

CAPTURING NEW ZEALAND

-A Documentary Script-

IB FILM

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RATIONALE:

This documentary investigates how different directors world-wide utilize the New Zealand landscape in their films.

American director, Peter Jackson, uses the vast landscape to bring his movie, "Lord of the Rings", to a different era. New Zealand director, Niki Caro, utilizes the nomadic tribes and ocean in her movie "Whale Rider". Eeshwar Nivas, an Indian director, uses the busy cities of New Zealand to bring new scenery into his movie "De Taali". German director, Michael Keusch, focuses on the oceanic scenery to further the plot line in "Sehnsucht nach Neuseeland". These directors combine their imagination and originality to create immensely different movies using the same location.

Time Code	Audio	Visual
00:00	MUSIC fades in. "Concerning Hobbits" is playing.	FADE IN from Black Screen A clip from "Lord of the Rings: Fellowship of the Ring". A wide shot of the lush and grassy shire of Hobbiton. Smoke is bellowing from the

	<p>00:20 MUSIC fades to "Pai Calls the Whales"</p> <p>00:40 MUSIC fades to "Aaj Mein Boond Hoon"</p> <p>01:00 NARRATOR (VO): From the intricate world of Middle Earth</p> <p>to a small Maori village,</p> <p>New Zealand has played a key role in the scenery and landscaping of today's film industry. Often utilized due to its vast range of uninhabited locations, New Zealand opens its doors to the film industry. The lack of taxes, low cost of filming rights, and the freedom that the New Zealand government offers, provides filmmakers with the ideal location for large budget films. Directors can choose locations such as dense forests,</p>	<p>chimneys and small Hobbits are wandering around.</p> <p>FADE to a clip from "Whale Rider". Paikea is singing to the whale. Cut to an underwater shot of the whale swimming above the camera. Whales are backlit with the natural light at the surface of the water.</p> <p>FADE to a clip from "De Taali". A tracking shot of Amu and Abhi walking on the riverside of the city.</p> <p>Aerial shot of the fellowship discussing the fate of the ring in Rivendell. The setting looks magical and ancient.</p> <p>Low-Angle shot of Paikea dressed in traditional Maori garments. She is reciting a speech in Maori for her grandfather.</p> <p>B-roll of a director behind the camera filming a scene from Lord of the Rings.</p> <p>Cut to b-roll of people working on sets in New Zealand.</p> <p>QUICK CUT EDITING:</p> <p>Picture of the dense forest surrounding Rivendell.</p>
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<p>02:00</p>	<p>barren planes, coral filled oceans, snowy mountaintops, lush green lands, or busy cities.</p> <p>Each of which offers new and exciting flavors to the film. Directors from across the world come to New Zealand to utilize the lands, however each country seeks out different features from this abundant landscape.</p> <p>SUE THOMPSON (FILM NZ CEO): As the CEO of Film New Zealand, most directors have to walk through my office to gain assistance in their film. New Zealand has a wide range of nations coming to our doorstep. Directors love the New Zealand landscape because of its versatility. We offer a very secure environment for filmmakers and their casts, as well as low cost locations to film in. People especially love the fact that parts of New Zealand are mostly uninhabited. This allows the director to convey virtually any time or location they choose. </p>	<p>Picture of the barren planes of Pelenor fields.</p> <p>Picture of Paikea sitting on top of the whale in the ocean.</p> <p>Picture of the Misty Mountains.</p> <p>Picture of the Shire/Hobbiton.</p> <p>Picture of a busy New Zealand city.</p> <p>B-roll of Niki Caro working behind the camera, filming scenes of the ocean. Cut to b-roll of Peter Jackson filming a snowy mountain scene.</p> <p>LOWER THIRD: Sue Thompson CEO of Film New Zealand</p> <p>Headshot of Sue Thompson giving the interview.</p> <p>B-roll of the New Zealand natives carrying camera and film equipment to the set.</p> <p>Montage of pictures showing the different landscapes of New Zealand. Most of the pictures depict landscapes that are mainly untouched by human hands and lack modern cities or structures. All images are key framed.</p>
<p>02:30</p>	<p>NIKI CARO (DIRECTOR OF</p>	<p>LOWER THIRD:</p>

