

SCHOENMAKER! MACGREGOR!

“I had never anticipated to be working on this for 5 years!” Patrick Schoenmaker

● **Issue 11** **THE MAGAZINE FOR INDYFANS**
indymag

HOLD ON TO YOUR FEDORAS!

**SEAN PATRICK
FLANERY**

EXCLUSIVE INTERVIEW

TOP TEN FAN FILMS! INDY ANIMALS! FREE INDY BOOK!



Oct 2016 Issue 11

ON THE COVER

14 | Top ten Fanfilms

Three years is a long time to wait of the next Indiana Jones, but lucky for us there is a dedicated group of fans who are determined to ensure Indy is always on the slate. Josie separates out the chaff from the wheat!

16 | Indylove!

Who doesn't love Indy? Well, there's a kid who is following in the big man's footsteps in a series of mini-films. We share the love.

20 | Sean Patrick Flanery

Yes, The one and only SPF! Steve Pearson interviews Sean about Indy and we find out if he's wearing boxers or briefs?

30 | Indy Animals!

Part two of John Bruggen's look at the animals. This time it's Indiana Jones and the Temple of Doom, so there's a lot to go on!

34 | Rob MacGregor

We interview the writer behind what is arguably the best of the Indiana Jones novels, Rob MacGregor and find out what happened to the Indy novel that wasn't, The Staff of Kings!

INDYNEWS

04 | Free book!

indymag is giving away a free digital book! We think it is exciting news! Also, Ke Huy Quan is spotted in the Highlands of Scotland and Indy gets animated.



08



20

Is there anything you wish to share or do you feel like contributing to the mag? Then visit our website. www.indymag.org



“AAAarrrrrrrrrr
 rrrrrrrrrrr
 rrrrrrrrr
 rrrrrrr
 rggg
 GG!!



ISSUE QUOTE

INDYFOCUS

09 | Whatcha Doin?

If it's not news...we'll print it! Our scumbags at *Whatcha Doin?* find out whose doing what on the Indy circuit.

10 | Indystuff

Official merchandise is still scarce but Indystuff can always find the items that bring you closer to appearing in Hoarders.

12 | Why Indy?

Another brave Indyfan steps into the breach to face our insane questioning! This month, the rather lovely Jacqueline LaCombe!

50 | Atlantis Continues...

We can't tell you how much we love this feature even if we have to say it ourselves! The Fate of Atlantis is coming closer so don't spoil it by playing the game!

INDYREGULARS

55 | Eye Candy

This month we feature the very delectable Veronica Logan.

62 | Reviews

More FAOIJ with Jimmy Hayes, Adventurer's Summit 2016 by Haiko Albrecht, Looking back at KOTCS by Jerry Saravia and Star Trek by Eric Renderking Fisk.

70 | True or False!

We liked this soooo much we brought it back for a second round! This time test your knowledge on Harrison Ford!

72 | Scene it!

The final scene of *City of Gods* in which it was planned for Connery to belt out "Fly me to the Moon!". Lordy!

EDITORIAL

One word. Exclusives! The bane of collectors and the joy of all grubby dealers and opportunistic scalpers looking to make a quick buck. The rise of this market signals the end of fan collecting as we know it. This practice is slowly pushing genuine fans to the sidelines and closing the hobby to kids. Money is doing the talking, now...and we can feel your pain. Yes, there has always been money in collecting, however everyone was given a fair crack of the whip when products were released. It was only time that made them desirable rather than a manufactured hype created by the producers to ensure maximum profits.

Take for instance Pop! Vinyl and their release of the Raiders toy (You heard right, TOY! Not action figure!!). You could get it for \$15 but only if you were quick enough, as Pop was well aware the product would move like lightning, ensuring a tidy profit. The upshot was that most fans were left frustrated with the release as the toy fell quickly onto the second hand market with sellers adding gross mark ups. Why should Pop Vinyl care if it were being sold on ebay at 100% mark up?

We feel they should, and other companies should too. Why? Because if you're not part of, or can't get into, a gang then you find someone else to play with. Collectors will eventually turn their backs on these markets and new fans, especially kids, will be excluded.

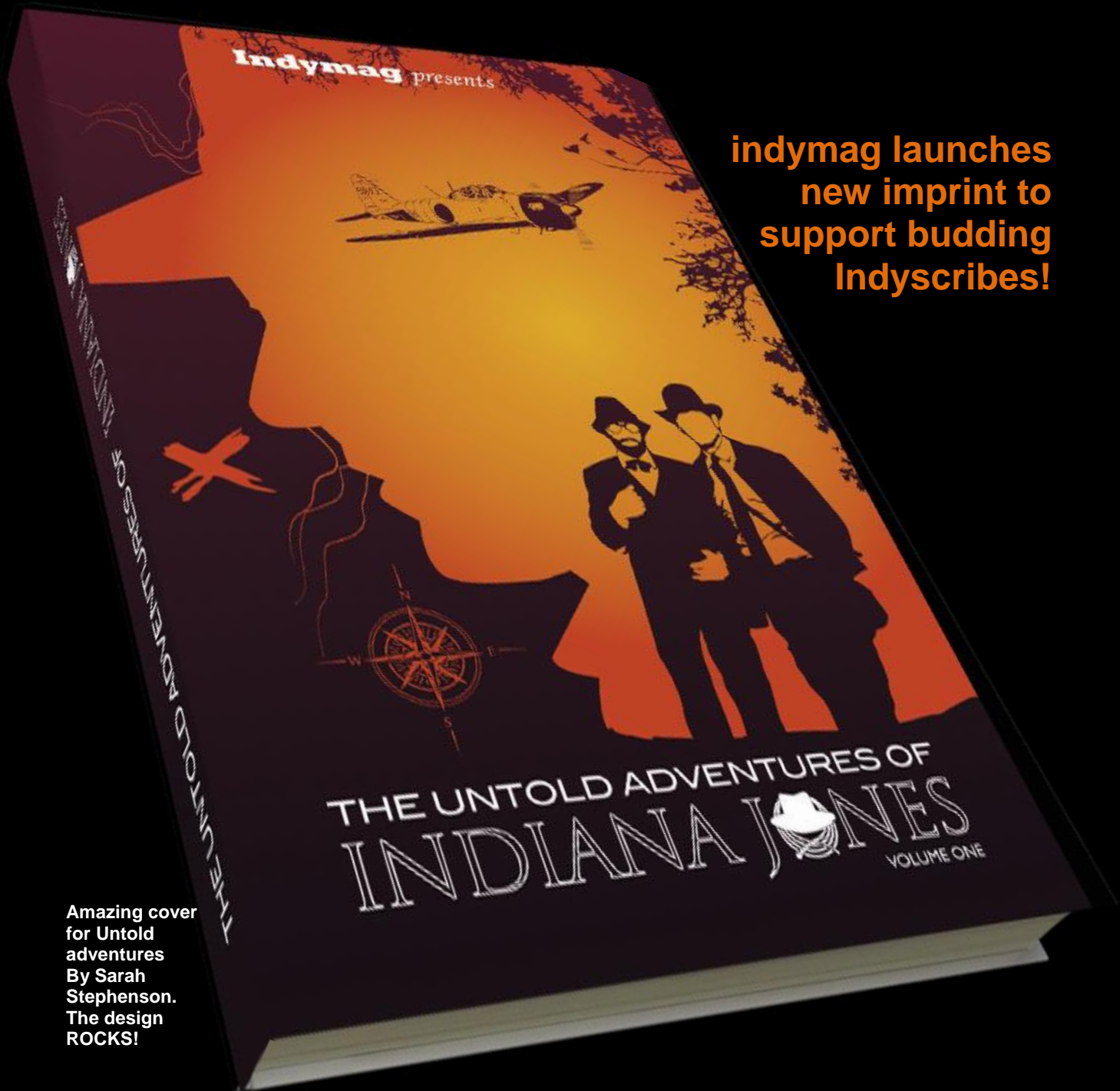
I don't object to producers making money, I object to them hurting a central part of being a fan.

JUNIOR ED

Credits -
 Editor - J (KW) Jones
 Deputy Editor - Josephine Mori
 Lead Writer and Production - Haiko Albrecht
 Proof Reader - John Brueggen & Haiko Albrecht
 Staff Writers - Jon Talley, Jürgen Mathy, Jimmy PS Hayes, Steve Pearson, Canyon Nobrega-Jones, Luke Van Horn and Dragone Andreas
 Staff Artist - Jonnathan Harris, Alex Levitsy
 Thanks to - Dale Dassel, Sean Partick Flanery, Robert MacGregor and Patrick Schoenmaker.

This magazine is not endorsed by Lucasfilm Ltd/Disney or Paramount Pictures and is intended for entertainment and informational purposes only. The official Indiana Jones site can be found at www.indianajones.com. Indiana Jones names and images, any other Indiana Jones related items are registered trademarks and/or copyrights of Lucasfilm Ltd or their respective trademark and copyright holders. All original content of this magazine is the intellectual property of the theindianajonesarchive.com unless otherwise indicated.

Indynews



indymag launches
new imprint to
support budding
Indyscribes!

Amazing cover
for Untold
adventures
By Sarah
Stephenson.
The design
ROCKS!

ADVENTURE REDUX!

Do you like to fantasise about Indy's adventures but the type where he usually keeps his clothes on? If so, we've launched a new imprint called *The Untold Adventures of Indiana Jones* where writers can be creative and share their stories.

*flying
none other than Amelia Earhart!*

Amelia Earhart

“Adventure is worthwhile in itself”

If it's not enough that we spend all of our time lovingly hacking out indymag each...*ahem* 'month' we've decided to spend that time we devote to sleeping in bringing you the best in quality Indiana Jones Fan Fiction.

Why, you ask? Well, we get a lot of requests for stories in the mag but it is just too small to house large stories.

We're already got an ongoing story as we committed to serialising Dale Dassel's 'Fate of Atlantis' novelization in publishing the story as the author intended and we looked at the idea adding another serialised story but that would then exclude others that opportunity.

We needed a different platform as we're keen to highlight the great work that is being produced in the hope we may discover the next Rob MacGregor!

It seemed logical to bring those stories into a novel format to give the stories opportunity to breathe and provide full completed stories. Also, as you would expect from indymag we wanted it to look the part and as you can see Sarah Stephenson's ace cover design has a real polish!

Naturally, due to the fact it's a Fan Fiction, no profit is made from the distribution of these materials, which is great for you, the reader, as these books are yours for the reading - free of charge!

So, if you're an avid Indiana Jones reader, then feel free to check out the book. If you're a devoted author wanting to be noticed, send us your stuff and, pending approval, you could find yourself published here!

All we ask is that for the majority of the time Indy keeps his clothes on and that you stay in the realm and to the spirit of Indiana Jones.

No Indy in space, no Muppet crossovers (no matter how much you think Indy should kiss Miss Piggy) and certainly no aliens, interdimensional beings, yes, but definitely no aliens!

In our first book we kick off with two tales by Canyon Nobrega-Jones. The first recounts the end of each film and brings back old friends in *THE LOST SCROLLS* as Indy and Henry Sr go on vacation and meets Amelia Earhart (Who? you ask. Look to your right and find our handy sidebar to get you up to speed! Ed.)

The second, *THE HANDS OF TIME*, Indy seeks the Pendant of Alcatraz with a special treat for those of you who couldn't get enough of her in *Temple of Doom*, Willie Scott is back for the ride!

We suggest you go find yourself a comfy chair, kick off your Alden's, pour some wine and enjoy *The Untold Adventures of Indiana Jones*.

"It was a thing of rusty wire and wood and looked not at all interesting." A less-than-stellar artifact unearthed by a young Indiana Jones? No, it was Amelia Earhart's reaction to seeing her first plane at age 10. Ten years later she was to change her mind forever when she got her first flight from a stunt pilot. Less than two years after that she had learned to fly and purchased her own aircraft, a second-hand Kinner Airster painted yellow which she dubbed "The Canary". The 2-seater biplane earned her the first women's record breaker when she attained an altitude of 14,000 feet.

Born July 24, 1897, the Kansas native became the first woman to fly transatlantic, from Trepassey Harbor in Newfoundland to Burry Port, Wales in 1928: an endeavor that had taken the lives of three previous attempters.

Returning to the United States, Amelia was celebrated with a ticker tape parade and received by President Calvin Coolidge at the White House. One of the project managers, publisher George P. Putnam, subsequently became her husband. Ever the independent, Earhart referred to their marriage as a "partnership" with "dual control."

The idea of a solo flight across the Atlantic was never far from the pair's thoughts, and secret plans continued until May 20, 1932, when Amelia took off from Harbor Grace, Newfoundland and headed for Paris. Hazardous conditions forced her to reroute to Ireland, where she landed in a farmer's field.

For her latest exploit, she received a gold medal from the National Geographic Society and became the first woman to be awarded the Distinguished Flying

Cross from U.S. Congress. Amelia continued her conquests of the air and became the first person to fly solo across the Pacific in 1935. Approaching forty, she felt she was ready for the ultimate challenge: to be the first woman to fly around the world. Amelia and her navigator, Fred Noonan, departed from Miami on June 1, 1937.

Plagued by misleading maps, the first lap took longer than anticipated and added extra mileage to the undertaking. They stopped at Howard Island in the Pacific, resuming their journey on July 2, flying into rainy skies.

In an ongoing series of transmissions with the U.S. Coast Guard cutter ITASCA, communications deteriorated until the ship picked up the message: "We must be on you, but we cannot see you. Fuel is running low. Been unable to reach you by radio. We are flying at 1,000 feet." And finally, "We are running north and south." The last ever heard from Amelia.

Rescue parties were dispatched evolving into the most extensive search in naval history. After unsuccessful weeks that covered 250,000 miles the mission was reluctantly called off. The quest for conclusive evidence of her fate continues to this day through the efforts of organizations such as The International Group for Historic Aircraft Recovery (TIGHAR).

But while her ultimate fate remains a mystery, there is no mystery concerning her impact on the world. A lighthouse was constructed in her honor on Howard Island; airports, schools and streets have been named after her, as well as many awards and scholarships. Perhaps what would have been most important to Amelia, however, is that through her courage, vision and determination, she continues to inspire generation after generation.



BYTES

Just so, you don't have to do we've travelled through Showmasters events and pulled together a list of conventions and announced Indyguests that may take your fancy....

Film & Comic Con Cardiff 2016
29-30 Oct 16, Motorpoint Arena.
Wolf Kahler (ROTLA), Paul Freeman (ROTLA - YIJ), Kenneth Granham (YIJ), Claire Higgins (YIJ), Danny Webb (YIJ), Pip Torrens (YIJ) and Oliver Ford Davies (YIJ)

Film & Comic Con Newcastle 2016
19 – 20 Nov 2016, Metro Radio Arena
Jeffery Kissoon, (YIJ), Pip Torrens (YIJ) and Jacqueline Pearce (YIJ)

Film & Comic Con Cardiff 2017
4 – 5 Mar 2017, Metro Radio Arena

Film & Comic Con Belfast 2017
11-12 Mar 2017, Titanic Exhibition Centre.

Autographica 2017
12-14 May 2017 - Radisson Blu Edwardian Hotel, Heathrow

Film & Comic Con Newcastle 2017
20-21 May 2017, Metro Radio Arena

London Film & Comic Con 2017
28-30 July 2017, Olympia,

Film & Comic Con Sheffield 2017
12-13 Aug 2017, Sheffield Arena

Film & Comic Con Glasgow 2017
19-20 Aug 2017 - Braehead Arena

Film & Comic Con Bournemouth 2017
26-27 Aug 2017, International Centre

Amsterdam Comic Con 2017
2-3 Sept 2017, Amsterdam

For more information about Showmasters and their events pay them a visit at their website <http://www.showmastersevents.com/> or on Facebook:- <https://www.facebook.com/showmastersevents/> or if you feeling really frisky Tinder, no wait
Twitter:<https://twitter.com/showmasters>



HOLY SMOKES!

Showmasters delivers another masterclass in getting fans closer to the stars as indymag potters around their Glasgow show in search of Indy treats!

If you are like us and trawl the convention scene looking for that elusive Indy Jones guest appearance then you would be doing yourself a disservice if you don't take a peek at conventions managed by Showmasters.

Over the past 14 years, Showmasters have proved themselves to be one of, if not the best premier convention organiser for meet and greet opportunities for fans.

The Milton Keynes company managed by Andrea Swinsco and Jason V Joiner have extensive connections within the film industry that they can draw on in ensuring each of their conventions has a good range of guests.

If it wasn't enough to manage their Film and Comic conventions across the country

(including their flagship event, the London Film & Comic Con) they also hold Autographica, London Gaming Market, Play Expo, Sherlocked and most recently Destination Star Trek.

The Glasgow event was a two-day event, shindig at Braehead Arena, (a hop and a skip from Glasgow City Centre) and as you would expect featured some of the biggest names from TV, film and comics.

In attendance was a measured mix of stars that included Margot Kidder, Sean Astin, Peter Mayhew, James Masters, Ray Parks, Colin Baker and the genius that is John Challis (Marrrrrrleeeen*). Not enough for a die-hard Indy fan to get out of bed for and, yes, Colin Baker had starred in the Young Indiana Jones Chronicles as Major General Henry George Chauvel. As tempting as that was would that be enough to throw off the blankets?

Well, once the name of Ke Huy Quan was announced the indymag team jumped out of bed, then through a window, into the indymag mobile and straight up to William Wallace land looking for their freedom...to meet Ke!





Once at the convention, it was clear that the fans had turned out in droves eager to get that elusive autograph or peck on the cheek. The queues littered the centre and were managed orderly as Showmasters had provided many cosplay photo opportunities whilst people waited.

As you would expect with a convention of this size it was awash with stalls selling everything you could possibly imagine...well, except Indystuff. The place was bereft of Indy merchandise and aside from a couple of beat up Hasbro figures the wallet stayed firmly in the pocket!

The convention had plenty to entertain guests inside the venue from cosplay competitions to various free and paid talks by convention stars.

The main attraction was the meet and greet of the guests, the highlight for all guests and this was delivered professionally by the crew through a combination of artist alley and photo opportunities.

All very nice and lovely but indymag was only here for one thing and one thing only...Ke.

If we could explain how it felt to meet Ke we would only need one word...magical.

With that token, indymag hasn't enough words that could explain how genuine and lovely Ke was to meet. He took more than a passing interest in us and spoke of his time working on TOD with great affection allied with great stories. We would love to tell you them, however this would deprive you all of that pleasure.

So, this time it's... "what went on in Glasgow stays in Glasgow" however we can reveal that Ke never went to Manchester University despite what Wikipedia might say!

It is hoped that in the not too distant future Ke will share some of those stories with us but in the meantime make sure Ke is on your radar as we are sure he has some exciting project and appearances planned.

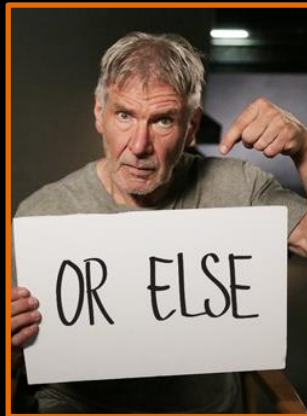
indymag can't really praise Showmasters enough. Ultimately, these events are about getting fans closer to their heroes and for us Showmasters delivered.

If we have any advice to Indiefans - regardless of how comfortable your bed may seem - if the right guest is available then jump out of your bed and then through your window and make your own fortune and glory!

(*joke for UK readers only, Lovely Jubley! Ed)

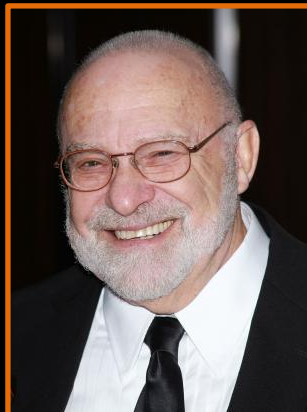
Whatcha Doin? Updates

Gossip and title-tattle from the acceptable face of stalking!



Harrison Ford

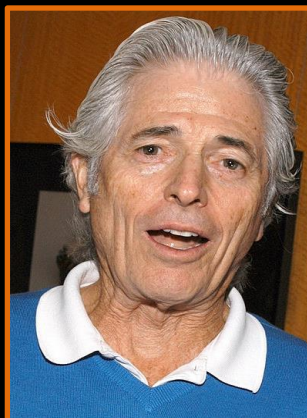
You Blade Runner! In an effort to beat Sylvester Stallone's record of bringing back much loved characters from the 70s/80s (Rocky - 39 years) Harry has started filming the sequel to Blade Runner in Prague. The mileage is 36 years so it falls short of the Stallone record, however one can only wonder what the sequel can be for a film THAT DOESN'T [expletive] NEED A SEQUEL! Ridley Scott would be turning in his grave...if he were dead! Anyway, the BR2 is offering the opportunity to meet Ford through Omaze so if your looking to get an inside view of Indy V we suggest you make a donation.



Michael Kahn

Never heard of him? Well, you should do as Kahn is an Film Editor of epic proportions. He is Spielberg's main squeeze with the scissors cutting not only the Indiana Jones series but Saving Private Ryan, Jurassic Park and Schindler's List to name a few. He's such a genius that nobody realised that the door in the Chachapoyan temple keeps on getting higher and higher!

With his last Spielberg collaboration, the BFG release, he is completing work on Ready Player One and prepping The Kidnapping of Edgardo Mortara. It's only a matter of time before he will have his scheduled clear for Indy V and that his scissors are sharp and ready to snip!



Mike Fenton

Legendary casting director Mike Fenton was saluted by the Academy of Motion Pictures with "Perfect Choice: The Art of the Casting Director". The never to retire Fenton looked back at his career that included all the original trilogy, Godfather Part II, One Flew Over the Cuckoo's Nest, E.T. the Extra-Terrestrial, Blade Runner and infamously replacing Crispin Glover for Back to the Future for Parts II & III with Jeffery Weissman. The man has an eye for talent although helping Tom Cruise on his way (with a little help from his female staff). Mike's not one to mince words about casting and says it's not about who is the best actor but rather the best person for the role.

ANIMATED INDY



How long have we waited for this? All of our lives! Patrick Schoenmaker shows the way with what could be the makings for an Indy animated series.

Would you like to see an animated version of Indiana Jones? I bet you would!

For all Indy fans it's a bit of a no-brainer but for Lucasfilm it seems to have never been in the cards. We've seen Indy appearing in computer games, books, comics even underpants but not cartoons.

Indy is a natural for that medium however the closest we ever came to an animated Indy was the mine cart chase!

However, Netherlands based designer/illustrator Patrick Schoenmaker has taken matters into his own hand and produced a "Don Bluth" inspired Indy animated opening sequence that could be the catalyst for Lucasfilm to consider Indy at 24fps!

We caught up with Patrick who was busy in his studio putting the finishing touches to the animation and asked when his love for Indy began.

How long have you been an Indyfan and what was your first experience of Indy?

My love for Indiana Jones actually started with my dad and his more than healthy collection of VHS tapes. He has a great taste for adventure genre films and by the time I was 6 or 7, he had gathered a good bunch of videotapes which I would dig through with my two younger brothers on rainy days and in the weekends. My parents weren't very strict with the age limit on certain films, so we were free to watch pretty much anything. I have very fond memories of watching classics like "The Golden Voyage of Sinbad", "Critters", "Ghostbusters" and even movies like "Ben-Hur". I'm not sure how old I was exactly when I first saw Raiders of the Lost Ark, but I must have been pretty young because I can't remember a time when Raiders wasn't a part of my life. Whenever I re-watch the movie, certain parts still invoke that feeling from when I watched the film all those years ago. The birds flying out of the statues mouth and the screaming sherpa, Satipo's and

Forrestall's fates, the glow on Toth's face holding the glowing iron poker and the Well of the Souls. The film was pure movie magic to me and although I loved Sinbad and all those other films as well, there was something about Raiders that made me come back to it over and over again. After a while, we also got Temple of Doom and Last Crusade on tape, each of



them becoming instant favorites. I was 9 when Last Crusade hit the theaters and I vividly remember the poster being advertised on the streets. I still regret not asking my dad to take me to see it at the cinema, that would have been one heck of an experience.

What is your artist background and key influences?

I grew up on European comics like Lucky Luke, Asterix, but also on a lot of Disney films and

magazines. Both influences are still very present in my work I think. As a young boy I wasn't very aware of the existence of other studio's, but looking back, a couple of animated films always stood out to me as having a special vibe. "An American Tail", "The Land Before Time" and "The Secret of NIMH". All of these turned out to be produced by Don Bluth. I've always loved how he tried to go into darker territories, compared to Disney. When I was growing up, I was fascinated by the visual difference between comics and animated films. I was very sensitive to the wonderful colors being used in animated films, compared to the flat and hard colors seen in most comic books back then. So, I collected anything I could find containing stills from the films and copied those drawings as well as I could. I only had colored pencils, so I didn't get far and there wasn't really anybody in my surroundings who had any idea of painting or anything. It wasn't until animation studios started releasing those art books, that I finally really started to understand the process of making animation. Besides Disney and Bluth, there have been other artists as well, like Bruce Timm, Jim Henson, Mike Mignola and J. Scott Campbell who impacted me growing up.

What inspired you to create the title project?

The thing was, I think somewhere in the 2000's, I kind of forgot about Indiana Jones for a while. Not entirely, but he was just a bit off my radar. Then Crystal Skull was announced and slowly but surely I got pulled back into that universe again. I greatly enjoyed the speculation leading up to the film's release, it totally rekindled my love for the character. Truth be told, once I saw the final film, I wasn't necessarily crazy about it as a whole, but there was enough classic Indiana Jones in it for me to give me that special feeling of adventure again. After the release of Crystal Skull, I was hoping a new movie would be



announced soon. But as time passed by, it didn't really look as if there was anything new on the horizon. I wasn't quite ready to let Indy slip of my radar again, so I decided to turn Indiana Jones into an animated project for me to work on in the off hours. That way I was sure to enjoy the character for a couple of years longer.

How long did it take to make and what were the difficulties?

I think I started somewhere early in 2011, doing some exploration and rough storyboards. It took a while to find the right angle on it. The biggest difficulty was the fact that animation just takes so incredibly long to do, especially if you are dependant on the moments being in-between free-lance jobs. I had never anticipated to be working on this for 5 years. If I had, I am not sure I would have started in the first place. If you work on something with so many long breaks in between, it's very difficult to not go back and keep redoing everything, since your skills develop and you very easily start feeling unsatisfied with the result. I must have redone the background for the opening shot 5 or 6 times I think. Apart from the technical hiccups, like computers breaking down and software not being capable of handling the large files, the biggest difficulty really was just keeping at it.

Did you have any support?

Initially I wanted to do the entire thing by myself, but I soon realised I wouldn't be able to finish, going at the rate I was going. We had interns at the studio and I would ask them from time to time to help me out. I am very grateful for their help, I'm pretty sure I'd still be

animating if it wasn't for them. I also found a very talented artist who was willing to do the color correction. And of course my go to buddies at Paraphrase, Jorrit Kleijnen and Alexander Reumers, who offered to write a completely new soundtrack for the project. And in terms of support, I have to mention my girlfriend. She has been very patient and understanding of my crazy passions.



What do you hope to achieve from the project and what is next for Patrick?

Even though I made this for my own pleasure, first and foremost, I really do believe an animated Indiana Jones series would be an awesome way to expand the franchise. I won't lie, somewhere deep down, I would love to get a call one day to come and set this up. But as a fan, I would already be extremely happy if Disney realizes the potential and takes it into production. How great would it be, if in a couple of years from now, I can sit down with my son and share this universe with him, the same way my father shared it with me. Right now, I'm working on a couple of concepts of my own and I'm still happy making shorts with my friends at our animation studio www.frameorder.nl



***Schoenmaker*
SCRIBBLES!**

Not familiar with Patrick's work then take a gander at our choice samples below or better still visit - frameorder.nl where he works on his own concepts with his mates or check in on his website at patricksschoenmaker.com for more animation goodness!



indyfocus

Indystuff



We try to find the latest Indy goodies to waste your cash on!

1

Get ready to dig deep into those reserves if you want the SDCC POP Indiana Jones with Idol as it's scorching past the \$200 dollar mark after selling out at the convention.

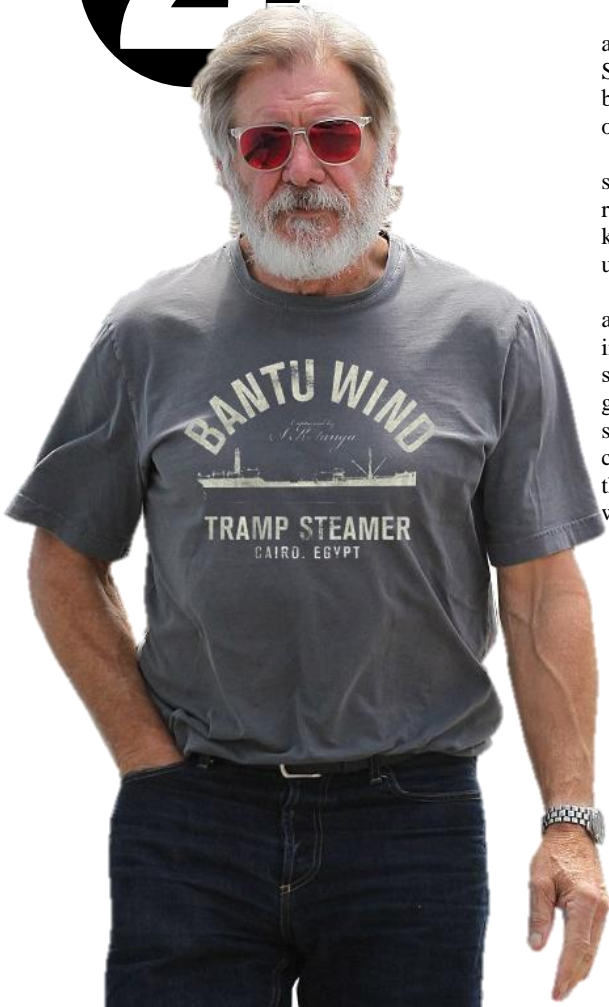
The limited edition vinyl was already making waves before SDCC when it was announced by Funko's as an exclusive, part of their eighth SDCC wave .

You could almost hear the shrills of delight as dealers rubbed their hands with glee knowing there was a 200% mark up in the future.

Don't get us wrong, exclusives are great especially when they involve Indiana Jones, it's a shame that these products don't get in fans hands as these are seen more as monetary commodities and ultimately those with the deepest pocket will prevail.



2



3

Looking to take a trip to Venice and want to make sure that you look like every other Indiana Jones tourist.

Then make sure you get a hold of Indy Magnoli's Last Crusade inspired tie.

Anyone who knows anything about Indy replicas will know the Magnoli name and this 3 1/4" wide tie with a pattern lattice design will not disappoint. Its simple elegance would match many suit styles, colors and eras and make your Indy suit stand out on the Venice waterways and rat infested tunnels!



Last Exit to Nowhere have been knocking of movie inspired t-shirts for "donkey's" years. So, it will be no surprise to find the Bantu Wind t-shirt, as modelled by a blind tramp we found wandering the streets looking for the next Indy film, on sale at www.lastexittonowhere.com.

The beauty of the designs is that you don't expose your geekiness and it allows you to be perceived as being normal.

But we'll know the truth!

Insane Purchase

Awwwwwww! Indy mouse! This is borderline insane purchase because as much as we think it's a completely bonkers idea you can't help but look into his squeaky little eyes and not let it melt your heart. From Allthingsmice on Etsy (where else!) little Indy mouse stands approx 3" high but comes in a bit pricey; \$50 for what is essentially a bit of felt, beads, and cotton. Nutty but nice!

4

Yay, officially licensed product! It's not very often that you get the say that!

