestation of pure evil. If you want to learn more about large plastic cleavers and top trumps, you won't vote me off.

**RING:** I think you'll find that if you get to know me you won't want to part with me.

**WORMTONGUE:** I'm such a good advisor, what would you do without my words of counsel?

**MELKOR:** People have just been giving me a hard time. Something had to be done in Valinor, so I made lanterns. I mean, I've got equal power to my brother, so I've got the right to exercise it...

And they all rolled over and the Ring fell out. Passing words: "Well obviously none of you are archaeologists because you don't realise the value of the ancient artefact you are throwing away. I also point out that I am the One Ring. There's *only One*. And you've lost me!" [growl]

LOSSST IT IS! MY PRECIOUS IS LOST! THE FAT HOBBIT GOT TIRED OF WRITING. APPARENTLY, IT WAS ALSO AT THIS POINT THAT THE CREBAIN SPY FROM DUNLAND LEFT THE DEBATE.<sup>1</sup> I DIDN'T NOTICE, I WAS TOO BUSY GRIEVING FOR THE PRECIOUSSSS.

### ROUND 2: DEFEND YOURSELF IN 5 WORDS

**THE EYE:** "Blue wizards kept in work."

**ORCSES:** (NASTY ORCSES TAKE FOREVER TO THINK OF SOMETHING TO SAY) "Loveable after a wash." (BUT ANGY SAYS DON'T TUMBLE-DRY).

**CAMEL:** "I am very well acquainted."

**BORROW-MIR:** "Numenorean blood. Noble intentions. Accent."

**WRATH:** "Funny anecdotes. Cloak. Wraithmaker 3000."

**WORMTONGUE:** (WITH SQUEAKING WORMSES ON SHOULDERS) "Sound advice, no personal cost." (BACKUP-HOBBIT, ACTING AS STEWARD THEN ASKED, HAVE YOU HAD AN ACCIDENT IN THE LAST 5 YEARS?)

<sup>1</sup> See *The Cambridge Student*, 6.13, the Societies Column; and follow that with 6.14, letter to the editor

MELKOR: "Will beat up other enemies."

BALROG: "Flames provide light and heat. (AND WE WONDER WHY HE WOULD MIND BEING THROWN INTO OUTER DARKNESS).

AND THEY ALL ROLLED OVER AND THE BALROG FELL OUT. LAST WORDS: [DESCENDING PITCH] ROAR!

### ROUND 3: DEFEND ISLAND DISKS

ORCS: NOBODY LOVES US, SO WE ALL GO TOGETHER, BUT DON'T TAKE ANYTHING WITH US. EXCEPT MAYBE A BATH. AND A RUBBER DUCK.

CARMEL: THE PET ASSASSIN OF THE WITCH KING OF ANGMAR. HE WOULD TAKE A BOOK OF GILBERT AND SULLIVAN, BUT THAT'S MUSIC. HE'D LIKE TO TAKE THE PRECIOUSSSSS BUT IT'S LOST! LOST IT IS! MY PRECIOUSSSSS! CARMEL SAID HE MIGHT TAKE ANOTHER PRETTY RING, BUT ALL IN ALL, HE'D TAKE THE LANDS IN THE EAST.

BORROMEER: FARAMIR, BECAUSE NO ONE LOVES HIM, BUT I LOVE HIM. I WOULD LOOK AFTER HIM AND PROTECT HIM. AND I'D TAKE THE HORN OF GONDOR.

WRATH: GANDALF, TO WREAK MY TERRIBLE REVENGE BECAUSE HE BROKE MY WRATHMAKER 3000. FOR THOSE OF YOU WHO HAVE NOT SEEN THE SILLY SKETCHES HE BORROWED IT TO SCRATCH A ROCK SO THAT WE COULD GET ON AND FIGHT AND THEN HE BROKE IT! MY FAVOURITE POSSESSION! IF YOU KEEP ME ON I WILL TELL YOU ABOUT THE JOKE THAT GOT IN BY MISTAKE.

WORMTONGUE: SAM AND ACCOUCHEMENTS. (LOOK HOW WELL SHEAGOL CAN SPELL WHEN HE HAS A SPELL-CHECKER!) A LARDER - BECAUSE I HAVE EATING DIFFICULTIES, AND SAM WOULD FIX THESE. (THINKS: WORMTONGUE CAN'T HAVE A TONGUE IF HE EATS NASTY HOBBIT FOOD.)

MELKOR: THE DARK LORD. HE'S GOOD AT COMING UP WITH COOL THINGS IN MY ABSENCE (LIKE THE RING) AND I LIKE HIM.

DARK LORD: MELKOR, BECAUSE HE MAKES ME FEEL PROTECTED AND VALUED. HE ALWAYS LOOKED AFTER ME. ALSO I WILL TAKE MY MARIGOLDS BECAUSE THEY ARE USEFUL FOR UNBLOCKING SINKS AND WILL PROTECT MY HANDS (AND MY RING WAS THROWN AWAY). THE BLACK HAND LOSST THE PRECIOUSSS!

AND THEY ALL ROLLED OVER AND CAMMULL FELL OUT. LAST WORDS: YOU KNOW THE END OF FLASH GORDON? WHERE HE GOES TINKLE, TINKLE, TINKLE, TINKLE AND THEN DISAPPEARS? IT LL BE LIKE THAT.

### ROUND 4: DEFEND ANOTHER CHARACTER

BORE-O-ME: ANGY. BECAUSE HE S CLEARLY COOL (NOT THAT I DO DARKNESS) BECAUSE HE NEVER BOTHERS COMING DOWN SOUTH AND DOING NASTY STUFF.

WRATH: WELL I WAS GOING TO DO BOROMIR, BUT THEN HE SAID I WAS CONVENIENT.

BORE-O-ME: IN AN EVIL WAY!

WRATH: THAT S BETTER, BUT...

BOROMIR IS TRYING TO CORRUPT ME TO SHOW INCORRUPTIBILITY I WILL DEFEND THE ORCS. THEY WERE THERE WHEN THE WRATHMAKER-3000 WAS BORN.

THEY WERE THERE WHEN I SAID WITH THIS! AND REALISED I ONLY HAD THE HILT IN MY HAND. AND HENCE THE PHRASE 'MOCK IT NOT' WAS BORN. TO LEARN MORE ABOUT THIS EPIC TALE, VISIT [WWW.WRAITHMAKER3000.COM](http://WWW.WRAITHMAKER3000.COM) OR DON'T THROW ME OFF. YOU COULD WATCH THE VIDEO, BUT THAT WOULD BE LESS FUN.<sup>2</sup>

WORMTONGUE: [PEN-SIEVE SQUEAKING] EVERYONE KNOWS HOW GOOD I'M GOING TO BE. THE ORCS. THEY ARE AN OPPRESSED SERVILE RACE FORCED INTO TERRIBLE ATROCITIES THROUGH NO WILL OF THEIR OWN. I SHARE A LOATHING FOR ARISTOCRATIC EVIL.

MELKORR: THE ORCS. THEY ARE AN OBVIOUS UPGRADE ON ELVES: STRONGER, NOT ALOOF, AND THEY DO GO OUT OF THEIR WAY TO MANAGE TAKING CARE OF HOBBITS WHO SMASH THEIR HEADS.

