

JONATHAN KE QUAN! BRIAN MUIR!

“Wouldn't it be good fun if we do some rabbits and put them around the set?” Brian Muir

● **Issue 12** THE MAGAZINE FOR INDYFANS
indymag



INDY ARTIST EXTRAORDINAIRE!

DAVE DORMAN

EXCLUSIVE INTERVIEW

INDY ANIMALS! UTAH CAMPING! INDY PATCHES!

FEB 2017

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We love this feature and it's a shame that there is only four films as there is so much to learn from John Brueggen's encyclopedic knowledge of animals. This month it's the turn of *Last Crusade*.

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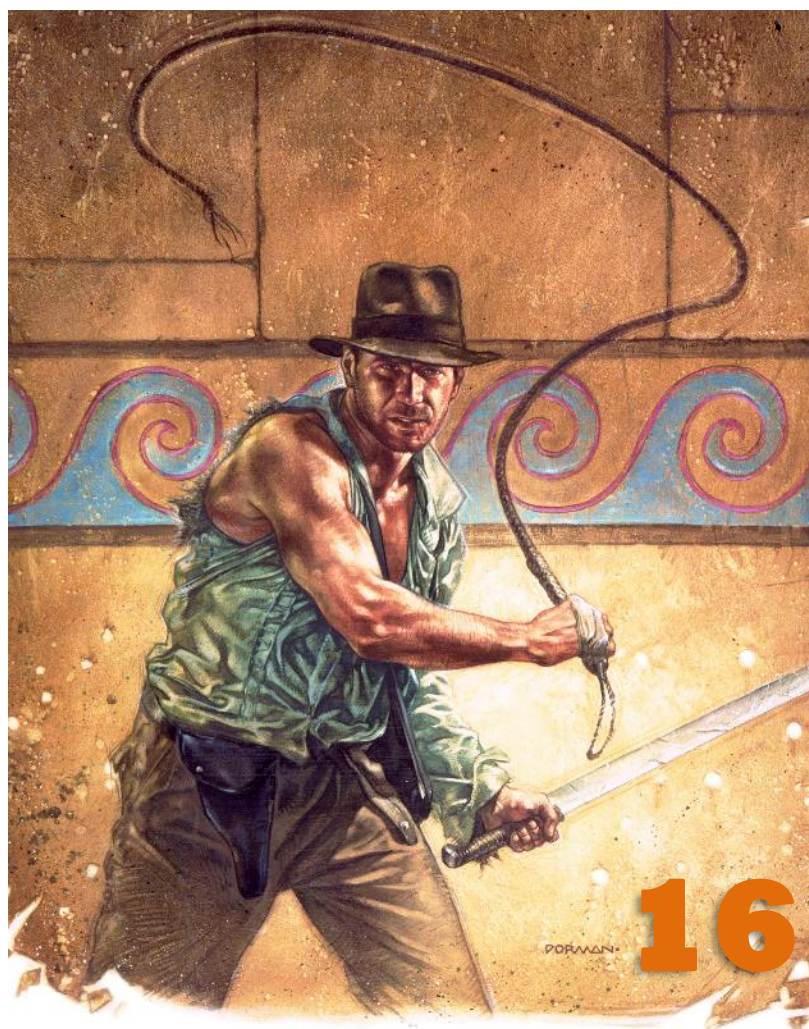
Another exclusive! (We're on a roll this month, Ed!) With over a zillion years of experience in film we talk to Brian about his work on Indy and learn how rabbits almost took over the ark!

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There's nothing better than convincing your partner to go on holiday that 'incidentally' is a former Indy location. John Brueggen takes Jen to Utah to follow in the footsteps of Indy.



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Our news hounds have rifled the bins of all your favorite Indy Celebs to find the latest gossip. (No Fake news for us!) They dig up Richard Young at a cinema in San Diego and salute the reappearance of Pepe LeBeouf as he's yet again making the news.



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

INDYFOCUS



10 | INDY STUFF

We think this is the first month that we've had more official merchandise than stuff that's been made in fan's basements! It seems to be getting better however dark forces are at hand as exclusives become the norm.

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We at indymag like talent and James Farrand is certainly a talent especially when it comes to needle and thread. His "sold-out" Indy Patches are amazing so we thought we'd give him the indymag treatment in the hope he'll do more!

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60 | SCENE IT!

This month's scene goes back to the beginning, (you've got to start somewhere! Ed) and we look at the very first words typed by Lawrence Kasdan for Raiders and see how it changed from typewriter ink to film.

editorial

If I said that the Indiana Jones films were art, would you agree? Are they objects that deserve to be in a gallery or museum? Well, we'd say yes but we're biased and that would be a bit like asking the pope if he was catholic (which he is!). Art is subjective and depends on whether you view a chair as something to sit on or to look at.

Time has been good to the films as the older they got the more mature and artistic they seem. They were designed as upscale pastiches of the old republic serials with the only difference being budgets and better marketing and to be frank, when we were 10 years old we weren't that interested in the detail of the ark or the framing of the night dig. We were interested in Indy punching Nazis and that's as high art as it got for us.

Bits of art pervade the films from the Ralph McQuarrie's illustration of the Ark of the Covenant in that big Bible, Keir Lusby's Henry Jones Sr. Grail Diary, or the eight armed figure by Brian Muir (interviewed this issue!) in TOD.

We figure the recent touring exhibit of Indiana Jones and the Adventure of Archaeology with all the wonderful props legitimizes Indy as art by placing the object into frames.

I guess you're wondering why we raised this. Well, in this issue we have an extra special interview with Dave Dorman who has been inspired by the art of Indy to create some of our favorite images of Indy.

This is ultimately why Indy is art...the films and all those involved in its production have used their creative skills and imaginations to produce works that are appreciated for their beauty and emotional power that inspires us all.

Enjoy this issue...it's a corker!

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and Brian Muir

DIGITAL EDITION

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indynews

"If my life wasn't
funny it would just
be true, and that
is unacceptable."
— Carrie Fisher



GOODBYE CARRIE

Author and actress Carrie Fisher Dies at 60

What can you say? The world is a less bright and less interesting place following the passing of Carrie Fisher late last year. It should be incidental that she worked as a princess in a galaxy far, far away as it was her unmistakable voice and self-deprecating humor born through her personality and writing that made her a true icon.

Carrie Frances Fisher was born on October 21, 1956, daughter of Hollywood luminaries Debbie Reynolds and pop singer Eddie Fisher.

The marriage ended in divorce two years later after her father had an affair with one of Reynolds' closest friends, Elizabeth Taylor. She was a self-confessed bibliophile as a child, becoming known in her family as "bookworm" devouring poetry and classical literature.

She attended Beverly Hills High School until age 15, but her education was disrupted and she never graduated. In 1973, Fisher enrolled at London's Central School of speech and Drama, which she attended for 18 months. Following her time there, Fisher applied to and was accepted at Sarah Lawrence College, where she planned to study the arts. Again, she later left without graduating.

Fisher made her big screen debut in Warren Beatty's *Shampoo* (1975), alongside Goldie Hawn, Warren Beatty and Julie Christie, after she got permission from her mother to swear on screen.

Following this Fisher auditioned for a low budget Sci-fi B movie beating many young actresses for the role that included Cindy Williams and Jodie Foster. What followed was an odyssey that spanned

over 6 years that saw Fisher's image emblazoned over every type of merchandise that even you couldn't possibly imagine and in that cauldron



become a cultural icon throughout the world. But the films by no means defined Fisher as her sharp wittiness and intellect made her princess bristle with imperial feistiness that smoothly reflects in her writing.

She enjoyed a successful writing career with her semi-autobiographical novel *Postcards from the Edge* (1987) and with other novels including *Surrender the Pink* (1990), *Delusions of Grandpa* (1993) and her most recent book, *The Princess Diarist* (2017). Fisher also acted as script doctor for many films, including the *Young Indiana Jones* episode, *Paris, October 1916*.

There was a brilliance in her writing, especially through her own experience of mental illness. It must have been tough to write from that perspective and be able to do it through a gentleness that helped others understand. Fisher was brave in publicly discussing her diagnosis of bipolar disorder and her addictions to cocaine and prescription medication. This opened the door to many people to have that conversation and earlier last year Fisher was awarded Harvard College's Annual Outstanding Lifetime Achievement Award in Cultural Humanism. It honored her saying "her forthright activism and outspokenness about addiction, mental illness, and agnosticism have advanced public discourse on these issues with creativity and empathy." "I thought I would inaugurate a Bipolar Pride Day. You know, with floats and parades and stuff! On the floats we would get the depressives, and they wouldn't even have to leave their beds — we'd just roll their beds out of their houses, and they could continue staring off miserably into space. And then for the manics, we'd have the manic marching band, with manics laughing and talking and shopping and f***ing and making bad judgment calls." A typical Fisher comment from her book *Wishful Drinking*.

When you look back at Fisher's life and beyond the galaxy we all know so well we should look to refining her, not by her illness, not by her famous parents but because of her brilliance and, yes, beauty, fun, determination and kindness. Carrie leaves behind her daughter Billie from her relationship with talent agent Bryan Lourd and her beloved dog Gary.

BYTES

Sir John Hurt Dies

It is great sadness to announce that John "Oxley" Hurt, the Oscar-nominated actor whose career spanned six decades and included films such as *The Elephant Man* and *Harry Potter*, has died at the age of 77. The actor was diagnosed with pancreatic cancer in June 2015 but had continued working, starring recently in the Oscar-nominated biopic of President John F. Kennedy's widow, Jackie. His agent, Charles McDonald, confirmed his death to the Press Association. As he was battling cancer in 2015, Sir John said he did not wish for an afterlife. "I hope I shall have the courage to say, 'Vroom! Here we go!



Let's become different molecules!" he said in a recent interview with the *Radio Times* (UK). "I can't say I worry about mortality, but it's impossible to get to my age and not have a little contemplation of it. We're all just passing time, and occupy our chair very briefly." In October 2015 Hurt said that the cancer was in remission. He was due to appear in *The Entertainer* but had been forced to withdraw due to failing health.

As this was a recent development these words do not cover Hurt's distinguished career therefore the next issue will have a more fitting tribute.

IN SEARCH OF THE MAESTRO

Filmmaker Jonah Bryson tells the story of a young boy's search to follow in the footsteps of John Williams and how he finds inspiration on the way.

We are all fans. Whether it is for a celebrity, object or an idea there will always be something that makes your heart beat faster. Jonah Bryson is no different. His heart beats faster to the symphonic sounds of John Williams. Whether it's *Jaws*, *ET*, *Star Wars* or *Indy*, it's the thing that has inspired him to make movies. Hailed as "A Talented Young Voice" by OSCAR®-Winning Director Louie Psihoyos, 16-year-old Jonah Bryson is a French-American award-winning film director and musician with a passion for entertainment to make the world a better place.

Born and raised in southern France, Jonah fell in love with exploring all the Mediterranean Sea had to offer, and he deeply connected with the underwater world. After moving to Toronto, Canada, he created LEGO stop-motion animations, and a short film entitled "Jonah in Wonderland". With these efforts he caught the attention of Tim

Burton's colleague, Drew Lightfoot, who mentored Jonah and helped elevate his already-burgeoning career. From a young age, Jonah had a huge admiration for Maestro Williams and his work. At the age of 8, he watched the *Kingdom of the Crystal Skull*, which opened his eyes to the world of cinema, both visually and musically. He began to learn how to play Williams' works on the piano, and performed whenever he could. He was inspired to share his passion for John Williams wherever possible, while chasing a dream of collaborating with his heroes, especially Williams being his #1. In 2012, he travelled with his father to see John Williams and the Boston Pops live in concert at Tanglewood. Inspired by the show he decided to tell a personal story of John Williams. However, he didn't feel ready so he began directing other films to gain the experience.

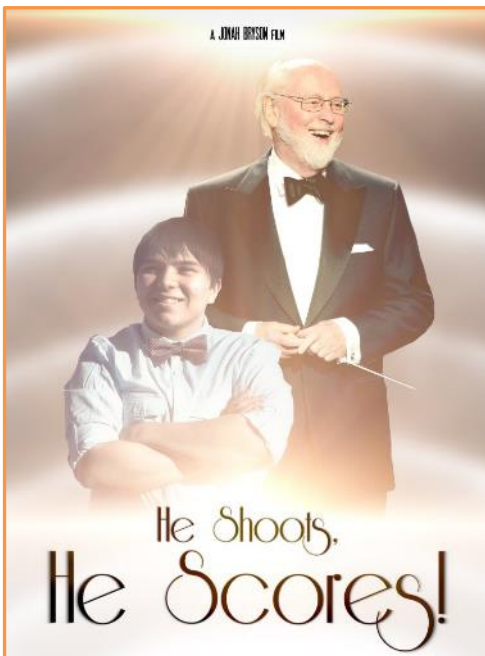


Whatcha Doin? Updates

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



Projects included *The Fight For Bala* (released with The Huffington Post), and *A Sweet Spot in Time* (a co-production with Jacques Cousteau's grandson and production company, Bonnet Rouge). He now feels confident and prepared to tell this inspiring story in a professional and beautiful way. The film *HE SHOOTS, HE SCORES!* sees Jonah following Williams' footsteps on a personal mission in making his own dream come true. It is intended to be a heart-warming movie that will inspire people to follow their own dreams, while celebrating and learning about the legendary film composer. The expected release will be in 2018.