Below is the recently released Sideshow and Acme Indiana Jones: Temple of Doom Premium Art Print by Artists Fabian Schlaga and Trevor Grove.

It was available from Aug 2016 – Sep 2016. 18" x 24" for \$90 at Sideshow Collectibles for an unframed print or \$240 with a custom frame for those who treat money like confetti. The print is limited to 295.

Trevor Grove is well known within Indiana Jones circles creating Indy art for theraider.net back in the last century who now spends his time creating top quality sculptures for a range of companies.

Fabian Schlaga, on the other hand, spent his youth pining for "so-called superheroes". His parents always considered themselves culturally educated people and as such there was no room for these so-called "superheroes" like Indiana Jones. Nowadays, whenever he's not drawing atrocious monsters and/or busty ladies, he spends his time daydreaming about what he'd do if he were Akira.

The piece itself is nicely done by both artists, Grove, the layout and Schlaga, the digital painting. The pose is more Raiders then Temple and we suspect it was done as a generic piece rather than TOD specific. Exactly where Indy is situated is anybody's guess as for all we know he could be in a Walmart photo booth!

The only complaint we have is Indy's face. Although it looks like Ford it's not particularly dynamic and we get the impression he's thinking about whether he has left the washing machine on.

That said, it is lovely and we would definitely mark it as a recommended purchase.



100 TOP Collectables #36



WILLIAMS PINBALL

If you're going to invest your time and money in an Indiana Jones pinball machine you couldn't really go wrong with a Williams.

Far superior to the substandard Stern as it incorporates the movies together with better music and sound integration via the 4 track DCS system. From the realistic shooter to the recreated bi-plane fighter the game is packed with fun and excitement. Great feature like the rotating idol and the path of adventure to challenge the most ardent of pinball heads with the game accompanied by a multitude of videos. With 12 modes of play and 3 high action video modes there's not much to fault.

So, if you have a few thousand dollars down the back of the couch and you like a constant pinkitty, pony noise in the background then this is the purchase for you.

“WHY INDY?”

Jacqueline LaCombe

What is your first Indy memory?

My father putting tissue paper in my little sisters shoes so she would be tall enough to get on the Indiana Jones Adventure attraction at Disneyland when it opened back in 1995.

Do you have a life outside of Indy?

I'm a bartender and artist, but Indy has a huge influence on my life.

Marry, snog, or avoid. Indy, Sallah, or Belloq?

Marry Sallah, because he seems like he'd be a wonderful husband. Snog Indy...Do I really have to explain this? Avoid Belloq, because it's Belloq. He makes everything about him.

Can you match any of Indy's skills?

I haven't mastered the whip yet, but I am quite knowledgeable when it comes to history and mythology. Now I am quite the bartender and am quite the contender against any man in a drinking contest, such as my girl Marion ;-)

Your most embarrassing Indy moment?

Despite my fedora fitting like a glove, I still manage to always lose it and have to retrieve it.

Favorite Indy Quote?

“It's not the years, it's the mileage.”

KOTCS—Love or Hate?

I loved seeing Karen Allen and Harrison Ford again, but I felt the writing, the choice of aliens, and CGI work was excessive.

What does your partner or family think of your Indy obsession?

My family has always thought of me being odd, especially more so now that I've completely embraced my obsession. My father is the one, however, who first got me into Indiana Jones and I pretty much live by what he would have wanted.

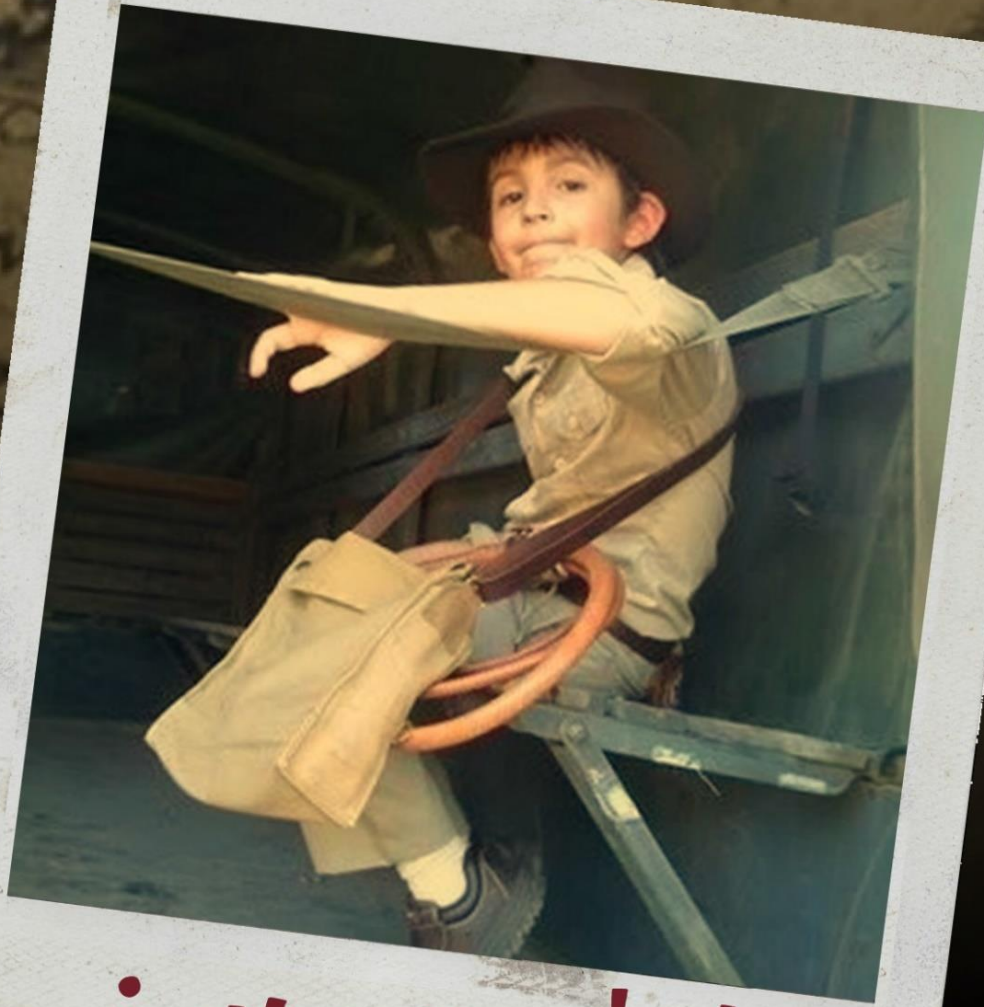
Your house is burning down. What item in your collection would you save?

My RelicMaker Staff of Ra headpiece necklace.

You're on the psychiatrist couch. He asks you “Why Indy?” Your answer?

Because I've always craved adventure, to travel, and to live out what I've only read in books.

Why don't you grow up...
and get a real Indy hat!



i am indy!



the
Penman hat co.

Penman hats are handmade by John Penman using the finest quality materials.
The hats are made with the care and style of the vintage fedoras of the Golden Era.

<http://www.penmanhats.com/> or contact John Penman at info@penmanhats.com or call at 971-246-1832

THE BEST OF INDY FAN FILMS

From the humble opinion of Josephine Mori

We all celebrate the theatrical release of the documentary "Raiders! The Story of the Greatest Fan Film Ever Made", and salivate for ongoing Indy 5 news. Meanwhile, we've got fan films to help us out. As I always say, whatever these may lack in polish they can make up for in shine. Here are ten of my favorites. Available free online in their entirety.

Enjoy.
Josephine Mori!

1 *Indiana Jones and The Secret of the Apalachee*

There's no better place to start than this excellent production by B. Anthony Jones as Indy searches for a Native American artifact belonging to a tribe that is believed to be extinct. Jones has a fine grasp of movie narrative and deftly captures the essence of the original films. The real bonus is the acting especially Indy himself as played by Rick Staropoli who easily fills Indy's boots. The only difference between this and the originals is the budget.



2 *Indiana Jones and the Legend of Bimini*

Another top-notch production from B. Anthony Jones as Indy dukes it out with Chicago gangsters and Nazis to track down a fabled diamond that can unlock the powers of the Fountain of Youth. Rick is back again as Indy and all the cast keep the standard of acting high. A more ambitious production than Apalachee as the expectation is raised high as the opening features a seductive chanteuse (Marlo DeCraasto) performing a very sultry version of Our Love Is Here To Stay by the Gershwin brothers. A must see.



3 *Indiana John and the Field of Deception*

Kids, you got to love 'em...or do you! Well, we really like this kid "the roughest toughest 7-year old professor of archaeology ever". This is a fun piece but suffers from the usual fan film mistakes such as shot positioning and editing and budget. However, if you like this, there's a sequel waiting for you!



4 *Indiana Bones - Raiders of the Lost Bark!*

Woof! Woof! It's definitely puppy love from us! Zach King's five minute homage to Raiders recreates most of the famous scenes from the original movie, including Indy's death defying swing in the Chachapoyan temple, a truck scene and the opening of the ark. Rather than facing evil Nazi soldiers looking for world domination, the canine Indy has to face a more diabolical enemy...cats. Cute, yes. More trustworthy than Nazis, no.

King, along with Jason Gauthier and 3 rolls of duct tape, 108 glue sticks, 18 large boxes of cardboard, a few all-nighters and an adorable puppy put the film together over several days. Definitely a Scooby snack for this.





5 *Indiana Jones and the Revenge of Kali*
We've covered this film delight in indymag issue 4 so we would expect that everyone would have watched the Adventurer's Club offering. In a nutshell, a thuggee priest tries to get the better of Indy, but he should know better.



6 *Indiana Jones and the Search for the Lost Idol*
From long-time Indy fan filmmaker Fran Casanova. Top production values, however it's a shame that it's in Spanish as the subtitles lose it's immediacy. So good it won the 'First Award in Tri-City Independent/Fan Film Festival'. And, yeah, we knew it wasn't over for that Chachapoyan fertility idol. Watch it and find out if it gets to go where it belongs.



7 *Cleveland Smith: Bounty Hunter*
And now for something completely different. Squeaky, creaky, and just plain wacky. But how can you say NO to Bruce Campbell, Sam Raimi as a Nazi and the obligatory appearance of the "Classic" Sam Raimi's 1973 Oldsmobile Delta 88.



8 *Indiana Jones and the Spear of Destiny*
This film has the balls to proclaim itself as the greatest Indy Fan Film of all time. That moniker has already been taken. It's not the greatest as it loses itself when the After Effect button is turned off.



9 *Indiana Jones and the Return of the Sith*
Indy tangles with Star Wars. Timely production as Harrison/Indy/Han raids the Lucasfilm Archives for the golden head of C3PO that greets our fedora'd hero with, "Oh, General Solo I just knew you'd come to rescue me!" Lots of snappy patter, satirical showbiz references, and a wiseass attitude.



10 *Indiana Jed and the Search for Infinite Power*
A very worthy entry as Indy goes another round with Belloq and evil aspiring global dominators. Adaptation fans can relate to high schoolers giving their all for Indy love. Large cast with plenty of guns, impressive action and stunts. How DID they wrangle that helicopter sequence?



TIPS

On making an Indy Film

Looking to make your own Indiana Jones fan film and want to avoid the obvious pitfalls. Below are a few tips on what makes a half-decent fan film that doesn't look like a children's party from the 80s!

Learn from the best

Watch the movies and see how Spielberg and company do it. There are certain signature moments within the film that can be easily translated to your production. So, be prepared to crack open the boxsets as it is the best way to learn and the most enjoyable part of the production!

Write a script or screenplay!

Seems an obvious thing to do, doesn't it? But many amateur filmmakers fall at the first hurdle as they feel that they can "make it up as they go along". Without a script any production will be rudderless so it's important you make sure that you spend a bit of time and effort shaping your idea so you'll know what you'll be inflicting on the unsuspecting public.

MacGuffin

You'll need one of these. An object or device which serves as a trigger for the plot. All Indy films have one. Find one, otherwise you'll end up making a Woody Allen film from his lesser funny period!

Have a budget!

As much as you think you're the next Sam Rami and can make magic out of thin air, the reality is that you'll need some spondoolies for even something as basic as getting a bus to a location. Cost your film properly and make sure you can cover the production. There is nothing worse than a film unrealized due to nobody having \$1 to feed a meter.

Location Scout!

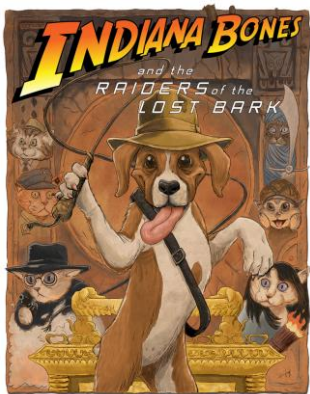
The great thing about making an Indiana Jones fan film is that the vast majority of his adventures happen outdoors ie, desert or jungle so locations should be easy to find. Try and cast your net far and wide and not be restricted to your local park, as it will look like...well, your local park unless that's a National Park and then you'll be quids in! Try to find locations that match the era you are filming and wherever you go make sure you get permission or at least disguise yourself, otherwise a day's filming could come to an abrupt end.

Take care casting!

It's all good and well casting your mate as Indiana Jones because his nose is slightly crooked like Harrison Ford's but if he can't act you might as well employ a plank of wood. Find people that can act as your production will benefit greatly from it. Also, cast age appropriately. Unless it's a parody don't cast a 10 year old boy as Indiana Jones unless that boy is a future Robert DeNiro (cira 1968 - 90, god rest his acting soul) otherwise put him in a scouts uniform and do an earlier adventure.

Never give up!

That say's it all - Just ask Chris and Eric!



1. <https://vimeo.com/16909917/>
2. <https://vimeo.com/108193917>
3. <https://www.youtube.com/watch?v=NLP05eivn1k>
4. <https://www.youtube.com/watch?v=7ydBg dL5R08>
5. https://www.youtube.com/watch?v=HAG-_bF0vjs
6. <https://www.youtube.com/watch?v=WY89Mm-dSmM>
7. <https://www.youtube.com/watch?v=9391QreVBFM>
8. <https://www.youtube.com/watch?v=fOEX18zMD-U>
9. <https://www.youtube.com/watch?v=xT8zOGChfXg&list=RDxT8zOGChfXg#t=95>
10. <https://www.youtube.com/watch?v=QChn5QXmJKg>

THE KID WHO LOVED INDIANA JONES

Interview by Josephine Mori

Indy and cosplay, we're all for 'em, but only a kid could take us this deep into the wonders of the imagination—and drag his friends and family with him. From **Minimum Wage Entertainment**, creators **Erin Gould and Greg Tulonen** present **The Kid Who Loved Indiana Jones** web series, 13 glorious episodes plus a bonus ep, each one-to-two minutes long. And all available (<https://www.youtube.com/watch?v=EoClg5ti904>) for our happy viewing online. **indymag** recently had the opportunity to sit down with **Erin, Greg, and Indy Kid himself, Edison Gould**, to find out more about the series, and of course their love of Indy.

indymag: How did the idea for the series come about and how did it evolve?

ERIN: I had produced a web series called **CASTERS** and had been through a few false starts on follow-up projects. I wanted to do something that would hopefully attract some viewers but not be too gimmicky.

The actual moment of conception was me taking the dishes out of the dishwasher while the **Raiders** soundtrack was playing and getting the idea for the toilet paper episode. I stopped everything I was doing and wrote it down and then played around with the idea for a bit.

I then contacted **Greg Tulonen** (head writer for **RAGGED ISLE** and creator of the web comic **ACTUAL CONVERSATIONS WITH MY SONS**) and ran it by him.

GREG: First of all, let me back up. I met **Erin** at the 2013 Indie Series Awards, where he was up for Best Director for **CASTERS** and I was up for Best Writer for **RAGGED ISLE**. In the weeks leading up to the awards, I made it a point to watch every single episode of every single web series up for even a single nomination. It made for a good conversation starter at the ceremony, as well as the pre- and after-parties. And I got to tell **Erin** that **CASTERS** was my favorite show of the bunch. A real fan moment for me. So when he asked me to collaborate on a project, I was thrilled. And as a fellow **Indiana Jones** fan, the idea sounded like a ton of fun.

indymag: How did you select scenes to adapt?

ERIN: I don't think that there was really a formal decision but somewhere along the way it was understood that we should cover **Raiders**. So since there are so many memorable moments in that film, it wasn't too hard to pick which ones. Adapting them was a little trickier. Some episodes were re-shot two or three times because a joke didn't work or we thought of something funnier.

GREG: This was very different from previous projects I had worked on, because: a) We were writing for kids, who wouldn't necessarily be able to deliver large chunks of dialogue (nor would large chunks of dialogue even work for this project); and b) We were riffing off an existing property with a loyal fan base. We had to get it right. I sent **Erin** a dozen or so quickly sketched outlines for scenes with loose ideas for lines and story beats. Again, this was very different from my previous projects, which were very carefully scripted. **Erin** took the ideas I contributed and, frankly, made magic out of them – on the set and in the editing room.

indymag: How long did it take to shoot?

ERIN: Filming days were spread out over a few months because of people's schedules but because of the length of episodes, we were able to sometimes shoot up to three episodes a day. The first day of shooting was the car episode, the phone episode, and the whiskey episode (as well as the dad's reaction for the toilet paper episode).

The boy who loved Indiana Jones

The good thing is that I know the lead actor very well (he's my son) so he was available for the project pretty much whenever it was needed.

indymag: *What were the locations?*

ERIN: All of it was filmed at my house, with the exception of the teaser trailer. That was filmed at the Lafayette Reservoir — and it was done at the last minute. I felt like we needed some kind of announcement about the series and I had the idea of a kid lost in his imagination, in a whole other world and then being snapped back to reality.

We rushed over there one day and managed to get a few scraps of sunlight. What's amazing to me about some of those shots is that if the camera were to pan to the right about two inches, you would see all of these people on their afternoon walks.

indymag: *What was it like working with the kids?*

ERIN: Fun and challenging. Luckily, we had kids that were up for that challenge and more than willing to look silly and have a good time.

indymag: *How did you prepare them for a scene?*

ERIN: I would either show them the original scene and then explain to them what we were going for, or give them the general idea and take it step by step.

indymag: *Did they improvise or make suggestions?*

ERIN: The only thing that comes to mind is the 'booby trap' episode, I think Edison suggested being pushed out of frame, and then I suggested he should come back in and say 'Ow!' so we tried it and it worked.

indymag: *Who's the fiercest Indiana Jones fan on the team?*

GREG: Well, it's not a competition. But if it were... I'm not sure where else I'd find an adversary so close to my own level.

ERIN: And that right there, people, is why I am friends with Greg.

indymag: *What, if any, were any standout challenges?*

ERIN: The drinking game episode. That was the most difficult to shoot because I was working the camera and had to worry about timing, so the original audio track is filled with me giving directions "Okay, now slowly pick up the juice...and drink it... drink... slower... and, now you're done... Put it back down..."

We filmed that - I think - something like nine times. The last take was the best. Then the night before it was to go up, I realized that I

never fixed the audio so I spent an hour doing foley work, so every sound you hear (with the exception of the kids' actual voices) is me wearing a jacket or crumpling up a juice box or me drinking a juice box in record time. The magic of movies!

Other than that, the hardest thing was the music. I was constantly trying to find something that evoked even a sliver of what John Williams' music does when you watch those films. I don't know if it worked in that sense, but I do feel like I was able to come close to what you were watching which is a kid in his own imagination.

indymag: *Any backstage anecdotes you'd care to share?*

GREG: I wasn't there for any of the shooting — one of the disadvantages of collaborating from opposite coasts. But Erin would send me excited texts after a good day of shooting and sneaks peeks of footage he'd captured. It was amazing how quickly everything came together. I think there was one episode that was shot and completed about 48 hours after I sent the idea to Erin. Edison was such a natural, so charming on camera. All the kids really seemed to get the tone we were going for.

ERIN: During filming of Episode 3, we had the shot set up and my son pointed out that the dog was sitting in the background. So I quietly moved the camera and got a close up of Clarabell. She made this weird noise as soon as I filmed and that went in to the episode. It looks and sounds like she's nervous. It gets one of the biggest laughs in the whole series. You can't plan for things like that.

indymag: *In the great Adventure tradition...any plans for a sequel?*

ERIN: I'm not saying we've talked about planning out a second and third season and then a one-off special. But I'm also NOT not saying it...



INDYLOVE

Edison Gould

indymag: What is your first Indy memory?

I remember when we lived in New York, seeing a picture of Indy from Temple of Doom and then climbing up a tree pretending to be him. I hadn't seen the movies yet, but I knew because of that picture he was gonna be adventurous.

indymag: Which of Indy's skills would you most like to have?

The whip. I just think it'd be a cool thing to walk around with and use it to help people out with.

indymag: What is your favorite Indy quote?

"Trust me."

indymag: Do you have a favorite Indy movie, and if so why?

Indiana Jones and the Last Crusade. It reminds me of my dad and I. (I hope I'm a little nicer to my son than Henry Sr. was! Erin)

indymag: What does your family / friends think of your enthusiasm for Indy?

Family: They're fine with it enough to make a web series :)

Friends: They like it cause sometimes I'll go to school with the hat and jacket.

indymag: Do you have any Indy collectables? And if so, if the house were on fire and you had to choose, which would you save?

The hat. No question about it.

and finally,

indymag: THE question, "Why Indy"? What is it about him that gets to you?

He's adventurous and always exploring. I like that and hopefully I am somewhat the same in my life.

indymag: Thanks for talking with us. If Adventure has a name...

EPISODE GUIDE

Episode 1 – “Truck? What Truck?!”

Mini-Indy sees his chance to get dragged behind a vehicle as Mom and Dad leave for an evening out. But he’s overlooked one very important thing.



Episode 2 – “Hello, Marion”

Mini-Indy tangles with Mini-Marion, only to discover the difference between real life and the movies.

Episode 3 – “Throw Me The Idol...”

A bathroom emergency! But next time Dad will think twice about asking Mini-Indy to retrieve an object in a hurry.

Episode 4 – “Belloq’s Staff Is Too Long!”

Dad’s determined to plant new flowers, but he doesn’t realize this spot in the garden...

Episode 5 - “There Is Something That Troubles Me...”

Mini-Indy drafts his pal Cooper for Sallah, but Coop doesn’t seem to have quite the enthusiasm as the original.



Episode 6 - “Acquire Headpiece. Staff of Ra.”

Got to get that Headpiece and Big Sister’s favorite CD is perfect. Adventure archaeology is never easy!

Episode 7 – “Why Does The Floor Move?”

With Mom working late, Dad’s making dinner and it’s wiggly in more ways than one.



Episode 8 – “This Is My Place! Get Out!!!”

The drinking contest takes a twist. Is Mini-Marion up to the challenge?

Episode 9 – “We Never Seem To Get A Break, Do We?”

Gosh darn it, Indy, where doesn’t it hurt? Mini-Indy wants screen accuracy, but will he get it?

Episode 10 – “Obtainer Of Rare Antiquities”

If Dad’s cell phone were buried for a thousand years....And maybe references to female anatomy! Very dangerous.

Bonus Episode - “The Bar’s Closed!”

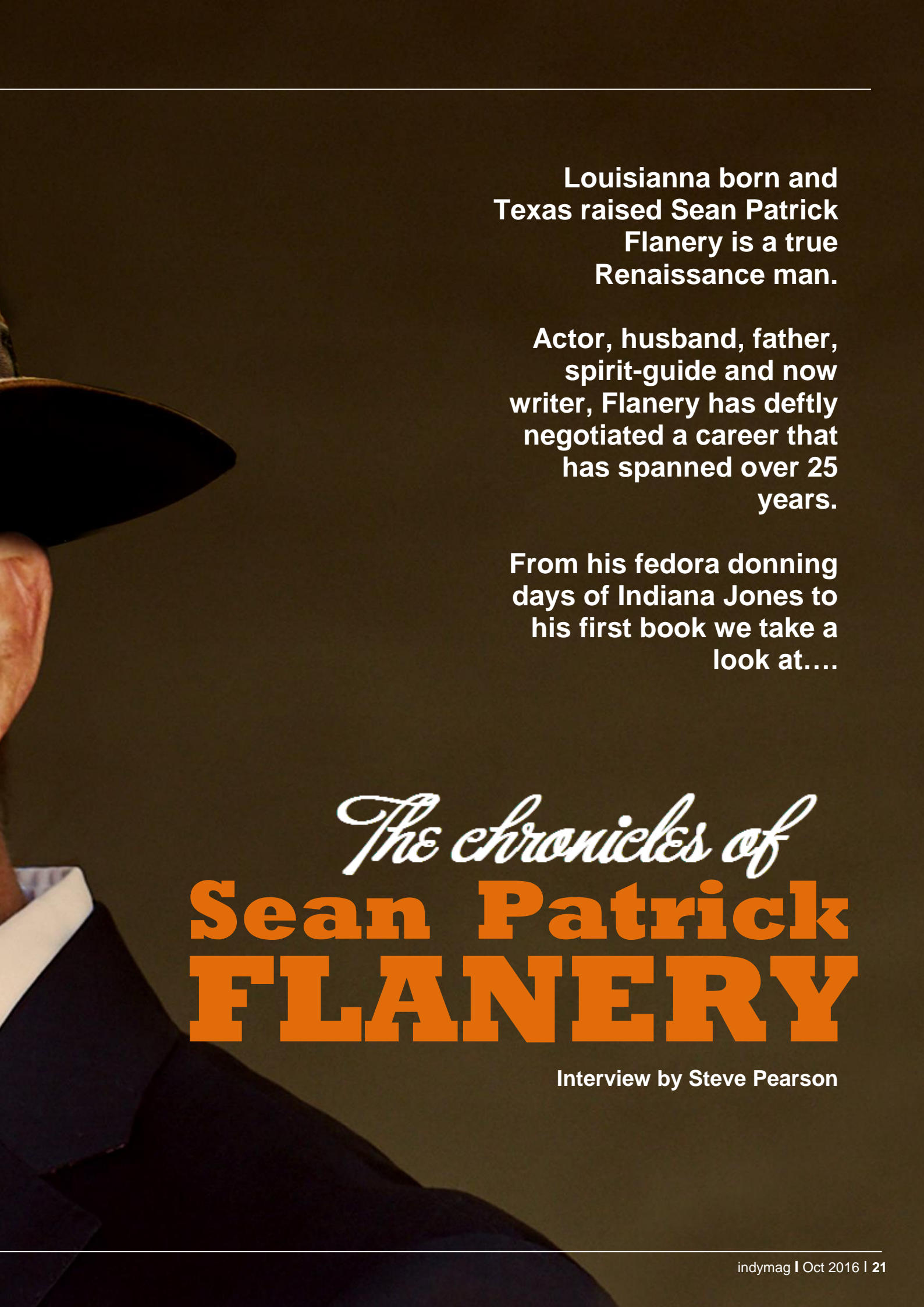
Mini-Indy tries for whiskey. We finally see the other side of “It’s not the years, it’s the...”



Episode 12 Final Episode – “Citizen Jones”

With a tip of the fedora to Citizen Kane, Mini-Indy reaps the revenge of Dad’s red sauce





Louisiana born and
Texas raised Sean Patrick
Flanery is a true
Renaissance man.

Actor, husband, father,
spirit-guide and now
writer, Flanery has deftly
negotiated a career that
has spanned over 25
years.

From his fedora donning
days of Indiana Jones to
his first book we take a
look at....

The chronicles of
**Sean Patrick
FLANERY**

Interview by Steve Pearson



June 4th 2016 was a great day in Philadelphia. The weather was perfect, and Sean Patrick Flanery was in town. He was part of the massive line up at this year's Wizard World Comic Con in Philadelphia. This was the event to be at with tens of thousands of attendees, 40 celebrities, 200+ artists, 300+ exhibitors, more than 200 hours of programming panels. indymag thanks Wizard World for our opportunity to interview Mr. Flanery. You can find upcoming events at www.wizardworld.com/ Sean is such a down to earth guy. He is humble about his experiences and truly recognizes the fortune he has had as an actor. His interview was really more like two adventurous guys sitting down swapping stories. I hope you enjoy the interview. We took extra care to put Sean's words down as he expressed them.

Steve.

indymag: You were born in Louisiana and raised in Houston. What do you remember about this time?

Sean: Oddly enough I just wrote a book called Jane Two and pretty much all of them are in that book. I chronicled just about every pungent memory of my youth, and crammed it into that book. It came out April 5th so I have been busy with the book tour with that, and I have a number of different dates after this (Wizard World Comic Con Philly) but it's kept me pretty busy. That's a 300 page answer to your question.

indymag: Tell us about your family?

Sean: Time restrictions kept this off the table and it ties into the first question as to where to find the answer.

indymag: Before acting what were the kind of thing you were interested in?

Sean: Sports. I was an athlete. I was on my first football team when I was 6, on my first track team when I was 7, swim team when I was 7, soccer team when I was 7, martial arts when I was 9, so that pretty much steered my life, sports and martial arts since I was a kid.

indymag: Like many of us, you saw Raiders (aged 13?) at the cinema back in 1981. What were your thoughts at the time?

Sean: Without question the most exciting opening 30 minutes of anything I have ever seen. Probably now it can be rivaled with the opening 30 minutes of "Saving Private Ryan" but between the two of those; second place, if those tie, second place is a distant second. When you hear the term "I was on the edge of my seat" People are like "shut up no you weren't"; You were on the edge of your seat for that opening 30. It changed everybody's idea of an exciting action movie. Suddenly that was a new benchmark that no one came close to touching. Not even Indiana Jones 2, not even the third; nothing. The opening 30 of Raiders or 20 or whatever the count is, is...I've never seen anything like that.

indymag: You took up acting at University of St. Thomas in Houston. What possessed you to take up acting?

Sean: I didn't really find acting until University. And the most beautiful girl I had ever seen at the time was leaving a building, so I did what any red blooded American Texan boy does, I dropped an English Class cause I didn't know what the %/\$ they were teaching me anyway and I enrolled in her class; and it ended up being a theater class and that's how I got into acting. A girl possessed me to take up everything worthwhile in my life.

indymag: Tell us about some of the college theatre you were involved in?