DARK LORD: (I FEEL TERRIBLY BETRAYED.) THE ORCS. THEY ARE INCREDIBLY USEFUL FOR MENIAL-TASKS, AND CAN MADE TO DO THINGS LIKE MOPPING AND REDECORATING THE BATHROOM AND ARE TRAINABLE FOR WASHING UP AND SHOPPING AND UNBLOCKING SINKS.

ORCSES: THANK YOU TO EVERYONE. I FEEL SO SENTIMENTAL AND GRATEFUL. I WILL DEFEND BOROMIR: BECAUSE HE'S STRIVING FOR GOOD AND EXCELLENCE. WE DEEPLY REGRET KILLING HIM. OR AT LEAST, WE REGRET THE ORC PARTS OF THE URUK.

AND THEY ALL ROLLED OVER AND MELKOR FELL OUT. LAST WORDS: AT LEAST IT WASN'T A WASTE THAT I DECORATED THAT LAST TIME I WAS OUT THERE.

#### ROUND 5: ATTACKING

WRATH: I'M GOING TO ENJOY THIS ROUND

UNDEAD KHAMUL: AHEN ATTACK VERBALLLY.

WRATH: OH PERHAPS NOT AS MUCH AS I THOUGHT.

I ATTACK WORMTONGUE, BECAUSE HE IS MIDDLE EARTH'S SPIN-DOCTOR. IF MANDELSON WERE HERE YOU WOULD THROW HIM OUT. HE'S CONNIVING, MANIPULATIVE AND LYING. GET RID OF HIM BEFORE HE POISONS YOU ALL! [DEEP BREATHS] AAAAAH! CALM ME DOWN!

WORMTONGUE: SAURON - YOU SHOULD BE DISAPPOINTED AS THE WITCH KING IS PLOTTING TO TAKE OVER YOUR KINGDOM. HE IS THE GORDON BROWN OF MIDDLE EARTH! HE IS DOING ALL HE CAN TO USURP POWER AND HAS NO TASTE IN WRAITHMAKERS. WE CAN'T ALL DO VIOLENCE

SAURON (AKA TONY BLAIR): I ATTACK BOROMIR FOR NOT DRESSING IN BLACK. ALL BAD GUYS DO.

WORMTONGUE: EXCEPT SARUMAN

SAURON: I THINK BOROMIR NEEDS TO RECOVER THE GOTH LOOK.

ORCSES: SAURON - FOR TRYING TO PICK US MENIAL TASKS AND THAT'S NOT NICE. YOU'RE GENERALLY EVIL.

SAURON: OH NO. THE ORCS HAVE A TRADE UNION.

BARROW-MIR: SAURON. I HAVE HAD NOTHING BUT MAYHEM AND ORCS (WHO ARE MINDLESS MINIONS) SINCE HE MOVED IN. I MAY NEED THE GOTH LOOK, BUT AT LEAST I'M NOT A FLAMING EYE.

<sup>2</sup> Note to future Bill-the-Pony: set up a website?...

AND THEY ALL ROLLED OVER AND GOT SQUASHED, BECAUSE THERE WAS A TIE VOTE. PRECIOUSSS CAST THE DECIDING VOTE, AND OUT WENT BOROMIR. LAST WORDS: I D LIKE TO SOB AND BLOW MY HORN ONE LAST TIME. BOROMIR WILL MARCH AGAIN!

ROUND 6: DEFEND YOURSELF IN 4 WORDS

WORMTONGUE: SNAKE-LIKE IMPUDENCE ENDEARING

DARK LORD: MY EYEBROW IS GOOE KEWL.

ORCSES: BOTTON OF SOCIAL PYRAMID.

WRATH: I WILL OVERTHROW SAURON.

AND THEY ALL ROLLED OVER AND WORMTONGUE FELL OUT. LAST WORDS: HE MADE US DO IT. HE BROKE IT. I SHALL HAVE MY VENGEANCE IN PLAY-WRITING.<sup>3</sup>

ROUND 7: FINAL ROUND -- VOTES TO STAY WIN.

DARK LORD: STOP JUDGING ME ON MY LOOKS. I USED TO BE VERY, VERY ATTRACTIVE. I CAN SHOW YOU A PORTFOLIO OF THE SECOND AGE TO PROVE IT.

ORCSES: IN COMPARISON WITH EVERYBODY ELSE, WE MAKE UP THE MAJORITY OF THE OPPRESSED POPULATION.

WRATH: THE GLORIOUS SOCIALIST UTOPIA IS MY IDEA. I WILL BRING BACK THE ORCS AND OPPOSE BARAD-DUR AND SET UP A SOCIALIST UTOPIA!

BY FIFTEEN VOTES TO ZERO AND ZERO, THE WITCH KING OF ANGMAR WON. HE SANG A VICTORY SONG TO COMMEMORATE THE OCCASION. BUT WE DOESN'T HAVE THE WORDS FOR IT HERE. IT STARTED ALONG THE LINES OF "THE WITCH-KING S FLAG IS DEEPEST BLACK...."

IF YOU WOULD LIKE TO HEAR THE SONG, VISIT, [WWW.WRAITHMAKER3000.COM](http://WWW.WRAITHMAKER3000.COM), OR IF THE URL DOESN T EXIST, CONTINUALLY PESTER 2005/2006 S BILL THE PONY FOR A CD.

THE PLAYERS:

SARAH ARNOLD -- SAURON

HELEN COUSINS -- BALINOG

VANESSA MAYBETH -- MELKOR

ANNA SLACK -- WORMTONGUE

ESTHER MILLER -- KING

TIM KELBY -- WITCH-KING OF ANGMAR

PIP STEELE -- BOROMIR

JACK VICKERIDGE -- KING L (AN EASTERLING; FORMERLY EMPLOYED AS A NAZI L)

SOPHIE (SORRY, FORGOTTEN YOUR SURNAME!) -- ORCS

THE SCRIBE WAS ESTHER MILLER  
(WHO ISN T AS EVIL AS THIS CHOICE OF FONT SUGGESTS...)

<sup>3</sup> Editor's note: the last words comprise of a literary quote, a reference to the broken wraith-maker, and a reflection of the fact that the player often writes silly sketches...

## What If... Faramir went to Rivendell instead of Boromir?

Faramir was sent to Rivendell because the prestigious job of keeping Gondor safe was better left to Boromir in the mind of Denethor. On arriving at the Council of Elrond Faramir swore allegiance to Aragorn and the nine walkers set out. They travelled faster than they would have done with Boromir complaining and decided to attempt the pass of Caradhras, which was less of a problem than it would have been merely days later due to the weather. Gandalf got trapped in a snowfall but the other eight survived.

Having crossed the mountains they travelled to Lothlorien, from whence Faramir did not leave, becoming enamoured of the place. The others travel south. Frodo, being more decisive without Boromir's 'advice' announces that he will travel to Mordor alone but they are set upon by orcs. Pippin and Merry get thrown into a sack and left at the bottom of the Anduin and Gimli is captured; Aragorn, Frodo and Sam set off for Mordor whilst Legolas chases after Gimli.

Aragorn knows the way.

Meanwhile Gimli kills orcs, Legolas and Gimli dress up as orcs, Legolas shoots Saruman.

Faramir sees doom in the mirror of Galadriel and sets out to save his father, arriving at the court of Théoden he falls in love with the beautiful Eówyn. Her father disapproves.