Richard Young

Well, what do you know! Indymag friend Ron Phelps had the pleasure of meeting Richard Young at a screening of *Raiders* in Santa Monica.

We just want to say how absolutely red face jealous we are that he caught up with the Indy rouge as we've been trying to track him down for quite a few years.

After a thirty five year career in film Richard has settled into a quieter life on an island in the Pacific Northwest. After working as a cameraman in Bosnia during the war in the mid nineties, he returned home with a new appreciation of what a short time we really have on this planet. He is currently writing this dream film project and shooting images that bring serenity

and healing to those that view them. We lost today, Richard...but we're coming for you!



Vic Armstrong

Armstrong has now pushed over 70 years old and is still knocking out the films and stunts. What is this man? Superman? (Actually, he was. He doubled for Christopher Reeve back in the flair-y seventies, Ed!). He can be seen in recent episodes of *Penny Dreadful*.

Armstrong is working in Birmingham with Michael "I'm Batman!" Keaton on *American Assassin* as Second Unit Director and one can only hope that imdb is a bit slow in listing his involvement with *Indy V* but Armstrong has a different view...

"I love the series. I'd love to do it but I wouldn't be heartbroken if I didn't. I think I did the best three."

Vic said there is no way he would be reprising his most famous doubling role. He said: "It's a young man's game. I trained for three months for *Last Crusade* and that was 30 years ago. And it'd be an insult to the young stuntmen to think that you could come in and do it again just because you look like the guy."



Pepe LaBeouf

We've laid off Pepe in recent issues as...well... we've got better things to do with our time. But, we've missed the little bleeder from this section as it kind of became chalk without the really smelly cheese.

Next up for Pepe is an anti-Trump "art project" at the Museum of Moving Images in New York. The project began when President Donald Trump was inaugurated, and Pepe will reportedly continue to do so as long as Trump is in office.

Pepe told the Associated Press the public participatory project was not exclusively motivated by President Trump.

"We're anti-division out here. Everyone's invited," the actor said. "I'm just saying, be nice to each other."

The Exhibition

Raiders of the Lost Treasures

35th Anniversary





On 22nd and 23rd October the Swiss Fantasy Show, a Film and Comic Con was held for the third time in Morges near Geneva. Andreas Dragone was invited to exhibit his fantastic replica collection as part of the convention. As this was the 35th anniversary of Raiders of the Lost Ark, Andreas decided to build two sceneries: one being Indy's Classroom at the university and the other being Tanis with the Ark of the Covenant, which would also be a perfect setting to present the artifacts from the film. Andreas told indymag "Visitors seemed to love the exhibition. I was also very pleased with the two sceneries I had created as they were very popular, especially for taking photos. So popular that even stars like Anthony Daniels (C3PO in "Star Wars"), John Nobel (Denethor in "Lord of the Rings") and Kerry Ingram (Shireen Baratheon from "Game of Thrones") couldn't resist the opportunity to be photographed in the exhibit! Like all of Andreas' exhibitions, they are used to highlight the work of the Swiss Child Relief Society and to raise funds. This also included a contribution to the Swiss children's aid. Andreas was helped by Marco Carraro and Pedro Barnett-College Penella who provided additional props. Find more about the exhibition at <http://www.facebook.com/indianajonesausstellung.ch> where you can see the fantastic work they do and even book it yourself!



indyfocus

Indy stuff



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

1



Blah, Blah, Blah... evil Pop Vinyl. Blah, Blah, Blah... exploiting fandom... Blah, Blah, Blah... ripped off... Blah, Blah, Blah... can't get one. It's not hard to hear all the complaints throughout Indyland from those fans that missed out on the first two releases of the Pop Vinyl Indy figures. We'd like to say it's going to get better. It isn't! By the time you've read this they will have gone with fans choking in the wake of ebay speculators dusk. Other than that it's a lovely piece of Indy stuff and if you are lucky enough to get your hands on one ...well done! And can you get us one too?

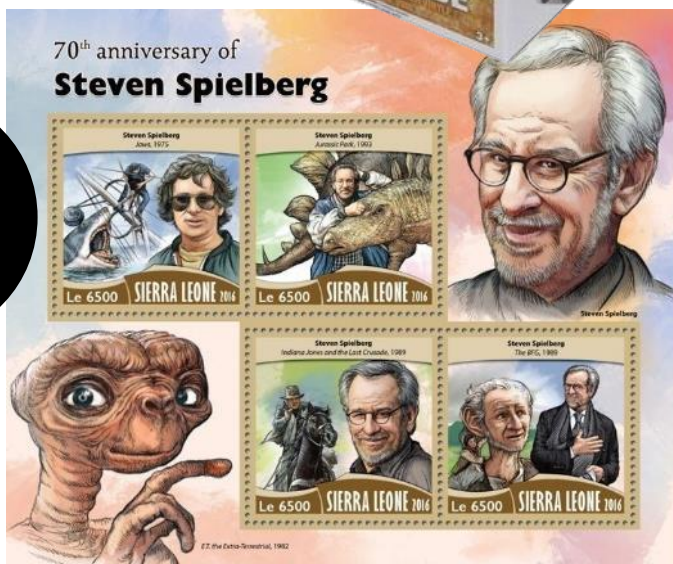


2



This bronze statue of Indy by Lawrence Noble (which is a limited bronze sculpture that was cast in 2009 with only 2 artist proofs and 16 regular editions) has been floating around Ebay for some time in part due to the original hefty asking price of \$20k! This has since come down to a more reasonable \$4k and we expect that the price will come down further if it is relisted. So, if you have deep pockets and a forgiving partner then this will be a rare addition to any collection.

3



Who loves Spielberg? Sierra Leone! Who else! The West African country famous for the blood diamond trade and not Spaghetti Westerns is celebrating the septartarian wunderkind's seventieth's birthday with a sheet of illustrated stamps.

It's a good mix of films, including Last Crusade, however one does wonder why Amistad was not included in the sheet as this is the only film directly associated with the country as it has special significance in the history of the transatlantic slave trade as the departure point for thousands of west African..."...oh...maybe let's not go there!"

Insane Purchase

Art, they say, is in the eye of the beholder and this piece of tat from bananafairy59 at Esty (where else?) certainly lives up to that. It's not that this one-of-a-kind sculpture, hand sculpted in clay, then cast in plastic and hand painted with acrylic isn't beautiful, it's...well, rather naff. At around \$40 (yes, forty hard-earned dollars) our eyes would have to be blind before we would consider dipping into our wallets. One definitely for the insane bin.

4

We were contacted by Gianluca Zerbin about his rather nifty mini-Indy dioramas. Made from a combination of Disney mini-figures, scratch kit models, Indy pewter models and good old fashioned photo background we think these are quite neat and give that feeling of the old Micro Machine models.

At the moment Gianluca is currently working for Viberti, the Italian trailer company. However, the model making is something that he does when he's not attaching tail-lights! If you are interested in Gianluca creating a diorama please feel free to contact him via his facebook page at facebook.com/gianluca.zerbinkrueger



100 TOP Collectables #19



POLISH PSYCHOSIS

This bonkers Polish poster was created by the designer and artist Grzegorz Marszatek. Like most Polish posters of this type it was born out of an art movement where artists were freed from commercial pressures to explore metaphorical and conceptual ideas. Born in Swinna in 1949, Marszatek studied at the College of Fine Arts in Poznań under Lucjan Mianowski and Waldemar Świerzy. Since 1971 he has been a teacher at the same college and in 1994 he was awarded the degree of Professor of Fine Arts. Whilst teaching Marszatek was able to knockout his brand of illustrations for film and theatre posters, magazine covers, editorials, and book covers. Whether you understand what Marszatek is trying to convey in the Raiders poster or not (answers on a postcard, please!Ed) you can't help but admire the audacity of design, creativity and, well... who knows what else?

(202)
(11-45)
Made in U. S. A.

SEW GOOD!

Meet James. James runs the Detroit Patch Co. James likes Indiana Jones. When he brought Indy and patches together, it was...murder!

Well, not quite but a splendid array of Indy inspired patches that fans are lapping up.

It seems such an obvious pairing and one wonders how you'd get "Stitched up" making patches.

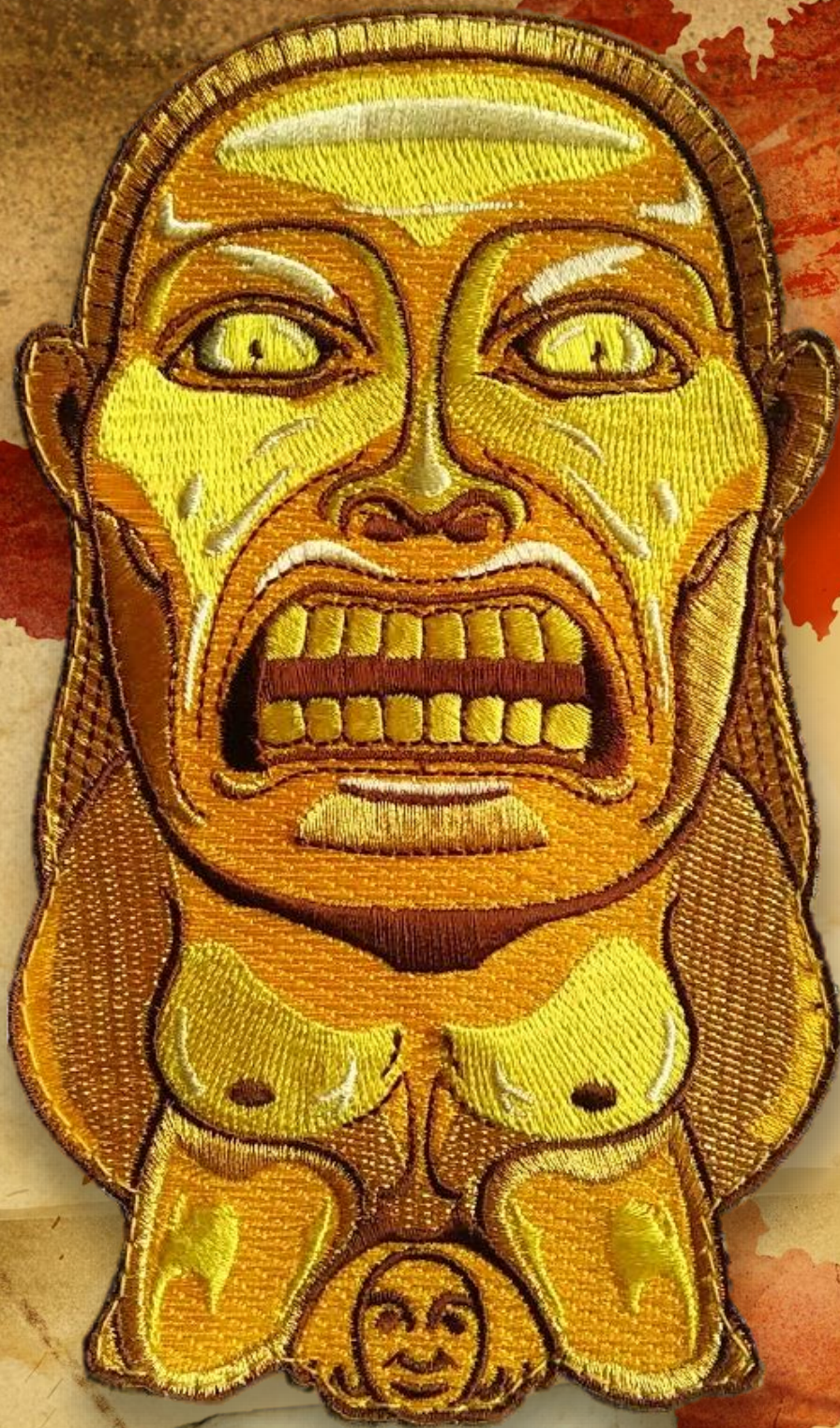
"I got into patches thanks to some outdoorsy friends of mine who collect patches monthly," James explains.

"When I got into it, most of what I saw were military and police related patches, and I thought maybe there was a market for patches with different themes. I have a degree and background in art so it came as no surprise to my friends that I wanted to start making patches. Indiana Jones was my first and obvious choice. My entire family loves everything Indiana Jones, and my 5-year-old son even took it upon himself to name the dog Indiana."

"I am not sure how long I will keep the patch series going. Everything I do is limited edition. Anywhere from 150-200 patches per run. I do keep some extras in case of shipping malfunctions, so if you see something that is sold out, it doesn't hurt to ask, and I am always around."

Indymag loves James's work and we've got him to explain the inspiration behind each piece and what they mean to him.