I did Harvey, I did a lot of the classics, I did pretty much every play at Jones Theater we did at University of St. Thomas, and when I graduated, I wrote a piece of children's theater and I drove out to LA to become a writer. Acting just seemed a little too subjective for me. To give you an example, if I wanted to be



in the Olympics, I would never want to be a diver or a gymnast, where there are 10 people voting, where as in track you either win or you lose and I like that. That is not to say I didn't think I can act, I thought I was good, but I never wanted to put all my eggs in somebody else's basket hoping they would vote in my favor, but I thought I could write. I thought I can raise my own money, save my own money, produce my own written play, I can do that on my own, so that is why I went out to LA and then an agent suggested sending me for some first auditions, and I thought, if it supplements my income, cool, and then an acting career happened.

indymag: *Earlier in your career you moved to Los Angeles and waited tables. Was this the typical struggling actor story?*

Sean: I don't know what the typical struggling actor story is, I certainly wasn't struggling. Arguably, I was more wealthy at that time in my life than ever in the past or the future. Only because as a single guy, my car was paid off. I had three roommates, I picked up every shift at TGI Friday's. When guys were like "I want the day off", I was like done. (Indicating he would take their shift). It really punctuated my work ethic. There are 13 stations in that restaurant and the restaurant was open until 2 o'clock, 2 am. From 1 o'clock to 2, there was only 1 station open, because everybody wanted to rack their chairs and marry their ketchups. I was still operating. I would make \$150 in that last 60 minutes. And then by the time you were doing your close out guys were asking "so what are you walking with?" I would tell them \$320 bucks, and they were thinking I was stealing. (Speaking to the other wait staff) That's because you're in the back of the house during the last 60 minutes and I got 10 tables running at the same time. So I never struggled. There were months where I made \$7000 in cash in a month and that's 1990. And as a single guy, what I needed to survive was \$1500 in a month. So I am saving about 85% of my income. That's wealth. I have never saved a larger percentage of my income after I paid all my bills. So struggling doesn't sum it up. I went out there with a purpose, and I chased that purpose and I didn't get side tracked.

indymag: *How did you find out about the auditions for young Indiana Jones?*

Sean: I had an agent and you know, its funny, back then I didn't have a name, because after I did commercials, she goes "you got three national commercials, why don't I submit you to something theatrical?" and she did. The first audition was for the casting director's assistant, assistant, assistant so then if they like you so you go to the casting director's assistant, assistant and then you go to the casting director's assistant. This casting process took 3 months. By the time you even got to the real casting director, and if she liked you, she let you meet a producer. It was a co-co-co producer. Then I got to meet Rick McCallum,



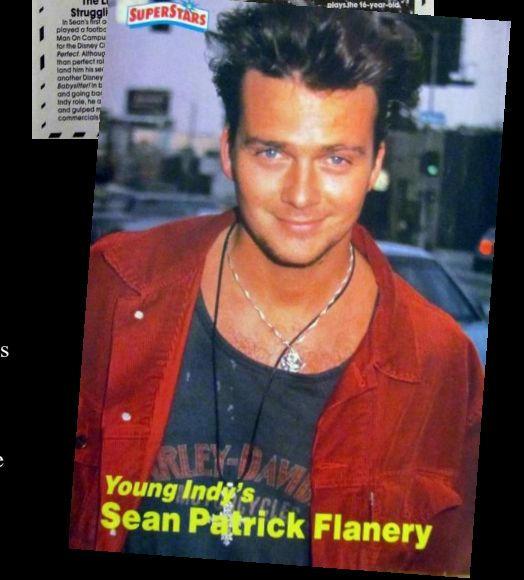
then I got to meet George Lucas and we did the screen test. And then another month of waiting, while they probably offered it to 5 "namey" people and then they let me know it was me. I didn't quit TGI Friday's until 2 days before the plane took off. I was so convinced that they were going to change their mind.

indymag: *You had a few call backs and a meeting with George Lucas. Can you remember the type of things the production asked to do and meeting George Lucas?*

Sean: They had a couple of options for Remy and we shot a couple of scenes with different Remy's. I remember they had the camera on a track and a whole scene set up and everything. I was in costume, makeup. There were props, a whole set. They built a set for us. I remember it all. It was crazy, and since then I have never done a screen test like it. It was like a shooting of the actual film. It was crazy.

indymag: *Your Indy was more naive than Ford's. Tell us how this way developed?*

Sean: It's a very different Indiana Jones than the films. The films are based solely on entertainment. The TV series was all factual based. The only fictitious character is Indiana Jones. So it's a very different type of movie making. So although they are named the same, the purpose of the TV show is education, so it's a very different show than the films. It's the first time he falls in love, the first time he sees a man die, the first time he pulls the trigger aimed at another human being, the first time he takes an animal's life. And that's a very different character assemblage than Harrison Ford's Indiana Jones. But it's an honor to ever be called that.





indymag: *What particular mannerism or traits were you asked by the production to emulate?*

Sean: None, nothing.

indymag: *Did you get to meet Ford on the production and if so did he make comment regarding the portrayal.*

Sean: Oddly enough I have NEVER met Harrison Ford. If you saw "Chicago" where he plays the bookends, I never got to meet him. Isn't that crazy? And to me, one of my favorite iconic movie stars. In my opinion he is the last iconic movie star we have ever had. Not to take anything away from Brad Pitt or George Clooney but they are contemporary media type movie stars. Harrison Ford is of the Montgomery Clift kind of....to me I would have loved to have met him.

indymag: *In that time you learned how to do a wide range of things from Horse skills to stunts and various languages. Tell us about this and any of the people involved in teaching you.*

Sean: It's neat to say that Vic Armstrong taught me to stunt ride a horse. I am from Texas so I already knew. He taught me how to vault onto a horse. I mean Vic Armstrong... some of the greats. I got to do scenes right out of the box as an actor with Vanessa Redgrave. I rode a horse to lunch. It's kind of crazy when you think back a bit. That was my first big gig. It was an honor.

indymag: *Before Indy did you have much of an interest in history or archaeology?*

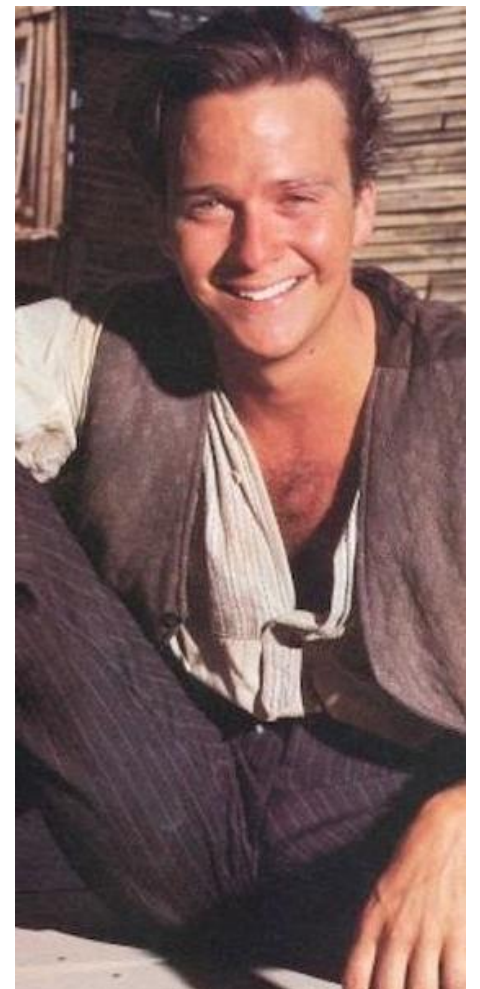
Sean: I have always loved war history. What brings two societies to try and decimate each other? It's intriguing. I don't know anybody who doesn't find it intriguing. But that was an education experience, because they would give me stacks of research material for every episode and I learned more about history and the world doing this show than all 12 years of school.

indymag: *With the production, you travelled from Prague, Czechoslovakia, to London, England, to Almeria, Spain, to Lamu and Nairobi in Kenya. This must have been a tight production schedule. What was this like?*

Sean: We spent an adequate amount of time on all of those locations. It really was a world tour. I had to get a passport for the job. So it was my first time in all of these cities. It was my first time out of the country. But it was not like we were spending two day in every place. We were spending three weeks in every place at least. I was in the Congo for a month after.

indymag: *Did you have a favorite shooting location?*

Sean: I loved Prague, I loved Almeria, Spain. Prague was one of my favorites, probably my favorite. I liked Barcelona, the Gaudi architecture, La Rambla.



JANE *Two*

indymag: Margaret Tyzack called you “an intelligent, hardworking, humorous, and courteous young man.” How did you find Margaret?

Sean: She is wonderful. Maggie was killer, I didn’t know who she was, I was a young kid coming into this. To see the degree of reverence that everybody held for her; you knew automatically this person is very good at what she does. People were in awe of her. There wasn’t Google back then so you couldn’t Google someone and find out. She was wonderful, absolutely wonderful.



indymag: What are your memories of working with Ronny Coutteure?

Sean: I remember Ronnie falling asleep everywhere. We hung out every day on the set and he was a narcoleptic. We would be chit-chatting and I would look over and Ronnie would be asleep and I would wake him up and be like “Dude, do you even remember what I was saying when you fell asleep”. He would say “sorry, sorry”. He was such a good guy

indymag: Was there any problems working with Ronny as English was not his first language?

Sean: No not at all, a wonderful human being.

indymag: You worked with a range of great actors such as Daniel Craig, Christopher Lee, Vanessa Redgrave, Max von Sydow, Elizabeth Hurley (so many to Mention). Was there anyone that really stood out for you?

Sean: So many stood out, Vanessa Redgrave the most, and Friedrich von Thun, who played

How talented can one man be? Well, if you’re referring to Sean Patrick Flanery you may need to use the word limitless.

If it’s not good enough to be Indiana Jones, an accomplished actor, director and athlete then it is unsurprising to find that he’s aced his first novel.

Published in April, it tells the tale of young Mickey who navigates himself through the heat of Texas as his grandfather’s learned words help him to make decent choices, but Mickey’s attention is mostly focused on Jane, the girl who moves in next door.

A vivid tapestry of love, friendship, and emotional growth this is a thinly veiled autobiography of Sean’s early life.

“It’s a collection of things that happened to me when I was a kid and that - to me - I thought was important. I really didn’t set out to have this published in the traditional sense. I wrote one of the story lines as a short story for ‘Jane’ Magazine. A number of companies came out of the woodwork to try and procure the rights. I was very flattered, but I said, ‘I’ll turn it into a script and approach you guys in the order in which you approached me.’ I turned it into a script and initially set it up with the first company. Then they didn’t make it on their first contracted period, so I got the rights back and sat on it.”

After several years it was suggested by a friend to send the manuscript to Erica Silverman of Trident Media Group (Trident is one of the top five literary agencies in New York) and she loved it.

“There isn’t a lot of research,” admits Flanery “there’s a lot of recollection. This is close to my truth. There is a bit of a process of me trying to put into words what made me feel a certain way. I can feel the emotion but how do I put it on paper. I’m relatively used to conveying this in dialogue. The way that line is delivered greatly effects that line but suddenly you’ve put that out. I suddenly cannot tell you how I am going to deliver the line. As far as research goes it’s pretty well reflective.”

“I didn’t want to write a book for the sake of writing a book. It just a story that I wanted to put out there that I thought there was a place for it”

Sean plans for the book to be turned into a film as the book reeks of cinematic moments.

There’s no shortage of supporters for the book, such as “Sean’s Chick’s” (below) who are as devoted to Sean as much as we are devoted to Indy. (Could that even be possible? Ed!)

The book is available via most online bookshops or even better the audio book read by Sean himself. We suspect after reading the book you’ll probably want to hook up with the “chicks” and get in the very long queue of admirers!



Albert Schweitzer. One of best experiences was with him.

indymag: You rode Hurricane (the horse from Last Crusade) for the episode "Mexico 1916". What was that like?

Sean: I vaulted onto Hurricane, I was sprinting behind a tracking vehicle in the episode "Poncho Villa". That's me riding on the horse and there's a yellow VW Thing with a camera mounted on the back and I am reaching right into the camera right behind this VW Thing and they would say "Can you get a little closer?" And Hurricane's front hooves clipped the bumper, Hurricane fell and I flew over Hurricane's head, I could never have done this if I practiced, and landed on my feet. (Did they get it on film?) Somewhere they have that on film. And luckily enough Hurricane was unscathed. I remember



Jordie from Spain, he was the horse wrangler with Hurricane. He was an amazing guy.

indymag: Tell us what happened when you swam in the Tana River for the episode "British East Africa, September 1909".

Sean: I had to get tested for Bilharzia after. I actually wrote a blog about it. My blog site is called "Shineuntiltomorrow.com" I wrote it in a blog. We capsized. We needed to get another shot. We are at the intersection of the Tana River and the Indian Ocean, Hippos everywhere, Crocodiles everywhere, and they kept wanting to get a shot. The boat was dragging every time we were making a U-Turn in the steamer, and I said "Guys, this thing is going to tip over, They said "Let's just get one more shot", sure enough we did it and it tipped over. I ran up the bottom of the boat, everybody fell off and it was crazy.



indymag: What was it like being directed by "Monty Python's" Terry Jones?

Sean: It was different than any other episode of Young Indy. And I think if you watch the series you realize that. One is slap stick, and the next one is directed by Rene Manzor and its "Verdun", and it's a piece of poetry, dramatic heavy poetry, I think that's one of the downfalls of the series, that variety is wonderful, but the audience never knew what they were getting. If you are a big fan of Rene Manzor's "Verdun" episode its highly probable that you won't like the Monty Python episode. And then Joe Johnston does the Race car episode. It was all over the map. I loved it, for me; there couldn't have been anything better. I worked with so many amazing, versatile, directors that come from all different worlds.

indymag: Tell us about the fake Indy scar!

It was a worm that we had to glue on my chin every single day. Three times a day.

indymag: Was it a pain in the ass?

Sean: No, we got to where we could do it in 30 seconds.

indymag: You were also directed by Joe Johnston and Nic Roeg, how was thi?.

Sean: It was amazing, but very different from each other. There wasn't a coherent flow from episode to episode. I loved them, but the theme....I don't know of any other series that operated that way.

indymag: What were your thoughts when you realized the series would not continue into a third season?

Sean: I loved doing it; it opened up every door that opened for me today. Obviously, you're bummed. I would have kept doing it. I would still be doing it at my age. I would be older than old Indy.

indymag: Was there any talk of what would happen in the third season?

Sean: No. I think they talked about it and George said "Let me do one more season" so he finished where he wanted to finish. I don't think it had gone past that.

indymag: We've seen you on social media in your Indy costume. Is this something you do regularly, and have you ever thought to get into the Raiders gear?

Sean: No, I just did it for Halloween as a joke and everybody was "Hey man that's good, you would make a good Indy, that's good." I thought it was hysterical.

indymag: It's been over twenty years since the series aired. What are your thoughts now and is it something you would ever go back and watch?

Sean: Occasionally. I have a son now and I have shown him some scenes. I look forward to the day when I can show him the entire series. It's something I am very proud of. It would be neat to have him see them someday.



indymag: There's a possibility Harrison Ford will hang up the role after Indy V and they will be looking for replacement. Is this something you would consider throwing your hat into the ring for.

Sean: No one ever turns down Indiana Jones. This is Harrison Ford's Movie, it's his role. As a fan I want to see a Harrison Ford Indy. That's what I want to see as a selfish fan.

indymag: Last question, do you stand by your position on briefs over boxers and would that be the choice for Indy.

Sean: Form follows function with any true man. It's function. I don't give a shit about the look. I want 1000 threat count cotton wrapping up my most prized possession, my genetic legacy, and I want it to be efficient should any need arise. I don't want them flapping around. I want them tied up nice snug and tight.

indymag: Excellent! You are a legend!

HARD AS NAILS

The jiu-jitsu disciple!

For those of you that would think they'd like to pick a fight with Sean Patrick Flanery be warned that he teaches and trains in Brazilian jujitsu at his own Los Angeles studio, Dynamix.

Sean Flanery began training martial arts at the age of nine and continued with various disciplines all the way through college. It wasn't until he was beat down by a man half his size that he decided that Brazilian Jiu-Jitsu was the only game in town.

It took Sean seven years to gain the Black Belt and he had to pretty much live at the Rickson Jiu-Jitsu Academy in Los Angeles to achieve this under the tutelage of Gracie himself. At his own gym he promotes and spreads the concepts and philosophies that are very different from contemporary jiu-jitsu, more of a fundamental fighting style where your goals are to stay safe and advance your position slowly and methodically until you can dole out all the harm and receive none and then you win the fight.

He sees his academy as a sanctuary and once inside the doors, everyone is the same. Sean is proud of his black belt and acknowledges it as his greatest achievement.

So, if your still looking to kick Sean's butt then you can begin by studying this photo...glup!



Shine...

until tomorrow

Stay happy & true to yourself just shine like the sun & don't let anybody bring u down...Shine until tomorrow.

"I think it's important that people know who you are, what you stand for, where you've been and where you're going. But, it's even MORE important to know all these things about YOURSELF. The first step to a better life is in the proper analyzation of your current state, position, and being. After all, a problem properly defined is a problem half-solved. I intend for this place to be a "collective". A place where, with the combined knowledge and insight of the entire community, no question or problem will go unsolved. Let's all help each other to look at his or her world from new & sometimes strange new angles. I'm certainly not perfect, but I'm more than happy to share the handful of things that I DO know."

SEAN PATRICK FLANERY

Shineuntiltomorrow.com



ADVENTURER'S SUMMIT



Attention all Indiana Jones Fans!

*Do you feel tired and worn out?
Are you in desperate need of some excitement
and adventure?*

Fear no more... as the Adventurer's Summit 2017 awaits you!

*The 3-day event will take place from 08th September to 10th September 2017 in and
around the picturesque Castle Burg in Solingen, Germany.*

*Eventhough the program has not been finalized yet we can assure you that we will
have some activities lined up that will satisfy both, your cultural as well as your
adventurous needs.*

*If you're an Indy Fan to the bone and if you want to spend a weekend with some
like minded people then go ahead and join the adventure... for this is the event to go!*

Did we wet your appetite?

Then contact us to find out more about the event.

But hurry, the number of attendees is strictly limited to 50.

So don't waste any time!

See you at the Summit!!!

Castle Burg, Solingen 2017, September 8 - 10

For more information (location, program, accommodation, cost) please send
Facebook message to **Kalanos Kalmanitas** or
contact us via email: **adventurers_summit2017@yahoo.com**

The Animals of INDIANA JONES

Part two: John Brueggen, Director of the St. Augustine Alligator Farm Zoological Park (yep! An ACTUAL job!) gives us the lowdown in a series of articles on the various animals Indy has encountered throughout the years.

In *indymag 10*, I discussed the animals of *Raiders of the Lost Ark*. I'd like to continue by looking at the animals in *Indiana Jones and the Temple of Doom*.

Thankfully, Temple of Doom carries on the tradition with Indiana Jones being fully immersed in the animal kingdom. At the beginning of the movie Indy has to share his plane ride with crates of domestic chickens. The chickens play no real role in the story except to point out that Indiana Jones is definitely not riding first class on this trip. The loose chicken feathers also help drive home the amount of wind moving through the plane's fuselage.

Once Indy gets to the village in India and hears the plight of the local village, he, Willie, and Short Round each get an elephant as transportation to Pankot Palace. It is common to use elephants as transportation, pack animals, and even work animals in India and other parts of Southeast Asia. I once visited a crocodile park in Thailand where the visitors could see the crocodiles while safely perched on the back of an elephant. The elephants used in the movie are appropriately Asian elephants (*Elephas maximus*), which are typically smaller than their African counterparts and generally have smaller tusks. Indy's elephant was actually given prosthetic tusks that attached to his smaller real tusks. It is a common practice for an elephant trainer (mahout) to grow up with the elephant and be bonded for life.

It would have been much more likely that each of these elephants would have had a mahout steering

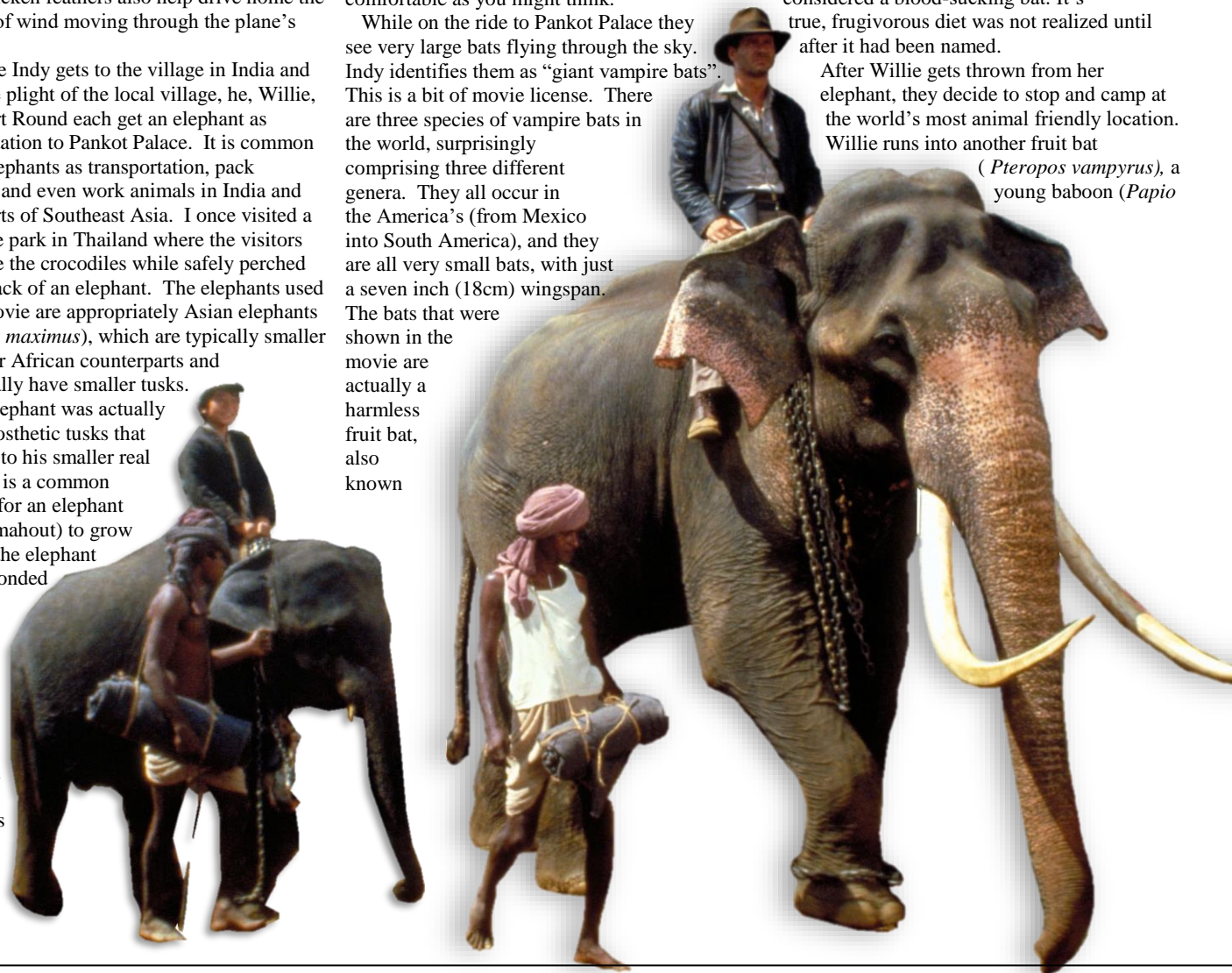
the elephant by riding on its neck while Indy and crew rode as passengers behind the mahout. I've worked with elephants in my zoo career and they do not readily take commands from people they are not familiar with. Instead you can see the mahouts walking alongside the elephants in these scenes. Interestingly Willie's sequined dress was a very valuable prop... damaged by an elephant chewing on it.... Harrison Ford said that they had to ride the elephants for two weeks to get the shots they needed and that they are not as comfortable as you might think.

While on the ride to Pankot Palace they see very large bats flying through the sky. Indy identifies them as "giant vampire bats". This is a bit of movie license. There are three species of vampire bats in the world, surprisingly comprising three different genera. They all occur in the America's (from Mexico into South America), and they are all very small bats, with just a seven inch (18cm) wingspan. The bats that were shown in the movie are actually a harmless fruit bat, also known

as a flying fox because of their foxlike features. Fruit bats were probably at the filming location, as they are common in India, Southeast Asia, and Australia, and were an easy thing to work into the script. Indy could have still been under the impression that these really were blood suckers in the 1930's, as the scientific name of the Giant Flying Fox is *Pteropus vampyrus*. The name vampyrus is derived from the Slavic word 'wampir,' which means "blood sucking ghost or demon: vampire"; this species was originally considered a blood-sucking bat. It's true, frugivorous diet was not realized until after it had been named.

After Willie gets thrown from her elephant, they decide to stop and camp at the world's most animal friendly location.

Willie runs into another fruit bat (*Pteropus vampyrus*), a young baboon (*Papio*



hamadryas), a beautiful Dumeril's monitor (*Varanus dumerilii*), an Indian Eagle Owl (*Bubo bengalensis*), a second monitor lizard – Asian Water Monitor

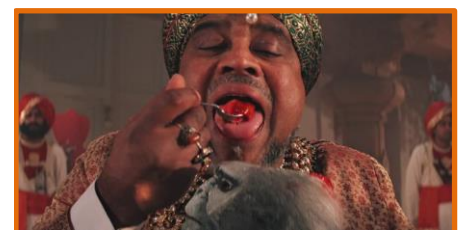
(*Varanus salvator*) (misidentified as an iguana in the novelization), and a Burmese python (*Python bivittatus*) all in the course of about a minute. I really hope I get to be on the Indiana Jones Minute when this one comes around! If you're not listening to the Indiana Jones Minute podcast you are missing out: www.indianjonesminute.com. This is a slapstick set of animal encounters that would make most anyone that has ever been camping cringe. It would be difficult to find this many kinds of animals in one location even in the

most remote jungles. I would say that only standing on the Galapagos Islands could you come up with this much diversity in one location, but even then you would be surrounded by penguins, iguanas, sea lions, and boobies. This is hardly the stuff of nightmares, but the snake being tossed into camp certainly didn't make for sweet dreams for our whip-wielding hero. Once at Pankot Palace, Indy and friends are served up a very colorful meal. This is an interesting choice for the storyline, as most Indians don't eat much meat, and it is often the Chinese or Koreans that are thought of as eating all manner of animals. The first item on the menu is "Snake Surprise". This is a nice representation of an Indian Rock Python (*Python molurus*) (mistakenly identified as a Boa Constrictor in the novelization). When I first saw this movie I thought they were trying to sell this as baby snakes coming out of the larger snake, but pythons lay eggs, so that doesn't make much sense. It would be possible for a boa constrictor, as they bear live young, but they don't come from India. These however, are live eels that are stuffed into the python. While eels are a delicacy in China and Japan, I could find no evidence of them being served inside a snake. These are freshwater eels, which are a common food item in Japanese cuisine, called unagi. The second course is a type of giant beetle. While this may seem farfetched to you, Wikipedia says that insects are used as human food in 80% of the world's nations, and that beetles are the most

widely eaten insects. However, these are generally eaten in their larval form, also known as mealworms. Mealworms are often sold in pet stores as a food item for pet lizards, amphibians, birds, etc. They taste a bit like almonds. The last course, at least for Willie, was a delicious bowl of soup... with eyeballs in it. The eyes were the size and shape of human eyes, so maybe this dish doesn't fit into our topic of Indiana Jones animals. Animal eyes are eaten in many cultures, especially the eyes of fish when served whole. For dessert, chilled monkey brains were served in the skull of some type of baboon, resting in a goblet made from half an ostrich egg. There have been some tribes in Africa that were known to eat gorilla brains and hearts after a kill, but there is no evidence of



John on an Asian elephant (*Elephas maximus*) in a crocodile park in Thailand, 2012.





Mom and pup
Malayan flying fox
(*Pteropus ampyrus*).
Allegedly not blood
suckers despite what
Indy says!

centipede, hissing cockroaches, etc. I guess Kate Capshaw didn't want to be covered in insects, as there is a very obvious dummy in a wig with insects crawling all over it.

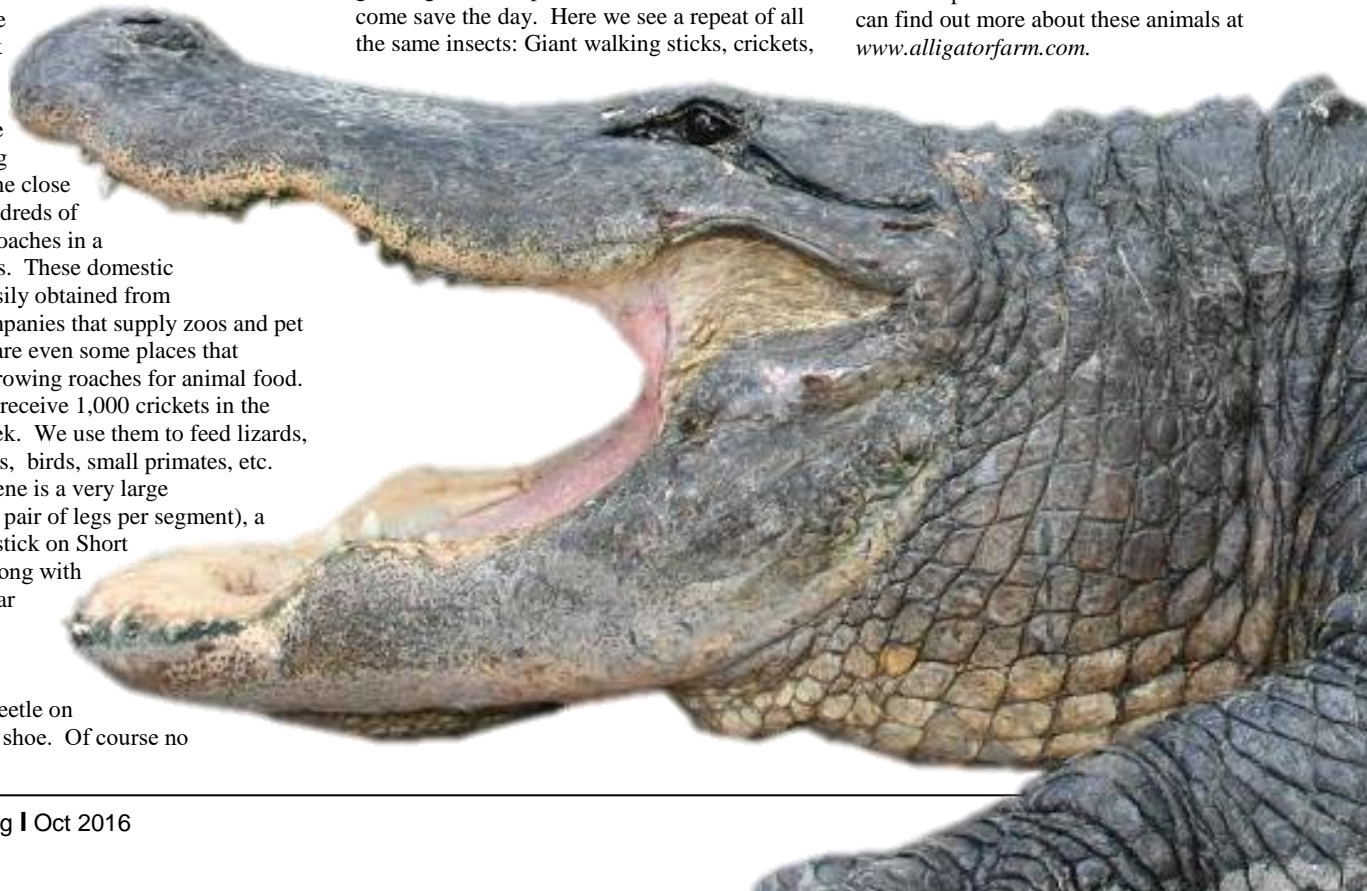


monkey heads being served as a meal in any of the world's cultures. This was just a bit of movie magic...disgusting movie magic. As Indy and Short Round start exploring a secret passage they stop because Short Round says he feels like he is walking on fortune cookies. I've always felt like the folio artists missed a chance to make the actors walk on potato chips and really get some good crunching noises in. In the close up, we see hundreds of crickets and roaches in a swarming mass. These domestic crickets are easily obtained from mail order companies that supply zoos and pet stores. There are even some places that specialize in growing roaches for animal food. At our zoo we receive 1,000 crickets in the mail every week. We use them to feed lizards, baby crocodiles, birds, small primates, etc. Also in this scene is a very large centipede (one pair of legs per segment), a giant walking stick on Short Round's leg along with two Madagascar Hissing Cockroaches. Then we see a fairly large beetle on Short Round's shoe. Of course no

one would want to be covered in all of these bugs, but most of them are completely harmless.