Meanwhile in Gondor... Boromir has successfully defended Osgiliath and leads a charge on Minas Morgul; the Witchking has fled in the face of squeeing Boromir fangirls/squeeing Angy fangirls and Boromir is now commander of Osgiliath.

Faramir takes the Elves of Lothlorien and scours Rohan of orcs, thus winning Théoden's respect. Then he takes the riders of Rohan and the elves somewhere, but your reporter forgets where.

Gandalf is Not Dead! He finds Gollum, or Gollum finds him, and Gandalf uses him as a 'ring sniffer'. They head towards the Black Gate.

Aragorn leads Frodo and Sam to Minas Morgul where Boromir refuses his allegiance; Aragorn fights Boromir with Wraith Makers (Mock them not) and Boromir falls to his death, taking Aragorn with him. Frodo and Sam set out to cross Mordor.

Gandalf at the Black Gate is using a fireworks display to cause a distraction. Frodo says 'if I were to see it lying by the side of the road I would not pick it up' and throws the Ring into the fire, but it catches on a rock. Sam and Frodo throw rocks at it.

I believe that it was decided that this point that Sam and Frodo died in the attempt – the editor observes that Frodo was unable to throw in the Ring (in spite of the previous paragraph), and that Sam, sensing the fate of the world at stake, throws himself, his master, and the Ring into the fire. This heroic sacrifice being completely in character. End of editor addition...

However - Aragorn is not dead, he is licked back to life by Merry and Pippin, and goes back to Gondor.

Confusion reigned here, but your reporter recalls that Arwen shows up to find Aragorn, but falls for Faramir, or possibly Eómer; Aragorn shows up - Eówyn likes him better than Faramir, Arwen

changes her mind. Bitch fight leading to Eówyn and Arwen declaring undying love for each other 'Gondor has no men, Gondor needs no men'!

At this point we have achieved the required Lesbian Socialist Utopia.

Your reporter thinks that whilst this was humorous that the incident with the freezer was funnier<sup>4</sup> and that we should probably have a serious one some day...

*Helen Cousins*

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<sup>4</sup> Editor's note: See Anor 31, I believe... Anyone up for a serious debate rather than a massacring of literature, next time?

# Tolkien Varsity Quiz 2005

On a bright, but icy cold day, a small contingent of the ÇTS gathered at the bus station, where we met an impressive number of Taruithorn members, all resplendent in blue velvet scarves. After our success last year, we were intent on repeating our achievement, and we had a plan...

Study, I hear you ask? Know something, *anything* about *The Lord of the Rings* this year? No, far too simple. Instead, a walking tour of Cambridge beckoned (to make sure everyone was truly tired), followed by an excellent pub lunch ('get them drunk...it's our only hope'). Yet, as we gathered in the Old Labs at Newnham, we suspected that this wasn't going to do the trick. And, as the weather darkened to match our mood, Cambridge was once again well and truly trashed by the Russians on Oxford's team.

## The Teams

### Minis Tirith:

Team Captain: Anna (3<sup>rd</sup> quiz, 3<sup>rd</sup> as a team member)  
Naath (3<sup>rd</sup> quiz)  
Esther (3<sup>rd</sup> quiz, 1<sup>st</sup> as team member)  
Alex (arm-twisted)  
Gianfranco (volunteered!)

### Motto –

"We cannot beat them, but we shall meet them in battle nonetheless."<sup>5</sup>

### Taruithorn:

Team Captain: Maria (4<sup>th</sup> quiz)  
Aaron (8<sup>th</sup> quiz)  
Owen (2<sup>nd</sup> quiz)  
Margaret (1<sup>st</sup> quiz)  
+ One other whose name I didn't catch I'm afraid

### Motto –

"Auta I Iómë"<sup>6</sup>

Quizmaster – Mark Waller

Scorer – Thea Wilson

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<sup>5</sup> Although I was assured that in coming up with this motto, young Frodo was in no way implying that Taruithorn were the forces of Mordor – this view may of course have changed by the end of the quiz.

<sup>6</sup> Note the slightly different levels of seriousness in these mottos.

A flip of a coin was won by Cambridge who chose to start. The rounds were: Lord of the Rings A, The Hobbit and hobbits, Posthumous Works, Tolkien's Life and Languages, Minor Works, and Lord of the Rings B.

Teams faced questions such as:

Which character (in the book) bites his/her nails?

- Boromir

How many songs (excluding the riddles) are there in the hobbit?

- Fourteen (although fifteen was accepted)<sup>7</sup>

### Final scores

Minis Tirith – 13

Taruithorn – 34

Audience – 3

### Memorable quotes

“Let's sit back and look smug Cambridge!”<sup>8</sup> (Anna)

“No, the answer is not ‘Appendix A’” (Matthew)

“We're losing to the audience!” (Anna)

“You were right; it did begin with an ‘F’”

“Of course it did! All the names begin with an ‘F’!” (Anna and Naath)

All in all, I am forced to conclude that the bus is a very useful place to cram!<sup>9</sup>

Maybe someone should read *The Lord of the Rings* before next year....

*Thea Wilson*

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<sup>7</sup> Editor's Note: Cambridge did, however, give some truly stunning answers: Esther (of course) mastered the Polar Bear question, Alex's suggestion of a sword, the team's thought that the number three was a nice number at this time of year, and Anna's recollection of almost all of Túrín's names – dissertations are good for something! Our efforts were also punctuated by cries of ‘Death! Death!’ (Not biscuits).

<sup>8</sup> Shortly before getting the answer wrong!

<sup>9</sup> The writer would also like to make one thing clear to her unfortunate team – although I did know the answers to a couple that you got wrong, we'd have lost even if I'd joined the team!

## The Reading Goes Ever on and On...

*Some views on the reading of the BBC LOTR that we did almost a year ago that missed the last Anor!*

**WHAT** - Performance of the radio dramatisation of J.R.R. Tolkien's *The Lord of the Rings* (adapted by Brian Sibley and Michael Bakewell). This was first broadcast in 1981 on BBC Radio 4.

**WHERE** - Borders bookstore, 12-13 Market Street, Cambridge, CB2 3PA.

**WHEN** - Saturday 19th June 2004, 9am-10pm (published schedule).

**WHO** - The Cambridge Tolkien Society members and others performing the roles. Brian Sibley was invited and played some of the roles. Michael Bakewell was also invited, but was unable to attend. Christopher Kreuzer (your reporter) was in the audience.

**WHY** - To entertain an audience and to raise money for charity (The National Trust). Also to enjoy performing the roles and producing the performance.

**HOW** - Organised by 'The Shire', the Events Committee (a sub-committee) of the Cambridge Tolkien Society. It formed in October 2003, and after some initial successes performing 'Silly Sketches' they came up with the idea of a public 'reading' of the radio play. See [www.holbytlas.net](http://www.holbytlas.net) for further details.

**ACKNOWLEDGEMENTS** - From [www.holbytlas.net](http://www.holbytlas.net): "This reading is being made possible with the kind permission of Brian Sibley, Michael Bakewell, and the Tolkien Estate, in association with Borders, Cambridge, and with the much appreciated help of the BBC Archives and Elly Metcalfe. To all of these folks, our thanks!"