Keep a check on his creations at the www.facebook.com/DetroitPatchCompany or at his website www.detroit-patch-company.myshopify.com



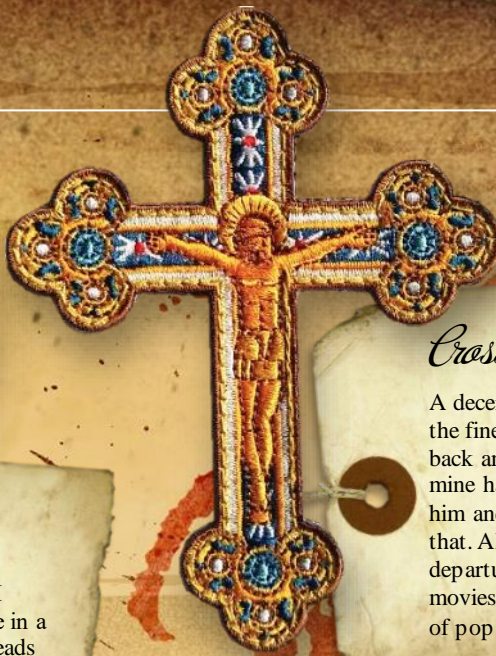
Fertility Idol

A classic. It's big too. I like to boast that it's a 1/4th scale patch. I have seen other idol patches, but nothing with the number of highlights as I tried to push into this glossy patch.



The Headpiece of Ra

The first patch in the series I created. I wanted something I hadn't seen before in a patch. I knew there were specialty threads out there and as soon as I saw gold metallic thread it was on from day one. Now it's a common running thing in all the Indy patches.



Cross of Coronado

A deceptingly difficult patch to create. All the fine border lines took a lot of going back and forth to get right. A friend of mine has a Coronado Cross tattooed on him and I took a lot of inspiration from that. All the small flowers are a small departure from the original cross in the movies but I thought it gave this patch a lot of pop with them added.



The Cup of a Carpenter

The challenge here was how do you take a worn-out cup with a lot of blending and turn that into a wearable. Best part about this patch is the cup interior, a lot of metallic highlights and I think I did it justice.



The Cup of a King

More ornate than I could have imagined. A cup of solid gold adorned with emeralds. At first I tried to do this all in one gold colored thread using overstitching to simulate depth, but it didn't turn out well. I like this better. Gives it more of a dimensional look!

“WHY INDY?”

ERIC FISK

What’s your favorite Indy memory?

You can’t go wrong saying that your favorite memory of Indiana Jones is seeing “Raiders...” for the first time. For me, that movie opened the door for a whole world with love and affection for that whole era of men and women banding together to fight a common cause, but also the way of dressing and the love for adventure.

Do you have a life outside of Indy?

I honestly don’t think so. I think that every aspect of my life revolves around recapturing that spirit of adventure. From running The Fedora Chronicles website to doing The Metaphysical Connection podcast, everything is about exploring the unknown or looking for another thrill.

Marry, snog, or avoid. Marion, Willy or Elsa

I’ve been madly in love with my wife for almost 20 years, who is a great combination of these three women and is a terrific lady in her own right. So in my case, I married and I’m snogging my own Marion, Willy and Elsa, and I avoid my own Marion, Willy and Elsa when I’m in the doghouse!

Can you match any of Indy’s skills?

Thanks to bullies and thugs where I grew up, I learned how to take care of myself in a fight or run away from danger. I had years of practicing how to run through woods and water drainage culverts. I’m also really good at finding trouble and getting in over my head. The one Indy skill I’ve mastered is taking a punch to the face!

Most embarrassing Indy moment?

I think being brought home by the police after being caught on the wrong side of a ‘no trespassing’ sign, or the night I didn’t come

home early because I was on another one of my ‘adventures’ and my mom was really worried and called the police station, the hospital, and was even put in touch with the morgue because someone fitting my description was in an accident that night, too. Jumping out the second story window and onto some bushes when my girlfriend’s husband came home early... I’m not sure if that’s more shameful or embarrassing. It’s hard being me and picking the most embarrassing Indy Moment... I could just say that entire phase between 1981 to now.

Favorite Indy quote?

I use a lot of Indy quotes daily so I can’t choose just one... except maybe “... Trust me.” Or “I don’t know, I’m making this up as I’m going along.” One time I saw this gas-line explosion and I turned to my wife and we said together: “They’re digging in the wrong place!”

KOTCS – Love or Hate?

I have genuine affection for KOTCS because of my research into the paranormal and unexplained phenomenon. A year or so after “Temple Of Doom” I read the ultimate book on the topic of ancient aliens: “Chariots of the Gods? Unsolved Mysteries of the Past” by Erich von Däniken. If you love that book or just the subject, and you love “Indiana Jones,” then “Kingdom Of The Crystal Skulls” is a no brainer.

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

An obsession? This is more “aspiration” than “obsession.” Being more like Jones has inspired me to be more of a genuine man and less of a whiny loser so having an “Indy Obsession” is a real plus in life and for my wife. Constantly on the lookout for the next adventure, the next exciting thing to do, the next awesome experience.

I’m not a boring husband, that’s for sure. Thanks to these movies I’ve had a stronger desire to live a fuller life. My youngest son is getting into the lifestyle – he has his own fedora and collection of vintage style clothes while my eldest is the stereotypical skinny comic book nerd who wears black and reads all the time... With my extended family, I’m obviously the black sheep. I refuse to be the typical country boy Vermonter with the backward tractor cap and Carhartts. It’s caused some issues because I refused to conform to what’s “normal”, even back in the 1980s. But since they never pick up checks nor pay my bills, who cares? Isn’t “not giving a crap what others think” part of the whole “Indy Obsession” package and persona?

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

I’m the kind of idiot you see on the evening news using the garden hose to put the fire out until the fire department comes. But... I would have to say the bronze medal that my wife has that her father collected a while ago. You know the one, with the crystal in the center.

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

Why Indy? Why NOT Indy? I don’t understand people these days; how can you not want a fedora and leather jacket and wear it all the time? Why don’t you want to be the hero of your own story? Why don’t you want to be the best in whatever field you choose, travel the world, and go and do things you’ve always dreamed of doing?





DORMAN

ROLLING THUNDER

One of today's most popular science-fiction and comic artists, Dave Dorman, talks to indymag about his vast and extraordinary career from his early days to the present day.

Along the way Dave shares a few Indiana Jones rarities and gives his insights into his life and creative process...

Interview by Haiko Albrecht



indymag: When did you realize that you had an interest in comics and fantasy?

DORMAN: From when I was very young my interest in comics, and reading science fiction/adventure books, was very high. I grew up in a military family and we moved around a lot as my father got transferred from one base to the next. We were only allowed to take a minimum of personal effects with us as kids and usually those were comics and books. Amongst my favorites were Marvel comics. Captain America, Fantastic Four, The Avengers. Favorite books were Doc Savage, Robert E Howards Conan, Michael Moorcock's Elric, amongst many more. These very much spurred my imagination for fantastic adventure.

indymag: So your interest evolved from reading to drawing. What artists were influential for you?

DORMAN: Yes, at this time I really enjoyed copying the illustrations I saw in the comics. Learning the structure of how a superhero is made. What lines I needed to make Captain America look heroic. This was the beginning of my artistic career. I have always loved the art. It is what drew me to the comics and to the books I read. Frank Frazetta was painting the covers for the Conan books. James Bama was painting covers for Doc Savage. Jim Steranko painting covers for The Shadow. Micheal Whalen and Neal Adams doing covers for the Edgar Rice Burroughs books. This was all imagery that pulled me into the books, got my imagination reeling with the visuals even before I read the books. This interest in exploring other worlds and having adventures outside of my normal every day life, set me on a path, not unlike the "The Man in the Hat".

indymag: Tell us more about your other interests.

DORMAN: My secondary interest when I was young (and like comics and books STILL is a big part of my life) were

films. I LOVED going to the movies. I did not know it at the time but obviously I was a very visually obsessed when I was young. All of these things I saw, be there comics illustrations, book covers, or movies fanned the flames of creativity in me that still burn inside me today and are fueled consistently every day I walk into the studio to play... I mean WORK!

indymag: How did you get started?

DORMAN: As I got better at the craft of art, I obviously followed my interests and found work in the comics and book fields. Working myself up from smaller publishers in the early 1980's, I eventually ended up doing quite a few covers for Dark Horse Comics. I had friends and colleagues who were producing books for DHC at a time where painted covers were grabbing a lot of attention for being different than the line drawn covers on most other books at the time. I had a good reputation with DHC and was happy to work with them.

indymag: And how does INDY fit in?

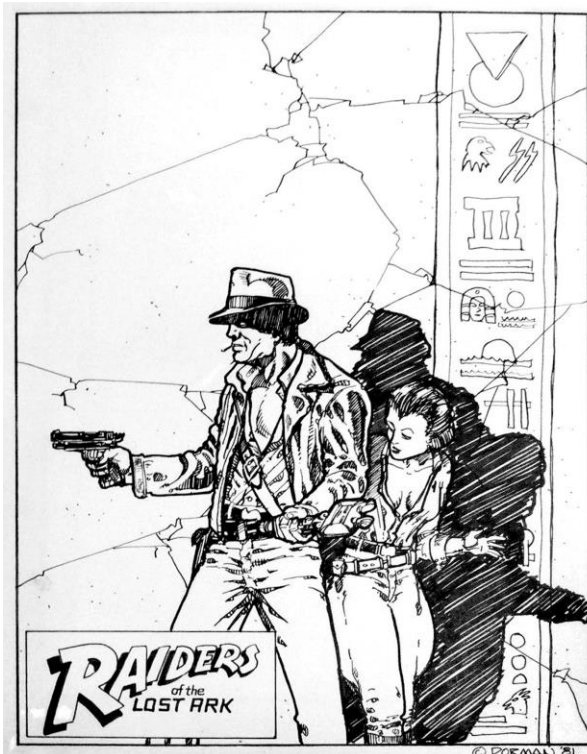
DORMAN: Certainly my first introduction to INDY was with "Raiders of the Lost Ark". This old serial style pulp adventure kept you on the edge of your seat all the way thru. A roller-coaster ride that is just as much fun today as it was in the 80's. Spielberg and Lucas made 3 more films and expanded the world of Professor Jones to include so much interesting myth and archaeology.

indymag: What is your favorite film of the series?

DORMAN: My favorite film is "Last Crusade". I have always had a keen interest in the myth Arthur and the Knights, their interest in getting the Holy Grail and the history of the Knight Templar. WOW! Was I floored when I found all of these mixed up and spilled onto the screen in an Indiana Jones adventure! My inner fanboy was screaming with joy. Little did I realize how Indy would affect my personal life and artist path for so many years to come.

indymag: How did you get involved with Dark Horse Comics and their Indiana Jones books?

DORMAN: In 1988 I heard rumors that Dark Horse was going to publish Indiana Jones as a comic. Well... I was a great fan of the films and Indy was certainly a character that I would love to paint, so I contacted the publisher of DHC, Mike Richardson, and inquired about the possibility of cover art for the books. To my pleasant surprise, well, "pleasant" isn't the right word... "Extreme excitement" would be better!... DHC had submitted my art to Lucasfilm for approval for me to paint the covers. The first series we did was "Fate of Atlantis". I was given the plot breakdown and some interior art by Dan Barry as reference. Randy Stradley was editor for the book and he and I worked together on some of the previous DHC books I have painted covers for, so he was confident that I could give him imagery that would match the adventure of the stories. He trusted me in coming up with designs that would accentuate the stories and art that would make the customer see, and pick up, that issue. Randy gave me great leeway in coming up with designs and, as a professional editor, gave me guidance and feedback that made the ideas better. These ideas were then submitted to Lucasfilm for approval and afterward the art was completed.



"My first Indy drawing from 1981 is based on Steranko's art designs I found in a magazine before the movie came out."





indymag: *Were there any policies or guidelines you had to follow?*

DORMAN: One of the major things both Lucasfilm and DHC were looking for was getting the likeness correct of Harrison Ford as Indiana Jones. I was right with them on that, because to me Ford IS Indy. Fortunately at that time in my career I had done many movie style pieces for myself, my portfolio and for a few other publishers, that getting a likeness was not really a problem. And I think for fans as well, if Indy did not look like Ford, they would not have identified enough to generate interest in the books. Stylistically I made a conscious effort to emulate what I felt was the perfect approach for the Indy art. Movie poster style!! Starting with Steranko's preproduction art, then moving to Richard Amsel's original "Raiders" art, and finally Drew Struzan's follow-up poster art, these set the tone for what I wanted to match in my covers. Pulling various stylistic techniques from each of these great artists and combining them with my own I found the perfect style for me to use on the Indy covers. Just so that you know, I continued with this style thru my run on SW: Dark Empire and it has become a staple technique in my painting style to this day.

indymag: *Do you have a favorite artwork from the INDY Series?*

DORMAN: I have to admit those first four covers for "Fate of Atlantis" are amongst my favorite group of art in

my career. I worked on many other Indy covers over those years and even talked to Disney about doing some cover art for their "Young Indiana Jones" comics. A project that eventually fell thru.

indymag: *You only illustrated one cover for the "Thunder in the Orient" series. Tell us about that.*

DORMAN: The last Indiana Jones art I produced for DHC was the cover for the first issue of "Thunder in the Orient". At that time, unfortunately I could not commit to the full run of covers but I was able to talk Randy into letting me do that one. As I know it might be my last (for a while at least) I wanted to go out with a bang. I really put my heart and soul into that piece; make Ford BE Indy and capturing the adventure of who Indiana Jones is. This turned out to be my favorite of all the Indy covers I had painted. To this day this painting hangs in my living room reminding me of the great honor I had in contributing to the myth of Indiana Jones and to the possibilities of what I am able to do in the paint!

indymag: *You sound very excited about your work!*

DORMAN: The physical act of painting has become such a joy for me over the years. It took time to learn my craft, as it would for anyone, but I found the time well spent. Having pretty much taught myself how to paint I think I have developed techniques that are unique to my style, but still incorporate traditional methods to achieve my vision on the board.