	<p>WHALE RIDER): When filming Whale Rider, I wanted to show the Maori people in their true light. The only way to achieve that is to go right to the source. Filming anywhere but in New Zealand was out of the question.</p>	<p>Niki Caro Director of "Whale Rider"</p> <p>Interview shot of Niki Caro as she is giving her interview.</p> <p>Tracking shot of the Maori leader beating his hands against his chest to show the young boys how to become warriors and leaders.</p>
02:45	<p>MICHAEL KEUSCH (DIRECTOR OF SEHNSUCHT NACH NEUSEELAND): We really wanted to utilize New Zealand for its beauty, but mostly it was an essential part of our plot.</p>	<p>LOWER THIRD: Michael Keusch Director of Sehnsucht Nach Neuseeland</p> <p>Headshot of the director, Michael Keusch, as he is giving the interview</p>
02:50	<p>PETER JACKSON (DIRECTOR OF LORD OF THE RINGS): When choosing locations for Lord of the Rings, I knew I needed to find a unique and picturesque place. I needed to find Middle Earth. However, places like this simply don't exist in today's world. They need to be created.</p>	<p>LOWER THIRD: Peter Jackson Director of the "Lord of the Rings" Trilogy</p> <p>Interview shot of Peter Jackson as he is giving his interview.</p> <p>Boom camera shot of Mt. Doom in the beginning of the trilogy. Camera moves from the grey battle field up to the volcanic mountain of Mt. Doom.</p>
03:05	<p>EESHWAR NIVAS (DIRECTOR OF DE TAALI): India offers a wide range of locations to use, however sometimes we like to transport our audiences out of India and into a foreign land. Sometimes it</p>	<p>LOWER THIRD: Eeshwar Nivas Director of "De Taali"</p> <p>Headshot of Eeshwar Nivas as he is giving his interview.</p>

<p>03:15</p>	<p>is just visually, and other times it is literally.</p> <p>NARRATOR (VO): The only reason films of such vastly different genres can film in the same country is due to New Zealand's unique geographical features. The island of New Zealand is made up of two separate islands: Te Ika a Maui and Te Wai Pounamu.</p> <p>The northern island consists of a chain of volcanoes and geothermic hot spots, allowing for a more lush landscape and rolling grasslands.</p> <p>The southern island has a large mountain range, a glacier zone and the highest peak; Mt. Cook. The coasts range from warm sandy beaches, to rugged and wild, offering a large range of flora and fauna a habitat to thrive. Because of the biodiversity, directors can utilize each geographical location to fit their needs and their style of filmmaking.</p>	<p>GRAPHIC: Digital map of New Zealand with prime geographical features key framed.</p> <p>Graphic highlights each of the islands as their names are said.</p> <p>Graphic key frames into the northern island. Chains of volcanic mountains can be seen on the graphic as well as the locations of the geothermic sites.</p> <p>Graphic key frames into the southern island. A large chain of icy mountains is on the map, as well as a dot showing the highest peak in New Zealand. The northern part of the island has smooth beaches on the coast, while the southern part of the island has wild rugged beaches and coastlines.</p>
<p>04:30</p>	<p>NARRATOR (VO cont.): Filmmakers in Germany use the New Zealand landscape to further their plot lines and bring a fresh landscape to German moviegoers.</p>	<p>Picture depicting a busy city in New Zealand. Picture depicting a sandy beach off the coast of the busy city. Both pictures are key framed.</p>
<p>04:40</p>	<p>MICHAEL KEUSCH (DIRECTOR): When filming Sehnsucht nach Neuseeland we had to bring the story to its home.</p>	<p>Clip of opening titles from "Sehnsucht Nach Neuseeland"</p>