**REPORT** - It was some time in early 2004 that I heard the news that there would be a performance of the BBC radio adaptation of *LotR*. As I had never heard this radio dramatisation before, either on the radio or on tape, I immediately put the date in my diary. I had intended to be there from the start (9am), but unfortunately I could not travel from London until Saturday morning. Nevertheless, I managed to arrive at the venue before mid-day. I hurried to the back of Borders bookstore, Cambridge, and up the stairs to the coffee shop on the first floor, where I could see and hear that the performance was in progress. After quietly greeting friends old and new (some from my university days in the Cambridge Tolkien Society [1996-9]), I settled down to enjoy the day. The performance, like Professor Tolkien's book, would be split into three sessions. The actors were partway through the first session and had reached Weathertop.

The performance area was slightly offset from the coffee shop - several (about four)<sup>10</sup> microphones [sound effects and other crew members]; a piano; lots of scripts - organised chaos! The performers all wore badges identifying the role they were playing. A little flickchart told the audience and cast and crew (roughly) what number scene was being performed. About 20 people were in the audience watching at any one time (not including those in the coffee shop behind).

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<sup>10</sup> Editor's note: we had planned for four microphones, but received only three. This occasioned some unintended visual humour...

The ambience was sometimes noisy, but if you were sitting in the front two rows then that was fine (about 6 feet away from the performers!)

It is difficult to recap the whole event without churning out a list of highlights, but the memories below are from the notes that I took at the time.

CAST- I found certain roles immediately impressive: Gandalf and Strider are two that stick in the memory. Frodo's performance was memorably passionate. Gimli and Legolas - very impressive voices. Treebeard was incredibly spot on - deep, slow voice. The Eówyn performance was very good. Denethor's death scene - good Denethor performance. Mouth of Sauron was good. Good Saruman voice. There is a full cast list at the website, and on the programme. But running changes had to be made to the cast...

SONGS AND VOICES - Several parts of the play were sung: Boromir's Riddle was sung to a piano tune; Gil-galad's poem was also sung. Good pronunciations (eg. Caradhras by Gimli). Treebeard sung the Tale of the Free Peoples and the Ent and Entwife songs. Ring verse sung when Frodo threatens Gollum with the Ring. Gandalf voice disguised by actor before he revealed himself in Fangorn (but seeing the actors gave that bit away; nice touch though.) Last March of the Ents song very impressive - conducted by Gimli. "From dark Dunharrow..." was sung with piano. Lovely rendition of Sam's Song. Nice song of end bit of "We heard of the horns..." Another ensemble song with "Praise them with great praise!" Eagle song overdone, but good. Duet of "A Elbereth Githoniel" for wedding. Another ensemble for "Out of doubt, out of dark..." song.

SCENES - Fall of Gandalf and Balrog scene got applause from audience.<sup>11</sup> Good Gandalf performance and Balrog sound effects (or was that acted as well?).<sup>12</sup> Mirror of Galadriel - very impressive scene by Galadriel, excellent performance. Gimli prodded Eómer's chest during the confrontation scene! You almost felt a fight was going to break out in front of you! Nice Gandalf-Pippin Minas Tirith scene. Battle of Pelennor Fields was just awful (the only scene I could really say that about) - lots of made up songs! Though this was made up for with the Merry/Pippin scene after the battle. Nice Frodo performance in the climactic Mount Doom scene. Nice Arwen Bilbo/gift scene. The Bilbo scene in Rivendell (Many Partings) was very well done - moving and humorous bits combined. 'Many Partings' bit had many "Farewells", but also most of the good bits from the book. Grey Havens had 'hidden paths' verse, which is one of my favourites.

SOUNDS - Sound effects of horses and the rushing flood at the Ford. Fork on ruler used for drawing swords - got tiresome in the end. Great whip sound effect with Frodo in the tower.

PROPS - Props included a ring on a chain. Chocolate cookie for lembas in Lorien (Gimli). A long ruler for Anduril. Plus a horn (Rivendell departure and Théoden's riding forth). Horn actually blown (very loud), attracting the attention of the nearby book browsers! Squeaking toy was the wailing of the gulls at Pelargir! Feather badges distinguished the crew (red) and organisers (white).

OTHER NOTES - There were the occasional mistakes, but for an amateur performance it was most impressive. Brian Sibley gave a brief address to the audience after lunch before TTT bit. A recurring theme throughout the day was puzzled looks from members of the public. Several

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<sup>11</sup> Editor's Note: As did Shelob, as I recall - it's all about the monsters and the audience, and other cunning Tolkien allusions...

<sup>12</sup> Editor's Note: The Balrog sound effect was indeed also acted - courtesy of Paul Smith (Gimli)

kids had more sense and came and watched. The performance in general sometimes came across as very spontaneous, as the performers athletically jumped around and often arrived at the microphone just in time for their part!

As TTT progressed, I noticed that the storylines were interweaved. It was interesting to note the similarities and differences with the book.

The whole event, as a public performance, reminded me of the times (as described in books!) when stories were transmitted by oral means and memories of bards, through public performances and speaking. In that sense, this performance could maybe be seen as being part of a tradition that stretches back to Beowulf and beyond...

PRIZE FOR BEST DETAILED TOUCH - 80th chapter left unwritten in book. Play had 80 scenes!<sup>13</sup>

HUMOUR - Farmer Maggot turned up at Pelennor (someone forgot to change their badge!)

SILLY STORIES - Brian Sibley seemed to have momentarily forgotten who Halbarad was (when he was offered that role at short notice). I was talking to him at the time, and reminded him that "Halbarad was a Ranger of the North, one of the Dunedain. He dies at the Battle of the Pelennor Fields." It was ironic then, that the first (and last?) line Sibley delivered for Halbarad (when at the Door to the Paths of the Dead) was: "This is an evil door, my death lies beyond it", which succinctly confirmed my summary of the character arc...

PERFORMANCES - Brian Sibley played: Elond, Celeborn, Eothain, Hama, and Halbarad. Matthew Woodcraft played Gandalf. Matthew Vernon played: Treebeard, Gollum, King of the Dead. Anna Slack played: Samwise son of Hamfast. Caroline Baker played: Meriadoc son of Saradoc. Paul Smith played: Gimli and other Merry's daughter (Caroline Baker's daughter) played part of Elanor! [plus too many others that I have left out...]

PEOPLE - Matthew Woodcraft, Julian Bradfield, Mark Waller, Matthew Vernon, Matthew Reid, Paul Smith (Mole), Nick Taylor, Caroline Baker, Brian Sibley [and others I don't recall or whose names I don't know - except someone who looked a lot like Matthew Woodcraft (which was unsurprising as he turned out to be his brother!)]

#### SOME MORE MEMORIES:

Sibley played: Elond; Celeborn; Eothain; Hama and Halbarad. Unfortunately he had to leave before the end (it was a 12-hour performance!), but he joined us again briefly in the pub. I also found time to talk to him during the performance, and it was wonderful to be able to discuss the books he has written and his plans for the future, as well as to hear his enthusiasm and admiration for the performance going on as we spoke. He said that taking part and seeing it performed again would now form part of his memories when listening to the radio play, much like his memories of the original performances for the BBC Radio 4 broadcast. Brian also talked about this in an address to the audience between sessions 1 and 2, but I missed most of that as I had popped out to grab some lunch!