Centipedes can have a nasty bite, but none of the rest of these insects would be able to inflict any harm. We then see Indy and Short Round get caught in the spike room, and Willie has to come save the day. Here we see a repeat of all the same insects: Giant walking sticks, crickets,

Lastly, we get to the bridge scene and waiting below the bridge are some hungry "crocodiles". India has three species of crocodilians: Saltwater crocodile (*Crocodylus porosus*), Mugger Crocodile (*Crocodylus palustris*), and the Indian Gharial (*Gavialis gangeticus*). Unfortunately, the animals shown beneath the bridge are not any of these. The animals in the shots are actually American Alligators (*Alligator mississippiensis*). Mugger crocodiles are similar looking to American alligators and therefore were thought to be a suitable stand in. Some of these shot were filmed at an alligator farm in St. Augustine, Florida. There is a short shot of one of the alligators doing a "death roll". I like to call this a "dismemberment roll", because alligators and crocodiles do this in an attempt to make large pieces of meat into bitesize pieces. The St. Augustine Alligator Farm Zoological Park has EVERY species of crocodilian known. You can find out more about these animals at www.alligatorfarm.com.



Note: There were two other animal cameos in the movie worth mentioning. First, as Indy is standing in front of the three Sankara stones, there is a carving of a cobra directly above his head. Maybe this is a foreshadowing of things to come, when he finds the Well of Souls? Secondly, Mola Ram's headpiece is made of some type of horn. Just based on Mola Ram's name, you might think it is a ram's skull, but it actually appears to be a bison skull, and if you look carefully it has a shrunken head in the middle of it.

Being the director of St. Augustine Alligator Farm must have it's perks especially when John can take his wife, Jennifer Brueggen, for a romantic date and meal with an alligator or maybe it's the other way round! The Alligator in the photo is an American Alligator (Alligator mississippiensis), the type that chomped down on Mola Ram but hopefully not John and his missus!



Synchronising with **ROB MacGREGOR**

Rob MacGregor is an Edgar-winning, bestselling author that happens to be the man that helped Indiana Jones lose his Archaeologist cherry! With over nineteen novels and thirteen non-fiction novels we best know him for his seven Indiana Jones novels. With the imminent release of his latest book *TULPAS*, indymag looks back with Rob at his life and career and, yes...we ask about Staff of Kings!

indymag: Tell us a little bit about your early life in Minnesota.

Rob MacGregor: As a kid, my friends and I liked to explore a place we called The Valley, a wooded, undeveloped area with a stream, deer, raccoons, lots of wild life. It bordered suburbia, with an entrance just a block from my house. It was a semi-dangerous place, because you didn't know who or what you might run into in The Valley. We were warned not to go there, but of course we did. Now, decades later it's a county park, still rural but not so untamed.

indymag: Tell us about your early influences.

Rob: I liked to read a lot and was always interested in mysteries of the unknown, like Bigfoot, ghosts, UFOs...all the weird stuff. My book, *Bump in the Night: Ghosts, Spirits & Alien Encounters* is the kind of book I was always looking for when I was a kid. So I wrote it myself. I was also fascinated by Native American cultures and ancient cultures. I remember one of my favorite books as a kid was the history of the Incas.

indymag: Can you remember the first time you experienced Indiana Jones?

Rob: I saw *Raiders* when it came out like everyone else. I knew right away it was something different and special. Of course at that time I had no idea I would become a player in the saga.

indymag: You were interested in archaeology and were looking to study this in college. How do you feel this benefited your career?

Rob: My interest in archaeology went back to ninth grade when everyone was required to give a report on the career of your choice. I thought it was a great career choice, even though I was the only one in the ninth grade who made that choice. Keep in mind this was long before Indy. I started out in college with

plans to major in anthropology and go on to study archaeology. But I took a journalism class my junior year and instantly recognized it as a career path with a job in my near future. I turned my interest in archaeology into a hobby, not a career choice.

indymag: You studied journalism and mass communications in college how do you feel this benefited your career.

Rob: I learned how to dig for information in new ways. I also got experience writing on a daily basis, and I learned to deal with deadlines, which would become important when I got involved with the Indiana Jones project. Like many journalists in that era, I moved from job to job, city to city. I would work for 12-18 months saving my money, then quit and take off overseas on a new adventure until I ran out of money and returned to find another newspaper job.

indymag: You've been quite the adventurer and have traveled around the world to Mexico, Central and South America, Europe and Greece, and North Africa. Tell us about those experiences.

Rob: Although I didn't become an archaeologist, I remained interested in exploring ruins and most of the international trips were associated with archaeological sites. I would send postcards to family members from all over the world, and I remember my sister calling me Indiana Jones

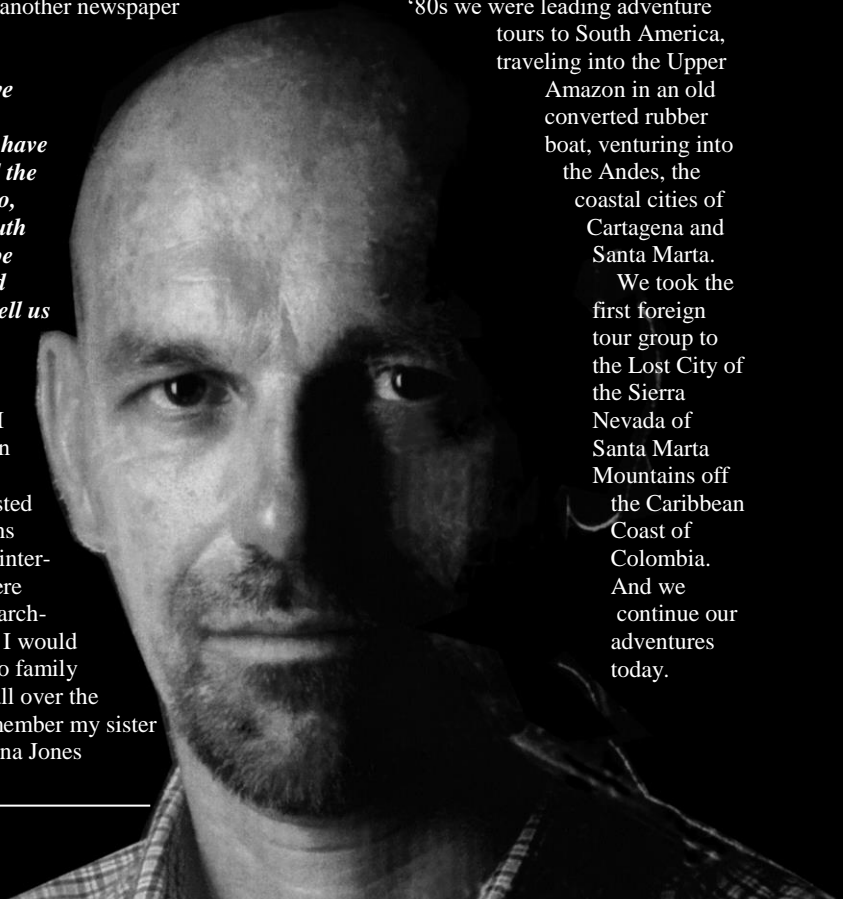
upon returning from one of my trips.

indymag: During this time you met your wife Trish. Tell us about her and the impact she has had on your life.

Rob: Trish has had a great impact on my life. Being married to another writer allowed me to focus on my writing in ways that wouldn't be possible with someone in another field. We are each other's editors to this day. We met when I interviewed her for an article on Cuban refugees after the Mariel boatlift. She was teaching English as a second language at Florida International University. We hit it off from the start. We both wanted to be fulltime freelance writers. We saved some money, quit our jobs, got married and took off to Chile and Ecuador for our honeymoon. Trish grew up in Venezuela and is fluent in Spanish and that opened doors. By the mid-

'80s we were leading adventure tours to South America, traveling into the Upper Amazon in an old converted rubber boat, venturing into the Andes, the coastal cities of Cartagena and Santa Marta.

We took the first foreign tour group to the Lost City of the Sierra Nevada of Santa Marta Mountains off the Caribbean Coast of Colombia. And we continue our adventures today.



indymag: You turned full time freelancer in 1984. What prompted the decision?

Rob: I was working on a daily newspaper in South Florida and had a very difficult editor, who intentionally made things difficult. He was an unhappy person. I felt enslaved in that job and wanted nothing more than my freedom. I have to thank that man, because if I'd had a cozy job in journalism it would've been much more difficult to quit and venture off on a tenuous freelance career.

indymag: I assume in the late '80s both Trish and yourself were working toward publishing books. Tell us about this period and the development of your first novel *Crystal Skull*?

Rob: After we quit our jobs, we began writing magazine articles. We were selling them, but the pay was low and slow. After four to five months we were broke. We both took part-time jobs. I think that was 1984-85. I worked at a weekly newspaper and Trish taught English as a second language at night at Fort Lauderdale High School. After about a year, she sold her first novel, *In Shadow*. I'd read the manuscript after we met and suggested a few changes. She made them and it sold on the twenty-fifth submission. The novel was about two Miami detectives, one white, one black, and they were investigating a case involving designer drugs and murder. The editor who bought it read it after watching the premiere of *Miami Vice*. The coincidence of the novel and TV show was so uncanny that he bought the book. He was the same editor who a couple of years later assigned us to write *The Making of Miami Vice*, which was a lot of fun.

After *Miami Vice*, I started getting assignments to adapt scripts into novels. After two such novels for a television series called *Private Eye* by Anthony Yerkovich,—the creator of *Miami Vice*—I got the opportunity to adapt the script of *The Last Crusade*. I was also working on my first novel, *Crystal Skull*, a metaphysical/archaeological mystery about the reunion of two ancient crystal skulls. I wrote three drafts before my agent submitted the novel for publication. The first editor who read it bought it.

indymag: Was LucasFilm part of the process from the beginning?

Rob: I wasn't involved with LucasFilm until the script for *The Last Crusade* had been written.

indymag: You've previously said that you are not exactly sure why you were chosen to write the *IJ* Novels. Why do you feel this?

Rob: I've always felt I was well qualified both as a writer and an adventurer with a keen interest in archaeology to write these novels. However, the odd thing is that no one ever asked me about my background. I never had to prove myself beyond the fact that I'd adapted a

couple of scripts into novels. Any number of writers could've been picked by Bantam Books and LucasFilm to write the Indiana Jones novels, but there was no competition. It was as if I was dubbed the Indiana Jones novelist, and that was a meaningful coincidence or synchronicity to me because I'd inadvertently prepared for the role through my travels and interests.

indymag: At what stage of production was *The Last Crusade* at and which screenplay draft were you working from?

Rob: I'm not sure which draft they sent me, but I received calls or e-mails to make changes while I was writing. I remember the most startling and confusing one was a message I received to remove all references to Turkey. Well, one of the parts of my novel was called Turkey. What was I to do? Fortunately, my research came in handy. I learned that Turkey had been called *Hatay* in the early 1920s, which fit perfectly with the story. That's why that part is called *Hatay*. I later learned that the Turkish government had gone to the American Embassy in Istanbul and demanded that Turkey not be used in the movie, because of concerns about how Turks would be portrayed.

indymag: Were you given an Indiana Jones bible?

Rob: The only thing I was given, besides the script, were several black and white 8X10 photos from scenes that had already been filmed. I think I've still got them somewhere.

indymag: Did the screenplay notify any changes from earlier drafts?

Rob: I couldn't tell what changes had been made.

indymag: Were you aware that Tom Stoppard reshaped the script?

Rob: No.

indymag: How much editorial input did LucasFilm have with the book and how did the approval process work?

Rob: The editorial input was the script. I added scenes that weren't in the script, especially with the section with the young Indy. The script was 112 pages with a lot of camera directions and white space. I had to write 350 pages, so it was necessary to add scenes, dialogue and internal thoughts. No one said anything about my additions. But when the book hit the *New York Times* bestseller's list, they asked me to write original Indy stories.

indymag: Were you given any supporting research or production information?

Rob: Only the photos and the changes in the script.





indymag: *Were there any difficulties in writing a book based on the screenplay?*

Action scenes are very visual and tend to work better on the screen than on paper. I added as much detail as I could, but not so much that it would slow down the story. The emphasis was on showing, not telling. Much more difficult was the adaptation of SPAWN in which the main character is killed and goes to Hell in the first chapter. That is a daunting scenario when I read the script.

indymag: *The majority of the book was seen through Indiana Jones' eyes so how did it feel to get into Indy's head?*

Rob: I had a certain sense of the Indy character – his use of irony, his issues with women, his fascination of fear of the mystical realms...and snakes. I just went with the flow.

indymag: *You've said Wade Davis's book *The Serpent and the Rainbow* was an inspiration for developing Indy's character? How did you use this in LC and your other IJ novels?*

Rob: Wade Davis is an anthropologist, ethnobiologist, world traveller and adventurer, a scientist who explores the far realms of science, such as the making of zombies on Haiti. While he's not an archaeologist, his character traits are definitely in the realm of Indiana Jones – minus the whip and hat.

indymag: *Tell us about the symbolism of the lions in the LC novel?*

Rob: Lions are mentioned or appear several times. Young Indy faces off with a lion on the circus train, where he plucks a bullwhip off the wall to defend himself. Later, one of the clues in Henry Sr.'s grail diary is: "Only in the leap from the lion's head will he prove his worth." There are two enormous lion statues flanking the staircase in the Grail temple when Indy goes into the hall to face three trials, and the aforementioned lion from Henry's diary appears as a stone head on the wall above the passageway on the edge of the chasm before Indy crosses the invisible bridge. The lion was one of the symbols in the search for the Grail—the fifth level of awareness. It stood for

leadership, conquest, and the attainment of high goals. The five levels of awareness, symbolized by animals, was something I added to the story.

indymag: *In LC you added that Walter Donovan might have been the anonymous buyer. Was this a touch you added?*

Rob: Definitely.

indymag: *Why omit the motorcycle sequence?*

Rob: Good question. I wasn't eliminating scenes, I was adding them. I never thought about it, but possibly that scene wasn't in my version of the script.

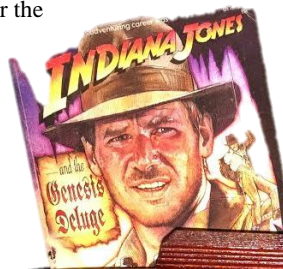
indymag: *You had Indy take off his pants to level Vogel to his death. Any reason for the change.*

Rob: I'm pretty sure that was in the version of the script I was using. When I saw the movie, I noticed that several scenes from the script had vanished. I thought "What happened?" There was so much more.

indymag: *You've visited Skywalker Ranch a few times. Can you tell us about those visits and the 50ft 'Indiana Jones storyboard.'*

Rob: I made two trips to LucasFilm. The first one was at Skywalker Ranch north of San Francisco. That one was in the good old days before concerns about security. I simply drove in, parked and walked around. No security whatsoever that I could see. No one was at the gate to direct me. In fact, if I recall right, there was no gate, just a long driveway. I was supposed to go out on Lucas's yacht, The Sea Walker, the next day but it rained...breaking a long drought and cancelling the venture on San Francisco Bay.

I went to the San Francisco campus in Presidio National Park years later, and it was a totally different experience. It was somewhat like a college campus, but with heavy security. Badges were checked at numerous points. Of course by this time all seven of my Indiana Jones novels were part of the historical record and I was treated as a visiting dignitary from Indy's past. At the time, Kingdom of the Crystal Skull was wrapped or close to it, but the story remained top secret. No one outside of LucasFilm was supposed to know what it was about. However, one of the Indy people leaked it to me, and of course I was surprised that it was about crystal skulls. I'd wondered if



the reason I wasn't asked to write the adaptation was because I'd also written a novel called *Crystal Skulls*.

I was at LucasFilm not for the movie, but to discuss the storyline of *Indiana Jones and the Kingdom of the Staffs*, the sixth version of the *Indiana Jones* video game. I'd been hired to write a novel to go along with the game. I was shown a fifty-foot storyboard of the game with all the game scenes illustrated and accompanied by brief story content. It was like a giant comic book.

Adapting a game story, I found, was much more challenging than adapting a script. The story had to read like a novel, not a game. So there was a lot of scenes and dialogue that I had to add. Ultimately, it was a novel that roughly resembled the story of the game. It's also a novel that no one has read. It was accepted for publication and I was paid for it – all except my last payment that would come at the time of publication. The plan was to publish the game and book simultaneously. But there was a serious mix up between LucasFilm and Bantam Books and the game came out, but not the novel – even though I had finished it many months earlier. As a result, Bantam never published it. I've asked why, and was told that there are not enough *Indiana Jones* fans to make publishing the book worthwhile. Go figure.

indymag: When you wrote your original *IJ* novels you had an old *Indiana Jones* with an eye patch, a cane and a little dog. Tell us about your thinking behind the reason it was not used.

Rob: My idea was to begin and end with the old Indy telling a story that became the book. But I was told that no one wants to see an old *Indiana Jones*. So I removed it. Well, George changed his mind later when he produced *The Young Indiana Jones* television series. I liked the series. It was well done. But I was surprised when I saw that the first episode – and those that followed – featured a 90-year-old Indy with an eye patch, a cane and a little dog at the beginning and end.

indymag: Was it your decision to stage your *Indy* in the 1920s?

Rob: That was George Lucas' idea. He thought a prequel series featuring Indy as he begins his career would be the way to go.

indymag: I'd like to know the level of research you had to personally do for each *Indy* novel or if the publishers had the vast majority of research done and just gave it to organize and develop a story from.

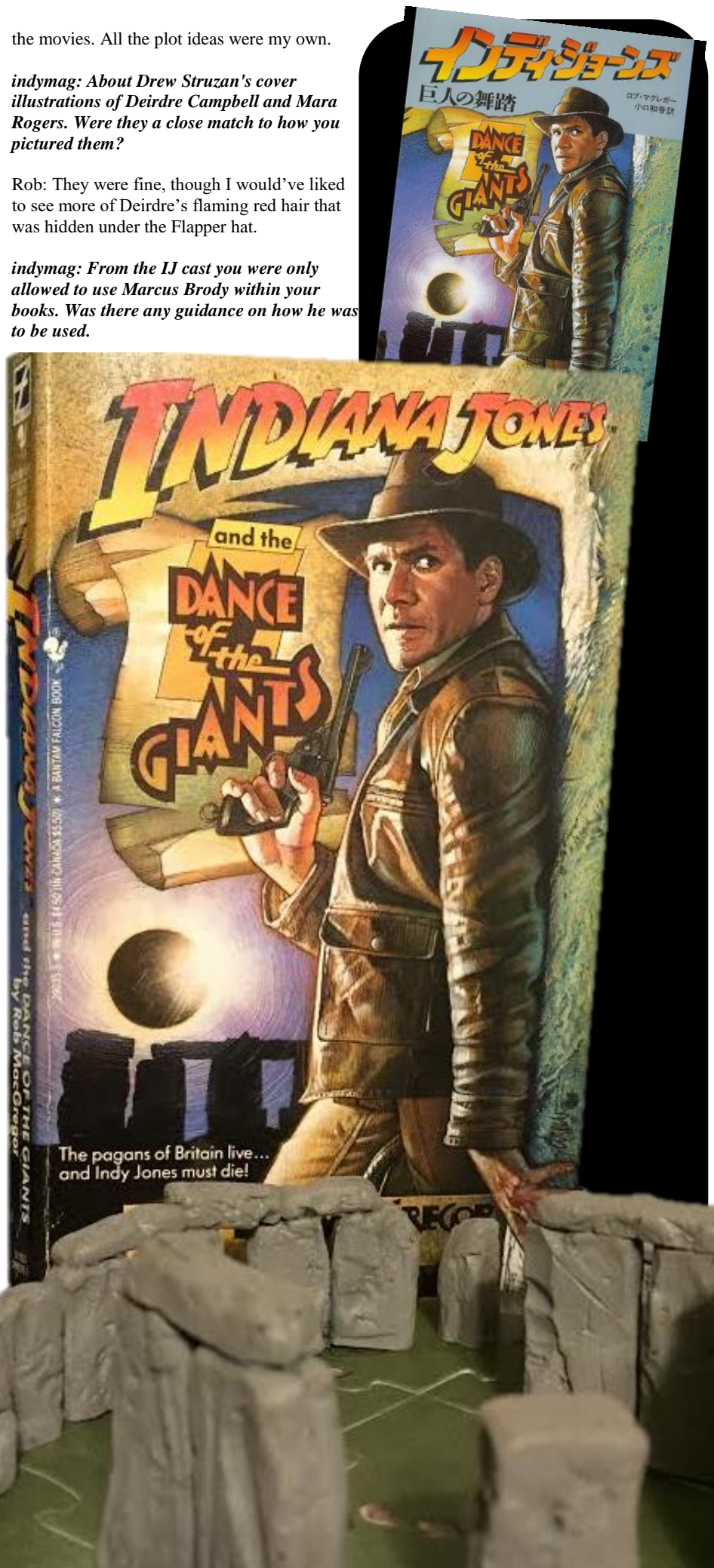
Rob: The publisher and LucasFilm didn't provide me with anything in terms of research. The only direction I was given in my original series was to set the books in the 1920s so that they would be prequels to

the movies. All the plot ideas were my own.

indymag: About Drew Struzan's cover illustrations of *Deirdre Campbell* and *Mara Rogers*. Were they a close match to how you pictured them?

Rob: They were fine, though I would've liked to see more of *Deirdre*'s flaming red hair that was hidden under the Flapper hat.

indymag: From the *IJ* cast you were only allowed to use *Marcus Brody* within your books. Was there any guidance on how he was to be used.



indyinterview

Rob: None whatsoever. I could use him as I wished as long as I kept him in character. I wanted to bring in Marion Ravenwood, of course, and show how they met, but she was off-limits. So Indy's love life went in new directions.

indymag: *You did a great job weaving the Oracle at Delphi, into a believable Indy adventure. Why pick this particular object?*

Rob: I liked it because it was somewhat obscure, but powerful. George Lucas' main directive in my novels was that the mystical objects must be 'real.' In other words, they had to exist either as physical objects or in myth or legend. I was told not to make up such objects.

indymag: *Was Delphi intended to be a coming of age story?*

Rob: It was Indy's 'coming out' story as an archaeologist.

indymag: *In Indiana Jones and the Seven Veils it dealt with missing explorer Colonel Fawcett. Tell us how this idea developed.*

Rob: Colonel Fawcett was a real-life British explorer who has been compared to Indiana Jones. I was fascinated by the story of his search for the Lost City of Z in the Amazon. So it was an interesting quest to bring the two together in a novel and explore the possibilities of what Z might be about. I call called the lost city Ceiba.

indymag: *In Genesis Deluge you had Indy drop the F bomb. What was the reasoning behind this and was it's removal requested by Lucasfilm?*

Rob: I'm pretty sure that Indy had a salty mouth in the first three original novels as well as The Genesis Deluge. At least he did in the first editions. These books were marketed as adult novels, not young adult. So I didn't see any need to modify how I thought he would talk. No one complained until The Genesis Deluge came out. That book caught the attention of fundamentalist religious people and they probably complained about the language. Subsequently, all four novels were edited for 'language,' and I was told to write future novels with a 'G' rating. That was a term I'd never heard applied to a novel, but I got the message.

indymag: *In your books you introduced Deirdre Campbell Jones, Indy's first wife. Tell us about her development and if she was based on any particular person.*

Since I couldn't use Marion in my novels, I needed to create another love interest and that was Deirdre, a redhead from Scotland, who met Indy at London University, where she was a student and her mother Joanna Campbell was head of the archaeology department. I didn't base the character on any living person. Indy took an interest in her after she wrote a paper that explored the historical links to the Merlin legend. Off to Stonehenge they went where a deadly confrontation ensued with

Adrian Powell, a member of the Parliament who was chief of mysterious Order of the Hyperboreans. In the aftermath, their relationship blossomed and Indy and Deirdre were married in 1926 on the Mauretania while journeying to Rio de Janeiro. The marriage was short-lived, however. Deirdre died in a plane crash as they escaped the Lost City of Ceiba.

indymag: *Have you re-read any of the novels recently and if so, which do you feel stand up best. If not, which do you feel was your best Indy work and why?*

Rob: No, I haven't re-read my novels, but in answering your questions I've paged through some of them. It's almost like reading someone else's books. There are scenes I've completely forgotten about. I even wonder what's going to happen next or what the outcome will be. But the more I read, the more I remember. The one thought that occurs to me as I peruse the novels is how the hell I wrote each of them in four months, one after another. That included the research and they were written in the pre-Google years. I've always liked Seven Veils. But the mostly widely read one, I think, is The Genesis Deluge.

indymag: *Do you want to take us through what a writing process is like for you? Do you have any routines you go through when you write?*

Rob: My best writing time is early in the morning with a cup of coffee, but when I get plugged into a story, I sometimes write until nearly 2 a.m. It all depends. Beginning a novel



can be difficult for me. But once I get the characters down and the setup, I can get 75 pages fairly quickly. Then I have to start working out plot points. But I don't work with a detailed outline, and often don't know how the book will end until I get there. If I'm surprised, then the reader will be as well.

indymag: *What is the difference to write stuff based on a movie compared to really freely write your "own" stuff?*

Rob: When I'm adapting a script, I've got an outline. That's how I look at the script. So it's a lot faster and usually easier than an original novel. But I have to plug into the characters and expand on them and expand on the plot as well, adding new scenes and details from my research.

indymag: *A bit of fun now, not for Indy but how would you envision Indiana Jones dying?*

Well, we've seen him as an old man of 90 in the Young Indiana Jones TV series. So I would see him in an assisted living facility or nursing home charming the young nurses with one of his tales from the past as he sits in a rocking chair. He finishes the story, pauses. His eyes glaze as he stares into the distance. Then he says: "I see a ship coming for me. It's getting closer." His eyes close, he nods, and dies.

indymag: *Is there a mythological place or object you would have liked to have written an Indy novel about?*

Rob: I never took Indy to Machu Picchu. Not sure why I overlooked that destination, since I spent a day there at the end of a three-day hike on the Inca Trail.

indymag: *Just out of *ahem* interest, any chance of have the details of Indy's sex scene that was cut by George Lucas?*

Rob: Nope, that scene is long gone. We'll have to leave that one to our imaginations!

indymag: *Why did you stop at six?*

Rob: First I had a four-book contract, then LucasFilm added two more. After writing six Indy novels back to back with deadlines every four months, I was burned out. I told them I needed a break. Within a few days, they hired

Rob: I remember George's assistant telling me I should buy one of the covers because my name was part of the painting. I talked to Drew about it and he said he would give me a discount from what George paid for the Star Wars covers he bought. The discounted price was \$20,000. I thought it was cool that he could get that much and more for book-cover paintings, but I wasn't in the market for one, not at that price.

indymag: *You said you've been to nearly all the places Indy has visited in your books except Stonehenge. Has this now been stamped in your passport?*

Rob: Not yet. I almost got there in 1981, but ended up at an outdoor Pink Floyd concert at the Knebworth Estate in Hertfordshire, and ran out of time. (Interestingly, a scene from LC was later filmed in Hertfordshire, the one that shows Indy as a professor).

indymag: *Okay. The question that everyone wants answering 'Staff of Kings'. What went wrong?*

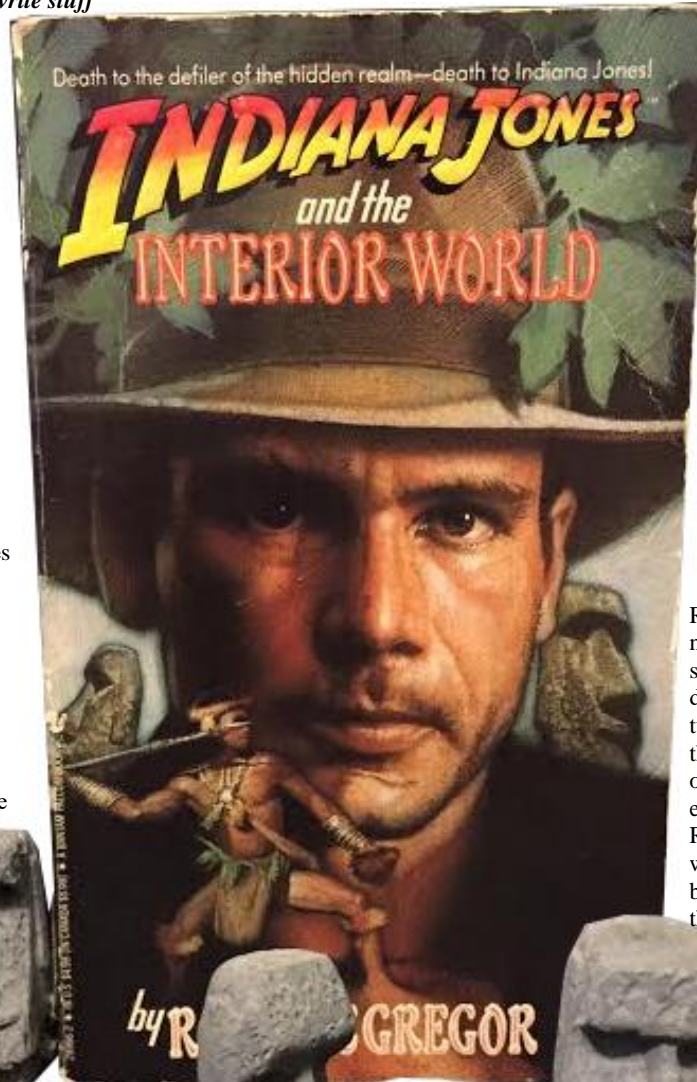
Rob: I call it The Lost Indiana Jones novel. LucasFilm was planning to use some advanced digital effects, but that didn't work out. There was a big turnover in staff and more delays. But then suddenly the game was done and out, using existing technology. I had expressed my concerns with the Del Rey editor, because I'd kept in touch with the LucasFilm folks. But like most book editors, she was overworked and the Indy novel was low on the totem pole. The game came out and the novel was cancelled.

indymag: *Fans would love to see this however! Couldn't you just change the name? I'd love to read Minnesota Smith and Moses' Big stick?*

Rob: Ha ha. Good one. I know of publishers who would love to publish that book, but it would be a copyright infringement, even if the names were changed. My best advice for fans: Write Del Rey Books and ask them to release the novel from captivity in the Random House dungeon.

indymag: *Outside of Indy you've written books and taught yoga and meditation. How did that come about and the impact it has had on your life?*

Rob: I've continued writing both fiction and non-fiction. My full bio can be found at www.robmacgregor.buzz. I've taught yoga for



Martin Caiden. I know the timing because he called me to break the news that he was taking over the series. Oddly, I'd just met him at a writers conference in Gainesville, Florida the previous weekend and actually spent an evening at his house. So the whole thing was rather baffling. A trickster phenomenon!

indymag: *I understand that you had the opportunity to buy Drew's cover art?*

more than 20 years and also meditation workshops for the past five. It's something I enjoy doing. Yoga and meditation has made me more flexible both physically and mentally. It's a never-ending quest.

indymag: You've written a couple of books with Lando "Hello, what have we here?" Calrissian. How did the collaboration work and were you invited to Cloud City.

Rob: I did the writing; Billy Dee was my front man. I did some touring with him promoting the first book and one day ended up at a radio station deep in the urban heart of Atlanta seated between Billy Dee and Evander Holyfield. That was interesting. However, the Cloud City wasn't on the tour route. It remained undercover to avoid the attention of Imperial forces.

indymag: Outside of Indy which of your other works are you most proud of?

Rob: Probably my four-book Will Lansa mystery series that takes place on the Hopi reservation and Aspen, Colorado. The first one, Prophecy Rock, won the Edgar Allan Poe Award, Hawk Moon was a finalist for the same award. The first three are considered young adult novels, then in Time Catcher, Will is an anthropology professor who returns to the reservation for the quest of his life.

indymag: Indy V? What's your gut feeling?

Rob: That it might be 90% CGI...with actors doing voice-overs.

indymag: What's next for Rob MacGregor?