04:45	<p>NARRATOR (VO): Based off of a novel by Emilie Richards, Sehnsucht nach Neuseeland is the story of a young woman named Paige Duvall who goes to New Zealand to investigate her mysterious inheritance. While in New Zealand, she falls in love with Adam Leary and discovers the beauty of New Zealand while she uncovers her family's strange history.</p>	<p>Key framed pictures of Emilie Richards novel then switch to key framed pictures of Sehnsucht nach Neuseeland DVD cover</p> <p>Clip from "Sehnsucht nach Neuseeland". Paige and Adam sit in a well-lit living room. In this medium shot you can see the ocean in the background and the thick grass leading up to the ocean.</p>
05:00	<p>MICHAEL KEUSCH: When filming a movie like this, there is no way to achieve the natural beauty of New Zealand without actually going to the source and filming in New Zealand.</p> <p>Germany offers a nice range of locations for urban set films, however we truly needed to exhibit the</p> <p>popular countryside and the oceans of New Zealand. We wanted to convey the romantic feeling of the movie and show how Paige was able to leave her busy city lifestyle and fall in love with this truly unique landscape and culture.</p>	<p>Clip where Paige and Adam are on the beach. Adam has his arms wrapped around Paige and a sunset lit cove can be seen in the background</p> <p>Quick Cut shots of the German landscape. The pictures focus on industrial and urban settings in Germany.</p> <p>Quick Cut shots of the New Zealand landscape. This sequence contrasts the urban and industrial feel of Germany by showing the remote and picturesque landscapes of New Zealand.</p>
05:30	<p>NARRATOR (VO): German directors tend to stay localized in popular locations unlike directors in the United States who maximize their locations and utilize the entire island for their films.</p>	<p>B-roll of Peter Jackson going on a location planning tour. His crew surrounds him as he points out where he would like to film.</p>

05:40	<p>PETER JACKSON (DIRECTOR): Middle Earth is an entire world composed of many different geographical features. There is the grasslands of Hobbiton, the volcanic land of Mordor and Mount Doom, the dusty plateau of Pelenor Fields or the ancient forests of Rivendell, to name a few.</p>	<p>Comparison pictures between author illustrations of Middle Earth and the actual location and set in the movie. The pictures split the screen to show the artist's conception on one side and a set picture on the other.</p>
05:50	<p>ANDREW LESNIE (SET COORDINATOR): We used the entire island at our disposal. The northern island had the Waikato Region and the Taupo region. The Waikato region is a rolling grassland that we used for Hobbiton. The plot demanded a location that was simple and felt like people living in nature. Hobbits themselves are simple creatures that dug into the hills to create their homes. The US doesn't have the bright green hilly grasslands that we needed, so we had to search elsewhere. The Taupo region rests upon a volcanic mountain chain. The land is very barren and rocky. We used this location for Mordor and the volcanic mountain Mt. Doom. We wanted to show Mt. Doom as the evil center of Middle Earth. The location had to convey the bareness of the location as well as the evil feeling of the volcanic mountain. We needed some place that was open and uninhabited so we</p>	<p>LOWER THIRD: Director of Photography Set Coordinator of the "Lord of the Rings" Trilogy</p> <p>Clips from "Lord of the Rings" of Hobbiton and the Shire. Tracking shot of a Hobbit pushing a wheelbarrow in a grassy field. Boom camera shot moving from Grassy plains to a young Hobbit planting a flower. Boom camera shot spanning a hill and ending in a wide shot of Hobbiton.</p> <p>Clips of Mt. Doom. Tight hand-held shot of Frodo holding out the ring and debating on throwing it into the fire. Subjective shot of the fire and the smoke in Mt. Doom. Aerial perspective shot of the battle raging in the fields. The volcanic mountain can be seen in the background. The Black Gates and the Mountains of Mordor are on the side of the shot.</p>