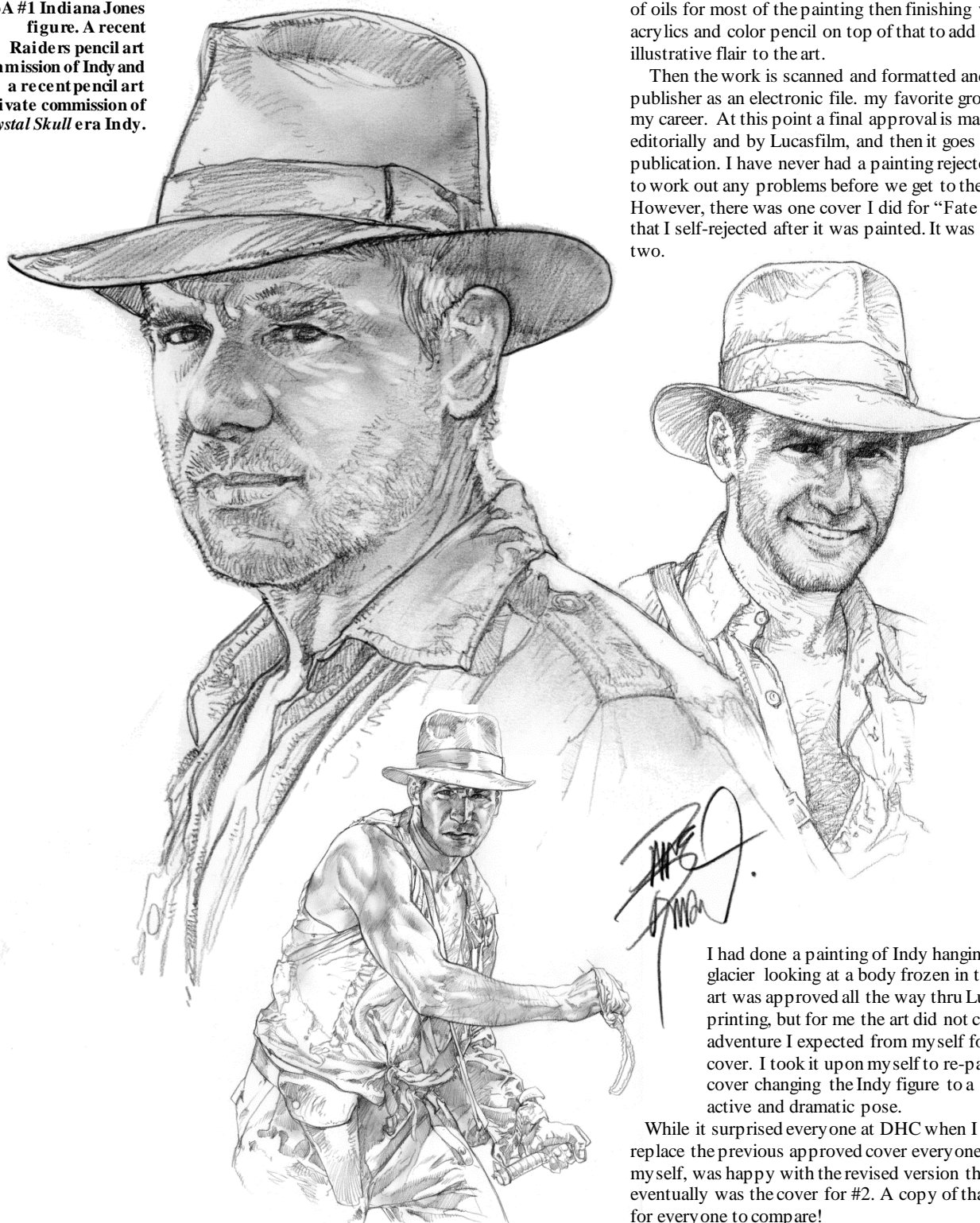


"TOPPS cards featured an image from the first time we see Indy re-enter Marion's life in her bar high atop the Himalayans."

indymag: Tell us about your work process. Do you ever encounter problems along the way?

DORMAN: The covers always start out with roughs or breakdowns to give the editor an idea of what I am thinking about painting. From here we may go back and forth refining the thoughts and coming up with the final design. That final is then sent to Lucasfilm for approval and after that it is all up to me to produce the final painting. I create in traditional materials; there is no digital involved then, or now, in my art. I am an old dog

Below you find sketches from three different Indy movies. A Temple of Doom pencil preliminary art for the FoA #1 Indiana Jones figure. A recent Raiders pencil art commission of Indy and a recent pencil art private commission of Crystal Skull era Indy.



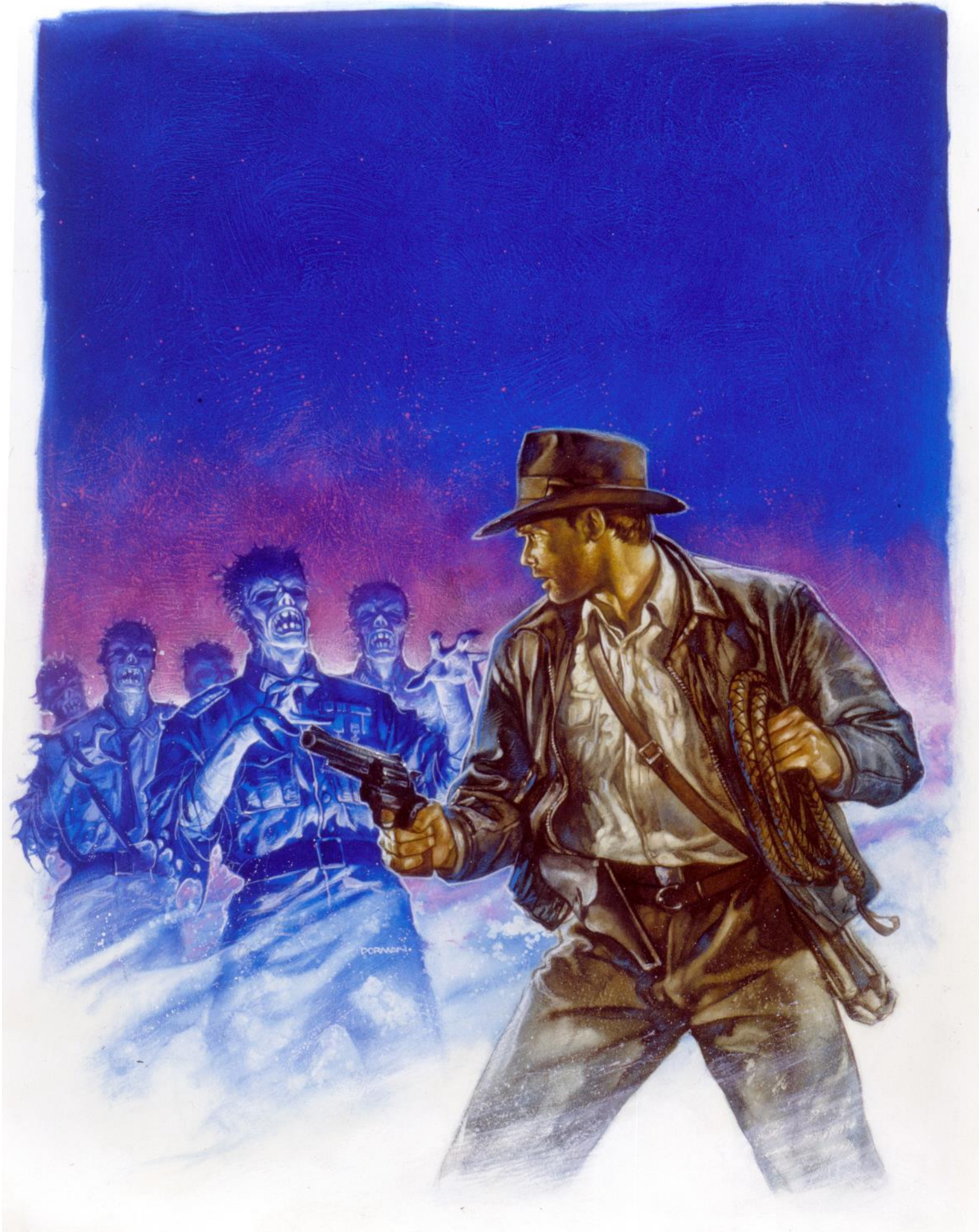
that is very hard to teach new tricks! I take the approved rough and then gather my reference materials. Photos of Harrison Ford, friends posing as Indy or other characters I need to paint, photos for background material, etc. When these are gathered I begin my pencil drawing. The drawing is usually the same size as I will paint and it gives me all the elements I need to paint, sort of like a guide. I transfer that drawing onto the board I will paint on then spray fix it so the pencil does not come off and mix with the paint. I then start painting. Layering in background first then working up to finishing detail as the last hours of the painting wind down. I use a combination of oils for most of the painting then finishing with acrylics and color pencil on top of that to add a visual illustrative flair to the art.

Then the work is scanned and formatted and sent to the publisher as an electronic file. my favorite group of art in my career. At this point a final approval is made both editorially and by Lucasfilm, and then it goes to publication. I have never had a painting rejected, as I try to work out any problems before we get to the final paint. However, there was one cover I did for "Fate of Atlantis" that I self-rejected after it was painted. It was for issue two.

I had done a painting of Indy hanging in a glacier looking at a body frozen in the ice. The art was approved all the way thru Lucasfilm for printing, but for me the art did not capture the adventure I expected from myself for an Indy cover. I took it up on myself to re-paint the cover changing the Indy figure to a much more active and dramatic pose.

While it surprised everyone at DHC when I sent it to replace the previous approved cover everyone, including myself, was happy with the revised version that eventually was the cover for #2. A copy of that art is here for everyone to compare!





indymag: You followed up your Indiana Jones series with another famous Lucasfilm property, STAR WARS! Tell us about that.

DORMAN: Two years after I started painting Indiana Jones I was given the opportunity to join a “galaxy far, far away”! DHC had received approval from Lucasfilm to produce Star Wars comics. Well, not to let a good thing pass me by I threw my Indy hat into the ring at DHC comics to do covers and lighting struck twice as I was able to snag the biggest job in my career. My introduction to Lucasfilm thru Indiana Jones allowed me establish myself as capable painter able to achieve movie poster like work within the comics field. And from there I was able to build my career to where I am today, having a great body of work behind me and much more to come.

indymag: Have you ever had the opportunity to meet George Lucas?

DORMAN: Since the time of “Fate of Atlantis” and “Iron Phoenix”, then with Star Wars, I have found George Lucas himself to be a great admirer of illustration art in general and of projects that involve his own creations. I have been fortunate enough to meet Mr. Lucas on a

number of occasions and while my interest in films is something I would like to discuss, we always ended up talking about art! Lucas and the Lucas Archives has also purchased quite a few of INDY original paintings as well as Star Wars art for their permanent collection. It is indeed an honor for me to know this art has a great home to be in next to so many other artists I admire. And I have been told by the curators there that my art does hang on the walls of Skywalker Ranch and Lucasfilm’s offices in San Francisco.

indymag: You have also won a few awards for your art. Can you share those with our readers?

DORMAN: Since the first days of Indiana Jones and Star Wars from DHC I have had the opportunity to achieve so much in the comics and illustration fields. In 1996 I worked with writer Steve Bisette to produce the illustrated novel “ALIENS: Tribes”, also from Dark Horse. This won the prestigious EISNER award for Best Painted work and was a high mark in my career then. Since that time I have won other awards for my work but the one that means the most to me is the INKPOT. This is an award given out by the San Diego Comic Con International recognizing an artist career long body of work. A body of work beginning with Indiana Jones.



HAPPY THE WORK



INDY THE ADVENTURER

“(Far left) Painted TO PPS trading card art piece. Unlike the Indy cover art, which were done in oil paint, the TO PPS card were all painted in acrylics. (Bottom Left) My initial drawing for the design of TO PPS card (Far Left). From here I would refine the idea to a more finished pencil drawing. My initial idea For TO PPS card (Page 19) was to have Indy and Marion back to back. But on rethinking the idea I felt the card was more about who Marion was so having her in the bar after winning the drinking challenge was a better character piece.”



INTERLUDE

Just hold on for a moment as we want to say a BIG Thank You to Dave in providing us with the AMAZING cover artwork for this issue. Dave generously also gave us access to his original version of the same artwork done back in 1981 and which was his first Indy painting that was based on a pre-release promotional photo!

2016 (left page) and 1981 (right page)

indyinterview

I certainly have been fortunate in being involved in wonderful and challenging projects in my lifetime and this award, given to me by my peers in the industry, validated the choices I made to follow the things I love... art, adventure, comics, painting, creating visuals that get others involved into stepping into different worlds. That is why this job is the best job in the world!

indymag: Tell us what lies ahead and what we might expect to come from the Dorman studio in the future.