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<sup>13</sup> Editor's Note: As your editor was the one who divided the script into scenes... I can't resist feeling a certain amount of pride that this point was noted without my saying so! ☺

Emotional scenes followed the end of the performance as the performers and crew gathered round the piano to do a final sing-a-long (or two). There was also much taking of pictures and a few short speeches.

About £350 pounds was raised for the National Trust. There was also a selection of food for the hungry hobbit-performers, including a delightful cake with icing in the form of a map of Middle-earth (hopefully a picture is included)<sup>14</sup>.

THE FUTURE? - The latest I hear is that there are plans for a reprise at Tolkien 2005: 11-15 August 2005, Aston University, Birmingham [[www.tolkiensociety.org/2005](http://www.tolkiensociety.org/2005)] Chapter 81? Don't miss it!

*Christopher Kreuzer*

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<sup>14</sup> Editor's Note: There was one in Anor 33, I believe...

## The Adventures of the-Dissertation-Writing-English-Student

Dear readers.

It may not have escaped your notice that there is no 'serious' article in this term's Anor. I promise to supply a hugely over-sized one next time by means of a recompense. That is to say, a 7,000 word dissertation. In the immortal words of Spike Milligan, as there is no serious article in this journal, we substitute this; which we hope will be singly enlightening and didactic by merit only of the appearance of those two words in this paragraph.

I have been saddened in conversation with many that lots of people don't go to our very own Barad-Dur, the University Library. As someone who has spent a lot of time there over the past two terms, I thought I would humour you with some Tolkien-related trivia regarding it. Kind of like a 'what I did in my holidays' report – only, this one would be about 'what I did in the UL'. It really is a tourist centre – you can get bags and mugs and everything. Except if you take guests in, the librarians say that they can't touch anything... Still, taking a trip in those lifts is much akin to descending in those open-lifts in coal-mines. And finding things in the classification system... Well, there's a reason why the Pythons play hide-and-seek in there every year. And did I mention the very lovely cafeteria? Book your holiday now... I love the UL!

Firstly, it must be noted that the UL really does look like Barad-dur. I am told (for I have never seen it myself), that in the men's toilets on the ground floor there is a piece of graffiti that reads 'this is Mordor'. I have also heard it said (although never confirmed), that Tolkien modelled his very own dark tower on ours. Note, that the tower sometimes even has an ominous red light at its top, and lots of lovely statues and pigeons. Not quite Watchers and Fell Beasts, but hey, for some, they're close enough. Of course, it may have been C.S. Lewis who made the comparison. Not between the pigeons and Fell Beasts.

If you run a search for Tolkien related things on the Newton catalogue, you will find innumerable items (okay, running a search with 'Tolkien' as subject brings up 128 items; unlike running a search for 'hero', which brings up about 1,000...) that relate to the Professor. Notable among these must, of course, be the criminal works of David Day, multifarious copies of LOTR, not many of which can be borrowed (a fate the work shares with Harry Harrison's 'Bill the Galactic Hero' books. Which I found under 'hero', in case you're wondering). Strangely, finding a copy of Tolkien's essay on the *Ancrene Wisse* and *Hali Meidenhad* (the essay I was writing the week before Anor went to press), is very difficult. You will also find in the South Front a book with the piano music for Stephen Oliver's theme to the BBC Radio *Lord of the Rings*. Or rather, you won't find it at the moment, because my room-mate has got it.

But, most interesting of all, to my mind, is what Newton catalogue has to say about Anor. Of course, you all knew that those of you contributing to Anor would end up entombed (metaphorically speaking) in the UL for posterity. But I have to say that I feel a certain sense of... well, something, when I see item 2 of the alphabetical Tolkien search:

**Title:** Anor.

**Other Entries:** Cambridge Tolkien Society.

**Published:** Cambridge : The Cambridge Tolkien Society, [1983-].  
Issue 1 [(1983)]-

**Description:** v. : ill. ; 21-30 cm.

**Notes:** Irregular.

Description based on: Issue 5 [(1984)].

**Subject(s):** Tolkien, J. R. R. (John Ronald Reuel), 1892-1973 --Criticism and interpretation.

Tolkien, J. R. R. (John Ronald Reuel), 1892-1973 --Societies, etc.

**Format:** Periodical

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**Location:** UL: Order in Rare Books Room (Not borrowable)

**Classmark:** Cam.b.31

**Linked Resources:** Historic receipt information

**Number of Items:**

**Status:** No information available

**Library Has:** Nos 3, 26- (1983, 1995-)

**Recent Issues:** no. 33 (2004 )

no. 32 (2004 )

no. 31 (2004 )

Irregular? *Not on my watch!* : it's the *criticism and interpretation* bit that worries me. We do criticise and interpret, but...

*So what?* quoth the reader: *its actually quite amusing!* And indeed it is. Yet I keenly feel the weight upon us to provide deep thought about Tolkien from time to time. You never know; people might yet use these journals to further critical thought!

With that in mind: more silly sketches, anyone?

*Anna Slack*



Your Editor was going through the little known apocryphal appendices to certain books, when she came across the following: a transcript of an enquiry into the behaviour of certain *deus ex machinas*...

### 3/25 Commission of Enquiry Transcripts

Council for the Enquiry: Gwaihir your actions have led to accusations that we are merely a *Deus ex Machina* inserted into the story to sort out unresolvable problems and never properly thought out. This is a great disservice to our noble race as I am sure you will agree. Not the least insult is the comparison with a certain phoenix in certain inferior works of literature<sup>15</sup> that are associated with an evil commercial empire responsible for much death and suffering<sup>16</sup>.

Gwaihir: May I suggest that even in this my actions have done us a service as I think we all agree that it is far better to be compared to the phoenix in such works than to the phoenix in another work<sup>17</sup> that is totally other-worldly, screams *and* spouts disturbing poetry.

C: That sounds more like a certain Hobbit we know. But that aside, don't you go in for the disturbing poetry yourself?

G: I prefer to forget about 'Hotel of the Healers'.<sup>18</sup>

C: This is however not the point. We don't like being compared with phoenixes of any description and we do not feel that being called a *Deus ex Machina* is a fair reflection of our grandeur and intelligence. So can you please justify your actions and prove to us that such accusations are not true at least from your perspective. We do not need to add (thereby cutting a great deal of unnecessary, pointless, tautologous prose) or remind you that as the honour of our species and the esteem of the literary community is at stake, we must therefore be satisfied to the utmost with your answer: if we are not, this commission will find against you - and that would be most terrible.

G: Would you like me to begin at the beginning<sup>19</sup> and go through all my actions step by step; or would you like to ask me more specific questions?

C: I ask the questions not you: but I think it would be better if you were to deliver a long speech with minimal interruptions. Any points with which we are unhappy can be brought up at the end so as to better trap you in any deceptions. Therefore I suggest that you begin and if it is felt that you are talking about nothing important or related to the relevant issue we shall endeavour to reprove you.

G: Let me begin by saying that no one dislikes the accusation of *Deus ex Machinations* as much as I do. The very fibre of my very being rails against such accusations and I would never wish to act in such a way. May I also say that I personally think that to be so accused is unfair as when my actions (and those of my assistants) are compared with the actions of other powerful forces directed by beings of greater or lesser intelligence we do not find any such accusations even though the thought processes of the leaders are often as obscure and unwritten as my own and the

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<sup>15</sup> Harry Potter books.