<p>06:50</p>	<p>could do the sweeping landscapes and large-scale battles that occur in Mordor.</p> <p>PETER JACKSON: The Southern Island we used mainly for the mountain scenes and the swampy forest scenes.</p> <p>The Nelson region of New Zealand is so remote that most people only visit it with a helicopter. We utilized this location for the ancient forests and the mythical city of Rivendell. Rivendell especially needed a remote location because we wanted to convey it as untouchable. It is known as the homes of the elves. People were only able to find Rivendell with the help of an elf.  order to convey this, we needed a large ancient forest that would lack any sense of modern day. There are only a few places in the world to find this kind of location, New Zealand being one of them.</p>	<p>Subjective shot of Gollum talking to Frodo. A swampy marsh can be seen behind him. Wide shot of Frodo walking through the marshes. Behind him is dense fog.</p> <p>Scenes from Rivendell. A snorkel lens moves through the miniture set of Rivendell, then cuts to the real set. A boom camera zooms in on Frodo then zooms out to show the entire set of Rivendell. A tight shot of Sam and Frodo walking through Rivendell. A waterfall and mythical architecture can be seen behind them.</p>
<p>07:40</p>	<p>ANDREW LESNIE: We essentially used the entire island of New Zealand to create the world of Middle Earth. We used a combination of long sweeping landscapes and smaller condensed locations of knit together a world that seemed unlike anything around today.</p>	<p>Tracking shot of Sam and Frodo running through a dark forest at night. Medium of Frodo frantically climbing the tree. Cut to low angle shot of Orcs running. Cut to Wide-angle lens that shows an open barren landscape. Legolas, Gimli</p>

	<p>Without this type of geological variety, Middle Earth would have felt too modern. Busy cities and modern technology would have detracted from the feel and effect of the movie.</p>	<p>and Aragorn are running in the distance.</p>
<p>08:00</p>	<p>NARRATOR (VO): Filmmakers in the US utilize New Zealand to create lands lost in time, however directors from New Zealand try to show New Zealand in a more realistic life. They reveal the hidden parts of New Zealand known only to locals.</p>	<p>Key framed pictures of the raw New Zealand landscape. Pictures depict the beaches and the coastlines of New Zealand.</p>
<p>08:20</p>	<p>NIKI CARO (DIRECTOR): When the idea of "Whale Rider" was brought to me, I became excited at the idea of showing the world a slice of New Zealand history. The Maori tribes are native to New Zealand so I wanted to do justice to their moving story with equally inspiring landscapes.</p> <p>The story discusses the life of a girl Paikea as she tries to live up to her family's standards and carry on the traditions of her family.</p> <p>There are multiple scenes where Paikea is in the ocean and is interacting with the marine life. Because of this, we needed a beautiful aquatic set and landscape. Whangara and Gisborne offered the remote oceanic location</p>	<p>Clips from "Whale Riders". Aerial Perspective shot of the Maori people running water over to the beached whales and trying to keep them alive. Cut to a medium shot of the tribe members rubbing down the whales with wet cloths and water. Cut to a tight shot of the tribe members' hands as they try to push the whale into the water.</p> <p>Brightly lit shot of Paikea riding on the bicycle with her grandfather pedaling the bike.</p> <p>Hand-held camera shot of Paikea climbing on top of the whale. An underwater camera catches the movement of the whale's tail. Hand-held camera shot of Paikea riding the whale in the water.</p>

	<p>that we needed.</p> <p>We used the location to convey the calmness of the ocean as well as the culture and tradition that it brought to the Maori people. We were able to show the tribe in an isolate light and focus on how culture and tradition is impacted by the story of Paikea.</p>	<p>Low-angle shot of the villagers pushing a decorated boat into the water. Medium shot of the women and children in traditional Maori garments chanting and doing a tribal dance. Aerial shot of tribal men rowing a boat. Paikea is in the middle giving rowing orders in the Maori language. Boom shot that originates in the boat with Paikea and her grandfather and then moves out to show the full boat and the open ocean.</p>
<p>09:30</p>	<p>NARRATOR (VO): Bollywood directors often create very cultural movies that are filmed throughout the Indian landscape. However, when searching out new locations, New Zealand seems to be a popular choice.</p>	<p>Key framed pictures of popular Bollywood movie posters.</p>
<p>09:45</p>	<p>EESHWAR NIVAS (DIRECTOR): When filming De Taali, we wanted to stray away from the typical Bollywood landscapes and give our audiences something new.</p>	<p>Clip from "De Taali". Clip where Amu, Paglu, and Abhi are walking outside. In the background is a lit India building. The setting is a very popular film location in India and is seen in many Bollywood films.</p>
<p>10:00</p>	<p>NARRATOR (VO): De Taali is a comedy about three childhood friends, Paglu, Abhi, and Amu. Amu falls in love with Abhi, however he is already dating a girl, Kartika,</p>	<p>Clip where Amu and Abhi are sitting at a table together. Camera zooms to a tight shot. Amu's face can be seen over Abhi shoulder and she is staring at him lovingly</p>