DORMAN: I continue to this day producing Star Wars art amongst many other projects. With the rumors of a fifth Indiana Jones film, my hope is there will be more Indy art to be done. I do, however, occasionally paint commissions or create my own small Indy pieces which keep me primed for more when it comes! The resurgence of Star Wars, with "Force Awakens" and "Rogue One" has generated renewed interest in my Star Wars art with a whole new generation of readers and fans. It is great to see families at conventions with the adults talking to me about my old "Fate of Atlantis" or "Dark Empire" and having their kids ask me about my new work with Marvel comics Star Wars artwork. I love that I have reached across generations with the work I love so much. And if INDY 5 can capture that multi-generational

fandom we will be so much for the better!

indymag: Any final thoughts?

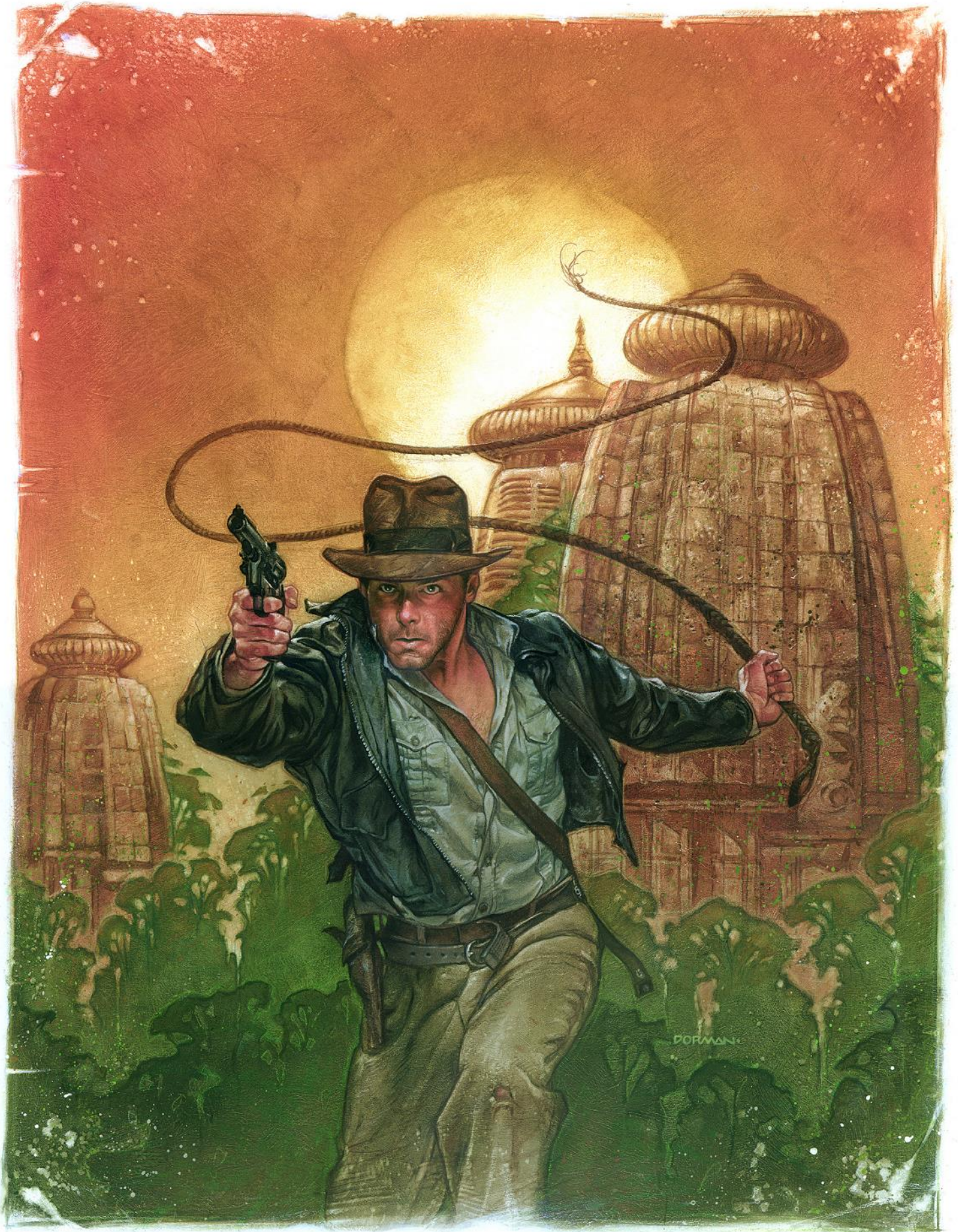
DORMAN: At this point in my career I can easily say I am doing the best work I have ever done and my imagination is as vibrant as ever. I hope that Indy will continue the way Star Wars has and we will all be able to enjoy more art for all the great artists we are familiar with. The best places to see what I am currently doing are on my Facebook pages and my blog:

<https://www.facebook.com/DaveDormanArtist?ref=ts>
<https://davedorman.wordpress.com/>
<https://twitter.com/davedorman>

It is very easy for me to say that the DHC INDIANA JONES art is really what changed my career. From Indiana Jones I got the Star Wars Dark Empire covers and from there my work and my fame in the industry skyrocketed with so much more. I have been working with Lucasfilm on both of these properties for more than 25 years now, with no end in sight. "The Adventure Continues...."

indymag: Thank you Dave, it was a pleasure speaking with you!





**PAINT INDY THE
DORWARD WAY!**





How hard can it be?

*Dave shows how you can become an internationally acclaimed illustrator recognized over the world and adored by Indysfans. Simply follow the set of progressive shots showing the creation of the cover art for "Iron Phoenix" #2 along with Dave's comments and be on that road to stardom!**

Dave: (1) This is my work table prior to starting the painting. I gather all my reference along with the final pencil art ready to transfer it to my painting board. (2) My finished pencil art just prior to transferring it to a gessoed illustration board. The pencils are done on sheets of vellum tracing paper same size as the finished art. (3) I begin by laying in the basic background tones that I will paint over adding detail. The main figure remains unpainted at this point. (4) More detailing is added to the background before I start on the Indy figure painting (5) Using my photo reference I begin painting Indy, making sure the likeness of Harrison Ford is evident in the art. (6) Partially finished Indy figure as the painting begins to take shape. (7) With the Indy figure finished I begin to work on other details that will bring the art to life. I begin to define the vines attacking Indy as well....Bingo - The finished art for "Iron Phoenix" #2.

***requires immense talent and your own paintbrushes!**

The Animals of INDIANA JONES

In indymag 10 and 11, I discussed the animals of Raiders of the Lost Ark and The Temple of Doom. I'd like to continue by looking at the animals in Indiana Jones and the Last Crusade.

The beginning of Indiana Jones and the Last Crusade has a wonderful opening scene set in 1912, with young Indy, played by the late River Phoenix, as he and his Boy Scout troop are exploring a rocky part of Utah, which would later be known as Arches National Park (April 1929). While Indy is talking to his fellow scout, a garter snake slithers across his friend's lap. Young Indy has no fear, in fact he picks up the snake and interrupts their conversation to say, "It's only a snake". He tosses the snake aside and goes on to steal the Cross of Coronado. Those dismayed by the revelation that legless lizards were used in place of snakes in Raiders, will be happy to learn that this was, in fact, a real snake. It was a Garter Snake (*Thamnophis* sp.), often mistakenly called a Garden snake. The subspecies found in this part of Utah is called the Wandering Garter Snake (*Thamnophis elegans vagrans*). However, the snake that played this role is a Red-sided Garter Snake (*Thamnophis sirtalis parietalis*). Garter snakes are harmless, nonvenomous snakes that are known to eat frogs, toads, and fish. Some people have a negative reaction to the bite of these snakes, but I suspect that this is possibly due to cytotoxins left in the snake's mouth after devouring toads, which have poison glands on their backs. They should be considered a friend of the garden as they sometimes eat slugs as well.

Horses (*Equus caballus*) are often a mode of transportation in Indiana Jones movies. Indy rode a white horse to go after the truck carrying the Ark of the Covenant in Raiders, and in the very first scene of this movie, we see young Indy and his entire troop on horseback. Now, as Indy is attempting to escape with his treasure, he uses his horse in an unfair chase against a car. He calls the horse over with a whistle, but the well trained horse is not about to allow Indy to leap on his back from that height. Indy abandons the horse once he reaches the circus train, and we can only imagine that the horse made it back home safely.

Of course, the horse was actually very well cared for while on the set. The American Humane Association, creators of the "No animals were harmed in the making of this movie" phrase, are always on productions like this to make sure that animals are well cared for. This stems from the controversy over a 1939 film, called *Jesse James*, wherein a blindfolded horse was ridden off a cliff to its death.

PART THREE...

***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 the course of running over the train Indy passes two giraffes (*Giraffa* sp.) that were sticking out of the top of the train. This seems farfetched until you realize that many circus animals were moved across the country during this time in less than ideal conditions. As recently as 2014 there was an incident of a giraffe in a truck in South Africa that was injured because it hit its head when the truck went under an overpass. The giraffes in *Last Crusade* were foam and fiberglass giraffes that were created in London. Inside the train, Indy crawls over a pen of at least four American Alligators (*Alligator mississippiensis*) and at least three open crates filled with Garter Snakes.

When the catwalk collapses Indy is confronted by a large, cheesy, fictional "anaconda", a non-venomous snake, but with the movie fangs of a venomous snake. Indy then rolls into a vat of very real snakes. The vat of snakes has no top, leaving gone to ask why they all stayed in there in the first place.

These snakes were once again the Red-sided Garter Snake (*Thamnophis sirtalis parietalis*). Spielberg used thousands of Red-sided Garter Snakes, imported from

Manitoba, Canada, which, at that time, still allowed commercial collecting. These particular snakes overwinter in large snake dens. Each year the small town of Manitoba is faced with thousands of these harmless snakes emerging from hibernation and crawling through their homes and property on their way back to their feeding grounds. These garter snakes are now protected due to over collection for the pet

trade. Apparently, Indy is fine with one snake at a time, but we are to assume that this baptism by snakes is what leads Indiana Jones to suffer from ophidiophobia for the rest of his life.

As Indy escapes back to the top of the train he is seen pulling an obviously rubber snake out of his shirt and then tossing it overboard.

Indy also encounters the horn of a very angry (also foam and fiberglass) Black Rhinoceros (*Diceros bicornis*). The rhino was made in London, but needed to be shipped to the US for filming. It was here that John Carl Buechler spent three days working on it so it would blink, snarl, snort, and wiggle its ears. Indy then falls into the train car with the male African Lion (*Panthera leo*). This is a real lion (actually two real lions). The lions were a bit spooked by the lights and the rocking motion of the train car set. In the end Indy escaped without a scratch... except that one on his chin. He gets hauled back to the top of the train and into the clutches of the bad guys.

The snake that crawls out of Indy's shirt sleeve, as he wrestles with one of the bad guys on top of the train, is not one of the thousands of Red-sided Garter Snakes used earlier, but crates of snakes), garter snakes do not produce a rattling noise.



instead it is one of the local Garter Snakes, the Wandering Garter Snake (*Thamnophis elegans vagrans*). Despite the sound effect here and earlier (over the

The movie takes a turn to Indy as an adult and has a dearth of animals until he and Elsa find a passageway under an old church in Venice, Italy. Here there are thousands of “wild” rats. These are actually the domesticated Brown Rats or Hooded Rats, (*Rattus norvegicus*). Two thousand rats were specially bred for the production, as most Hooded Rats are two toned, but these needed to be solid colors, to mimic wild rats. These rats ended up being insured by Fireman’s Fund for a thousand-rat deductible in case something happened and the rats couldn’t do their job. There are apparently 1,000 fake rats used in these scenes. They are most obvious in the two scenes where the fire is rushing down the tunnel. In both of those split second shots the tunnel is filled with fake floating and sitting rats. Once you look for it you can tell they are not real rats.

They couldn’t just fire bomb a room full of live rats for the movie. Ben Burtt recorded chickens and chose their higher registers for the sounds of the rats, making them sound as though they are in a panic because of the fire. Harrison Ford said that he had rats for pets and he loved working with them.

When Indy finally locates the castle where his father is being held captive, he uses his whip to swing out onto the ledge of the castle in order to swing back through the window of the room that Henry Sr. is in.

If you look closely at the statue Indy lands on, it is several snakes or it is a snake with several heads.

Later, once Indy rescues his father, they are seemingly trapped on the beach about to be

riddled with bullets from a plane’s machine gun. Henry Sr. remembers his Charlemagne and scares a bunch of “seagulls” up into the pilot’s cockpit, crashing the plane. These in fact, were white doves, as seagulls could not be trained quickly enough for a scene like this.

There were also two shots where the entire beach is covered in fake seagulls. No flock of birds is capable of holding that still! One source says that several hundred “tim-birds” were used in the background shots of the seagulls striking the plane. I had to look up tim-birds; they are rubber band powered toy birds that can fly up to 150 feet high. I’d love to see the behind the scenes footage of this. For the close-up shots of the birds hitting the canopy of the plane Industrial Light and Magic dropped feathered crosses onto the plane’s cockpit. Since the shots were quick and so close up, they only had to resemble the shape of a bird. Interesting side note: “Let my armies be the rocks, and the trees, and the birds in the sky” is actually not a real quote from Charlemagne. It is a piece of movie fiction.

Harrison Ford got to spend even more time on horseback for this film as Indy challenges a tank from the back of a black horse, one of four horses he steals after Sallah’s brother-in-law’s car is destroyed. Indy jumps from a short cliff onto the horse and rider, knocking them both to the ground. Don’t worry, this is another well trained horse that was not injured in the making of this movie. Sallah, meanwhile is attempting to wrangle five camels, which is five more than Indy wanted to deal with.