Rob: I have a non-fiction book coming out in January called Sensing the Future. It's about precognition and premonitions and will be published by Page Street Press. I've also recently completed what I believe is the best novel I've ever written. It's called TULPAS. Watch for it!

indymag Thank you for your time and your great memories.

Want to know more about Rob? Follow him at <http://www.robmacgregor.buzz>

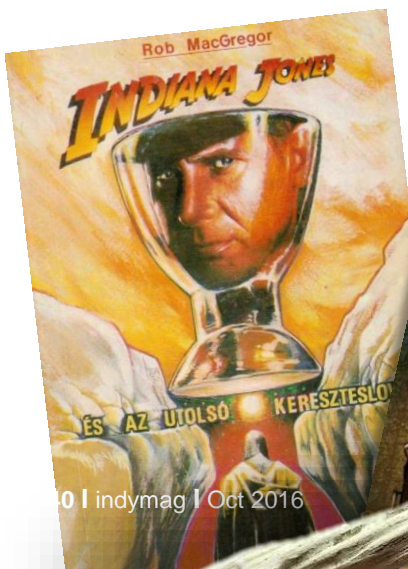
A brief guide to the MACGUFFINS of MacGregor

John Brueggen gives us a whistle-stop tour of the Indiana Jones novels, giving us the lowdown on MacGregor's MacGuffins!

There are 17 Indiana Jones novels for English readers. There are another eight German novels and a plethora of books for young readers, Find Your Fate books, and comics. The novels are a wonderful way to continue the Indiana Jones adventure, and I recommend trying to read them in chronological order. They each stand alone, but there are often characters and references that flow from one book to the next. The 17 English novels in chronological order are: *Indiana Jones and the Peril at Delphi, Dance of the Giants, Seven Veils, Genesis Deluge, Unicorn's Legacy, Interior World, Sky Pirates, White Witch, Philosopher's Stone, Dinosaur Eggs, Hollow Earth, Secret of the Sphinx, Temple of Doom, Raiders of the Lost Ark, Last Crusade, Army of the Dead, and Kingdom of the Crystal Skull*. I read many of these books in my youth, but over the last year have reread them all, in order. I've attempted to make a relic or MacGuffin from each of the novels to go in my Indiana Jones display case. This case is a kind of tchotchke display like the one you were required to bring all your treasure to in the computer game Zork. Images of my displays are dotted around Rob's interview.

Rob MacGregor wrote the first six of these novels plus the adaptation for Indiana Jones and the Last Crusade. I'd like to give a brief synopsis of each of Rob's novels along with a few of my thoughts. There will be some spoilers here, so if you intend to read all of the novels, you might want to shelve this article for now.

Rob's adaptation of Last Crusade was released in 1989, but obviously was not a new story. It appears that this movie adaptation was well enough received that Rob was asked to write a series of books, starting with the Peril at Delphi. It was released by Bantam Books in 1991, and was our first opportunity to read a new full-length Indiana Jones adventure. The Peril at Delphi is set in 1922, with a flashback to 1920. The novel is set in Chicago, Paris and Greece. Indy is a young college student and Dorian Belecamus is one of his professors, who wants to become the priestess to a cult of Pythia, (serpent god...of course), and then to rule her home country. Why did it have to be half to be a serpent god? Jack Shannon is introduced in this book. He is Indy's peer, college roommate, and good friend throughout this and subsequent novels. It turns out that Indy gets his habit of leaving classes in the middle of the semester to go on adventures from Dr. Belecamus. She might also be where he learned to seduce students. Indy is chosen by Dr. Belecamus to go on a spur of the moment archaeological expedition, and Indy, who is having trouble deciding what to do with his life, agrees. The MacGuffin in this book is an object called the Omphalos. It is a little hard to relate to, as most of us have never heard of such a thing, and the description of it left a lot to be desired. However, one can search for images on the Internet; it is a real Greek relic. Once Indy first touches the Omphalos, he goes off on a transcendental journey with his spirit eagle...a theme that will continue throughout many of the books. While in this trance he actually sees things in the future, including Stonehenge (from the next book), a pit of snakes, and he even knows that he will find something his father has been searching for. The second book is called Dance of the Giants and is set in 1925. Indy finds a new love interest by the name of Deidra Campbell, one of his students from his first teaching position, at London University. This story is centered around the Druids, Merlin (yes that Merlin!),



Stonehenge. The MacGuffin is a golden scroll, which Deidra and her mother believe they can locate somewhere in a series of caves in Scotland. Jack Shannon returns as a primary character in this novel as well, risking his life to help Indiana Jones seek fortune and glory. As I mentioned, it is best to read the books in order. The golden scroll is needed to trigger the omphalos (from the first book) during an eclipse at Stonehenge to reveal...well you really should read the book. At the end of the book there is a reference to Apollo's arrow, as though this might be a hint to a future story. I like this story, especially how it brought the elements of Peril at Delphi into this book.

You start to see that Rob MacGregor has a grand plan for these books to flow together instead of just being one-off stories.

Deidra is back in book three, *Indiana Jones and the Seven Veils*. This book opens in classic Indiana Jones fashion, getting trapped in a Mayan temple in Tikal, Guatemala in 1926. This introduction to book three is reminiscent of the introduction of *Raiders of the Lost Ark*, with booby-traps and treasure; the mask of Camozotz. I was pleased to have that kind of adventure back! Marcus Brody gives Indy some pages from the diary of a missing British explorer, named Colonel Percy Fawcette, that lead to some clues about a lost city, deep in the Brazilian rainforest, with ties to the ancient Druids (see how they are all tied together?). Indy and Deidra follow clues to locate the ancient city and the strange race of red-headed people, which communicate without actually speaking, and have taken on the duty of protecting the eternal orb. Merlin makes a second appearance, and Indy has his third transcendental spirit journey. Many people don't know that the wedding scene in *Crystal Skull* was not Indiana's first marriage...Indy and Deidra tie the knot in this story. There wasn't much of a MacGuffin, so I included a replica of a jade jaguar mask in my collection, similar to what Indy finds in the Guatemala temple.

Book four is the *Genesis Deluge*, which turns out to be a search for a different kind of ark. Set in 1927, Indiana Jones is depressed after the loss of his wife, Deidra. Indy leaves his teaching post in London and heads back to the United States. Indy and Jack reunite in Chicago, but after a war erupts with Capone's gang they have to get out of town quick. Indy can't quite resist an adventure with Dr. Vladimir Zolobolsky once he meets his daughter, Katrina. This time Indy searches for Noah's ark, while trapesing through Istanbul and Turkey. Russians and Jannissary warriors are the enemy and time is of the essence. Indy does locate Noah's boat, but is unable to provide much proof of that in the end. In a strange

twist of events, Jack Shannon gets the girl and Indy gets the shaft...of wood which will be on display in Marcus Brody's museum, but who is going to believe that it came from Noah's legendary ark?

The fifth book provided one of my favorite MacGuffins, a staff made out of an alicorn. *Indiana Jones and the Unicorn's Legacy* is set in 1928, with a flashback to 1924, and a Prologue



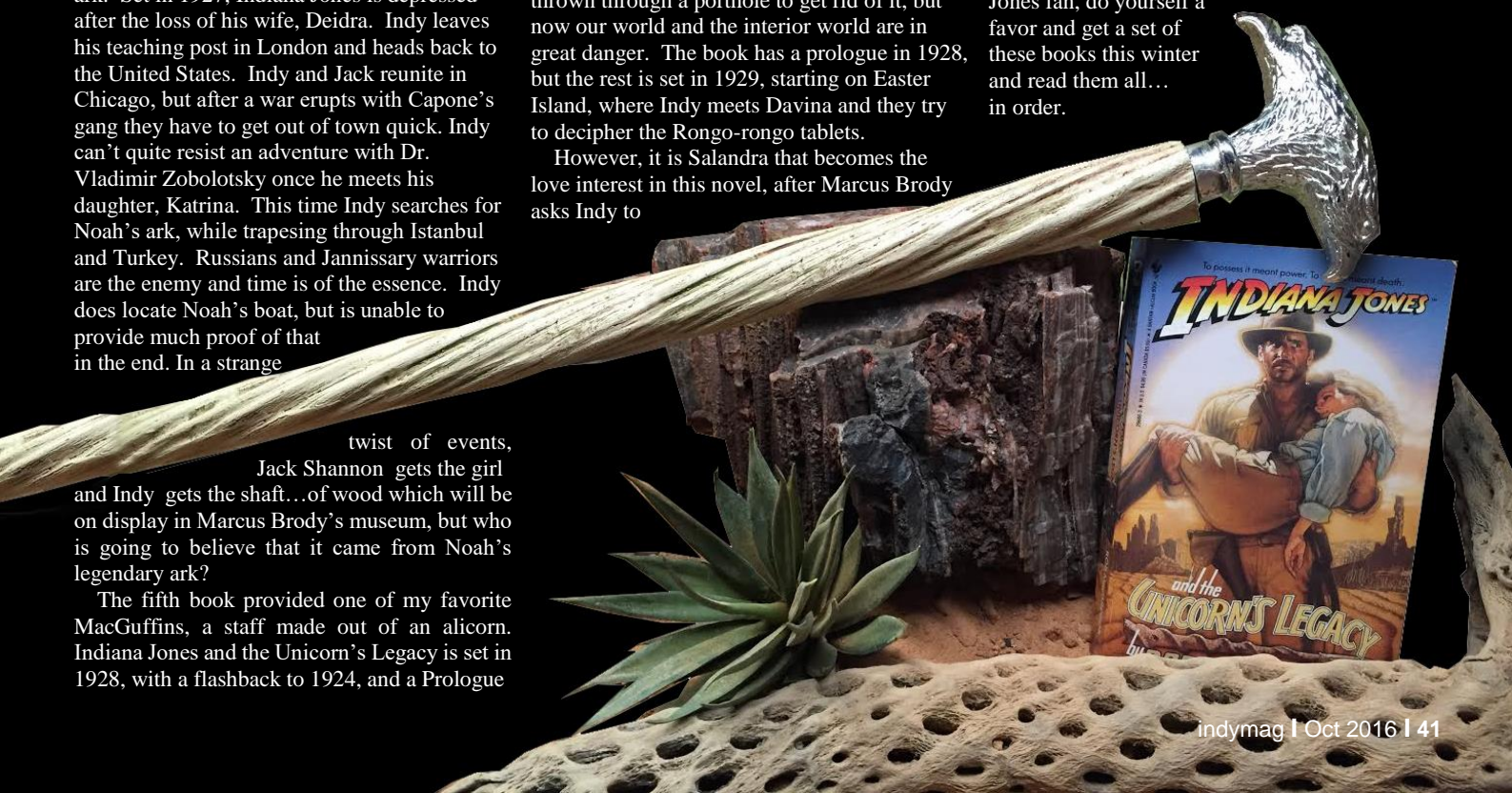
in 1786. While on a dig in France, Indy nearly gets murdered by Professor Walcott, who wants to claim a discovery himself. Indiana saves himself and Mara Rogers, but thinks that he killed Walcott in the process.

Indy makes his way to Utah to study the Anasazi ruins, dragging his friend Jack Shannon along. Jack is kidnapped by Ronald Walcott (who has survived and thinks he has captured Indy) who wants to use his hostage to trade Mara for the unicorn's horn. Marcus Brody and Indy work together to make a fake unicorn horn to fool Mara out of the original. Indy's spirit animal takes him on another journey while under the influence of peyote. We learn from some old journal entries that the unicorn's horn brings trouble to those that own it, and in the end Indy puts it back in a portal to get rid of it, sealing the entrance with dynamite. The fake unicorn walking stick in this story gave me the idea to make one of my own for my Indiana Jones display. The last Indiana Jones book that MacGregor wrote is called *Indiana Jones and the Interior World*. It picks up right where the Unicorn's Legacy left off. The unicorn horn has been thrown through a porthole to get rid of it, but now our world and the interior world are in great danger. The book has a prologue in 1928, but the rest is set in 1929, starting on Easter Island, where Indy meets Davina and they try to decipher the Rongo-rongo tablets.

However, it is Salandra that becomes the love interest in this novel, after Marcus Brody asks Indy to

help rescue his brother-in-law from the clutches of the lost souls on a ghost ship. This book seems like it's trying to leave it all out on the table as Indy enters the inside of earth which has confusing maze that includes a T-rex, a giant, and even a dragon. There is a drug, called nalca, that Indy has to keep taking to stay alive in the interior world, but it also seems to keep him from knowing what is real and what isn't. Alas, Salandra and Indy are from two different worlds, and when Indy awakes from his dream-like adventure in the interior world, he is standing on the Statue of Liberty in New York, where he has one last battle with the books resident baddy, Maleiwa. He wants to tell the world about what he has found, but Marcus knows no one would believe him and talks Indy out of making a fool of himself.

All of these books have had many mixed reviews. Some people love them and some hate them more than *Crystal Skull*. I for one, am happy to have the stories, even if some of them don't lean toward my particular tastes of MacGuffins or adventures. I'd rather have them in my life than not. If you are an Indiana Jones fan, do yourself a favor and get a set of these books this winter and read them all... in order.



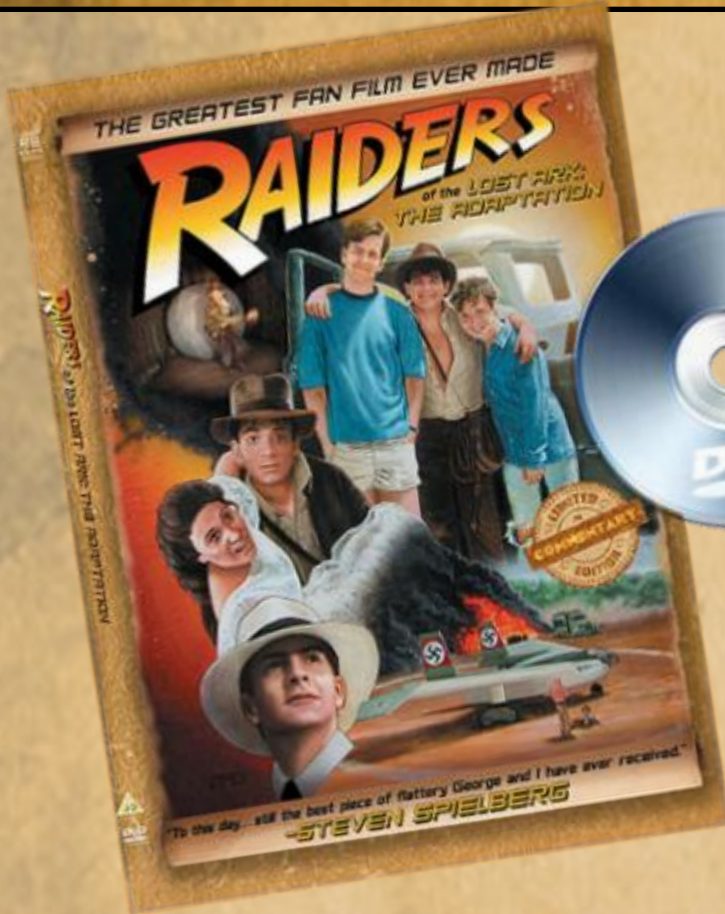
10% OFF!

code: IDOL *

RAIDERS GUYS

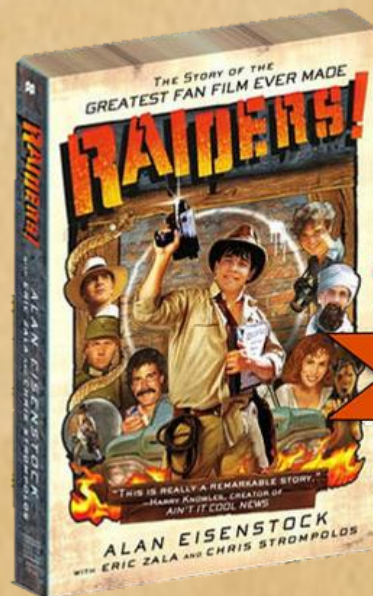


and the **NEW**
TRADING POST!



For the first time ever, a special "BACKSTAGE PASS" to the making of **RAIDERS OF THE LOST ARK: THE ADAPTATION** as told by co-creators Eric Zala (Director & Belloq) and Chris Stropoulos (Producer & Indy). Learn about the famous boulder scene. Where did those snakes come from anyway? How did the kids get hold of a truck? And all that fire? How did they do it? Now you can find out!

Your own copy of the critically-acclaimed book, **RAIDERS! The Story of the Greatest Fan Film Ever Made** by Alan Eisenstock (film rights optioned by NAPOLEON DYNAMITE producer Jeremy Coon). In hardcover and signed by Chris (Indy/Producer) and Eric (Belloq/Director).



SIGNED
by Chris
& Eric

***Enter Code: IDOL at checkout. Excludes digital downloads.**

Come discover the new Raiders Guys Trading Post and excavate the limited edition items and collectibles that are only available from the website!

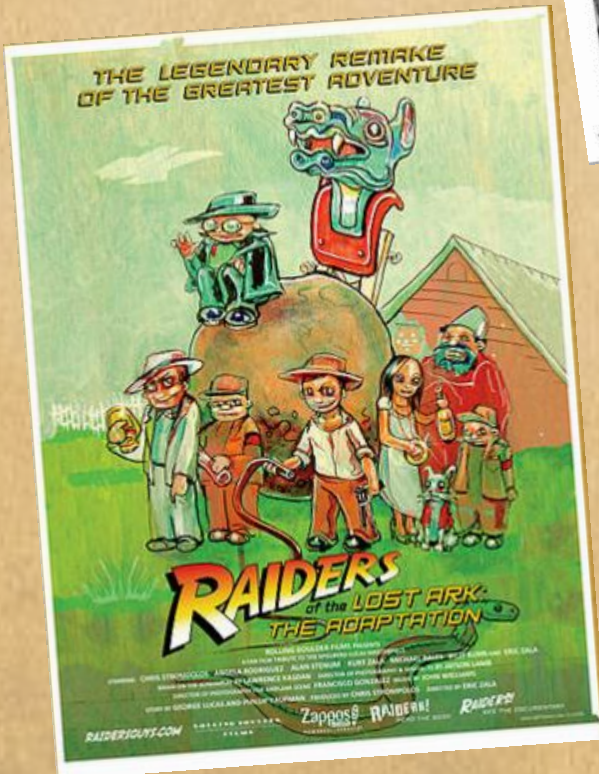
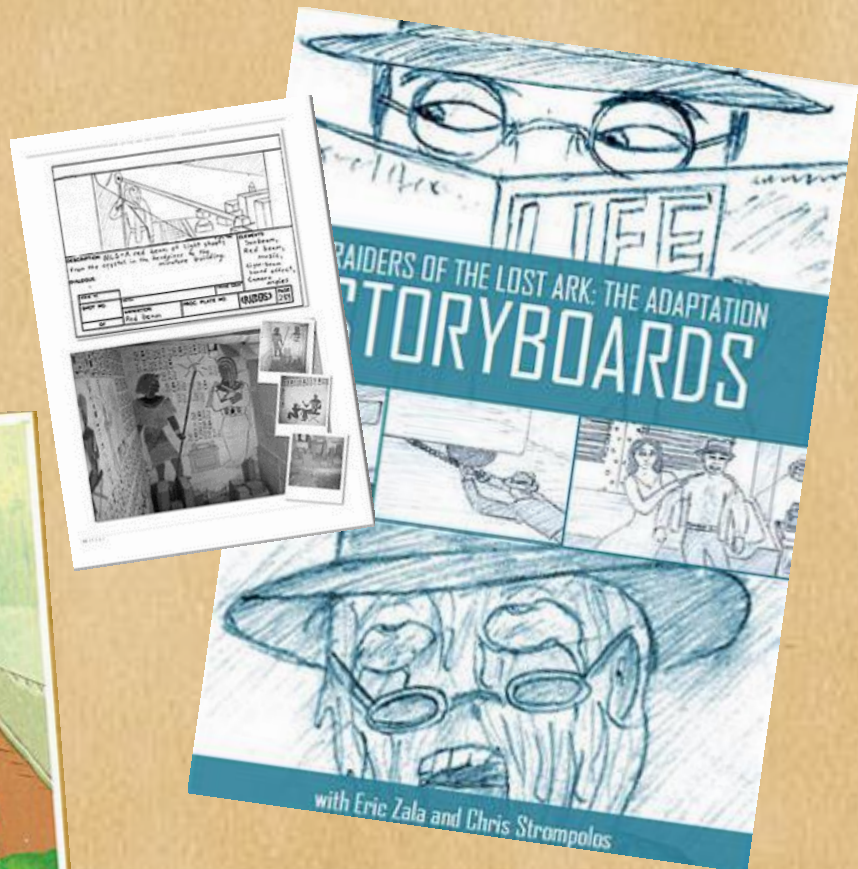
The site offers instant, digital downloads of the fully restored version of The Adaptation and unique collectibles from the making of this unique film.

It's your chance to own a piece of fan-film history!



OUT NOW

Limited edition of the complete set of 602 **RAIDERS OF THE LOST ARK: THE ADAPTATION** Storyboards, drawn by Eric Zala, in 1982, from memory before the original Raiders was released on video.



Drawn by artist Jeff Owens, for a 2007 Athens, GA screening, this full color poster is signed by Chris (Indy/Producer) and Eric (Belloq/Director).

<http://www.raidersguys.com/>

Thank you for your support!

Intrepid indymag reporter Haiko Albrecht traverses the convention world bringing us the best of his unique experiences. This month Haiko travels to Solingen and 'digs' up more than he expects!



THE BEST DIGGER IN SOLINGEN

Eventhough it has been a few days already since we returned from Solingen I still find myself floating in a bubble of pure joy. You're exaggerating, I hear you say! Being over the top! Not really... but in order to explain we will have to start at the beginning.

While in preparation for Amsterdam Comic Con and our meeting with Jonathan Ke Quan, I wondered if there were actually any other actors attending conventions nearby that were connected to the Indiana Jones franchise. I knew that there are not that many conventions happening in Germany or Belgium so my expectations were kept to a minimum.

After some research using google and going through pretty much all the required keywords I hit a jackpot. To my surprise I found out that John Ryhs-Davies, who portrays our most beloved Sallah in not one but two Indiana

Jones movies, was in fact attending a Medieval Fantasy Convention which was being held in Solingen, an hours drive away from where we live. This Medieval Fantasy Convention was the first of its kind and it did not only present John Rhys-Davies as a guest, but one of 11 guests that appeared in either Game of Thrones, Lord of the Rings, Vikings or Harry Potter.. This event would certainly attract a decent crowd. And an event like this being held at a historical castle... that was just like the icing on top of the cake!

All of that happened literally one week ago and only three days prior to this Festival. So things had to be planned in a rush now. The first obstacle would be my wife... but not because she does not like to attend these kind of functions, but because we had so many of them lined up already. The weekend after the Fantasy Festival we would be at the "Adventurer's Summit" in Mainz. Getting her



meets indymag!

to agree to a third function within three weeks, well, that would be something of a challenge.

After wooing her into the idea of enjoying a romantic dinner at Castle "Schloss Burg" in Solingen (which was also the venue for the Fantasy Festival and which I knew from many years ago) it did not take anymore persuasion. Friday evening we would head to Solingen, enjoy a nice dinner and stay over night in a small hotel within walking distance to the castle.

That was the plan! I was able to purchase the tickets for this Festival online and with a little bit of luck we were able to squeeze in a bedroom reservation at Hotel Niggeman, just 300 meters away from the venue. Friday came and off we were. After work I picked up my wife from home and we drove in direction north east to Solingen. It only took us 70 minutes as even Friday afternoon rush hour traffic was on our side.

We arrived Friday evening around 18.00h at castle "Schloss Burg" which dates back to the 12th century and which lies picturesque in the hills of the "Bergisches Land" area between Cologne and Wuppertal. The castle itself is worth visiting as it has plenty of history to tell and to show for.

After checking in at our hotel my wife immediately reminded me of my promise. Back home I already made a reservation over the phone at the restaurant "Weinbar" which is located on the castle grounds. The weather was still beautiful so everything seemed to fit the occasion.

We strolled down the hill and reached the castle just a few minutes later.

When entering the castle grounds we were confronted with crew members of the forthcoming Festival being busy setting up all the stalls and equipment that was required for the next two days.

Please keep in mind, that this was not only a movie convention but also a Medieval Fantasy Festival. So there would be medieval entertainment, music and food all over the castle grounds.

As our reservation for dinner was for 20.00 hours we started to explore the castle. As luck would have it we bumped into the organizer of this festival who was also busy with preparations for this event.

We had a little chat and told him how excited we were to be here and that we really looked forward to the Festival. Without wanting to spoil the fun I still did point out that I for once was worried that the castle would actually not hold the number of people that might attend a convention like this and wondered how he felt about this.

Jörg (the organizer) told us that he was overwhelmed by the interest in this event and admitted that he was starting to worry about the

space as well. We talked a bit more about the guest stars and John Rhys-Davies in particular and I asked if there was any chance to hold a short interview with John. Jörg replied that he wouldn't have a problem with this, but that John's schedule might not allow for it. He suggested to check how Saturday would go and try to approach John during the autograph session with the request for an interview. We had a nice chat and Jörg seemed very friendly and helpful and he even allowed us to check all the premises of the castle while his team was still setting up.

My wife and I entered the interior of the castle and explored all the different spaces. The Knight's Hall was very impressive and from what we were told, this was the place where all the actors would greet the visitors and sign autographs. Considering how many actors would be signing here at the same time I wondered how this hall – beautiful as it may be – would hold all the people interested in autographs. The next day would show. After checking all the remaining rooms we decided that it was in fact time for dinner. As it was such a beautiful evening we decided to eat outside. It was warm outside, the sun was still shining and the courtyard of the "Weinbar" with its seating arrangements looked very inviting. I have to admit, that the quality of the food and the wine was exquisite. We ate and drank and enjoyed our dinner in this unusual but beautiful location, surrounded by historic walls and buildings.

Around 22.30 hours it was getting chilly and we decided to call it a night. We had to get up early next morning and therefore we headed back to the hotel.

Saturday came and with it the anticipation of what was to come. We got up at 8.00h and after a healthy breakfast we put on our Festival gear. My wife decided to wear an outfit with Steampunk elements while I had to go as Indiana Jones... for obvious reasons.

The guests were allowed to enter the premises from 10.00 hours onwards so we made our way to the castle around 9.45 hours and were "greeted" by a long queue of guests that were lining up in front of the castle's entrance. At 10.00h the guests were allowed to enter the castle grounds after either presenting their online ticket or purchasing one from the ticket booth. All guests were marked with a stamp on their wrist that allowed you to re-enter the premises in case you decided to leave for a while.

The different courtyards were all set-up with many tents and stalls that offered all sorts of goods. At the info-tent guests were able to purchase tickets for the various photo shoots with the actors, so this was our first stop. At the other tents surrounding us medieval dishes and beverages were being offered as well as clothes, weaponry, armor and jewelry. No matter how appealing all this was to the eye, I wanted to make my way into the Knight's Hall as I feared that soon the masses would make it impossible to have a little chat with the best digger in Egypt.



**On the possibility of
retuning in Indy V**

**“Oh believe
me, I would
love that too.
Maybe you
should give
them a call
and tell
them!”**



Upon entering the Knight's Hall my concerns regarding the space were confirmed. There were plenty of fans queuing in front of the long line of desks behind which all the actors sat. One could instantly tell that John's line was by far the longest. Some of his fellow actors had no one queuing at all. Well, it was still early days and I was sure that each and everyone of them would get their fair share of fans wanting to chat with them. My wife and I took our place at the end of the line and waited patiently for our turn. In the meantime we were able to witness how John took his time with each and every guest, chatting with them and making jokes.

Just by watching him I could tell that he seemed to be a really nice chap. When it was our turn I positioned my wife by my side so that she was able to take some pictures of John. Being dressed as Indiana Jones on a Medieval Festival might not be the right choice for many but when John saw me standing in front of him he looked up, reached out his hand and said: "Indy, my friend. So good to see you. You haven't aged at all!" I shook his hand and replied: "Neither have you!" which made him laugh. I introduced myself and my wife and told him that it is an absolute honor to meet him. I told him that I have been a fan of his ever since I saw him on TV in the Miniseries "Shogun" back in 1980. He certainly liked that. I went on by saying: "Being an Indiana Jones fan I am very excited that they are going to release a fifth movie in 2019. There is a huge fan community that – just like me – hopes very much that Sallah will return in that movie!" He replied: "Oh believe me, I would love that too. Maybe you should give them a call and tell them!" After which he laughed. I did present him with the indymag magazine which he took out of my hands and positioned in front of him.

"Ahh, so what have we here?" he asked. I told him about indymag and that there are lots of dedicated people out there that contribute to the mag and that fans all over the world seem to enjoy what we're trying to accomplish, namely to unite the Indiana Jones fan community. I think I used the term "getting them all under one roof"... While I was telling him about this he was going through the mag page by page and did really take his time. "This looks fantastic," he said. I thanked him for the compliment and asked him to sign this copy for me, which he did. "Any particular quote?" he asked. I replied that this issue was for our readers, so whatever he felt comfortable with would do. He thought about it for a moment and signed with "All good wishes from John Rhys-Davies" and added "Sallah" underneath.

Afterwards I presented him with three b&w stills from Raiders of the Lost Ark which I wanted him to sign as well. I told him that one of them is going to be a prize for a draw that we have scheduled during the German Indiana Jones Adventurer's Summit next week in Mainz. The other two I wanted to keep for myself. He liked the photos and asked me if these were original press stills. Of course they were. Last but not least, I presented him with my Grails Diary. He took it and started to flick through the pages. "Very impressive!" he said

I told him that Julian Glover did already sign that book adding a quote from the movie and it would be great, if he would honor me by doing the same. "Of course" he said and asked me if I liked any quote in particular and I mentioned the "You go first!" quote. And it is too bad that I did not bring any tape recorder with me as he turned towards me and spoke the dialogue just the way he did in the movie "Asps! Very dangerous! You go first!". Ahh, that was great!!!! He did write it down, signed it and returned the book to me. As the crowd behind me grew impatient (which I could understand) I told him that it was a pleasure meeting him, but that we would have an appointment later on for the photo-shoot. He replied very politely "I look forward to that!" and shook my hand good-bye. What a great guy!!!

For the next two hours or so my wife and I wandered the castle grounds and marvelled at the medieval costumes and fantasy cosplayers who had found with this location the perfect backdrop for presenting themselves. The castle impressed us with its sheer beauty and was worth the trip in itself.

We were able to speak to some of the cosplayers and they all agreed on the fact that this convention was unique in so many ways. Due to the fact that the event only reached a limited number of visitors the actors felt free to roam around and that gave the whole event a very relaxed atmosphere. The actors did not feel harassed in any way so it was likely that you would bump into one of them sooner or later. And so it was that a young long haired man with a beard walked towards me and addressed me in English, saying that he was such a big Indiana Jones fan and that he desperately wanted to take a picture with me. I was under the impression that this was a foreign visitor and replied "Of course!" after which a young woman, that walked with him took a photo with his smartphone of the two of us. I only found out seconds later from my wife that this fella was in fact the actor Tadhg Murphy, who portrays "Arne" in the TV series "Vikings". Shame on me for not recognizing him... especially after having watched all seasons of Vikings at home.

After enjoying some medieval lunch and beverage and a nice relaxed chat with dashing looking actor Craig Parker (Lord of the Rings, Spartacus) it was time to join the queue for the photoshoot with John Rhys-Davies. And once again, his queue proved to be by far the longest. How the hell were they going to manage taking the pictures with all those people within a 30 minutes window? The organizers must have realized that they were anticipating a lot less interest in the photo shoots as they moved the schedule back for all the actors that were to follow John's photo shoot.