<p>10:15</p>	<p>who only loves him for his money.</p> <p>EESHWAR NIVAS: We wanted to have some beautiful city locations that had an urban feel as well as an exotic feel. India has a lot of urban locations, however due to the high population, sometimes we seek out urban locations that are not as highly populated. Several of the scenes where Amu, Abhi and Paglu are interacting together in the city are filmed in Auckland, New Zealand.</p> <p>There are also some scenes where Abhi and Kartika are trying to run away to get married that have a more tropic romantic feel.</p> <p>Those scenes were filmed off the coast of Auckland. It would have been impossible to film some of these scenes in India, because New Zealand offers very warm almost tropic weather in the summer. The weather, accompanied by the coastline of Auckland made New Zealand a prime choice for our movie.</p>	<p>and laughing.</p> <p>Quick Cut editing of pictures of the urban Indian cities and the high populated urban landscape.</p> <p>Clip where Abhi is walking along a forest. Using a boom zoom, the camera zooms out from Abhi's face, showing the massive tree that is behind him.</p> <p>Clip of Abhi and Kartika standing in front of a green and well-lit tropic window. They are announcing their plans to elope to get married.</p> <p>Transition to clip where a tracking zoom follows Amu as she is lying on one of the tree's giant limbs.</p> <p>Pictures of New Zealand in the summer, showing the sunny coast and the green lush lands that surround the coast.</p>
<p>11:00</p>	<p>NARRATOR (VO): Despite the different genres, plot lines and time setting, countries around the world use New Zealand as a prime filming location. So what causes each country to choose the locations they do? Is it the intricacy of the movie? Knowledge of the</p>	<p>Fast paced clips showing some short clips from each movie discussed:</p> <p>From "Lord of the Rings" a Wide angle of the battle at the Black Gates.</p> <p>From a "Whale Rider" a tight of some of the tribe</p>