<sup>16</sup> Coca Cola.

<sup>17</sup> The Singer Trilogy: The Finale.

<sup>18</sup> Editor's Note: see (or rather, *hear*) 'The Lord of the Goons: The Ownership of the Ring'

<sup>19</sup> Editor's Note: it is, after all, a very good place to start...

actions as apparently illogical and often far less beneficial. Indeed such powers could be described as *Lucifer ex Machinas*, but no such criticisms are ever made. This is despite the fact that they act like deities in the classical legends of the Mediterranean world (where and whenever that may be/will be). Their intervention is apparently random and not based upon the merits of the case. They are often selfish, greedy and manipulative; and despite leaving many situations expect thanks and praise for the actions that they do take regardless of the consequences. I think no one will ever accuse me of acting like that, particularly after I explain the detailed thought process behind my actions (which we can at least be sure exists).

C: This, I assume, is because you are a rational leader unlike the leaders of these other, or leaders of this other, powers, or power, you have mentioned?

G: Yes. Of course the powers or power does not yet exist and will not exist in Middle Earth at any point but that is beside the point.

C: Of course. Continue. (*At this point the council initiated a strange form of circular motion with his wing tips*).

G: I will first explain the intervention at the Lonely Mountain. It was felt that if the vast horde of orcs had defeated the dwarves, Lake-men and wood elves that the power balance in that area of Middle Earth would have shifted as the various allies had committed their entire military forces to the fight and in the case of the Lake-men, the whole armable population as their very survival depended on a successful out-come. As a result it was thought that a victory for the allies was better than a victory for the orcs, as the latter are generally nastier and also they are able to stage remarkable population recovery after major defeats. It is also worth noting that we weren't enough to make a difference and that Bjorn was needed to secure the victory (and he just liked killing orcs).

The reasons for our other interventions were along similar lines but I will come to these fully in a little while.

C: By which I have no doubt that you mean a week or two, especially if I interrupt you too much.

G: Yes quite. The first issue is that we were not sent with the Ring to the Cracks of Doom. The first rebuttal to this is that we are not responsible for the author's or the council's stupidity<sup>20</sup>. We also wish to point out that we did not volunteer because we, unlike so many with power, know our own weaknesses. Not only do we not like to fly from one end of the earth to the other but we are not confident in how we would respond to the presence of the Ring. It had been carried by our kind once before but this was in the days when it was far weaker than it was of late and it was also done accidentally. However, can you think of a better reason why we nearly left Bilbo at the orcs' barbeque? We generally do not like to be in too close a proximity to such evil as we know our own vulnerability. Also it is the common opinion among our fashion experts that, despite its tempting nature, the One Ring would really not look right on a talon. For this reason we did not volunteer and it seems unreasonable to call us a *Deus ex Machina* just because of that.

Secondly, it seems that I must defend the decision not to send help to either of the sieges that took place during the War of the Ring. The first (that of Helm's Deep), was outside our normal operating radius and happened extremely hurriedly. We did not have time to respond. As we cannot fly forever, although we can fly far, so we cannot fly at infinite speed, although we can fly faster than the wind, (unlike certain elves, and may we suggest that the next enquiry should be held into why Legolas did not fly over the mountain and fetch the sun as it is clear that in some

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<sup>20</sup> Editor's Note: see *Anor 29* for a discussion on the Eagles and the Ring

minds<sup>21</sup> at least elves can do such things as there is no other way to explain their strategic mobility as portrayed by the afore-mentioned minds).<sup>22</sup> For this reason we were unable to intervene at Helm's Deep. It was also noted that by the time when we began to consider responding, Gandalf had managed to solve the problem with a perfectly normal, and in-keeping-with-the-plot, eucatastrophe.<sup>23</sup>

The same can be said for Minas Tirith although in this case we had ample warning of the strategic movement of the armies. This, however, made a response unnecessary as the Rohirrim and the Grey Company were on the march too, and it is hoped that armies that set out will arrive at their destinations (although this is not always the case). It was decided by myself and a few others of importance (my ego, my alter ego (no, I am not an elf in disguise), my dark side and the chair of this enquiry who I appointed to that job partly because I knew that he would understand) that if the armies of Gondor and Rohan were too incompetent to win then our help would merely further the existence of the weak and Professor von Glaurung would have a thing or two to say about that (see his paper on the subject)<sup>24</sup>! It would also not really solve the problem as they would clearly be incapable of preserving the balance of power and the situation would continue as it was.

C: By which I assume you mean that the orc forces with their allies from the east and the south would be able to return to the offensive and the incompetent human allies fail to stop them?

G: Yes. At best this would lead to the systematic destruction of all major power blocks in the area and as orc populations recover fastest (see another of von Glaurung's papers)<sup>25</sup> it would simply lead to an orc dominated wilderness or the dominance of the human allies of the orcs - due to the distance involved and the lack of urgency in their war effort (i.e. they were not fighting for national survival like the humans on the other side were). Thus, they were unlikely to have committed their full military strength to the confrontation and would therefore have spare soldiers afterwards. It is also likely that they would have suffered less economic and infrastructural damage.

C: Thank you. So how do you explain the intervention at the Morannon without being a *Deus ex Machina*?

G: I was coming to that. The strategic developments that led to the battle were a while in the making and the advanced warning enabled us to consider our response. It was clear that were the orcs and their allies to win the human alliance would be crippled militarily and leaderless and any further assaults on Minas Tirith would eventually succeed. As this would lead to orc dominance of the whole of Southern-central Middle Earth we thought it best to stop it.

C: But that was not the outcome of your intervention.

G: It wasn't; but that was due to the destruction of the Ring (and please note as we have not brought the orchestra with us we cannot be a *Deus ex Machina*)<sup>26</sup> of Power which coincidentally happened at the precise moment of our counter attack and just in time to prevent the humans from

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<sup>21</sup> Peter Jackson's being the obvious one.

<sup>22</sup> The scribe denies all accusations of jealousy as he clearly has no interest in armies that can travel hundreds of miles in a few hours without long logistical trails.

<sup>23</sup> Editor's Note: Yay! Eucatastrophe! ☺

<sup>24</sup> The paper in question is attached in the appendices to the transcripts.

<sup>25</sup> Ditto.

<sup>26</sup> Editor's Note: again, see 'The Lord of the Goons'

being crushed by weight of numbers which, in all fairness to my brothers, we could not have stopped easily. I feel that this timing is far less believable than the principled intervention of a force that wishes to preserve the balance of power.

However, I must say that we were unaware as to the location of the Ring, although we knew the direction it was last seen travelling in. We were also unsure how likely it was to be destroyed and the final decision was based on the following considerations: (i) that if the ring was destroyed it was likely to be too late for the allied army and that the evil forces would be left victorious but leader less and disorganised. The losses would however have been low and there were many orc chiefs as well as leaders among the Harradrim and the Rhûn who would have been able to unite the dispersed armies even after Sauron's fall and be able to pose a serious threat to the equally leaderless western men. (As it turned out they were not totally leaderless as Faramir still lived but this would have led to a combining of Gondor and Rohan, had they survived, which would upset the delicate balance of power in the region among the western powers.) (ii) the far more likely outcome of the Ring not being destroyed would have led to the domination of the orced alliance over the whole of the southern-central region which would be a disaster from the point of view of the balance of power.