These appear to be Dromedary Camels (*Camelus dromedaries*), or one-humped camels, but it is difficult to tell with the saddles and blankets that are covering their backs. There are only two types of camels commonly used as work animals, the other being the Bactrian Camel (*Camelus bactrianus*), or the two-humped camel.

There is a third critically endangered wild camel (*Camelus ferus*), which also has two humps. Camels are often chosen as rides for desert areas because they can go very long distances without water, they eat plants that are fairly easy to find and low in nutrients, and they have large padded feet that allow them to walk in loose sand better than most animals. They



even have valves on their nostrils that can close if a lot of sand is blowing in a storm. Indy would have preferred the horse over the camels simply because of the speed. Harrison is a known horse lover and has even purchased horses from movie sets after the films have wrapped. Once at Petra, the site used for the three trials, Indy is seen standing between two large lion statues as he goes up the stairs to be tested. Indy passes the tests and saves Henry Sr., who reveals that Indiana was the family pet’s name. Sallah finds great humor in the fact that Indy was named after the dog! It turns out that George Lucas chose the character name “Indiana” because of an Alaskan Malamute (*Canis lupus familiaris*) he once had in the 1970’s by that same name. Two sources refer to Indiana Jones’ dog as being male, while a third calls Indiana (the dog) a female. George’s own dog was a female. Indiana Jones and the Secret City, set in 1914, says that Indiana (the dog) died saving Indiana’s (the boy) life from a rattlesnake. This may be another reason Indiana Jones is not a fan of snakes.

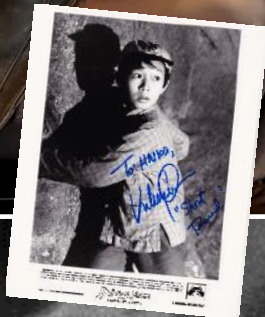
The four horses used in the final scene, as they all ride off into the sunset, were personally loaned to the film crew from King Hussein of Jordan.

*Note: Although not seen, in the title sequence of Last Crusade we hear the sound of a Red-tailed Hawk (*Buteo jamaicensis*), which is an appropriate species for this locality and therefore fits perfectly. However, I was remiss in my first article to not mention the bird sounds in Raiders of the Lost Ark. Here, at least one of the bird noises in the title sequence was a Laughing Kookaburra (*Dacelo novaeguineae*). While the Kookaburra sounds very tropical, it is found in Australia and Papua New Guinea, not in South America.*



Indytravels

**Intrepid
indymag
reporter
Haiko
Albrecht
traverses the
convention
world
bringing us
the best of his
unique
experiences.
This month
Haiko travels
to Amsterdam
for a 'Short
Round' of
cards!**



YOU CHEAT DR. JONES

Meeting members of the cast of any Indiana Jones movie has always been a pleasure and for various reasons an unforgettable experience. Having met John Rhys-Davies at the Medieval Fantasy Festival just the week before we were going to meet Jonathan Ke Quan at the Amsterdam Comic Con was proof of that. John was so much fun to be with... this surely could not be topped. Or could it...?

The 26th August was the day that saw my wife and I heading towards Amsterdam. For all of you that have never been there, Amsterdam is a beautiful city with a picturesque city center, many historic buildings and plenty of canals (Grachten) that cross through the city and that give Amsterdam that romantic look, especially at night. This time however we would not be staying in the centre of Amsterdam. Instead we booked our accommodation in a hotel near the RAI Amsterdam Convention Centre, which is the largest one of its kind that the Netherlands has to offer and that would be hosting the Amsterdam Comic Con for the next two days.

After a three hour drive my wife and I arrived at our hotel and after dropping off our stuff in our hotel room we were ready to check out the convention centre. The hotel we chose was perfectly located, just a few hundred metres away from the main entrance of the RAI Convention Centre. After a short walk we arrived at the massive building complex and just by looking through the huge glass entrance doors you could tell that there were still plenty of preparations going on inside the exhibition entrance hall.

Knowing that it was only a short walk to get here made us feel good about the choice of our hotel and while strolling back we decided to take the train from RAI train station to the city centre. What followed was a nice walk through the city and a delicious dinner in a Thai restaurant that we knew from an earlier visit. At 10pm we felt it was time to return to our hotel as the next day would start early and we wanted to be fit for our encounter with Jonathan. Especially my wife was getting very anxious to meet Jonathan as she has been a big Short Round fan ever since she saw Indiana Jones and the Temple of Doom for the first time. So wearing the Short Round outfit tomorrow was mandatory for her and she hoped he would approve of her gear. The next day would tell...

The next morning we got up around 7am. The slightly more expensive tickets we purchased for the Amsterdam Comic Con allowed us to enter the premises already at 9am (an hour earlier than the general public) so we still had time enough to put on our gear and to enjoy a proper breakfast before heading towards RAI Convention Centre.

Dressed as Indy and Shorty we gained a few strange looks upon entering the breakfast room as this hotel usually accommodates the typical business traveler and therefore

cosplayers were not a common sight. We did however recognize a few people wearing movie themed T-Shirts so it was obvious that we were not the only hotel guests attending the Comic Con.

After the breakfast we made our way to the convention centre. The weather was sunny and the closer we got to the venue the more excited we got. We arrived at the RAI Convention Centre at approx. 8.45am and were greeted by a massive queue lining up in front of the main entrance. Maybe we were hoping that due to the fine weather lots of visitors would prefer to enjoy the sights of Amsterdam before heading to the convention centre. We were clearly wrong on that one! So there was nothing left for us but to join the queue at its very end. We did receive some great comments regarding our outfits while walking to the end of the queue. That alone did put smiles on our faces! Someone even hummed the Raiders March. We were up for a good start!

At 9am sharp the main entrance doors were opened and the queue started to move. Surprisingly it took only 10 to 15 minutes before it was our turn to present our tickets and to enter the Exhibition entrance hall. Here we were greeted by a sheer array of cosplayers. It seemed that The Walking Dead and Suicide Squad had plenty of followers attending this convention. Other than the cosplayers there were also some vehicles lined up in the entrance hall of which Doc Brown's DeLorean from the Back to the Future movies was the most famous one amongst them.

But we weren't keen to check out the vehicles at this point, it was Jonathan Ke Quan that was our top priority and so we made our way inside the large exhibition hall, which still looked absolutely empty. As long as the queue outside the building had seemed, inside the people obviously scattered all around. It would take a lot more visitors to fill the spaces.

We made our way to the area where all the guest stars were sitting next to each other at a long table along the wall. Some familiar faces immediately caught our attention. Peter Mayhew (Chewbacca), Margot Kidder (Lois Lane), Ray Park (Darth Maul), Robert Englund (Freddy), Sean Astin (Samwise Gamgee) and Lance Henriksen (Bishop from Aliens) were just a few we spotted. This convention would have been worth visiting anyway, but still... we were here for Jonathan. And there he was... seated at a table next to Sean Astin. The Goonies reunited! Sean Astin had already quite a few visitors lined up in front of him, while Jonathan's queue was not even a queue as it only consisted of three people that belonged together. My wife and I were not sure if we should approach him already now or wait a bit longer, but that decision was taken from us as Jonathan spotted us... actually spotted my wife dressed as Short Round and waved to us. That was an invitation that we would not decline.

Once the group of three was gone it was our turn. I could feel that my wife was very nervous as she asked me to speak to him first. I had no idea what to expect from Jonathan but we were to find out pretty soon. When we approached him at his desk he gave us a big smile and welcomed us with a "You two look awesome!". What a way to be greeted! We both shook his hand and I introduced us. I told him what a pleasure it is to finally meet him and that my wife and I had been fans of him ever since we watched Temple of Doom. He thanked us for the kind words and started telling us straight away how surprised he is how many Indiana Jones fans are still out there that appreciate his work on Temple of Doom, something he would have never expected after so many years. I knew that Jonathan had been attending the Glasgow Comic Con just the week before and I knew that some of my fellow colleagues from indymag had met him so this was a good chance to tell him about the Indiana Jones fandom as well as to pass on greetings from the indymag crew. He remembered instantly his encounter with the other lads from indymag and told us that he had a great time in Glasgow and that they even announced our being here in Amsterdam, so Jonathan seemed aware of our coming. I brought an older issue of indymag with me, one that had Jonathan on the cover and presented it to him. He took the mag, looked at the cover and said that this is one of his favorite pictures of him and Harrison that was taken during the filming of Temple of Doom. He flicked with interest through the pages and told us how professional the mag looked. He kept repeating that for him it is still hard to believe that there is such an interest in his character after all those years. My wife told him that she would love to see him reprise his role in Indiana Jones V which I backed immediately and added that there are many fans out there that are hoping for this to happen. Jonathan seemed very interested in this conversation as he asked us about the existing Indiana Jones fandom. I told him that many countries within Europe have a healthy Indiana Jones community. I personally could only vouch for the german based fandom and its active online forum, but other countries like Spain, Italy or the UK have a similar set-up and in sight of another Indiana Jones movie being filmed this fandom would surely grow in the years to come. We told him about our Fan meetings in Germany, the Adventurer's Summits and in particular about the one that would take place the weekend after this Comic Con. Jonathan seemed excited and surprised at the same time that people would get together to celebrate all that is Indiana Jones and the movies that would come with it. Jonathan's assistant kept a keen eye on us and asked us if we were interested in any autographs. Of course we were! My wife picked a Short Round headshot from Temple of Doom which Jonathan gladly signed for her. I had brought some rare press stills with me and I asked him to sign one of them as well as the cover of our indymag. After returning all the



When we approached him at his desk he gave us a big smile and welcomed us with a
“You two look awesome!”



all the signed documents back to us he asked my wife where she got all her Short Round gear from. He was particularly interested in her baseball cap and told us that he used to have one of the original Short Round caps but that he lost it while moving places. We told him that some of it was actually made for her while other bits and pieces could be purchased online. The cap however came from a retailer that is specialized in vintage baseball caps. Jonathan went on to tell my wife that hers was the best Short Round outfit that he has seen so far. After that my wife was done! You could not believe that big smile on her face. As we had been chatting with him now for a good 20 minutes a small queue had lined up behind us again. I told Jonathan that we would step aside in order to let the other people in line get a chance to talk to him too but he asked us to come back later. Well, how could we say No to that?!

After leaving his desk my wife was on cloud nine, telling me how cute and kind Jonathan is. And Yes, I had to agree with her. What a nice guy and what a pleasure to talk to. We had been to quite a few conventions in our time and meeting an actor is always special. When actors take their time to talk to you it certainly makes you feel special but this was different. Not only did Jonathan talk to us, no, he was leading the conversation, asking one question after another and being sincerely interested in all we had to say. And that is something that you do not encounter every day. Boy, if we had known there and then what was still in stock for us...

My wife and I strolled around the exhibition hall, checking various vendors and purchasing bits and pieces. Ever so often we were asked to pose for photos and with so many excellent cosplayers around we also took plenty of pictures. The RAI Congress Centre offers such a vast amount of space that the organizers even had a whole hall available that served as some kind of food corner with plenty of seating capacity. Now this is something that was appreciated by everyone as most of the conventions only offer very limited seating. On an upper floor there was even a proper restaurant which had a great view over the exhibition hall and where my wife and I would take a break and enjoy a decent lunch before heading down into the madness again.

During the next few hours we must have been another 4 times at Jonathan's desk. Each time a queue was building up behind us he would ask us to come back and to chat some more. I definitely have never experienced something like that before. We talked about his work on Temple of Doom and what it was like to work with Harrison. He only had the best things to say about the whole experience eventhough he admitted that he was very young and that he does not remember all of it in detail anymore. But the one thing that blew me away while talking about Harrison was when he turned to me and said "You really look like him, you know!" to which I replied "I wish!". Now how do you follow that one...? Still smiling from his remark we continued to talk

about his work on *Goonies* and many different other things that were not Indiana Jones related. We asked him if he will have time to enjoy the sights of Amsterdam but he replied that his schedule would not really allow for that. His wife travelled with him but unfortunately we did not get to see her that day as she was staying back at the hotel.

The one subject he always kept coming back to was the Indiana Jones fandom. He wanted to know all about our meetings and Summits and so I told him what we're usually up to. And while I was on that subject I thought I might as well ask him if he would be interested to attend such an event. Of course he would love to attend, he replied, but it was all a matter of being available. He told us that he has a new project he will be working on for most of next year, but we should definitely keep him updated on what is going on Summit-wise. I also handed him one of the Sankara stones that I brought along as I thought this would be the perfect prop to have Jonathan pose with. He loved the stone and said that this was just like the ones used in the movie.

Propmaker Landron Artifacts should be pleased to hear that! I also handed him my Grail Diary and asked him to sign it with a quote. He asked me if I had a particular one in mind and I replied that I always liked the quote "I'm very little, you cheat very big!" He smiled and signed with that added quote the Grail Diary for me. My wife on the other hand wanted another autograph from him with a more familiar quote. "You call him Dr. Jones, doll!" He laughed with delight when my wife tried to copy the sound of his voice when she said the quote out loud.

The hours passed and we were able to spend a lot of quality time with Jonathan. We chatted and laughed and it became clear what a genuine and kind fella Jonathan really is. As we booked some photo ops with him we asked Jonathan if he was up for some fun photos. Of course, he said.