Upon entering the "Women's Chamber", which was transformed into a photo studio, it dawned on me that this was going to be a very short photo session for each and everyone of us, as they were really trying to rush all the guests through due to the vast amount of people still queueing outside. Still, you could tell that John

**"Asps! Very dangerous!
You go first!"**



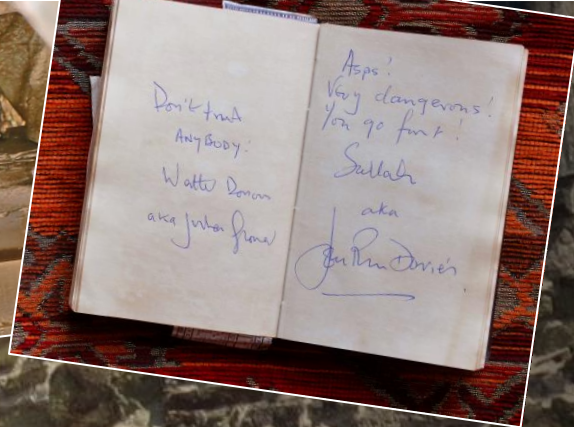


tried to make everyone feel special and welcome...as much as the time slot for each person granted by the photographer would allow him. When it was my turn he greeted me from afar with his unmistakable voice "Indy!"

I had purchased tickets for a number of shots with him and I asked him if it was OK to pose together with the indymag. That was no problem for him at all and gone was the first shot. Then I pulled out of my MK VII bag the headpiece of the Staff of Ra. I really wanted to "reenact" the scene with him having a look at the headpiece for the first time. I showed him the headpiece and said "Now this one might look familiar." He looked at it and replied "Very good, very good." I asked him if we could pose for this shot, reenacting the scene from Raiders, both looking at the headpiece being intrigued by it. He was straight away in character and inspected the headpiece while the photographer took his second and his third shot. The next one was a shot with the Grail Diary. As he did sign that book I felt it was only fair to have a picture with him and the diary too. The last shot would be just the two of us standing next to each other and smiling into the camera. I could see in the corner of my eye that the people behind me were getting anxious so all there was for me to do was to thank him for his time and for telling him how much I did enjoy meeting him. He gave me a broad smile, shook my hand and replied "The pleasure is all mine". I left the room as John had to get ready for the next guest in line...



When I left the building I was happy to have been able to share these few more moments with such a great actor, even though it all happened in such a rush. My wife did wait for me down in the courtyard of the castle and together we walked to the "Info Tent" which was set-up near the Castle's Entrance Gate. Everyone was told to collect their pictures here. When ours arrived I was slightly disappointed because from the two photos that the photographer took from John and me together with the headpiece, he obviously preferred the one from us looking into the camera to the one where the two of us were looking intrigued at the headpiece. But the latter one was the photo, I was more interested in. Nevertheless, the pictures looked great and after saying Good-Bye to some new friends, it was time for us to drive back home.



On our way back my wife and I were only talking about the event and we both agreed that this has been a wonderful experience. The location for once, the people we met and the guests, first and foremost John Rhys-Davies, made this such a memorable event and one can only hope, that there will be many more Medieval Fantasy Conventions in the years to come.

For me however it will always be remembered as the day when Indy met Sallah... again!

INDYMAG is proud to present the serialisation of *DALE DASSEL'S Indiana Jones and the Fate of Atlantis* as originally envisioned by the author. The book based on the *Lucasarts* computer game by Hal Barwood and Noah Falstein will be presented over 22 instalments accompanied by artwork from various Indy artists. So get comfortable and indulge in a quest for a legendary civilisation as Indy continues into his deepest adventure...

The Model T rattled and sputtered, its engine coughing fitfully as it consumed the very last drop of fuel in the tank. Ahead of them, the desolate stretch of dirt road continued into the bleak horizon, urging them to keep going when Indy knew it was hopeless. He was ready with the clutch, shifting the car into neutral to keep from throwing a flywheel. Indy scanned the plateau, a barren waste of rocks and stunted grasses, looking for somewhere—anywhere—to take cover from the oncoming storm. Sophia watched in awestruck horror as the black tidal wave rolled over the stranded Nazis, whose car was destroyed in the gushing plume of the geyser, and kept moving forward, its hunger unsatisfied.

“What are we going to do, Indy?” she pleaded as they continued to decelerate. “It’s almost here!”

“Sit tight, and hope it’s not as bad as it looks.”

He tried to steer the antique roadster on a clear path, swerving around large rocks and treacherous potholes, determined to milk every last bit of momentum out of the car. But Indy knew that he was only prolonging the inevitable. It was just a matter of time before the Ford rolled to a stop, leaving them stranded in the path of destruction. His worst fear materialized a few moments later as the steady crunch of rubber on frozen gravel lapsed into grim silence. They were at a dead standstill in the middle of the remote Icelandic wilderness. Alone, with nowhere to run or hide. And the storm was coming up on them fast.

The frigid wind howled like a hungry beast, ready to gobble them into its gaping maw. Indy set the parking brake to anchor the Ford in place. Sophia quickly rolled up her window, scooted over on the seat and put her arms around him, trembling with fear. She closed her eyes to the wall of black chaos and buried her face against Indy’s chest, praying to Nur-Ab-Sal for all the help they could get. Indy held onto her tightly and braced himself as the amorphous blackness bore down on them like some impossible freight train.

When the storm finally hit them, it simply nudged the car gently, rocking the Model T on its creaky suspension bars, swaying it from side to side like an oversized cradle. Not quite the world-shattering blast of annihilation they had expected. The windows were quickly obscured by a coat of volcanic sand, plunging Indy and Sophia into complete darkness. As they sat huddled in silence, listening to the wind swirl relentlessly beyond the pitch-black veil, Indy imagined that the storm was infuriated by its failure to kill them.

“How long do you think it will last?” Sophia asked hoarsely. Her mouth was dry from screaming.

“Hard to say,” Indy replied. “These summer storms can come up pretty quick. Depends on how big the cloud is, and the speed of the wind.” He knew that dust storms could spin themselves out within a few minutes, or last for many hours, depending on the conditions. Who knew how long they would be there?

While he tried to sound confident, Indy left his other concern unspoken. If they had survived the raging dust storm, then so could the Nazis, and since both parties were without vehicles they would have to travel on foot once the storm finally passed. Indy estimated that the chase had taken them roughly ten miles from the Jastro dig, which meant they had about thirty miles to walk before they reached Reykjavík. It was close to noon, so they still had the better part of the day to travel before nightfall. They had to make civilization by sundown or they would freeze to death from exposure to the elements.

Sophia fell asleep after awhile, leaving Indy to ponder their fate alone. Peering at the blackened windows reminded him of being inside of a submarine floating through a deep ocean abyss, and he actually felt a sort of weightlessness in the dusky void. The archaeologist leaned back in his chair, suddenly overcome with exhaustion. He closed his eyes and listened to the sand pelting the glass windows of the car. It was a continuous, hypnotic drone, like radio static hissing on an empty bandwave.

Indy grew drowsy, hovering on the border of sleep when he heard a new sound, one that came from inside the car. It took him a moment to source the tiny chain links of Sophia’s bronze necklace, which clinked together as she shifted position in her seat. Indy felt the shape of her warm body nestled protectively in his arms, and smiled, thinking there were certainly worse places for a man to be than holding a beautiful woman in the dark. Then he pictured the eerie horned face on her pendant, and he was immediately reminded of the quest which was responsible for their current predicament.

Indy thought about Atlantis.

From his recollections of the ancient myth, Indy knew the story of Atlantis was first told by Plato in two of his dialogues, the *Timaeus* and *Critias*, written about 360 B.C. But the Greek philosopher noted that the account originally came

from Solon, an Athenian statesman, who heard the tale during a visit to Egypt, where knowledge of the disaster was inscribed on pillars of wisdom in the great temple at Sais.

Plato described a highly-advanced civilization situated on a continent of unparalleled natural beauty, set out in the deep ocean ‘Beyond the Pillars of Hercules’. The city itself was laid out in three concentric rings of alternating land and sea, divided by a large canal that admitted entrance to the interior. The central island was home to the Temple of Poseidon, a magnificently overwrought edifice of gold and silver which was dedicated to the sea god who founded the great marine empire.

Atlantis met its tragic destiny when its citizens became corrupted by power and greed, their divine nature degenerating into baser human depravity. The city was destroyed by a massive earthquake and swept from the face of the earth by tidal waves in a single day and night, disappearing into the sea forever.

But the intriguing legend was compounded by a mysterious twist. The *Critias* dialogue inexplicably ended in mid-sentence at the moment when Zeus was about to proclaim his punishment for Atlantis to the assembled gods. Thus, his exact words were denied to the historical record. Like Atlantis, they were forever lost. It was unknown if Plato was interrupted in his writing and never bothered to finish it, or whether he intentionally abandoned the fate of Atlantis at its climax for dramatic effect, like Edgar Allan Poe’s epic narrative of Arthur Gordon Pym.

The quest to find Atlantis fired the imagination of mankind in the centuries since Plato first wrote about it, and its location had been the subject of wide-ranging speculation. There were dozens of possibilities, only a few of which Indy could recall at the moment. Traditionally, the city was said to reside in the Atlantic Ocean which bore the name of Atlas, the first king of Atlantis. But other seekers contended their own theories about its ultimate resting place, in locations ranging from South America to Antarctica, and everywhere in-between. It wasn’t a contemporary obsession by any means. People had been fascinated by the story of Atlantis since antiquity.

One particular account that stood out in his mind was that of Ogygia, a great continent described by Plutarch in his *Morals*, located “five days’ sail west from Britain.” However, Indy was more

By **DALE DASSEL**

INDIANA JONES

and the
FATE OF ATLANTIS

Chapter IV

inclined to believe that the legend was inspired by an actual event like the destruction of Helike, a Bronze-Age city near the Gulf of Corinth, which plunged into the sea in a single night. 'Immense columns of flame' preceded the mysterious destruction, which was attributed to the wrath of Poseidon. But Indy knew from experience that there was usually more to a story than posterity often recorded.

Unfortunately for his theory, the disaster occurred twenty-five years after Plato wrote the story of Atlantis, which ruled out Helike as the basis of the legend. Maybe Plato just wanted to write an allegorical tale, as most scholars agreed. Simple as that.

Many have been the destructions of mankind, and many shall be... Indiana Jones suddenly shivered as Plato's words leapt to mind, unbidden. They made him stop and focus. Indy set aside his academic skepticism and tried to picture Atlantis as an historical place, a civilization now lost to time, and he wondered what force could be sufficiently powerful enough to destroy an entire city in one night. He drew a blank, but pressed on stubbornly, following his train of thought to a logical conclusion.

Suppose Atlantis had possessed some type of as-yet-unknown weapon which allowed it to subdue all the nations it reputedly conquered, and subsequently was destroyed through a misuse of that power? Then another thought occurred to him, something that was literally within his grasp: Sophia's necklace. More specifically, the small bead that she fed into its mouth receptacle. It was orichalcum, the metal specified by name in Plato's account—the reddish material which clad the inner circuit of Atlantis in a fiery gleam that burned in the light of every sunset that fell upon the great kingdom until its end. What if the ghost illusion was more than just an optical trick wrought by a discharge of green electricity? What if it was something more?

If that meager display was any indication of what orichalcum was capable of producing, it didn't require much imagination to realize what German

physicists would do with a large supply of the portable, self-contained high-powered energy source

Kerner was already on the trail of the Lost Continent, and

Indy knew the world would pay dearly if orichalcum

She sat up, squinting in the harsh daylight. "Is it over yet?"

"Yeah, and we need to get moving if we're going to make Reykjavík by sundown."

They climbed out of the car, only to find themselves on another planet. Sophia stared in awe. The snowy ground was black in every direction, stained with powdery volcanic ash to the limits of their sight. "What happened?"

"Dust storm. They come sweeping down from the mountains and leave everything like this. Just be glad we weren't outside, or we might have suffocated."

They stretched their stiff bodies in the refreshing air while Indy walked around the car to survey the damage. Like the surrounding landscape, the Model T wore a thick coat of black dust. He found two

bullet holes in the trunk, and a silver gash on the rear fender where a Nazi bullet had shaved away the paint. The

passenger side mirror was also gone, but the automobile was otherwise in good shape. Too bad it was out of gas. Then a thought suddenly occurred to him.

should fall into

Nazi hands. He was already committed to helping Sophia find Atlantis, but now Indy was determined. They had to stop the Nazis at all costs. Hours lapsed by in bone-rattling isolation as the storm raged on around them. Sophia shivered while she slept, and Indy hugged her tightly, sharing his body heat to keep them both warm. Finally, the wind fell to a soft whisper. Indy lifted his head and listened carefully. Everything was silent.

Time to take a look. He reached over and gently rolled the window down. A skin of volcanic ash fell from the glass, tumbling to the doorsill as a cool breeze flowed in from outside. The sky was dimly gray, but at least now he could see the horizon, where the volcanic backbone of Iceland slumbered like some gigantic beast.

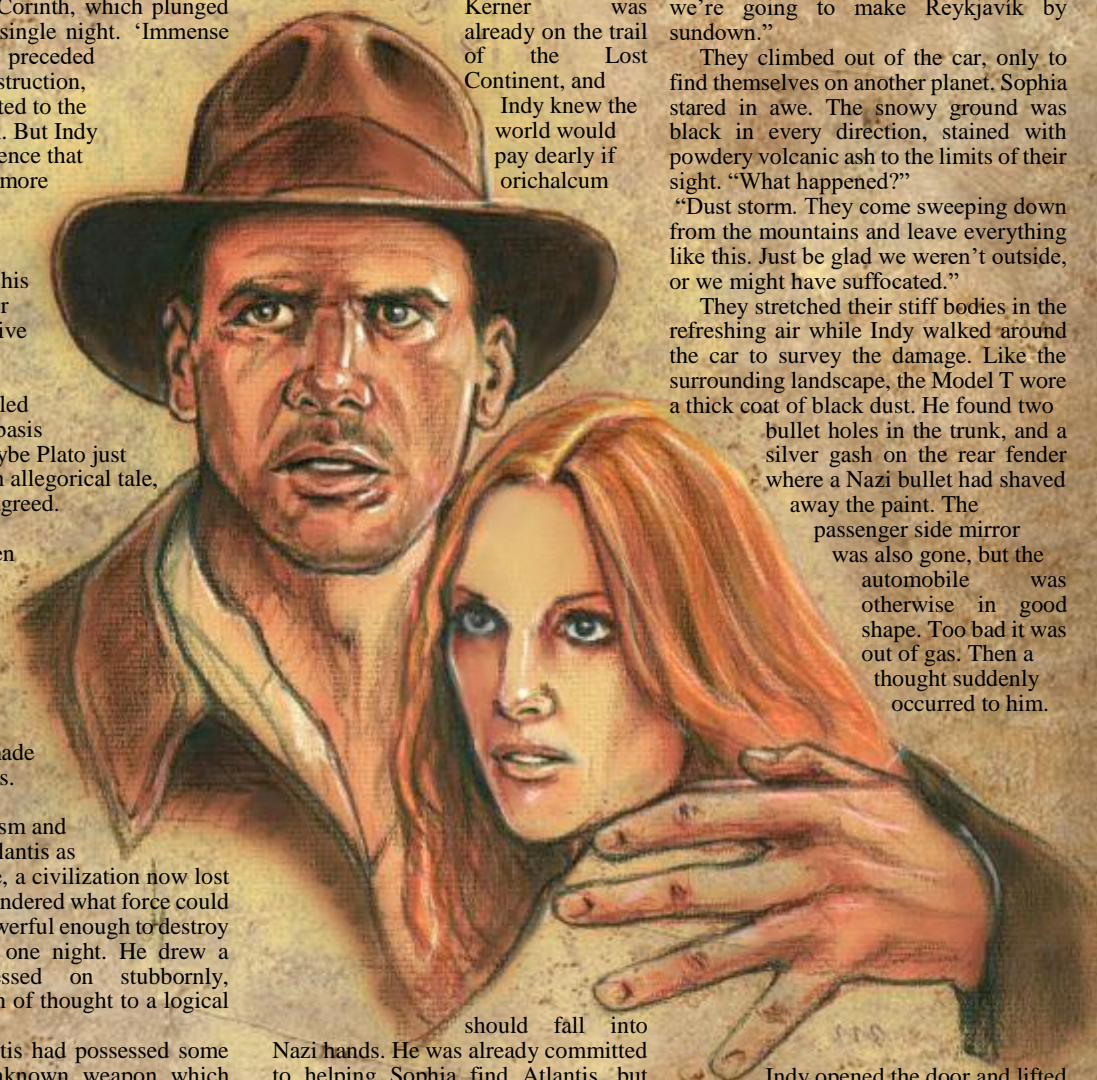
Sophia stirred in his arms. "Hey sweetheart, welcome back."

Indy opened the door and lifted the front seat. He rapped his knuckles on the gas tank, producing a hollow tone. He unscrewed the gas cap and peered inside. A sliver of light illuminated the bone-dry reservoir. Indy dropped to the ground and slid under the car for a better look.

"What are you doing down there?" asked Sophia, taking her suitcase from the trunk.

"Making sure I'm not crazy." Indy swept his hand over the rear wall of the gas tank and found a dime-sized hole in the metal. He stood up and brushed the soot from his jacket, satisfied to have found the source of their misfortune. "I knew we didn't run out of gas. They shot a hole in our tank." "Great. What do you think the rental agency will say about the car?"

Indy picked up his own suitcase, tossed the keys into the trunk and shut the



lid. "It doesn't matter, because we'll be long gone by the time they find it. Let's get moving."

Sophia looked at the stretch of endless road vanishing into the gloomy distance. Her shoulders fell in despair. "I don't want to do this..."

"The sooner we start walking, the sooner we get there," he said optimistically.

"If you'd brought some extra gasoline we wouldn't have to walk."

Indy tugged the brim of his fedora. "Some fresh air will do us good. Come on," he beckoned, urging her to follow him. "You'll feel like a million bucks, I promise."

"I feel like taking a hot bath right now," she commiserated.

"If we find a hot spring on the way back to town, I'd be happy to join you," he grinned.

She gave him a withering look. "Keep dreaming, Jones."

They put the shadowy cone of Hekla to their backs and began walking south along the deserted road, with the Nazis behind them and Atlantis waiting somewhere ahead.

"Which side of the bed do you want?" Indy asked, dropping his suitcase onto the mattress in their hotel room.

"Ho-hoo no," scoffed Sophia. "You're sleeping on the couch, Mister."

"Well that's generous. I thought I'd be lucky to get the floor, if you had your way."

"And you probably deserve it. Luckily, I don't hate you that much. Only a little," she smiled.

It was nearly eight o'clock by the time they stumbled into Reykjavik with their luggage, tired and sore from their trek

across the frozen countryside. Indy stopped at the first hotel they came to, but Sophia deemed it shabby and insisted on better accommodations. Four blocks later they found the Hotel Reykjavik, a towering five-star establishment in the heart of the city which suited her tastes better. She rented a room while Indy called the airport to charter a plane the next morning. But their luck had finally run out. All flights were cancelled due to a bad snowstorm heading in from the coast and the hotel was nearly booked full with stranded travelers. There was only one deluxe suite available and it had a single queen-size bed, which they were now arguing over.

"Come on, Sophie. It's been a long day, and I'm exhausted. I promise I just want to sleep." Then Indy noticed her dubious expression, and realized that a little more persuasion needed to be forthcoming.

"Besides, you can trust me. I'm a doctor."

"Yeah, a dirt doctor. I remember you tried to pull that one the last time we were here. It didn't work then, and it's sure as hell not going to work now."

Indiana Jones grinned. "Can you blame me?"

Sophia relented. The smile was all it took. No matter how she tried, she couldn't resist that crooked smile of his. "Fine, you can sleep in the bed with me. But no funny business. We're just traveling together, okay?"

"Trust me," he said suavely.

"I'm still working on that."

As they unpacked their bags and settled in, Indy had to admit that Sophia had good taste. The deluxe hotel room was an exercise in chic minimalism, with its gleaming Formica walls, luxuriously soft gunmetal carpeting, recessed lighting and floor-to-ceiling windows draped in jet black silk. Their queen-sized bed

featured a quilted pillow mattress with satin sheets and a lavish matching bedspread, and silk pillowcases adorned with a dark chocolate mint. A tall silver torchiere with an onyx shade stood on either side of the massive headboard—one lamp for each occupant. The bathroom was equally elegant, with a double vanity sink, wall-length beveled sheet mirror, walk-in shower, gleaming silver fixtures, and checkered marble floor tiles.

"I like traveling with you," complimented Indy.

"Well, what can I say? I travel in style."

"That's easy when you have the dough. I have to rough it on a professor's salary. Not that I'm complaining, mind you."

"Well, enjoy the amenities, Indy, because it will probably be a long time before you get to stay in a place this nice again."

"Thanks a lot, Princess." Indy carried his toiletries kit and robe into the bathroom, stuck his head out the door. "Dibs on the shower."

"Damn it, Indy!" Sophia pounded her fist on the door a moment after he locked it. Indy pounded back, mocking her, and she could hear him laughing as he turned the faucet on.

Indy took his time, finally emerging twenty minutes later in his bathrobe, toweling his mussed brown hair while a cloud of hot steam rose behind him. "Shower's all yours, Sophie. Don't take too long," he teased with a smile.

"I hate you." She gave Indy a vindictive punch on the shoulder and shoved past him into the bathroom, slamming the door behind her.

Not to be outdone, Sophia was in the shower nearly twice as long, but Indy didn't care. He was relaxing comfortably in bed when she finally came out, dressed in a pair of shiny emerald green silk



pajamas, with a towel draped over her shoulder. Her damp crimson hair glowed like copper wire under the vivid electric lighting of their hotel suite. Indy noted that she was holding her necklace by the chain, with the pendant dangling at her side. So she did take it off when she showered. "Let me take a look at that thing for a minute."

Sophia bit out one harsh word: "Ha!"

"Just let me see it, will you? I had an idea about it when we were stuck in the car."

She padded across the thick carpeting and flopped onto the bed beside him, resting her back against the cushioned headboard. Sophia cupped the bronze chevron in her palm so that Indy could study it. "What are you thinking?"

"The orichalcum, it's some kind of energy source, isn't it?"

"I never really thought about it, but I assume so."

"Does that ghost thing happen every time you use it?"

"Yes, but Nur-Ab-Sal does not require a physical manifestation to commune with me. The medallion is just a vehicle for his spirit."

"How long have you been... visited?" Indy desperately tried not to ridicule her spirit guide, or offend Sophia in the process.

"Since I first found it at the Jastro dig."

"Where did you get the orichalcum from?"

"I found samples of it in almost every Atlantean relic that I've collected. Most of them have hidden storage receptacles with a small supply of beads inside."

Indy nodded as if he suspected as much. "Just like batteries."

"Yeah. I had a jar full of them before my apartment got cleaned out. Why so interested?"

"Because I think the Nazis want to use it against us." Indy went on to explain his theory about the destruction of Atlantis as Plato described in the *Critias*. He reasoned that if orichalcum was as potent as he suspected, it could give the Nazis a serious advantage in munitions capabilities. "With a big enough supply, they would be unstoppable. That's why Kerner is so interested. He doesn't care about Atlantis, he just wants its energy source."

When Sophia considered everything she'd just heard, it made her furious. "Atlantis was founded on the ideals of universal peace and harmony, knowledge and respect for all mankind—not something to be exploited for war."

"They're Nazis, Sophie. They don't care about that. Germany wants weapons, and orichalcum is the key unless we stop them."

"So we're going to take on the whole Reich all by ourselves?"

"Unless you have other plans," he shrugged.

"Actually, I do have something else in mind." Sophia slipped her pendant over her head and snuggled closer to him with a coy smile. The mischievous gleam in her eyes made Indy suddenly forget how tired he was, and just how

badly he wanted to go to sleep.

He touched her face tenderly, caressing her cheek, then threaded his fingers through her damp red hair and kissed her deeply. The taste of her lips was worth every cold, miserable mile that he'd walked to finally enjoy her in their extravagant surroundings.

"I thought you hated me," he breathed.

"I'm starting to get over it," she smiled back, then pushed him down onto the mattress and slid on top of him.

They rolled over, kissing and groping in a fever of sudden passion. Indy sucked on her earlobe, biting softly with his teeth, teasing with his tongue. He still remembered her weak spot after all these years, and Sophia knew it. But she didn't care anymore. She just wanted to lose herself in the delicious cocoon of pleasure. Indy slipped his hands into her pajamas and stroked the smooth, hot flesh of her back, splaying his fingers open to grip the flare of her hips. She moved against him, feeding the sexual magnetism burning inside. As the wave of heat consumed them, the last thing on their mind was the lost continent of Atlantis.

They were startled by a knock at the door. "Herbergapjónusta! Room service!" the maid called out in her thick Icelandic accent. "Kampavín? Kaviar?"

"No, we don't need any champagne or caviar!" Indy growled. Talk about lousy timing.

"Heitur handklæði?"

Sophia gritted her teeth in irritation. "Not now!"

"Ho-kay!" said the maid cheerfully. "Góða nótt!"

"Next time, don't pay extra for room service." Indy muttered, eagerly resuming his explorations.

"Tell me about it." Sophia gasped as he began to slide her pajama pants down. Then she bucked violently, throwing him off. Her head snapped back, hitting Indy on the mouth.

"Ow! What's wrong with you?" he said, rubbing his sore lip.

"I—unhh!" She dug her fingernails into the mattress as her body stiffened in a violent spasm. Her medallion glowed with a soft green aura, its eyes burning vividly red. The lamps flickered, alternately dimming and brightening on either side of the bed. Something was happening.

Indy grasped her by the shoulders with concern. "Sophie, what's going on? Are you okay?"

"Mmh, let go of me, Indy. I think I'm having a vision," she said, grimacing painfully.

He slid off the bed and stood back to give her room, unsure of what to expect. The redhead thrashed wildly, ripping the top sheet halfway off the bed. Then she sat up and pulled her legs beneath her, assuming an Indian-style position. Indy kept his distance, but watched closely. Sophia placed her hands palms-down on the mattress, and raised her face to the ceiling. The bed lamps winked out, plunging the room into darkness. Tendrils of electric energy sparkled through the links of the chain as the pendant projected its eerie fluorescent

light across the woman's upturned face. Her mouth was parted slightly, her eyes closed. She looked more like a sorceress now than a seeker of Atlantis. When she spoke, her voice was cool and clear. "The first key..." she whispered.

Indy reached out and touched her hand gently. "What is it, honey?"

Her mouth moved silently until she found her voice again. "I see a pyramid..."

Indy still wasn't sure if he believed in Nur-Ab-Sal, but he did have faith in Sophia. "Describe it for me," he urged.

She touched the medallion on her chest, holding it between her thumb and forefinger, concentrating hard. "It has five tiers... stairs on all sides... partially covered by jungle, and yet to be reclaimed."

"Then it's not the Temple of the Jaguar," said Indy, dismissing the most famous pyramid in Tikal.

"In the temple lies the keeper of the first key... and that is all."

Her eyes flicked open and the medallion went out. The bedside lamps abruptly sputtered back to life. Sophia Hapgood looked around in a daze, blinking rapidly. "What happened?"

"I think you were possessed by that necklace. You said something about a pyramid in the jungle, and 'the first key'."

Her brow knitted in perplexity as she tried to remember what she'd seen, but Sophia drew a blank. "I said that?"

"Yeah. Does it make any sense?"

She smoothed out her nightshirt and tugged the elastic waistline of her pajamas back up with a sigh. "No, but I need to sleep on it. Maybe I'll have the answer in the morning."

Indy looked crestfallen. "So you still don't want to..."

Sophia pulled back the covers and switched off her lamp. "Good night, Indy."

Indiana Jones turned off his lamp reluctantly and crawled into bed beside her. "Thanks a lot, Nur-Ab-Sal," he muttered sullenly.

Sophia giggled in the darkness beside him. "Sorry, Indy. Better luck next time."

TO BE CONTINUED

Like the art? We love it and it's all thanks to resident FOA artist Jonathan Harris who always produces such amazing complimentary art for the story.



If you love it too and would like to get your own Indy piece from Jonathan, contact him on <https://www.facebook.com/artistjharris/>

Across the desert and through the mountains...
FOLLOW IN THE FOOTSTEPS OF GIANTS

X

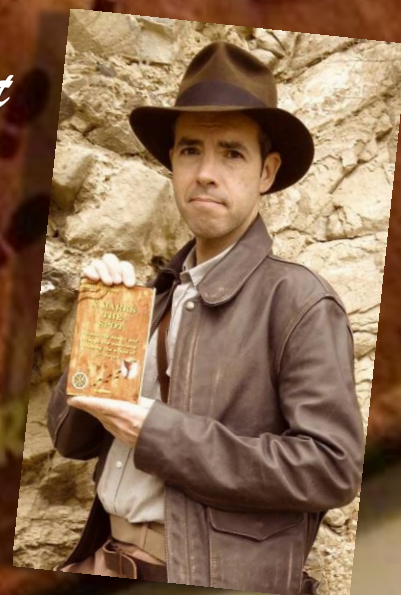
MARKS THE SPOT

Indiana Jones movie locations are part of film history and once found you can feel that you're inside a movie.

You can do it with D. Ramallo's new limited edition book detailing all of the locations in the Last Crusade

ORDER YOUR COPY TODAY!

Available from <https://www.facebook.com/darwin.jones.180?pref=ts>



Indyregulars

eyecandy

Indy certainly knows how to pick 'em! *Giulietta*, as played by this month's eye candy Veronica Logan, was the love interest of Indy and Hemmingway in the Young Indiana Jones episode Northern Italy, June 1918. It was not to be for either as they lost out against her childhood love "Alfredo".

Logan was born in Milan, daughter of the Neapolitan mother and English father, she started as a model before acting in 1984 mini-series *I ragazzi della valle misteriosa*. Over the years she has plied her trade in Italian movies and TV gaining wider fame in *Vivere*, the Italian soap, as Clare Bonelli from 1999-2006.

Most recently, Logan appeared in the Italian version of *Dancing with the Stars* and is featured in the *Inspector Coliandro* series.