For this reason, it must be understood that our actions were not the desperate ploy of an author trying to solve a problem that he had accidentally created, but the *carefully worked out* outcome of strategy for maintaining the balance of power in Middle Earth without excessive effort on our part as we do not like flying to the ends of the earth.

C: But there is a reason for the accusations that you have not addressed: Frodo and Sam were rescued from the eruption of Mount Doom by you when everyone, including them,<sup>27</sup> agrees that they ought to have died. This does seem to be an unnecessary action intruding into the plot.

G: Your argument is circular as you can only ask them what outcome they expected if they are alive. However, I do feel that it would have been unreasonable for us to leave after arriving from such a distance. For this reason (and because Gandalf asked nicely), we agreed to rescue the heroes. It is also my opinion that the following events in the Shire justify such intervention, as Frodo was the key player in preventing the massacre of the ruffians by the Hobbits and we all agree that new regimes founded on massacres and brutality are far less likely to develop well. It would have been unfortunate if the Shire were to have turned into a cruel state built on fear, revenge and brutality as it may have posed a threat to the balance of power in the north and so the survival of Frodo served a useful purpose - although we do admit that the rescue was based on an *ad hoc* decision and not the result of much planning by the other of importance.

C: Is that all you have to say?

G: Well, I could summarise everything which would mean saying it all again and hopefully a little more succinctly. But I will refrain from doing that and just say that I hope this proves that we do not interfere in the story to rescue the suicidal plot from its own developments, but that we have the noble purpose of maintaining the balance of power in Middle Earth as well as engaging in the noble sport of orc control. For this reason I suggest that the commission of enquiry rejects all accusations of *Deus ex Machinations* as ridiculous and absurd now that they have seen the logical process behind the actions (which they knew before as the chair played a key role in many of them). Thank you.

*Scribed by Jonathan Woollgar*

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<sup>27</sup> Editor's Note: Tolkien makes some interesting comments to this end in his *Letters*, ed. Humphrey Carpenter and Christopher Tolkien.

## There and Back Again

New Zealand has been on my list of 'places to see' for a long time – nobody seems to come back disappointed. I had an open invitation from friends living there so there was no hurry. And then came the *Lord of the Rings* films.

I suspect that like a lot of people who know the book well, I was worried about how the story would translate onto film. But by the end of the prologue to *The Fellowship*, I knew it was in safe hands. Not that I was entirely happy with the trio of films by the time Frodo set sail from the Grey Havens but all in all, I think it was a tremendous achievement for all concerned.

And I was quite swept away by the scenery.<sup>28</sup>

I'm a non-driver, travelling on my own, and I had to get the best from my time there. Eventually I found Red Carpet Tours and a 12 day tour of both islands with visits to numerous LOTR film locations, several off the beaten track. What a great opportunity to orientate myself (I was already thinking that one trip wouldn't be sufficient!) and see some of those marvellous sites from the films. So off I went in December last year, early summer of course in New Zealand.

I won't describe the flight there – suffice to say that, although I consider myself to be a reasonably experienced long haul traveller, I found it gruelling. But the adrenalin kicked in once I arrived in Auckland and after three days rest and recuperation (including a brisk and exhilarating sailing trip round the Hauraki Gulf in an America's Cup ocean-going yacht – a lifetime's ambition), I transferred from my 'boutique' hotel (in other words, a posh version of a backpacker's hostel) to a much more up-market hotel from where the tour was due to start the following day. During the evening the other tour members, myself, the owner of the tour company, his wife and our tour guide Anwen (an experienced Red Carpet Tour guide who was, in her spare time, an Occupational Therapy student who had also been a LOTR film extra), had a long leisurely dinner and got to know one another. We seemed to 'gel' very quickly, despite our disparate ages (from 17 to approximately 60), nationalities (US, Aussies, Kiwis, Danish, an ex-pat Ex Cambridge University graduate Brit living in Sydney for 25 years, and me) and backgrounds (Hollywood set designers, a Maths lecturer, two IBM employees – from opposite sides of the world and unknown to each other, High School leavers, an aircraft engineer (female), professional musicians and me – between jobs at the time). So off we went after an early breakfast, a fellowship of (all) sorts, on a showery morning.

By the time we arrived at Matamata (Hobbiton), the sun was shining – a pattern that remained for almost the whole tour despite New Zealand in general experiencing one of the worst early summers on record. Hobbiton itself is slowly weathering away, a stipulation of the contract with New Line. Somehow, this doesn't matter. Neither does the fact that you can't wander round without a guide because the guides are sensitive to the visitors' expectations. It remains Hobbiton. Below is the Party Tree from Bilbo's front doorway.

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<sup>28</sup> Editor's Note: it is with great regret that all the pictures are presented in black and white; if only Anor was printed in colour! Still, I hope these poor photocopy versions will do some justice to the scale of New Zealand.



On to Rotorua which, despite the all pervading smell of rotten eggs, was very green and steamy. The evening was spent in a Maori village, then on the next day to Lake Taupo, south to Mt Ruapehu and Eryn Muil/Mordor. Here we found sunshine and snow on the ground – and the Aussies on the tour, being from Perth, had never seen snow! Below is the opening scene from the Two Towers, where Frodo and Sam crest a hill in Eryn Muil and sit down to eat their lembas bread.



From here we took the road round the Tongariro National Park to Mangawhero Falls, where Gollum goes splashing full length down a stream in Ithilien in search of fish. That night was spent

in the Powderhorn Chateau, where the cast and a lot of the crew stayed for several weeks. The owner took us on a tour of the suite specially built for Peter Jackson and his family during the shoot.

The following day we drove south after a hair-raising stop at the Mokai Gorge Flying Fox (details on application!) and spent the afternoon with some of the riding stunt doubles, including Jane Abbott (Arwen), and horses from the films. We had tea there and a long chat. Then on to Wellington, and a steep climb up to Mt Victoria Park and the 'Get off the road' location. We also saw the refurbished Embassy Theatre where the films were premiered. Central Wellington including our hotel, was decorated by 'Film Crew' alert signs since Peter Jackson was shooting scenes for King Kong in the vicinity. We walked past rails of costumes on our way to dinner that evening (at Viggo Mortensen's favourite restaurant) and when heading out the next morning (after a fascinating breakfast with the films' document and map maker Daniel Reeve), we passed a large group of King Kong film extras on the terrace of the Opera House. We went on to Stone Street Studios and headed up hill for a view over the backlot though all we saw was the famous blue screen. Next stop was what we assumed would be a quick photo opportunity outside the gates of Weta Workshop – but here we had a wonderful surprise. Richard Taylor himself, the co-owner, came out to see us and invited us up to the Conference Room, which housed all the awards won by the company for the three films. We spent an hour being regaled with stories from him, Daniel Falconer, Gino Acevedo and others familiar from the DVD 'appendices'. And it really does seem as though they all had as great a time on and off set as the DVD documentaries portray – something that particularly inspired the jaded Hollywood set designers among us.

After a tour of the factory where the 'Elven' cloaks were manufactured (using UK looms made over 100 years ago and still working every day), we headed northwest over the Misty Mountain-like Rimutaka Range to the location of Lothlorien.