<p>12:00</p>	<p>New Zealand landscape? Simplicity? Money? It is probably a combination.</p> <p>With an endless budget, films in the United States tend to use New Zealand to create mythical and dreamlike worlds. Uninhabited places do not exist in the United States, so they seek out locations that are remote and untouched by urban society.</p> <p>Directors in Germany utilize the main cities to convey their plot lines. They especially focus on the natural beauty of New Zealand and film the oceanic settings of New Zealand.</p> <p>NARRATOR (CONT.): Directors in New Zealand seek out various locations that are not popularly known by those foreign to New Zealand geography. They utilize their home country to show inspiring landscapes and tell fantastic stories about the history or culture of the new Zealand locals.</p> <p>Filmmakers from India tend to utilize the big cities in New Zealand for their weather as well as the</p>	<p>members dancing.</p> <p>From "Sehnsucht Nach Neuseeland" a clip of Paige and Adam walking down the beach of New Zealand.</p> <p>From "De Taali" a clip of Abhi singing and dancing on an urban city block.</p> <p>A crane shot circles around a tree to reveal Frodo sitting under the tree. The shot is wide, showing the forest behind him and the ancient tree he is leaning against. The lighting is soft to convey mysticism and comfort.</p> <p>A wide shot of Paige eating dinner with Adam and his son on the beach. It is a vastly open landscape and an island can be seen in the distance.</p> <p>Paikea jumps out of the car and in a tight shot of her face, a grassy hill can be seen behind her. A wide shot of the ocean follows. Then a medium shot of Paikea and her father talking. The waves and ocean can be seen behind them.</p> <p>Scene from "De Taali" where Amu and Abhi are staring out into nowhere. Behind them is a grassy</p>
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	<p>tropical summers. It offers a change of scenery for the Bollywood moviegoers and a fresh location to film minor scenes in movies.</p> <p>However, despite the similar locations, filmmakers are still able to follow the auteurist film theory. The locations are the same, however each director is able to assert their individuality through their use of each location. Directors from around the world utilize this landscape, however each is able to produce something vastly different and unique using the same landscape.</p>	<p>green lush landscape.</p> <p>B-roll of Peter Jackson filming behind the scenes of Lord of the Rings. He is directing an actor where to move.</p> <p>B-roll of Eeshwar Nivas working behind the scene. He is motioning to a camera man to film at a certain angle.</p>
13:00	<p>PETER JACKSON (DIRECTOR): It just comes to show how one location can be transformed into something completely magical and unique, or something modern and realistic.</p>	<p>Headshot of Peter Jackson as he is doing the interview.</p>
13:10	<p>EESHWAR NIVAS (DIRECTOR): With some effort and with the magic of cinema, great beauty can happen.</p>	<p>Interview shot of Eeshwae Nivas giving the interview.</p>
13:15	<p>FADE to "Twilight and Shadow"</p>	<p>Clip from then ending scene of "Lord of the Rings: The Return of the King". The camera zooms into a tight shot of Frodo's face as he smiles. A wide-angle lens is used to show the vastness of the harbor. A wide shot of the boat leaving the harbor and disappearing into the sunset.</p>
13:35	<p>FADE MUSIC</p>	<p>FADE TO BLACK</p>

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De Taali. Dir. Eeshwar Nivas." Rising Star Entertainment:
2008, DVD.

*Lord of the Rings: The Fellowship of the Rings Special
Extended Edition*. Dir. Peter Jackson." New Line
Cinema: 2001, DVD.

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*Lord of the Rings: The Return of the King Special Extended
Edition*. Dir. Peter Jackson." New Line Cinema: 2003,
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Sehnsucht nach Neuseeland. Dir. Michael Keusch." General
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Whale Rider. Dir. Niki Caro." South Pacific Pictures: 2002,
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<<http://www.bollywoodhungama.com/movies/cast/12951/index.html>>.
This website gave me some more information about De Taali as well as telling me where most Bollywood films are filmed.

De Taali. Dir. Vishal-Shekhar, Shekhar Ravjiani and Shreya Ghoshal ." 2008, Soundtrack.
I referenced the song "Aaj Mein Boond Hoon" on Page 3 as the intro for my documentary.

"De Taali." 2010. Web. 15 Mar 2010.
<<http://www.imdb.com/title/tt1024839/>>.
This website helped me figure out what parts of New Zealand De Taali was filmed in.

"De Taali." 2010. Web. 15 Mar 2010.
<http://en.wikipedia.org/wiki/De_Taali>.
This website furthered my understanding of the plot and told me a little bit about how the movie was received in India.

"Film New Zealand." 2010. Web. 10 Mar 2010.
<<http://www.filmnz.com/default.aspx>>.
This website showed me some of the incentives for directors to film in New Zealand. It also showed me some information about the CEO of Film New Zealand