Indyreviews

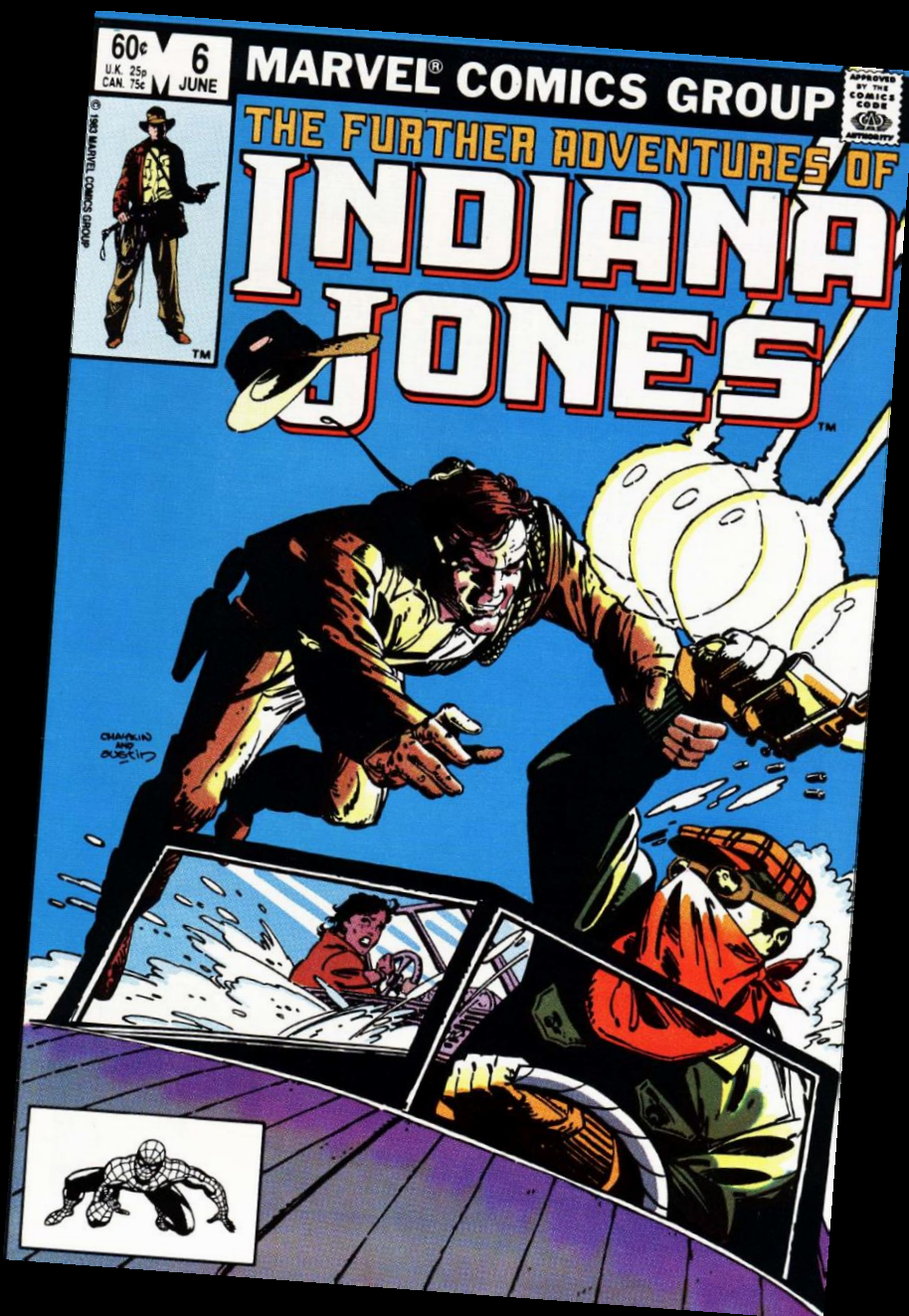
CHAYKIN TIME!

Jimmy PS Hayes, or the most electrifying man in comics retail (as we like to call him!) finds the only Howard Chaykin comic that doesn't involve his usual motifs of girls, guns bondage and whips... unless we missed something!

Hey there Indyfans! This month we're taking a look at *The Further Adventures of Indiana Jones* #6, published in 1983. Now, who doesn't love a night out on the town? Marion Ravenwood, that's who! And you wouldn't either if you were opening up a brand new club and all of a sudden a runaway car hops the sidewalk and makes a b-line straight for you! Luckily, Marion's boyfriend is Indiana Jones, so she pretty much never has to worry about danger, as Indy pulls her aside to safety at the last second.

Marion is opening her new night club, The Raven's Nest. Music is playing, drinks are being poured, and a good time is being had by all, but when Marion steps up on stage to make an announcement, a giant ancient Egyptian pillar is pushed over and looks like it's about to crash right where Marion is. Again, she's REALLY lucky to be dating Indy, as he stops it with a rope, good aim, and a pulley. Marion informs the guests about the fallen stage lighting, including a well known mobster named Marko. The next day, Marion and Indy are taking a horse and buggy carriage ride in beautiful, snowy, New York City, and having a bite to eat, when someone hidden in the forest spooks the horse and it takes off with Indy and Marion still in the back of the carriage. Luckily, before the horse throws them in the lake, Indy manages to use the drivers whip to get them to safety at the last minute.

The next night, while Marion goes to see Marko, Indy sneaks in over the wall to look for clues that Marko was behind the fire at Marion's club. Once inside, Marion fakes interest in Marko's record collection while Indy's upstairs looking for evidence. His rousing mistakenly stirs one of the security guards, and luckily, he and Marion make it to separate boats in the river behind Marko's house. As they leave the docks, Indy is jumped by a thug wielding a weird looking knife. Indy manages to throw him off, and then he rescues Marion, as her boat is about to crash. For the resolution to the story, you'll have to pick up the issue.

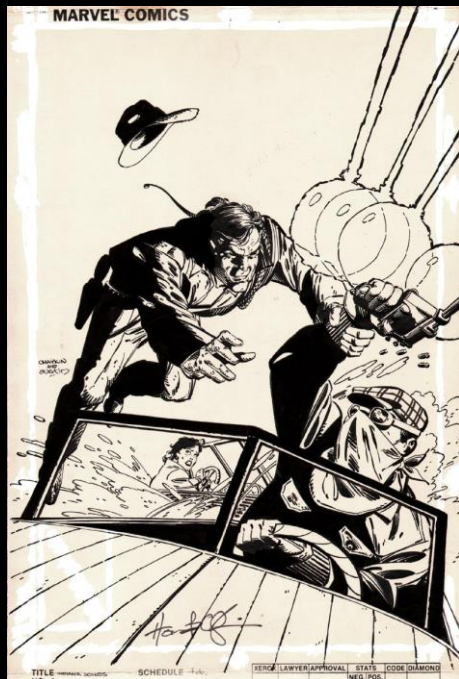


STAR TREK?

Yes, you read it right and nope, we haven't gone all Trekkie. *Eric Renderking Fisk* reviews *Star Trek: Beyond* with an Indy slant. Some would say 'tenuous' however we would say 'pertinent!' So, less thinking and more reading...

The story in this issue is written by David Micheline (based on an idea from Archie Goodwin), and boy can you feel Archie Goodwin in this issue. It's a classic Goodwin, plot, formula and the beats are totally Goodwin. David Micheline does a GREAT job scripting, and bringing out the characterization of everyone in this story. A one and done issue, but it leaves you hungry for the next issue and more Indiana Jones. There's some great little winks and nods to Raiders without them screaming "HEY!! LOOK AT ME!!! I'M FROM RAIDERS!!!" just a couple of simple action and some off the cuff lines of dialogue.

The artist of this issue is Howard Chaykin. Yes, you read that right. Now, this issue was done before Howard was doing the full "Chaykin". There's a page in the issue that nobody would layout that way, unless you're Howard Chaykin. It's really reeled in for him, though, which is a cool change of pace.



Full disclosure, you're going to want to read this one twice. Not because it's hard to understand, you'll want to read it the second time because it's so good and so enjoyable!! What's unique about this issue is that it's the first, I believe, adventure that doesn't have Indy dealing with the supernatural or looking for something. This is just a crime story/mystery/adventure comic book which is just pretty awesome. This MIGHT be my favorite issue so far. Yeah, let's just say it is. Needless to say, this is definitely worth tracking down at your local comic shop. I really hope that soon Marvel will put these classic issues of their series on Comixology, because comics look a whole different way when the pages are lit from behind. Needless to say, I highly recommend you check out this issue!!

With this review I have to give this caveat; a warning or proviso of specific stipulations, conditions, or limitations.

I don't hate Star Trek, but I really hate it's rabid fanbase. I hate Trekkies with a passion since they care more about the specifications of the starships and less about the intent of the show. I despise Trekkies because they're more concerned about a body of work that's mere fiction but have no clue about the real space program. I loathe Trekkies who wallow in their own filth in their parent's basements or garages and refuse to engage in the real world and contribute something to society.

Trek fans, the people who were inspired by this show to become something and follow news about Astronomy and the space program? Totally different story, those are MY people. With that said...

One of the things I dislike about some franchise movies is the over-use of "The Gut Punch." A new director or writer to the franchise will take something that's the cornerstone of a series and destroy that thing; only to reintroduce a "New And Improved" version of it later.

Or worse, kill off a main character only to resurrect that character again via some Deus Ex Machina.

That's one of the issues that I have with the Star Trek franchise... how many times can you kill a character or destroy The Enterprise and it stops losing its effect?

Killing Spock in "The Wrath Of Kahn" had a huge effect because he was such a beloved character and his sacrifice was a fitting end to what could have been the end of the franchise back in the early 1980's.

When The Enterprise was destroyed in "The Search For Spock," – it was a genuine gut punch because that ship was the cornerstone of the franchise since at the end of every episode of the original series that ship would be heading off to the next adventure. It was the imaginary home for so many day-dreaming space explorers, and Harve Bennett (one of the ST3:SOS producers and writers) had it destroyed. It worked on a dramatic level because it hadn't been done before.

Since then, when The Enterprise is destroyed in later incarnations (Next Generation, UPN's "Enterprise", other movies...) it's been done. Been there, done that. It doesn't hold the same impact.

So, when it became clear they were doing the same thing again in this movie – "Star Trek Beyond" – destroying The Enterprise again felt like a stunt in the trailers.

Then... there's the actual movie itself. According to an interview with the movie's director Justin Lin, the entire point of this specific film was to strip the basic "Star Trek"

elements out and put the entire crew in a completely uncomfortable situation; specifically having to survive this situation without the ship and all the gadgets that come with it. So if there is going to be a Deus Ex Machina in "Star Trek Beyond" – Captain Kirk and company are going to have to make it with the broken pieces around them. And this is where my fellow Indy fans come in.

The former Enterprise crew are stranded on a planet covered with ancient alien artifacts from other alien starships that have been hijacked by some strange alien force or technology. Meanwhile, they have to survive with all that they brought with them either in an escape pod, with the mere clothes on their backs or what they can scavenge around them...

... Which leads me to believe that this movie began as a script outline for "Indiana Jones And The Bermuda Triangle" rather than a Star Wars... uh, I mean Star Trek movie. It's like someone asked, "What if Indiana Jones and all of his friends from the other Raiders sequels were sucked up by whatever is making boats and planes disappear in the Bermuda Triangle, and he and his buddy have to use their wits and the remains of other craft to get out?"

And the other person at that meeting said; "Steven Spielberg and everyone at LucasFilm/Paramount won't let us do that!"

"... I know! J.J. is looking to make another Star Trek movie, let's just retool this into a space adventure!"

And they all lived happily ever after.

Until they got the box office receipts. It's not the best Star Trek movie, but it's the best one since "First Contact". But because I'm biased, I don't think it's not as good as "Kingdom Of The Crystal Skull." Yep, thanks to the books I read, "Chariots Of The Gods" by Erich Von Daniken for starters this was the perfect follow-up to "...Crusade". Sue me.

This is a really good "space war" film, it's a very good action and adventure film dressed up to look like a Star Trek movie, by far better than most in recent memory, but that doesn't explain it's failure at the box office.

Fanboys were true to their word that when they said they were going to boycott this film after Paramount came down with the new "guidelines" for fan films which essentially shut down productions like "Axanar." Without Die-Hard Trekkies in your corner, a Star Trek Film has about as much chance of making bank as I do passing the Kobayashi Maru test.

At the end of the fiscal year; Paramount Pictures will be looking at the financial loss of this film and wonder what's the point of making Star Trek movies if they're going to tank no matter how good it is. Maybe they'll reconsider their "fan film guidelines."



ADVENTURER'S SUMMIT

MAINZ 2016
September 2nd - September 4th

THE ADVENTURER'S SUMMIT MAINZ 2016
POWERED BY WWW.INDIANA-JONES-FORUM.DE

U.S. 2016
FLOW-MOLA-RAM-KUKULCAN-DR. MC. HENRY-M.S-FEDORA-NORMAN
KALMANITAS-MORABRO-MARTI-INTERNAUT-CATO JONES-DERVOGT
AND GUESTS WITH SPECIAL THANKS TO OUR SPONSORS



GEHEIMAKTE
VON André Milewski



Ace poster art by Martin Schlierkamp - www.martinschlierkamp.de

**Feeling worn-out
and tired?**

**Need some
excitement and
adventure in your
life?**

**Look no further...as
it's...**

ADVENTURER'S SUMMIT time!

**Yep, it's that annual fun-filled weekend
that is all about Indiana Jones!**

Report by Haiko Albrecht

indyregulars

This year it would take us to the beautiful and historic city of Mainz. Florian Weyl, who was the man at the helm for this event, had worked out a great itinerary that included an exotic dinner in an African restaurant, an exclusive guided walk through picturesque Mainz, a visit to the Gutenberg Museum where the craft of printing was brought closer to us, a tombola with some great goodies to be won as well as the Indiana Jones movie night, being introduced by Harrison Ford's german voice Wolfgang Pampel.

This year's Indiana Jones Adventurer's Summit would see 15 Indy fans together with their spouses, but even with that kind of reduced number of participants this was an event that brought much joy to all who attended.

Friday, the 2nd of September, was the arrival day and the first get-together would take place in the restaurant Madiba, which was an excellent venue for such an occasion. The interior design of the restaurant was all African and every adventurer would have felt here at home. The

food that was offered was both exotic and delicious. No frozen monkey brains to be found here... instead a vast variety of Eritrean and Ethiopian dishes that covered all your culinary needs. As always the first evening was merely a celebration of seeing each other again. Long talks and much laughter accompanied this reunion, so it does not come as a surprise that we were the last guests to leave the premises around midnight.

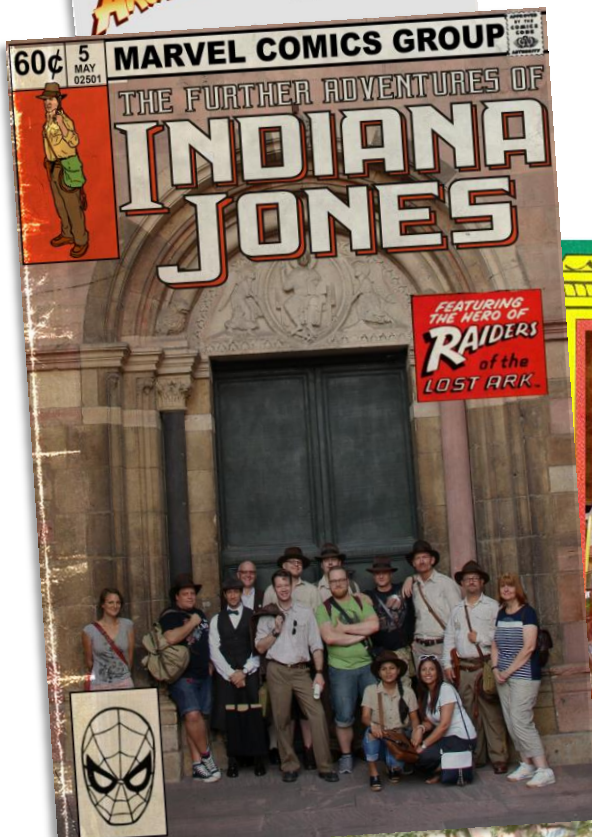
The next day would have an exclusive guided tour in store for us. On a sunny Saturday morning the citizens of Mainz were confronted with a bunch of Fedora wearing visitors who were as interested in the history and the architecture of their city as one would expect of fans of the most famous archaeologist there is.

Our young female tour guide "handled" our group very well and guided us through the Gutenberg Museum, Mainz Cathedral as well as the Old Town of Mainz. She had many interesting stories to tell and was able to answer each and every question that we threw at her. After this educational tour our group took over another picturesque wine bar in the heart of the Old Town. Good food, good wine and numerous beers were enjoyed by all.

The late afternoon offered you a break, either to relax a bit or to prepare yourself for the long Indiana Jones movie night that was to come. Now it was time to put your gear on! The Capitol Movie Theatre was rented exclusively for us as well as for some selected visitors and here it would be where we would enjoy watching all four Indiana Jones Movies as well as the fanfilm "Revenge of Kali" on big screen.

Dressed in our favorite attire we could marvel at a selection of excellent movie prop replicas that were on display in some of the theatre's show cabinets. Prior to the screening of the movies there was still time enough to present the official Summit poster, once again drawn by ace artist Martin Schlierkamp. This was followed by a hilariously funny photo session on top of the movie theatre stage and the cutting of an exquisite looking Indiana Jones cake, that – of course – got eaten in no time! What followed was the full dose of Indiana Jones. Harrison Ford's German voice, Wolfgang Pampel, welcomed us and got us immediately into Indy-mode. The fanfilm "Revenge of Kali" served as an appetizer, but again was a pure joy to watch, especially as it was given a new musical score which worked fantastic with the movie and its story.

After that we all sunk deep into our chairs and enjoyed a whole night of adventure. Once that Paramount Logo came up on screen we were ready to go for the ride and alongside Indiana we fought our way through the next 9 hours of adventure. By the time the curtains closed and the lights came up each and everyone of us felt a mixture of happiness, satisfaction, exhaustion and fatigue. One has to admit that not all of us made it through until the very end, but the final movie



“Crystal Skull” was not be blamed... After all, this had been a very long day and some of the participants had to leave already the next morning and therefore needed to get up somewhat early.

Sunday was the Summit’s final day and even the weather did not like that idea. It wasn’t the nice sunny summer weather that we got to enjoy the last two days, now we were in for quite the opposite. A rainy and cloudy Sunday greeted the remaining Adventurers at the restaurant Gautor, where a cosy private banquet room was the place for our last get-together on this day.

Florian, who had done an excellent job putting this Summit together, welcomed us and expressed his gratitude for us coming along for the ride. But it was us, who had to thank him for having done such a fantastic job. What followed was the tombola where many extraordinary prizes were waiting to be won.

Of course, the winner’s name would be pulled out of a fedora...any other way would not count!! Posters, books, collectibles, artwork, even original autographs and as the top prize a gift certificate for a Fedora by hatmaker AdVintage Fedora were the giveaways. Believe me when I say that everyone got lucky that day!

After the tombola we got to see another highlight. Jürgen Mathy, who unfortunately could not attend the Summit himself due to work, had outdone himself by producing a documentation on Brian Muir, who was sculptor and prop maker for the Indiana Jones movies. The documentation was an interview with Brian that was accompanied with facts, pictures and sketches. And boy, did that man have a story to tell. The documentation was fun to watch and the facts that Brian had to tell were fascinating. All in all entertainment at its best.

Once the documentary was over the remaining participants enjoyed a late lunch before it was time to say Goodbye to friends new and old.

These three days have shown us yet again, how much fun and joy it can be to be amongst like-minded people. True, the adventures of Indiana Jones made us get together for events like this but the adventure that is life itself made us all become good friends. And friends are always good to have by your side when riding into the sunset.





**CRYSTAL SKULL:
NUKE THE FRINGE
FODDER**

By Jerry Saravia

Maybe twenty years was too long. Maybe fans expected the unexpected or something close to nirvana, or the same old, same old.

When Steven Spielberg's WWII epic "Saving Private Ryan" was up for release in the early summer of 1998, someone in the press mentioned it as "the Second Coming." Perhaps that is the problem - when Spielberg cranks out another film, expectations run solidly high on the nirvana meter. But when Spielberg is readying up a new Indiana Jones movie, the expectations run to paramount extremes higher than any nirvana scale - it is pretty much a supernova (like George Lucas's "Star Wars" saga). 1989 was the last time that audiences watched Indiana Jones, the rugged, stubborn archaeologist adventurer as he battled Nazis and sought to preserve his dignity with his crotchety old father coming along for the ride. That was the Last Crusade and Indy (Harrison Ford) and his father (Sean Connery) and his clumsy museum curator pal, Marcus Brody (the late Denholm Elliott), rode off into the sunset. Creator George Lucas couldn't come up with any other adventures or MacGuffins so the curtain was closed. Or was it? Even Harrison Ford admitted that you should never say never again, in a taped interview with Entertainment Tonight back in May of 1989. As for the sunset conclusion, it was the end of the 1930's era yet, despite Spielberg's claims, my feeling of riding off into the sunset was it symbolized further Indy adventures, not the end of them.

Clearly George Lucas thought so too and he came up with a new idea: aliens, crystal skulls, a possible son tagging along and the return of Marion Ravenwood, Indy's former flame from "Raiders of the Lost Ark." When Lucas presented the idea to Harrison Ford while they were shooting Ford's cameo for "Young Indiana Jones Chronicles" back in 1993, Ford declined to appear in anything involving flying saucers.

Spielberg himself did not want to revisit alien terrain either, having directed "Close Encounters of the Third Kind" and "E.T." as two notable flicks dealing with an alien intelligence.

Years passed, different writers wrote a few drafts (including Young Indy scribe Frank Darabont) and, finally, after much anticipation and speculation, the fourth Indiana Jones movie became a reality in January of 2007.

Lucas made the announcement that filming was scheduled for June 18th, 2007 for a May 2008 release.

Rumors circulated like wildfire. An early one was that the film would begin with an atomic explosion. Later in July of 2007, someone spotted Karen Allen at a Borders bookstore in Hawaii, the much heralded secret that was meant to be kept as such until the day the film opened. Another was that Shia LaBeouf was going to play Indy's son. Those turned out to be true. Some false truths were that John Hurt was going to be playing Abner Ravenwood, Marion's father who died, according to a line of dialogue from "Raiders."

Another one was that the Ark of the Covenant was instrumental in the plot, which it was not. Yet another wild rumor was that Clint Eastwood would be appearing as a general. When Shia LaBeouf announced at the MTV Movie Awards the title of the film, the rumors of what artifact would be pursued quieted down and became known - it would be a crystal skull.

May of 2008 saw the release of "Indiana Jones and the Kingdom of the Crystal Skull," first at a Cannes Film Festival premiere that caused some mild praise and some mild negativity and then its U.S. premiere. The sharp critical knives were out in full force in what has become the most hotly debated and critically reviled sequel in the Indy saga (more appropriately, the most critically reviled sequel in history, aside from Lucas' own "Star Wars" prequels). So keep reading and let us dissect the complaints, the truths, the half-truths from fans and non-fans, and the development of the characters and what actually transpired in the fourth Indiana Jones movie.



One: Complaints from Indiana Jones fans

The superficial complaints came out in full force from the Indy fans. Though there have been ruminating questions about plot and character, they came up empty because they were looking at them in the wrong context; more on that later. The futile fan complaints were as follows: Too many unbelievable stunts, including the rubber tree where a DUKW vehicle safely rides out into the water by literally riding against the tree; one too many Amazonian waterfalls; an atomic blast that Indy survives by hiding in a fridge, and a sword duel on two parallel vehicles. I am not disagreeing that the stunts are more unbelievable or cartoonish than before. As a matter of fact, they approach the cartoonishness of "Temple of Doom." The rubber tree was fun to watch despite being so improbable, and aren't Indiana Jones chases and stunts supposed to be fun? It is just as improbable as "Temple of Doom's" inflatable raft that falls from a plane and rests squarely and safely on a rocky mountain and then falls a few hundred feet into a waterfall where the heroes survive without drowning. The heroes in "Crystal Skull" ride their DUKW vehicle through three waterfalls! Yep, one too many that ends with Marion holding a steering wheel on land while hysterically laughing and Indy and the others drenched, though they miraculously get dry on land fairly quickly. The atomic blast left many fans irate, so irate that the term "Nuked the Fridge" was coined (a phrase paralleling "Jump the Shark"). Indiana Jones is in Doomtown, a Nevada nuclear testing site where a nuclear bomb is about to be dropped within fifteen seconds. Indy scrambles inside a house to find shelter and decides the safest place is the inside of a lead-lined fridge. The blast occurs sending the fridge several miles into the air and Indy gets out with barely a scratch. Improbable? Of course (and this was Spielberg's idea, not Lucas'). Intense and nerve-wracking? Naturally. In the past, Indiana Jones' blood curdlingly dangerous perils involved outrunning rolling boulders; near impalement in a collapsing spike chamber; an out-of-control careening mining cart; being dragged under a truck; narrowly escaping collapsing walls and poisonous darts, and much more. None of these events are anything that (I'd hope) a human being would ever encounter. An atomic blast is something people have suffered or died from (Hiroshima, for one) and so the fact that Indy is stuck in a very real-life situation that is shown very realistically (sans the fridge) may have been too much for some audiences (in Japan, many patrons were understandably disturbed and ran out of the theater). The iconic moment where he stares at this mushroom cloud is not unlike eerie actual footage of U.S. soldiers walking towards nuclear fallout at actual testing sites.

Ford himself said that there were scenes that would make an audience uncomfortable. I am sure he was talking about this one. But would the fans have preferred that Indy perish in this scene? What other way would he have survived it if not inside a fridge? (There is a brief shot of that red coupe but I doubt that the ignition works). The other complaint from fans is that surviving such a blast makes Indy superheroic, invulnerable and anything else he endures afterwards is anticlimactic. True, but Indiana Jones is meant to survive, to sidestep danger because he always does. Is the scene too cartoonish? Absolutely, but do consider what the scene is ultimately about. Indiana Jones looks out of place in this brightly colored suburban replica. He is not comfortable with the notion of suburbia (the one shot that shows his house in a later scene looks like a mansion) and he is not part of that, pardon the pun, nuclear family unit (though he is by the end of the film). The scene itself takes on another dimension in Spielberg's own past use of suburbia - Spielberg demolishes it and the fact that mannequins are seen standing around waiting for the inevitable gives the film a criticism of placid complacency. It is a blazingly original contrivance for Indy to be stuck in such a predicament, and it is both disturbing, creepy and entertaining (the fridge flying over the Army car is creepily funny). So Indy escaping almost certain death in a fridge is a metaphor, I believe, for his future with Marion Ravenwood (Karen Allen). It will be a rocky ride but he will survive it. Or will he? I guess we will find out in the fifth Indiana Jones adventure if it ever becomes a reality. The hot-rod drag race has been criticized by fans to be too long and serving no purpose. It is a race that precedes Doomtowntown and it is not just an homage to Lucas's own "American Graffiti." In the drag race scene, a 1932 Ford car model is seen along a desert field (echoes of "Last Crusade"'s opening prologue in a slightly similar setting) with some unruly teenagers who are driving at rapid speeds. They get on the main road and try to get the Army car to race them. Mutt Williams is someone that might have hung out with this crowd, thus these "Stand By Me"-teens foreshadow the later introduction of the greaser and high-school dropout Mutt. These teens are unaware that Indiana Jones is inside the trunk of that Army vehicle and are also unaware the drivers are not actual Army officers. This crowd is not seen again but they do point to the interaction of preppy teens and greasers in the later malt shop scene. Significantly, Indy is also a little out of place in the later malt shop scene, a place for presumably greasers and university students (and the two Spalko men are also out of place, the "bricks who didn't come for the milk shakes"). When Indy runs out of the malt shop, he hops on Mutt's motorcycle and they try to evade the bricks. It is almost a reprise of the hot-rod chase, except this is a real Indiana Jones movie chase that involves

shocked streetcar onlookers and students protesting with anti-Communist propaganda signs. As for the sword duel (which is better executed than any of the sword duels in Spielberg's dull and gloomy "Hook"), it is classic Indiana Jones to me. Sure, it is on two vehicles with Mutt Williams (Shia LaBeouf) and Irina Spalko (Cate Blanchett) sword fighting on two parallel roads. But it is inventively shot and edited (yes, there are those branches that keep striking Mutt in the groin and, yes, there is that Elvis monkey). The Tarzan-like Mutt is seen swinging from vine after vine to catch up with Indy and eventually safely lands on Indy's vehicle. So what? We are watching Indiana Jones here, not the early versions of "King Solomon's Mines." Do these "improbable" stunts veer from even some of the implausibilities of the first three Indy flicks? A little, but not enough to make one think "Raiders of the Lost Ark" was the "Taxi Driver" of action-adventure movies. "Raiders" is not even the "Gunga Din" of adventure movies, it is more on the level of the Flash Gordon, Zorro, Lone Ranger and Perils of Pauline serial-type movies. A Youtube user, who will remain anonymous, said that "Raiders" was a very realistic movie. I hate to think that the youth of today see these movies as credible and realistic.

Though unmentioned by Spielberg or Lucas as intended homages, the nuked fridge bit seems to have been cribbed from 1963's very dramatic "Ladybug Ladybug" where a young girl seeks shelter in an abandoned fridge from a possible nuclear bomb blast. There is also a dose of "The Atomic Kid," a Mickey Rooney comedy flick where Rooney is relatively unscathed after being in a house that is demolished during a nuclear test. There is also a passing resemblance to the alternate "Back to the Future" scenario with its just released storyboards on DVD that detail the alternate manner by which Marty McFly's DeLorean heads back to the future - by way of an atomic explosion in a nuclear testing site with a suburban replica and mannequins! And let us not forget that Marty was initially going to time travel in a refrigerator! Coincidence?

Keep in mind that the Indiana Jones movies are a slight wink and slight send-up of the B-movies and B-movie serials of the past - they are not meant to be taken seriously. The whole notion of Indiana Jones is exaggeration, not a template of real-life. Indy is a world-renown archaeologist and professor who packs a gun and a bullwhip when pursuing precious treasures out in the field. Does this remind you of any actual archaeologists? Do they encounter 700-year-old knights, arks that emit the Wrath of God, glowing stones of Sankara, a Holy Grail that can cure a bullet wound, drink poison and jump out the window of a building with a handy rolling gong, and initiate light traps that trigger spiked corpses? More than likely, real archaeologists spend time digging and reading than actually finding any precious treasure and they are not setting out to shoot nefarious villains. Maybe an "interdimensional being" that happens to be an artifact-collecting alien inside a flying saucer that is a portal to the "space between spaces" and is literally inside a temple isn't so outside the realm of the Indy universe. Even Indy sees the aliens as archaeologists, considering the collection of golden artifacts next to their crystal chamber. Fantasist author Harlan Ellison wrote a brief word on "Raiders" in "Screen Flights, Screen Fantasies" stating "Raiders" as "marginal as sf but it should not be excluded on grounds of excellence."

Don't believe the winking? Look at Indy shooting the Cairo swordsman in "Raiders" - the scene has the swordsman showing his tricks and Indy just shoots him. It gets a big laugh from the most obvious gag in the world. "Temple of Doom" has the same scene but with two swordsmen and Indy has no gun. Indy shoots three Nazis at once in "Last Crusade." These are not scenes you would have seen in the series of yesteryear. The



punches are exaggerated and the hero never truly ever loses his hat.

He survives every perilous situation yet Harrison Ford shows Indy's vulnerability brilliantly, making us think that he might not survive. That is why the first major peril Indy had in "Raiders" - where the wall compresses while Indy is trying to get a foot hold so he doesn't slip into an abyss - works so damn well because he makes us want to grab onto our seats yet we still don't know who this guy is or why we should root for him to survive.



In "Crystal Skull" we expect to root for him. He has a priceless close-up when he exits the fried, blacked-out fridge, exasperated and exhausted and shown in a dusty silhouette against a mushroom cloud. This is pure Indy, despite not having a scratch or a broken bone, and pure indication of being ushered into a new era. It isn't meant to be seen as an indestructible Indy but a formidable hero who can withstand an atomic blast but still suffers bruises and a bloody lip when fighting a hulking Soviet agent.

Once again, none of this is meant to be an evocation of a real life.



Two. Evolution of Indy's character - oh, no, he doesn't shoot anyone!