"What do you have in mind?" he asked. My wife wanted a photo with him where both of them would be fighting over the Sankara stone. Oh, he loved that idea. As for me, I pulled a deck of cards and he knew straight away what was to come. "Great idea!"

His photoshoot was up next, so we all had to leave his desk only to meet him a bit later for the photos again.

The queue for the photoshoot with Jonathan was manageable and once the photoshoot started it became clear that all of the other guests had purchased only one photo ticket each with Jonathan, so we asked some staff member if our photos could be taken last, as we had a total of 7 tickets and Jonathan had agreed to do something special with us. After a short talk with a superior and the photographer it was all agreed upon.

Jonathan welcomed us and asked us which ones we should do first. My wife wanted to do the photo with the Sankara stone first. Jonathan was really getting into it and he seemed to enjoy this somewhat different photo shoot more than anything else. And not only did he enjoy it, no, he went to the photographer after each photo, checked it, asked us if we liked it and even asked the photographer to do another one if he or we were not satisfied. This was such a great photo

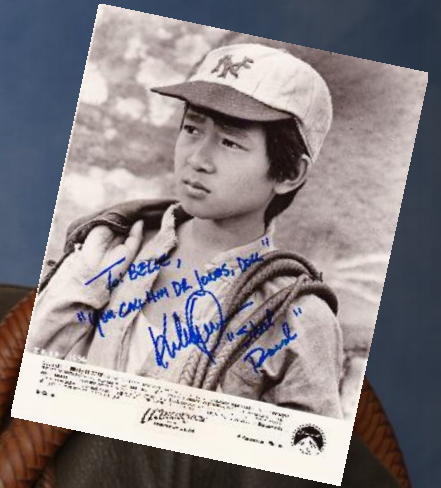
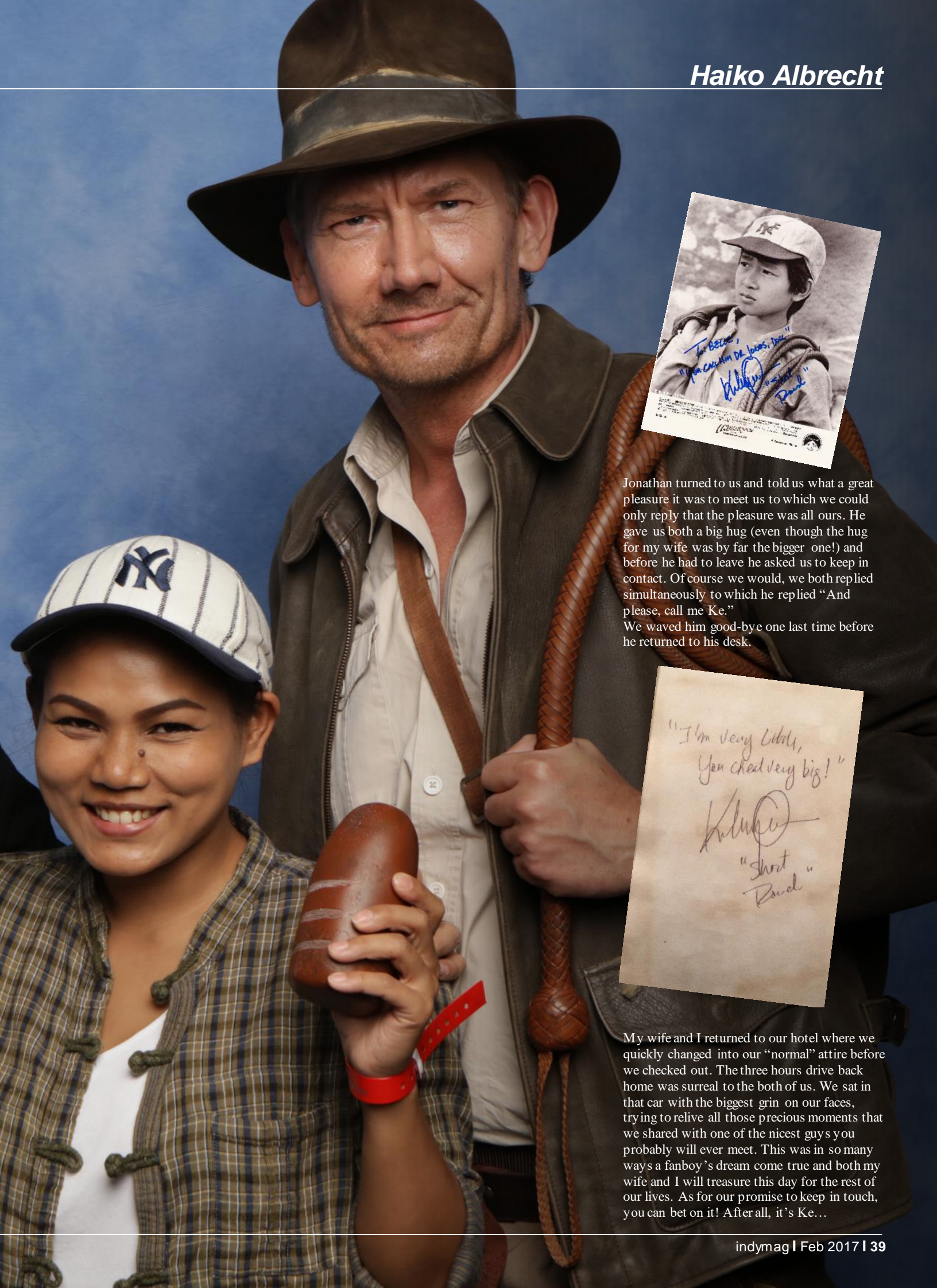
shooting. My wife and Jonathan took another picture arm in arm and after that I joined the two for a photo of the three of us. What followed was the photo with the deck of cards. I asked Jonathan if we could reenact the scene at the campfire, where Shorty accuses Indy of cheating. Boy, he really got into that one. He told me that this was actually the scene that got him the role during the casting. And this one he really wanted to get right so he asked the photographer not once but twice to take another shoot. Man, we had so much fun and we just had to laugh at each other while trying to look so serious.

The photos were printed there and then and as it was our time to collect them, they were all laid out in front of us. As we took several shoots from one and the same scene it was up to us to choose the ones we wanted to keep. Jonathan stood next to us and was as interested in the photos as we were and so we discussed the pros and cons of each photo. As we were only allowed to pick 7 from the 11 photos we had to leave 4 of them there, two of them being of Jonathan and my wife. My wife however did not really want to part with any of the photos that she and Jonathan were on and so Jonathan stepped in, took the two photos off the table and gave them to my wife, turning to the photographer and the staff, telling them that this is OK and those two photos were on him! Wow!!!

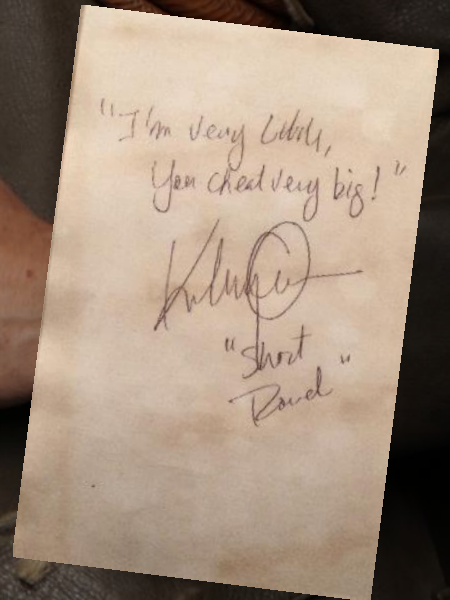
Now came the tough part! Jonathan had to return to his table and we had to return home as we were invited to a friends party that night. What followed can only be described as a farewell with very mixed emotions, as we felt so happy and sad at the same time.

"You call him Dr. Jones, doll!"





Jonathan turned to us and told us what a great pleasure it was to meet us to which we could only reply that the pleasure was all ours. He gave us both a big hug (even though the hug for my wife was by far the bigger one!) and before he had to leave he asked us to keep in contact. Of course we would, we both replied simultaneously to which he replied "And please, call me Ke." We waved him good-bye one last time before he returned to his desk.



My wife and I returned to our hotel where we quickly changed into our "normal" attire before we checked out. The three hours drive back home was surreal to the both of us. We sat in that car with the biggest grin on our faces, trying to relive all those precious moments that we shared with one of the nicest guys you probably will ever meet. This was in so many ways a fanboy's dream come true and both my wife and I will treasure this day for the rest of our lives. As for our promise to keep in touch, you can bet on it! After all, it's Ke...

**Last but not least...
a word from
the wife!**





“Before we went to Amsterdam I did not know his real name and I was not really excited to go, like my husband. For me it was only the child that played Short Round. But meeting Ke was fantastic. He was so friendly and lovely that on our way back home I could not speak of anything else but him. And I hope we will see him again soon!”

Belle Albrecht



GIVING US MUIR!

**With over 40 years experience
working on over 60 major films,
Brian Muir talks to Jürgen Mathy
about his Indiana Jones works and
his unseen talent!**

(Interview with Brian Muir was conducted at the Role Playing Convention (RPC-Germany) in Cologne on 28th May 2016.)

indymag: How did you get involved with Raiders of the Lost Ark, who made the initial contact?

BRIAN: It was Norman Reynolds who was designer on the picture. I knew Norman quite well because I worked with him on *Star Wars - A New Hope*, so it was Norman who contacted me to start on the picture.

indymag: You worked within the production department. Who did you report to?

BRIAN: Norman was designer on the picture, which means he had overall command on how the whole film looked.

indymag: How much input did Lucas and Spielberg have on your work?

BRIAN: I got to know George Lucas slightly on *Star Wars* but I had nothing to do with him on that film. The only time I saw Spielberg on *Temple of Doom* was when he came into the workshop. We had a quick chat and he left but we didn't see him after that.

indymag: You were involved with fabricating the idol cave. How long did this take?

BRIAN: There were three of us working on it. We worked on it for three weeks. The plasterers worked on that set doing the simple symbols and making rocks. The sculptors did the big overhang on the more interesting parts of the set.

indymag: Did you have any input in the creation of the Golden Idol?

BRIAN: No, I had nothing to do with the Golden Idol. It was done by a sculptor called Kev Short who is now retired from the film industry.

indymag: Did you make any of the face wall panels? What was the inspiration for the different faces? Was it your design or did you get guidelines from the art department.

BRIAN: Well, I did work on that cave and the heads. I can't remember exactly what I did because it was such a long time ago but we were always given some sort of design to work from, even if it was just a very simple sketch.

indymag: Polystyrene sculptings were also used on location in Hawaii. Were they made in England and shipped?

BRIAN: The exterior of the cave was done and shot on location, the interior where you first see the ball rolling down the ramp was done on the stage of Elstree.

indymag: What exactly was your work on the Ark of Covenant?

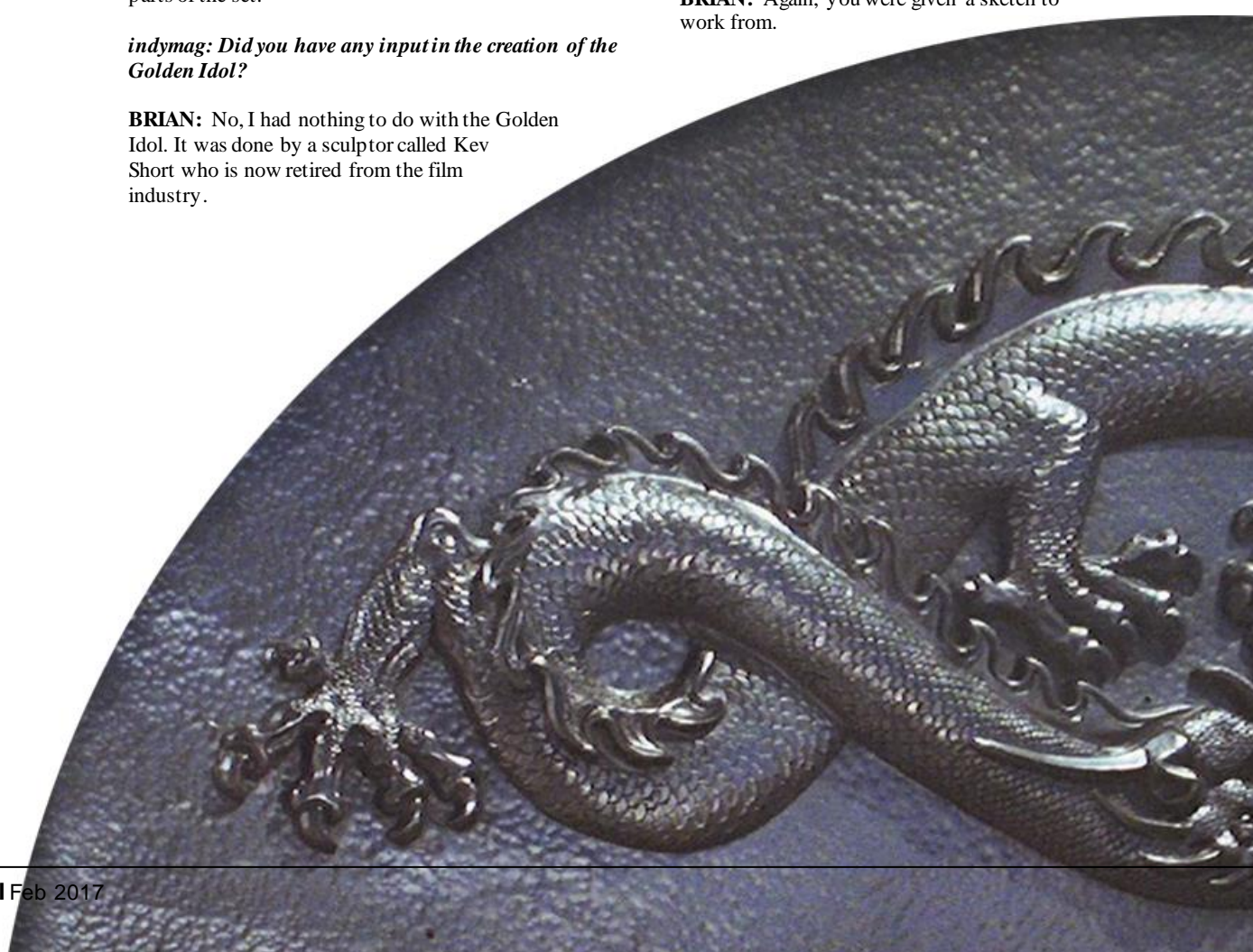
BRIAN: Well, Kev Short, who was on the picture as well, did the angels on the top. Which was one angel that was reversed round and then I did the detailing on it so there were two of us that worked on it.

indymag: On the angel or on the ark itself?