Now a private estate, we were able to wander around the traditional English designed gardens accompanied by the gardener, a great fan of the films and born in Liverpool. It was raining quite

heavily but this didn't detract from the setting at all. We returned to Wellington via Harecourt Park where the gardens of Isengard were filmed, followed by a tour of the lovely coastal suburbs, home to Peter Jackson and temporarily for several of the cast and home too of The Chocolate Fish restaurant. By way of explanation, Chocolate Fish are to New Zealand what Kit Kats are to us.

We flew to Christchurch the next day and were met at the airport by Anwen's father, another LOTR film extra and the spitting image of Ian McKellen's Gandalf. And he can claim to have climbed Mt Cook (Aotera) too. On the way into the city Anwen stopped to buy the extended DVD of ROTK, released that day, and after an afternoon shopping and sight seeing in the city, most of us squeezed into one bedroom in our hotel to watch it, with a quick evening meal in a next door restaurant half-way through. There was much discussion afterwards, resulting in a general agreement to suspend judgement until we had seen it several times.

An early start the next day, for Edoras. We stopped at one of the many 'dairies' to buy second breakfast and lunch (always a treat – great food everywhere and also great coffee), then headed into the interior of the island. It was a glorious day and when we eventually reached Mt Sunday we found it as awe-inspiring as portrayed in the films. Not only did the sun shine but it was a windless day too – a combination apparently very rare in that location. We forded several (very cold) streams on foot in order to reach Mt Sunday itself, then sat back, ate our lunches, admired the 360 Deg view and listened to Anwen and her dad's tales about their being extras at this location.



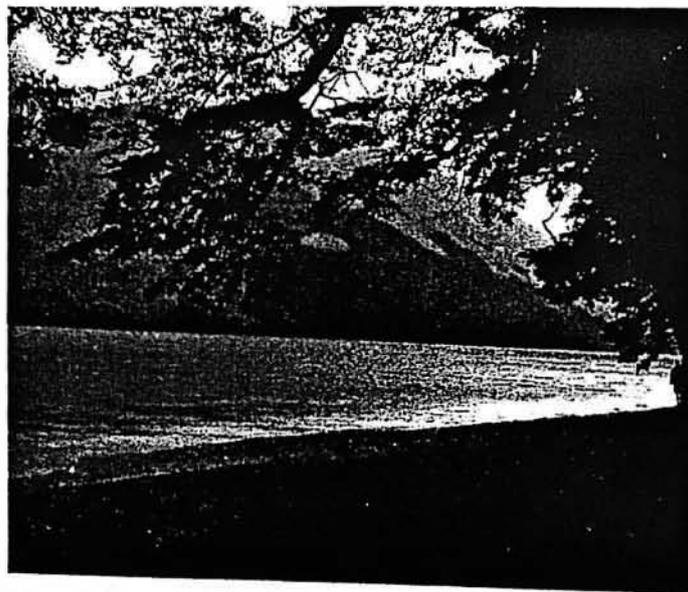
On from there eventually (it was hard to tear ourselves away), via the scenic Lakes Tekapo & Pukaki basking in sunshine, to Twizel, a town of 1000 inhabitants, all of whom had been involved in the films in some way or other. During the 3 week shoot of the Pelennor Fields sequences there, an extra 7 million \$NZ had found its way into the local economy! The location itself, on a private farm, was stunning early the next morning and we were accompanied by the owner himself, also full of stories. His wife was an Orc. From there, on south past Tarras (the

flight to the ford) to a windy and cool Poolburn, the site of the easily recognisable Orc Gully and, over the hill, the lake by which the Rohan village burned.



Round the corner from there was the spot where Aragorn hailed Eomer and the Rohan riders whilst in pursuit of the orc band.

The next day saw our first view of the Mordor range, the Remarkables, just outside Queenstown. We carried on south to the very atmospheric Mavora lakes, Nen Hithoel and the edge of Fangorn. Two beautiful areas, only a short drive apart and once more, in the middle of nowhere and without any sign of human life.



On then to Te Anau and dinner at the Redcliff Cafe – another favourite with the film cast & crew.

And so to a day at the not-to-be-missed Milford Sound – in blazing sunshine yet again!



We found time that evening to visit the glow worm caves on Lake Te Anau too.

Back to Queenstown the next day and on past it to the locations of Ithilien and Amon Hen, off the road to Glenorchy. Though there's no evidence at either site that any filming took place, both sites are instantly recognisable. Below is Amon Hen (Closeburn), the wooded promontory in the middle distance, with the Mordor range (the Remarkables) in the background. The photo was taken from Ithilien (Twelve Mile Delta).



That afternoon, a few of us took a helicopter trip firstly to the top of the Remarkables, then back over Lake Wakatipu for an aerial view of the above scene and finally skimming the surface and twisting and turning our way down Skipper's Canyon to the Ford of Bruinen.



We spent the early evening in the Skyline Gondola restaurant above the town, shrouded in mist, and the late evening was spent in an ice bar called Minus 5 – because it was! It was at this point that our fellowship began to break but the next day three of us set off for Glenorchy and Paradise (aptly named), to see Nan Curunir and the wilderness of Mt Aspiring National Park.



We travelled by 4x4 over braided streams, by foot through a beech forest and by jet boat up and down the Dart River. A glorious day, ending in a wonderful meal for the remaining six of us at a restaurant on Queenstown quayside as the sun set on our last day.

I then travelled over to the east coast to stay with friends, followed by a few days in Sydney, before girding myself for the flights home.

The trip was worth every penny and my 400+ photos attest to that. Highlights? Too many to mention but I did make a list (in no particular order) of things that struck me most forcefully.

The clarity of the light and therefore the colours, including the 'glacial blue' of the rivers; the sounds of tui birds, bell birds and skylarks; the food (never disappointed!); the wine (likewise) and the standard of the coffee at the ubiquitous coffee shops; the people, who are generous and open; the lack of traffic; how lucky we were with the weather; the real attempts in the country to bring the Maori culture and aspirations to the fore; our 'fellowship' (we still keep in touch); the scenery and that final view of the west coast, covered in cotton wool cloud and receding from sight as I flew off to Sydney. Truly 'The Land of the Long White Cloud' – Aotearoa.

*Denise Chester*

# The Cambridge Tolkien Society and Anor

The Cambridge Tolkien Society (Minas Tirith) is a society registered once again with the University whose aim is to further interest in the life and works of the late Professor J.R.R. Tolkien CBE. Meetings are held weekly during Full Term. Its magazine *Anor* is published fitfully, often when a full moon assists with the madness.

Residents of the United Kingdom may become full members of the Society on payment of £4.50 (annual) or £10 (life membership, but covering only three years' subscription to *Anor*). Those not resident in the United Kingdom may subscribe to *Anor* at a rate of £3.00 (surface) or £4.00 (airmail) for three issues.

For further information contact the Steward, Thea Wilson, at Newnham College, Cambridge. Subscriptions should be paid to Smaug (Helen Cousins, the treasurer), or via the Steward.

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## Anor 35

Submissions for *Anor* 35 should be addressed to Anna Slack, New Hall, Cambridge, or emailed to [aes42@cam.ac.uk](mailto:aes42@cam.ac.uk). Articles are preferred in plain text; artwork should be negotiated with the editor.

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