- which I used on page 4 of my documentary.
- "Film in New Zealand." 2009. Web. 15 Mar 2010.
<<http://www.filmsouth.com>>.
This website informed me why people film in New Zealand as well as who films there and in what locations.
- "Geography and Geology." 2010. Web. 12 Mar 2010.
<<http://www.newzealand.com/travel/about-nz/nature/nature-geography-and-geology.cfm>>.
This website told me a lot about the geography of New Zealand. I used a lot of the information I found on this site on page 6 and 7.
- "German film crew finds Paradise in New Zealand." 2009. Web. 13 Mar 2010.
<http://www.newzealand.com/travel/media/press-releases/2009/3/film&television_germanfilminkiwiparadis_e_pressrelease.cfm>.
This website was especially helpful in understanding why Sehnsucht nach Neuseeland was filmed in New Zealand. It gave me great insight into why Germany chose New Zealand. I mainly used this information on pages 7 and 8.
- "Locations of Middle Earth." 2007. Web. 20 Mar 2010.
<<http://www.lordoftherings.net/legend/locations/>>.
This website outlined what the artist conception of Middle Earth was and then compared it to the cinematic conception of Middle Earth. It showed how cinema made it possible to bring these artist conceptions alive.
- "Lord of the Rings Locations ." 2009. Web. 18 Mar 2010.
<http://www.firstlighttravel.com/lord_of_the_rings.html>.
This source showed me which part of New Zealand was utilized for each Lord of the Rings set. It set up a map and exhibited where each scene was shot.
- Lord of the Rings: The Fellowship of the Rings Special Extended Edition.* Dir. Peter Jackson." New Line Cinema: 2001, DVD. - Special Features "New Zealand as Middle Earth"
This special feature was very helpful in understanding why Peter Jackson used New Zealand as a location. I used it to help me write his quotes on pages 8-10. It gave me insight into the director's mind about the location choice.
- Lord of the Rings: The Return of the King Special Extended Edition.* Dir. Peter Jackson." New Line Cinema: 2003,

DVD. - Special Feature "New Zealand as Middle Earth"
This special feature helped show me how the locations changed as the trilogy continued. Different locations were used in Lord of the Rings for different parts of the movie, so it informed me how the location choiced evolved over time.

"New Zealand." 2010. Web. 20 Mar 2010.
<http://en.wikipedia.org/wiki/New_Zealand>.
This website gave me some more insight into New Zealand and why the film industry was so drawn towards New Zealand. It also contained some valuable information about the geography and climate of New Zealand.

"New Zealand Home of Middle Earth." 2003. Web. 18 Mar 2010.
<<http://www.filmnz.com/middleearth/locations/index.html>>.
This website was very helpful in describing why different locations were used and how Middle Earth was created using New Zealand landscapes.

Original Motion Picture Soundtrack Lord of the Rings: Fellowship of the Ring. Dir. Howard Shore." Reprise Records: 2001, Soundtrack.
I referenced the song "Concerning Hobbits" on Page 3 as the intro for my documentary.

Pryor , Ian. *Peter Jackson: From Prince of Splatter to Lord of the Rings.* New York, New York: Thomas Dunne Books, 2004. Print.
This book helped me understand more about Peter Jackson as his style of filmmaking. It also helped me get a grasp on why he chose the locations he did.

"Sehnsucht nach Neuseeland." 2010. Web. 17 Mar 2010.
<<http://www.imdb.com/title/tt1416781/>>.
This website told me more about Sehnsucht nach Neuseeland and the locations in which it was filmed.

"Sehnsucht nach Neuseeland." 2009. Web. 9 Mar 2010.
<<http://www.presseportal.de/pm/7840/1396654/zdf>>.
This website gave me a great deal of information about the plot of the movie, which helped because the movie was filmed in German and the plot is hard to follow.

Sibley, Brian. *The Lord of the Rings: The Making of the Movie Trilogy* . Boston, MA: Houghton Mifflin Company, 2002. Print.

This book offered a very nice visual guide of what parts of Lord of the Rings were filmed in what part of New Zealand.

Soundtrack from the Motion Picture Lord of the Rings: Return of the King. Dir. Howard Shore." Reprise Records: 2003, Soundtrack.

I referenced the song "Twilight and Shadow" on Page 16 as the ending for my documentary.

Soundtrack from the Motion Picture Whale Rider. Dir. Lisa Gerrard." 2003, Soundtrack.

I referenced the song "Pai Calls the Whales" on Page 3 as the intro for my documentary.

Whale Rider. Dir. Niki Caro." South Pacific Pictures: 2002, DVD. - Special Features "Behind the Scenes of Whale Rider"

This was useful in understanding the intentions of the director, Niki Caro, as well as why some scenes were shot in the format they were. It also helped me format the interview on page 11 and 12 in the documentary.