Another complaint from fans was the fact that Indiana Jones in "Crystal Skull" never fires his gun. In one scene at a Peruvian cemetery, Indy almost fires his gun at one of the guards (though he does an old Bugs Bunny trick by blowing into the opposite end of a blowgun and kills a guard). In the Area 51 prologue, Indy is not seen with a gun or a holster, only his trusty bullwhip that had been confiscated by the Soviets. Though he carries a gun for the rest of the film, he never has to use it or feel the need to. He uses his fists, his wits and his lethal whip when necessary, and he threatens Spalko with a rifle - this makes him tougher. He also uses an RPG on a jungle cutter with great aim (not unlike the finale of "Raiders," where Indy threatens to blow up the Ark with a bazooka). Why? I don't think it is just Spielberg and Lucas resorting to the revisions of their own iconic films, most damagingly 2002's alternate and bizarre cut of Spielberg's "E.T" with federal agents carrying walkie-talkies instead of guns, and Lucas's own character reversal of Han shooting Greedo first in 1997's revision of "Star Wars." Perhaps it is more likely that Spielberg and Lucas have thought very closely about the end of "Last Crusade." If you recall, Indy and his father, Dr. Henry Jones, Sr. (Sean Connery), are inside the Grail temple where the Holy Grail is held and guarded by that 700-year-old knight. The grail's removal from the temple prevents immortality from those seeking it. The Grail is almost lost until Indy practically has it in his hand. His father tells him to "let it go." So a family unit is more important than a treasure that is not meant for human hands (The late film critic Gene Siskel astutely mentioned this fact). Earlier in the film, Senior Jones tries to use a machine gun and fails, succeeds in using a tank gun, and cleverly quotes the monarch Charlemagne when using an umbrella to make the geese fly in the direction of a Nazi warplane. So why are people upset when the inevitable solution for a fourth film would be that Indy would adopt his father's behavior in battling villainy, expect to be named "Henry," and settle down with Marion and berate Mutt for not finishing school. This foolhardy notion that Indy is a bloodthirsty, jingoistic hero along the lines of John Rambo is to forget that he did not fire his pistol as often as people think in this series (Don't forget that "Temple of Doom" had Indy with no gun aside from the opening teaser). Indy is cinematically closer to the heroes of 50's B-movies, such as "The Secret of the Incas," "Valley of the Kings" or "The Naked Jungle" where firing a gun was not always a necessity in proving a hero's worth. Indy has evolved, though he is still a master of the whip and with his fists ("You're pretty good in a fight," quips Mutt). Indy's got

jungle smarts, except when sinking in a quicksand pit, is still deathly afraid of snakes but he can decipher clues, hieroglyphics and symbols with ease. In a visual nod to the Howard Hawks epic "Land of the Pharaohs," Indy and company use rocks to burst the insides of an obelisk with sand pouring out of its holes. The man has still got it. Yes, he is part of a team (Marion, Mutt and Oxley) and although older and wiser, he is still too trusting of greedy sidekicks such as Mac who are in it only for the money, depending on who has the green. The boozing Mac (Ray Winstone) is not a man of principle or political ideology and, though he has fought the Reds with Indy on many missions, he just wants the gold. It is sort of a twist on what Indiana Jones used to be except that in "Raiders," he wanted the gold fertility idol but only to place it in a museum (same with the Ark of the Covenant). In "Temple of Doom" (set one year before "Raiders"), he is a different kind of Indy, one who barter the ashes of a dead emperor in exchange for a precious diamond. At the end of that film, he returns the Sankara Stones to restore life to an Indian village. In "Last Crusade," he manages to obtain an artifact for once, the Cross of Coronado, the one he pursued in his very first adventure as a Boy Scout. It is placed in a museum but the Holy Grail looks like any carpenter cup that is not meant to be taken to any university. So with "Crystal Skull," Indy has found other artifacts that decorate his classroom and his illustrious home but he doesn't seem to be in the business of locating relics anymore (there is some ambiguous business about "digging in the dirt in Mexico" revealing to be pieces of pottery or whatever). Surely he could have helped himself to the skull itself or any of the treasures in the alien throne room of Akator, but he is not the same Indy he once was. As in "Temple of Doom" and technically "Last Crusade," he returns the crystal skull to Akator which is placed on the headless body of a crystal skeleton by Spalko ("I want to know everything!"). What Indiana Jones has accomplished in this 4-part saga is in restoring his topsy-turvy relationship to Marion, gaining a son he never knew he had, and developing a mutual respect for his bookworm of a father. As Indy made claim in "Last Crusade":

"I didn't come for the cup of Christ, I came to find my father."

Indy no longer has aspirations of taking treasures from third-world countries or other foreign lands to put in a museum or sell them to the highest bidder - he is a responsible archaeologist. Well, to a point, when you consider he ruins rather than preserves sacred grounds, or carelessly tosses bones from skeletons in catacombs to make a torch as he does in "Last Crusade."

Three. A mildly flawed effort, like the others.

Let's be clear: there are minor flaws in "Indiana Jones and the Kingdom of the Crystal Skull". Though I speak humbly as both an Indiana Jones movie fan (not of the numerous books or Young Indy TV series) and as a film critic, I have to make clear there are minor disturbances.

Exhibit A: Marion Ravenwood's relationship to Indy is a little undernourished.

With the first film, we understood she was keen on Indy, hated snakes, was deflowered by the fedora man when she was young, and her father (Abner Ravenwood) had hated Indy as much as she did. We also observed a woman who can drink any man under the table, and she could own her own bar in the frozen tundra of Nepal. With "Crystal Skull," we know she has a son, Mutt, who is also Indy's son. She also got involved in some business with Oxley in Peru, though why she put herself in danger for Ox is tough to say considering there is no presumed romantic entanglement between Ox and Marion.



Did Marion feel she had the smarts for being in the field to help Ox considering her past experience with Indy? Possibly, but this plot thread is left hanging a bit. Though Indy feels connected to Marion and they have a mutual understanding that doesn't need dialogue, Marion's past between 1936 and 1957 is far too unclear (we learn that she married an RAF pilot who had passed on). And do consider an odd moment in the wedding finale with Indy and Marion exchanging vows. When Indy and Marion kiss (Marion gives the bouquet to the minister before the smooch - a nice Spielberg touch), Mutt looks a little disturbed and the look is not followed through in the master shots of the chapel room. Hmmm

Exhibit B: The mad Oxley in "Apocalypse Now" mode.

We do learn that Oxley used to read archaeological info about the Crystal Skull to Mutt when Mutt was a tot, and it put Mutt to sleep. We also learn Oxley and Indy were once friends. But this is a character that could've been left to the imagination, not unlike the unseen Abner Ravenwood in "Raiders." John Hurt is a titanic presence on screen but he is not used well by Spielberg, which is surprising considering how well Spielberg adapted the equally titanic Sean Connery to "Last Crusade."



When Oxley is seen dancing and laughing by the fire with the Russians, it looks fake. Something about this character frustrates me and John Hurt is never given a chance to shine (perhaps so he wouldn't upstage Ford or LaBeouf).

Exhibit C: "They are a hive mind, of separate bodies but of a single mentality."

The damn crystal skull(s). I think this makes for a great MacGuffin but the mythology behind the 13 skulls leaves me befuddled. One is missing, which Oxley does find and hides, but then it doesn't mean there are thirteen aliens. All thirteen merge after the missing head is re-attached, forming one alien being (interdimensional being, in point of fact). And the one that crash landed and died at Area 51 had bones made of crystal, but is he the one that got away and is he part of the 13 crystal skeletons? Actually, no, it seems when Spalko points out that two other aliens crashed in the Soviet Union. I don't look for logic in an Indiana Jones flick (I always thought all three Sankara stones in "Temple of Doom" were needed to restore life to a village when apparently one was enough) but this mythology does give one pause. Supposedly, the legend has it that the aliens taught the Ughba tribe about irrigation, farming and so on. Okay but if all that is true, why on earth does Irina Spalko need that dead alien at Area 51 (and how does she get it past customs to bring it all the way to Peru?) The mind boggles.



(When the skeletons of the Inter-Dimensional beings are coming together as one, only 11 of the skeletons are shown combining with the first. This makes 12; in previous scenes it is stated that there are 13 of these creatures, these crystal skeletons. Which thus, leaves us all to ponder the question: What happened to the 13th alien?)



Indyregulars

Four: Why is "Crystal Skull" the best sequel in the series?

And now for the reasons why I love "Indiana Jones and the Kingdom of the Crystal Skull." Spielberg is an expert at making images leap off the screen, and stages physical action more elegantly and intensely than any other film director. The opening car chase scenes in the warehouse that lead to the rocket sled firing off at nerve-wracking speeds while a countdown display is shown is Spielberg at his most escapist. Though there is clearly CGI in the jungle chase between the DUKW vehicle and numerous other jeeps, it still makes one's jaw drop. There are a lot of characters jumping in and out of same vehicles like a Buster Keaton chase, culminating in Shia's Mutt accidentally grabbing a vine as he is lifted a few hundred feet up in the trees with monkeys. The references, from "Naked Jungle's" creepy fire, flesh-eating ants to a swinging Tarzan, are a pure delight and make one "giddy as a schoolboy." Almost as good is the motorcycle and car chase through university streets (a first for the series in that Indy often travels abroad before getting into trouble - this time, it starts on his home turf), which begins with a malt shop for greasers and punching "Joe College" and ends inside a library where a student (Chester Hanks, Tom Hanks' son) asks Indy a question (this is after Indy has already been dismissed by the university for alleged ties to the Reds but, again, I don't look for logic in these movies). This scene mimics the genial tone of "Last Crusade," minus the slapstick. Though the movie is technically shorter on the action quotient than previous entries, it is still enough for me to be satisfied. Spielberg already slowed down the action in "Last Crusade" by making it more personal with the father-son reunion - if you want the ghoulish and goosebump intensity of "Raiders" or "Temple of Doom," you won't find as much of it in "Last Crusade" or "Crystal Skull." Still, "Crystal Skull" is entertaining enough without resorting to one last-minute hairbreadth escape or action sequence after another. Spielberg has already proven he could do that and Indy's character has gone through some changes since "Last Crusade." Escapism defines the series and Indy gets into enough trouble for a man in his late fifties than most other action-adventure heroes in the past. Most of the central action is centered on the opening teaser prologue (the longest in the series) to a chase before Indy and Mutt go packing to Peru, to the jeeps and DUKW vehicles chases before entering the temple in the last third. Indy's mansion. Between Indy and Dean Stanforth (Jim Broadbent). I've noticed that using champagne and/or wine glasses in his films delivers the subtlety and grace that his scenes need to breathe and sparkle (1997's "The Lost World" begins with champagne being poured into glasses as well, and "Last Crusade" has a fitting moment as well between Indy and the introduction of the

traitorous millionaire, Walter Donovan). Spielberg also has his jollies with a bit of unrestraint, particularly Marion and Indy's banter in the Soviet truck where even the tough-as-nails Soviet soldier Dovchenko (Igor Jijikine) tells them, "Oh, for the love of God! Shut the hell up!"

"Crystal Skull" has got all the hallmarks of the classic Indy adventures. It has a forbidden treasure (the skull); witty chase scenes on motorbike, jeep and DUKW vehicles; a superb villain, Irina Spalko, who wants to know everything at any cost, even her own life; a lot more emphasis on archaeological backgrounds; feisty cemetery guards with skull masks; a Peruvian warrior tribe armed with dangerous slingshots; a grand finish where a pyramid and obelisk crumble; pesky fire ants and big scorpions are the new creepy crawlies (prairie dogs simply show up and are amazed at a rocket sled zooming past them). What is new in the Indy universe is that the film ends with a wedding; has sci-fi elements like a UFO ship and aliens; an opening prologue that does not reference a different, unrelated quest; Indy having won several unseen war medals; a chase scene on university grounds; a more emphasized political climate centering around Communism where Indy is accused of being a Communist and loses his job; Indy in a coffee shop; an atomic blast; a refrigerator; blood of insects, water droplets and dusty bowls splatter on the camera lens, and Indy is made Dean of Students at the end. Also, the villains are more sinister. Consider the opening Area 51 sequence where Indy is held by Soviet guards while interrogated by Spalko - if you listen closely, you can hear machine gun fire in the background. These Soviets practically kill every Army official on base. This is repeated with a later scene in Peru where the Ughba tribal warriors are all killed by Spalko's men. These Soviets mean business and I do not recall anything as sinister or insidiously evil in the past Indy flicks. We did have threatening Nazis in "Raiders" and "Last Crusade," though the most violent scene where Nazis shoot to kill was in "Last Crusade" where they engage in a mountainous shoot-out with the Brothers of the Cruciform Sword. Still, we never did see a landscape with littered, bullet-riddled corpses in previous Indy entries. As a film critic, I can't help but notice that "Crystal Skull" is full of the expected loopholes, plot incongruities and lapses in proper geographical backgrounds, but so were the previous entries. They are hardly enough to deter from the crowd-pleasing spectacle itself. Ford is in fine form delivering terrific humorous lines with aplomb

- he hasn't lost the twinkle in his eye as Indy nor has he lost the rapport with his finest leading lady ever, Marion. Speaking of Marion (sans smoking and drinking in this installment), Karen Allen is also in good form and her giddiness (her smile at Indy's dismissal of past flames "They weren't you, honey") is effectively -nostalgic and romantic at the same time (you do get the feeling that this pair needs to be together). Shia LaBeouf is a boyish, tough-minded little guy who possesses the resourcefulness of his father and is impressed with Indy's demeanor ("You're a teacher?") - he is a likable presence on screen despite the ridicule of his casting by so many fans. Cate Blanchett is deliciously good as Stalin's fair-haired soldier and colonel, and her final scenes where she is fascinated and startled by the crystal skeletons and their power is exceedingly scary and eerie to watch. There is also a nice reflective touch from the film's opening atomic bomb sirens - when the skull is re-attached, we hear ominous, similar-sounding sirens in another most forbidden place.

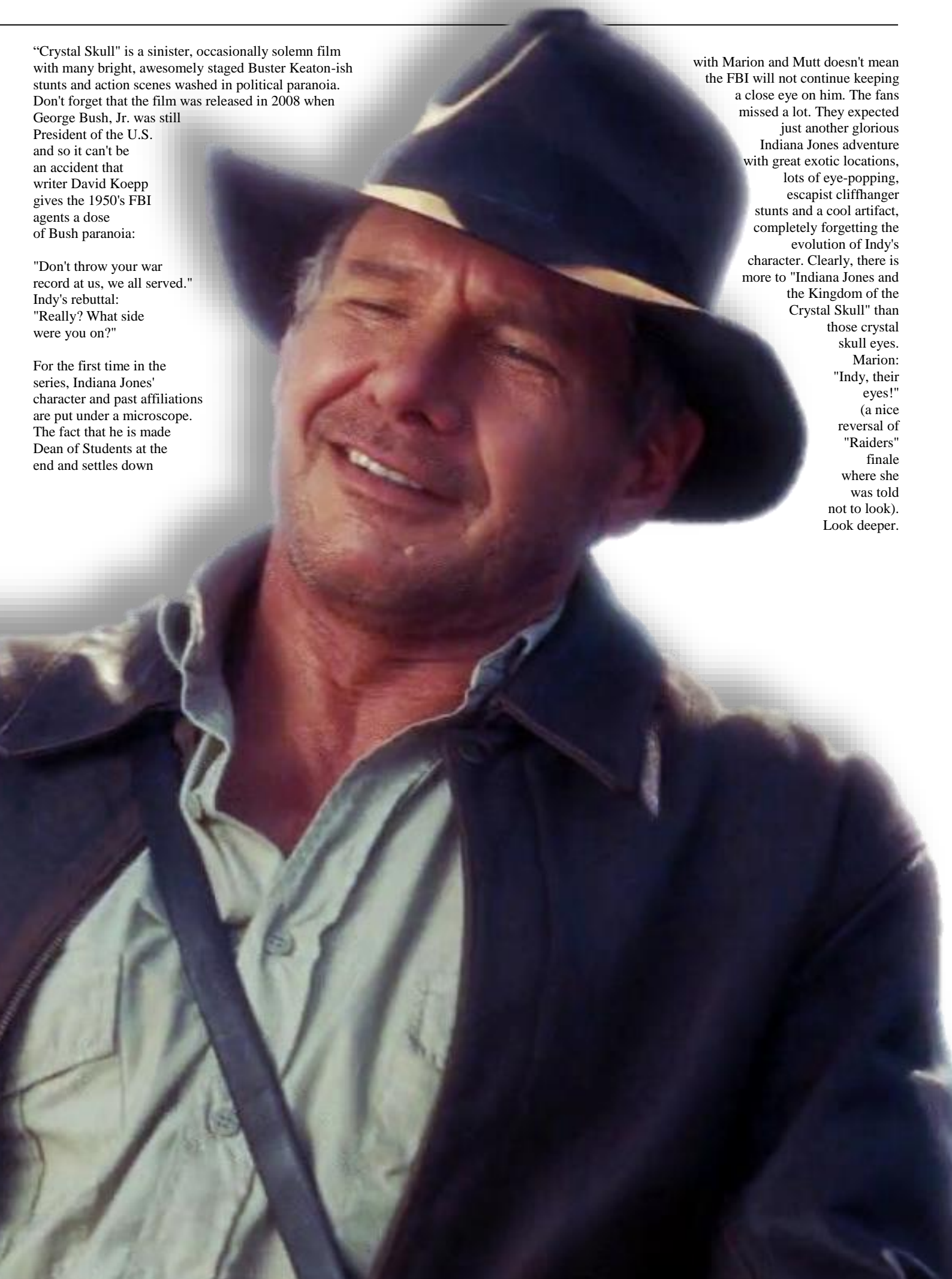
"Raiders" was a darkly humorous action-adventure movie with the most intense escapist cliffhangers in history - it was a new kind of action-adventure film that possessed the Spielberg intensity of "Jaws". "Temple of Doom" was a giddy funhouse horror flick with just as many cliffhangers, though the accent was on graphic violence and voodoo magic - it is possibly the most exhausting action-adventure film ever made with one witty, imaginative cliffhanger after another. "Last Crusade" was an innocent redux of "Raiders" disguised as a personal, humanized story of Indy rediscovering his father and finding himself.

"Crystal Skull" is a sinister, occasionally solemn film with many bright, awesomely staged Buster Keaton-ish stunts and action scenes washed in political paranoia. Don't forget that the film was released in 2008 when George Bush, Jr. was still President of the U.S. and so it can't be an accident that writer David Koepp gives the 1950's FBI agents a dose of Bush paranoia:

"Don't throw your war record at us, we all served."
Indy's rebuttal:
"Really? What side were you on?"

For the first time in the series, Indiana Jones' character and past affiliations are put under a microscope. The fact that he is made Dean of Students at the end and settles down

with Marion and Mutt doesn't mean the FBI will not continue keeping a close eye on him. The fans missed a lot. They expected just another glorious Indiana Jones adventure with great exotic locations, lots of eye-popping, escapist cliffhanger stunts and a cool artifact, completely forgetting the evolution of Indy's character. Clearly, there is more to "Indiana Jones and the Kingdom of the Crystal Skull" than those crystal skull eyes.
Marion:
"Indy, their eyes!"
(a nice reversal of "Raiders" finale where she was told not to look).
Look deeper.



If it's truth you're looking for, Dr. Tyree's

HARRISON FORD!

Can you find the truths in the below statements?

Answers at the side and...no peeking!

1. Harrison initially agreed a three-movie deal to play Indiana Jones after reading the Raiders script.

True or False?

2. Harrison Ford shot the boulder scene 10 times at a cost of \$60,000

True or False?

3. Vic Armstrong taught Harrison Ford how not to "whip the hell out" of himself on the set of Raiders.

True or False?

4. Harrison damaged his back during the filming of Temple of Doom and was treated by the Manchester City team doctor.

True or False?

5. While filming the whipping scene in TOD, the crew played a practical joke on Harrison Ford that involved Barbra Streisand, Carrie Fisher and Irvin Hershner chiding director Steven Spielberg. "Is this how you run your movies?" This entire sequence was filmed.

True or False?

6. Harrison Ford underwent a strict weightlifting regimen to prepare for TOD and was trained by Jake Steinfel who was Spielberg's personal trainer.

True or False?

philosophy class is right down the hall.

7. Harrison Ford nominated River Phoenix to play him as a teenager.

True or False?

8. Harrison Ford cut his chin when he fainted and popped his chin on the toilet as his girlfriend was trying to pierce his ear when he was younger. In the movie, this cut is explained by young Indiana Jones cutting his chin with a whip.

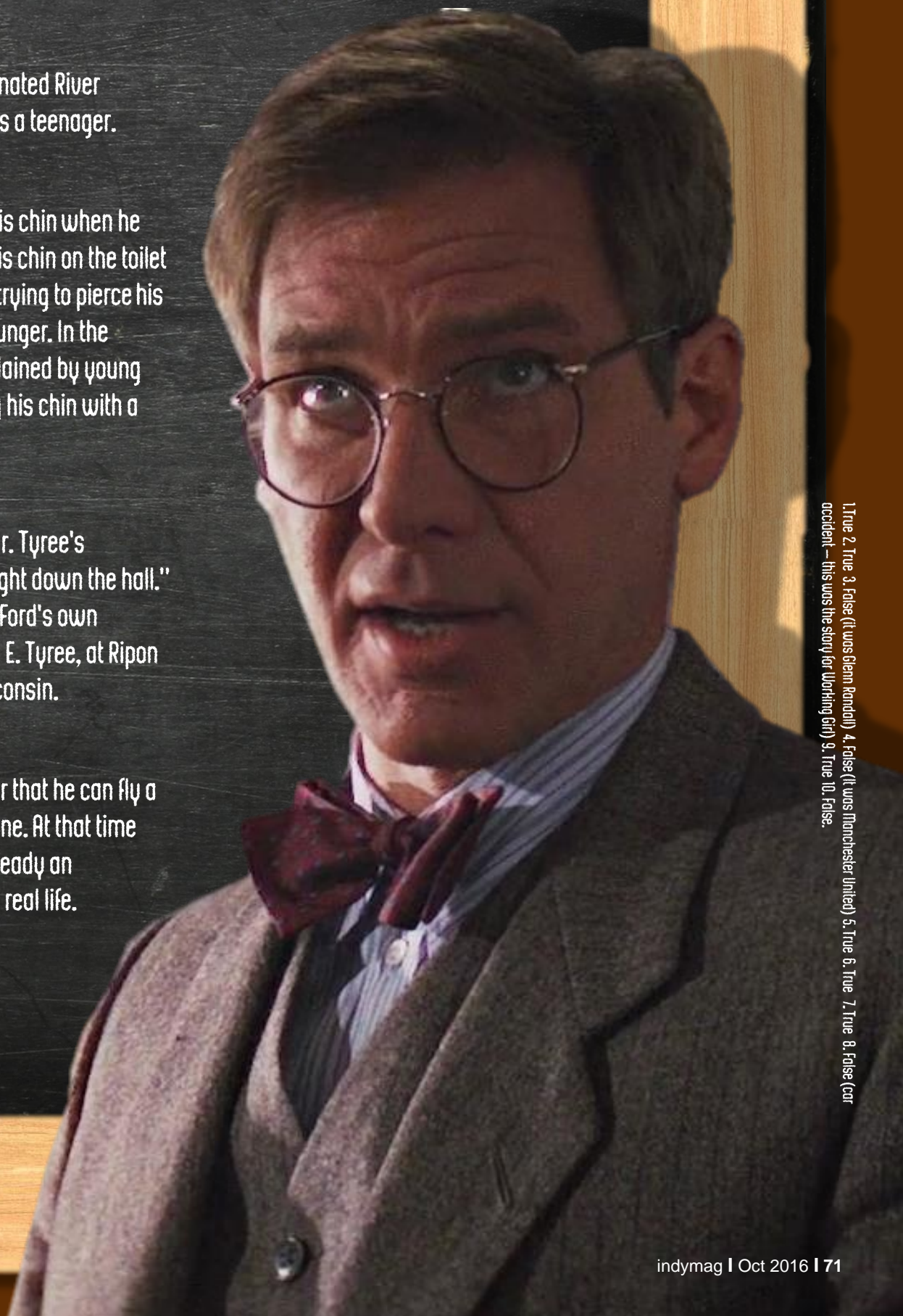
True or False?

9. The reference to "Dr. Tyree's philosophy class is right down the hall." This is a reference to Ford's own professor, Dr. William E. Tyree, at Ripon College in Ripon, Wisconsin.

True or False?

10. Indy tells his father that he can fly a plane but can't land one. At that time Harrison Ford was already an accomplished pilot in real life.

True or False?



1. True 2. True 3. false (it was Glenn Randall) 4. false (it was Manchester United) 5. True 6. True 7. True 8. false (car accident - this was the story for Working Girl) 9. True 10. false.

This is the rather bizarre end scene of Indiana Jones and the City of Gods where Frank Darabont must have gone warp factor 11 on the Fanboy wish list.

Oh!...what could have been....

SCENE IT!



drunk, face streaming with tears.

EXT. WEDDING RECEPTION - NIGHT
...and we find them on the dance floor that night, exhausted but happy, dancing to a **LIVE ORCHESTRA**. A **FEMALE VOCALIST** is singing "In Old Monterey." Well-wishers keep drifting by, interrupting them with their congratulations.....and as a **COUPLE** departs, Indy's eyes bug out as somebody suddenly gives him a crushing bear-hug from behind, lifting him off the ground. When his feet land, he turns to see:

SALLAH, drunk and ebullient, accompanied by **HENRY, SR.** Sallah's singing along with the orchestra:

SALLAH "...loooongs for the sweetheart that I left in Old Montereey—!" (waxing rhapsodic) Oh, my friends! My heart is bursting with joy! You see? (leans in) I always knew you belonged together! It was written in the stars!

MARION: (glances to Indy) I guess you could say that.

Marion kisses Sallah. Henry shoves Sallah aside. Indy's shocked to find his father also

HENRY: Look at them! Aren't they beautiful?

He stuns Indy even more by throwing his arms around him.

HENRY: I'm so proud of you, son. So proud... (pulls back)...in fact, I'm going to sing a song at your wedding!

INDY: (as Henry departs) Dad, that's not really...necessary...

But the old man's gone. Indy turns back to Marion with trepidation. They keep dancing. Indy glances apprehensively to the stage as the singer finishes and hands the microphone to Henry, who murmurs to the **BAND LEADER**. The band launches into the intro of "Fly Me to the Moon"

INDY: never seen him like that. Or heard him sing before...

MARION: Come on, I bet he's not so bad.

Indy's not so sure. He glances over and sees: Professor Oxley seated at a table in his tweedy suit, nursing a glass of white wine. The old fellow's looking a bit wan in the

aftermath of his ordeal, but is definitely himself again. He catches Indy's eye, raises his glass in a toast. Indy and Marion smile warmly back — and everybody winces, including Oxley, as Henry starts **SINGING**...boy, is he terrible:

HENRY: "fly me to the moon...let me sail among the stars...let me see what spring is like on Jupiter and Mars..."

INDY: You lost that bet.

MARION: He's happy. That's what counts.

INDY: Riiiiight...

CAMERA CLOSES IN, MOVING TIGHTER AND TIGHTER on **OUT** dancing couple as:

MARION: So, Mr. Jones.

INDY: Yes, Mrs. Jones?

MARION: There's something you never told me. Something I need to know.

INDY: Uh-oh. What's that?

MARION: Back in the Lost City. When you were in that dream cloud. What did you see in there?

Indy hesitates, trying to find the words.

INDY: It was like...like seeing everything in the universe all at once. Like suddenly knowing all the secrets there are to know. The meaning of it all.

MARION: So? Why didn't you take it? All that fortune and glory?

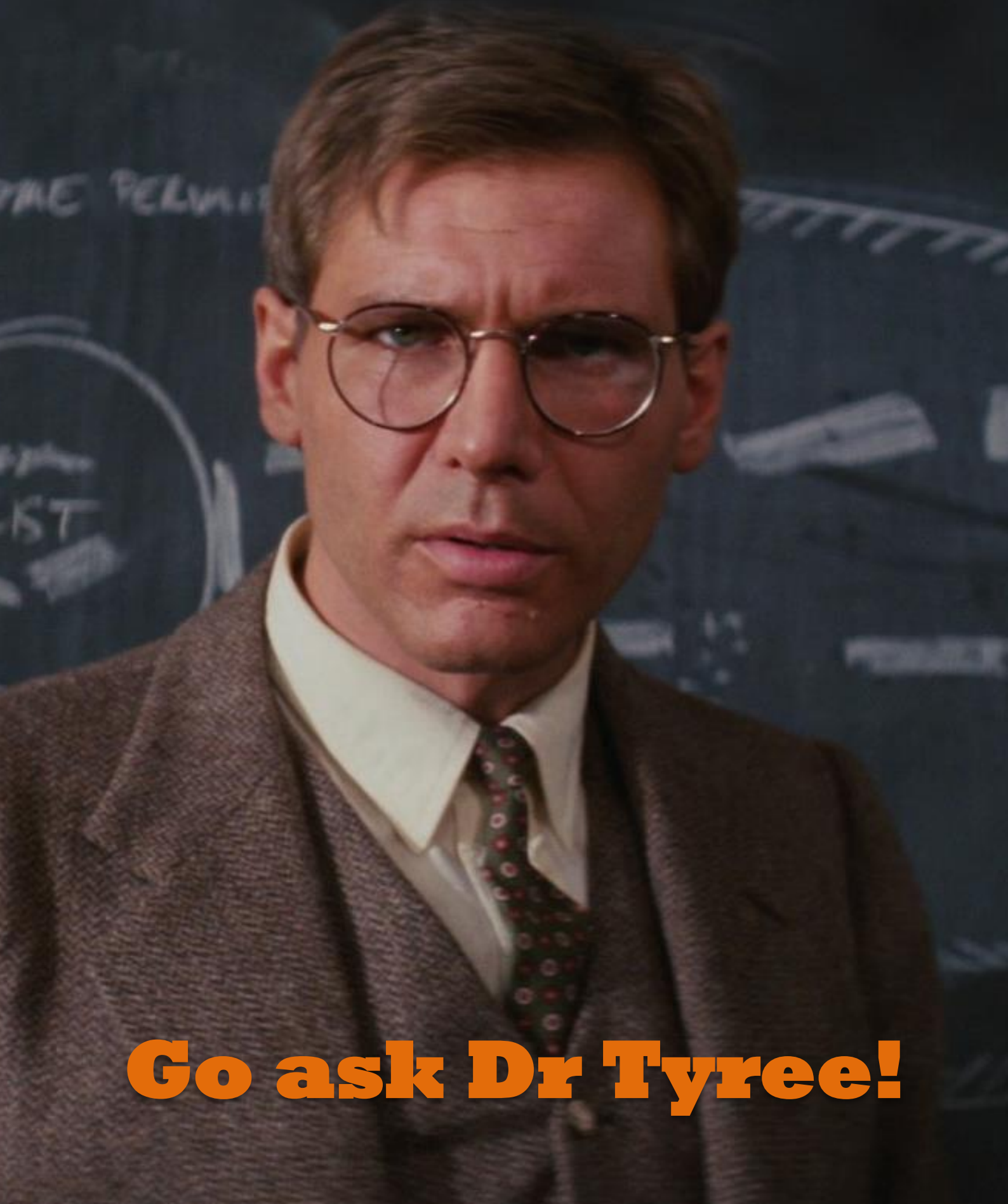
INDY: I did. (She looks up at him, not getting it. By now we're **VERY TIGHT**)

INDY: What I saw in my dream cloud? (beat)You. I saw you. You're my fortune and glory, kid.

Marion melts. As they come together for a kiss, **ANGLE DRIFTS PAST THEM** through all the dancing couples...and **WE CLOSE IN** to find Oxley alone at his table in the corner, unnoticed by all, amusing himself by making the silverware dance and twirl on the table before him like the couples on the dance floor, using only the power of his mind. Bemused and amused, he glances up toward the sky....and **WE TILT UP** off his look to the millions of stars shining like diamonds above. And as a series of **SHOOTING STARS** streak across the night sky, we **FADE OUT**.

Next issue?

What? You're asking us!



Go ask Dr Tyree!

The Force.net and Rebelscum.com present



*IF ADVENTURE HAS A NAME
IT MUST BE...*

THE **INDY** CAST

Get your Indy fix each week from the world's best Indiana Jones podcast. Host Ed Dolista whips together his team to bring:-

- News
- Interviews
- Events
- Opinions

from the Indiana Jones fan community.



www.theindycast.com

Podcast bandwidth provided by