BRIAN: No, the detailing on the actual box and around the top and one of the panels, that's what I did.

indymag: Where did you get the inspiration for the panel?

BRIAN: Again, you were given a sketch to work from.



indymag: *Whose idea was it to integrate R2-D2 and C-3PO as Egyptian carvings? Who was the person who made them?*

BRIAN: Well, I have to be honest, I can't remember doing it. Although I did work on those panels. There were a couple of us doing them. I have done 48 years in the film industry and I worked on so many films and I've done so much work that I can't remember if I did that one or not.

indymag: *What was the reaction of Spielberg/Lucas when they recognized the homage?*

BRIAN: I don't know what his reaction was but I think it was probably arranged by Spielberg and Lucas. It would have been a great joke and I suspect it was them who organised it.

indymag: *Have you done any other Easter eggs or funny things on set?*

I worked on Alien (Ridley Scott, 1979) and we did a thing where... there was a chap that said he had seen parrots in a tree in the studios. It carried on (the rumor of the parrots) and none of us saw these parrots so I carved a few parrots and the painter painted them (onto the bone section of the alien ship) and we called him up from another stage and said we have seen these parrots, so he walked onto the stage and saw these parrots painted up on bone sections and he laughed and saw the funny side.

But we were working one night on the cave set (on Raiders) doing overtime and we were having a tea break so I just said what happened and one of the guys said: "Wouldn't it be good fun if we do some rabbits and put them around the set?" Well, what we did is we drew a rabbit in one size at one end of the block and a bigger one at the other and if you cut exactly the same time you get

a perfect profile going through them. We cut them all up and put them in little families around the rock set. When Norman Reynolds came in next morning he looked around and he obviously wasn't very pleased with it and he never said a word to us but we could see he wasn't pleased so when he left the stage we took the rabbits down, yes that's it what it was about.

indymag: *Did Spielberg ever see this?*

BRIAN: No, no, he never saw them.

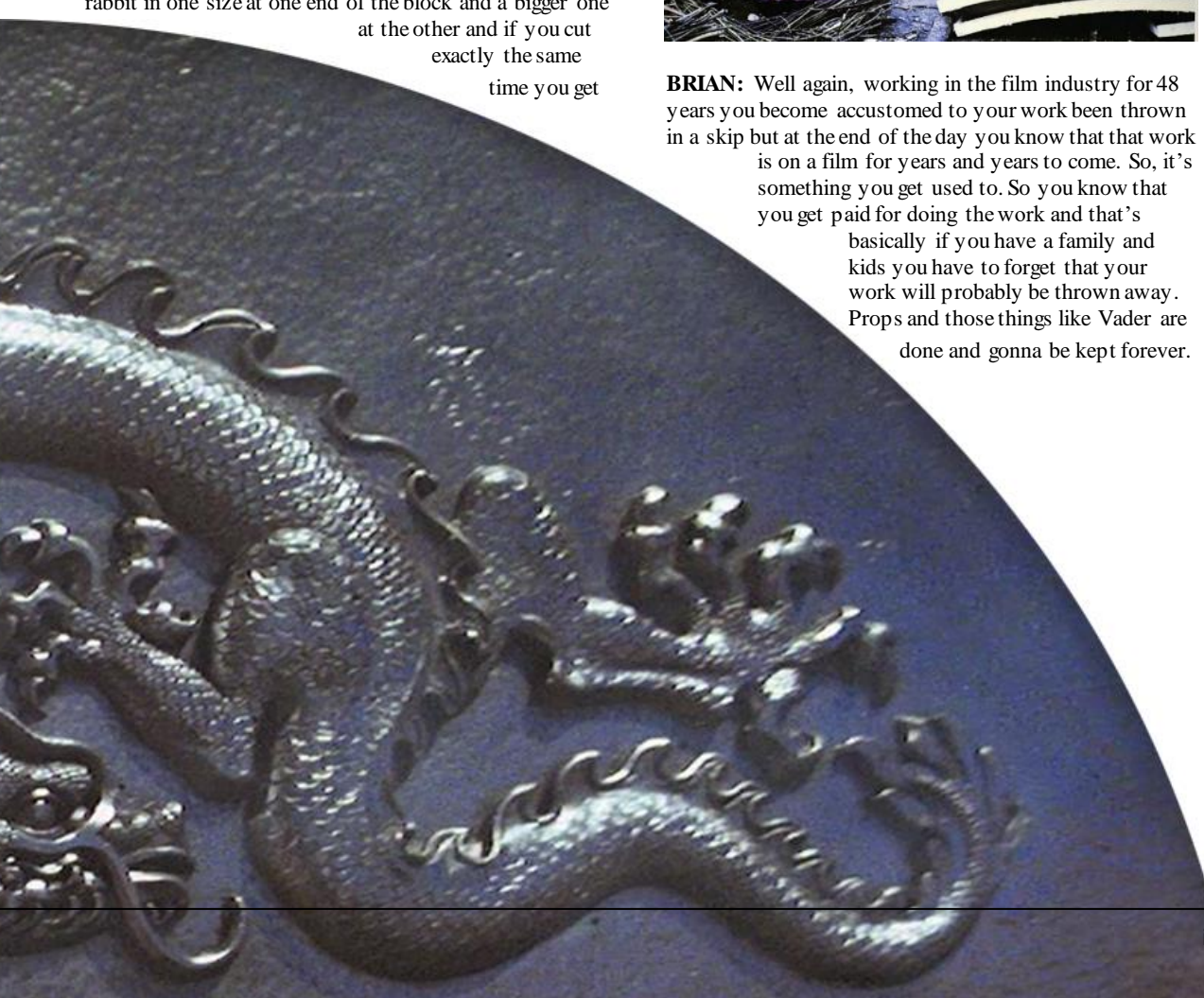
indymag: *Do you think Spielberg would have had a sense of humor if he had seen them?*

BRIAN: Yeah, I probably think he would have laughed about it but anyway they were taken down and obviously Spielberg would have only seen the set when it was finished and ready to shoot the scene on it."

indymag: *Did you make also the large Jackal statues in the Well of Souls? How do you feel when you see pictures like this? How do you feel when you realize what happens to your work?*



BRIAN: Well again, working in the film industry for 48 years you become accustomed to your work been thrown in a skip but at the end of the day you know that that work is on a film for years and years to come. So, it's something you get used to. So you know that you get paid for doing the work and that's basically if you have a family and kids you have to forget that your work will probably be thrown away. Props and those things like Vader are done and gonna be kept forever.



indymag: How did you feel about returning for Indiana Jones and the Temple of Doom?

BRIAN: Well, they are fun movies to work on. It was enjoyable, it was a different style of work, all the Indian style work we were doing so, yeah it was great, I really enjoyed it. It's a bit like the Bond movies: Every Bond movie I've worked on ten Bond movies so everything when you do in a different part of the world, different styles of work you are doing, so I mean it was a bit like with Indiana Jones. It was my favorite of the Indiana Jones films. I loved working on that one.

indymag: Temple starts with a huge gong showing the Paramount Mountain. Did you feel proud when the movie starts with fullscreen with the piece of art you sculpted?

BRIAN: Yeah that is fine, because actually panned out from the Paramount mountain so you really see it full screen up close and you see the gong appears so that was great but there was another. I spent two weeks sculpting a dragon that went right away around the gong with the Paramount mountains in the middle. And then

they had to be scrapped, because they got the scale wrong for the Paramount mountains and then I had two days to sculpt what you have seen on screen.

indymag: You were asked to create a baby elephant head. It was completed but never used in the film. Do you feel disappointed in such moments?

BRIAN: Well it's not just for props like that. What I mean, if you are doing architectural work what is in the background you can sometimes find that it is totally out of focus in the background but without it the film wouldn't work otherwise they've just been shooting bare walls, because you have nothing there. People in their minds accept what they see, for example the interior of a palace because all of the architectural work. It's the same with something like a baby elephants head. I'm not sure whether it was shot or not because there was a scene around the fireplace, the fire in the evening and you do see the baby elephant is there and I think there are close ups where they might have used the elephant because you can't get a baby elephant to do exactly what you want it to do at the time for close ups so it could well have been used but I'm not sure.





indymag: *How long did it take to build the large altar of sacrifice in the cave room for Temple?*

Hmmm... the Kali statue was mainly Derek Howarth's work. I did a few arms and ... because I did ... there were a couple of days ... before I could get onto the next job I was doing, so I helped him out on that. But in that scene I did the elephants head that Indiana Jones flags his whip around to swing down to the floor. The heart that is plucked out, the sacrifice, I sculpted that and the special effects did a double motion pump so you get the boom-boom, boom-boom, and I actually went to a hospital in England which is a heart-specialist and I talked to a surgeon and I was asked what heart I could get what is nearest to the human heart and initially said the primase which I said I couldn't get. So it ended up getting a lamb's heart which is quite close to the human's for just the detailing. And then I had a hospital make a plastic model with the veins in the right position and I did it like that. When I was departing from the hospital the surgeon said to me: I'm doing open heart surgery tomorrow. Would you like to come and watch to get more reference? To which I answered: No, thank you! I'll make one from the plastic model I've got. Hahaha

indymag: *What exactly was your work on Last Crusade?*

BRIAN: Just a small amount of work. There was a bridge made from rocks that went across a large rock set. I sculpted just that rock bridge.

indymag: *Was it a full-scale bridge or a model?*

Full-Scale. You see that dropped down at some point I believe in the film, but .. then some architectural details and that was it, so I actually didn't sign onto the movie. I did it for a price with someone else.

ndymag: *Thinking back to the Indiana Jones movies, what was your most challenging work on these movies?*

BRIAN: On Indiana Jones? Hmmm, the work is so diverse. I mean, the things that are actually shot close-up have to look right, so extra effort is spent on them. You can say from that point anything that is seen on close-up has to be done well. But there was a figure that figure that was in the big temple. It was a Kali figure you hardly see in the film and it had 16 arms and that was quite a difficult one to work out. So although you hardly see it in the film, the actual sculpting of that was quite intricate.

indymag: *What would you prefer more to work on? Star Wars Episode VIII or the next Indiana Jones movie?*

A difficult one. I mean I have worked on number seven Star Wars and I've worked on Rogue One. Hmmm. But really working on the next Star Wars film, which they have nearly finished or Indiana Jones really doesn't come into question, because I have decided to call it a day and retire. Ha. Ha.

indymag: *Thank you very much for the interview, I really appreciate it. I hope you enjoyed going back into your memories and will enjoy your retirement.*

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...

If clay tiles were gold, then Indiana Jones was looking at a fortune. From his lofty perspective behind the wheel of the 1935 Ford sedan cruising along the mountain road, he saw a florid blaze of mission-style Spanish roofing overspreading the verdant green slopes of Horta. The paradisaical tapestry of orange-topped stucco buildings nestled around the glittering bay could have been a picture postcard advertising the beautiful Azores Islands. Too bad they weren't here to enjoy the scenery. Indy focused on the road snaking up the spine of Cabeço Gordo, ignoring the gorgeous vista and the riotous flush of hydrangea flowers gliding past the car. He was trying to stay focused on their mission, but his partner wasn't helping very much.

Sophia Hapgood, wearing a pair of expensive sunglasses and a blue silk headscarf, flew her hand out the window like a glider on the warm breeze. "Ah, this is nice. But Iceland was more fun."

"No," Indy corrected her, "Iceland was almost fun."

Sophia giggled, and apologized for the tenth time. "I can't control Nur-Ab-Sal. He's a blessing and a curse."

"Definitely a curse. You owe me."

"I'll take a raincheck," she laughed again. Sophia couldn't keep the giddiness out of her voice. She was on the quest for Atlantis, and having the time of her life. Nothing could dampen her spirits.

"Are you having fun volcano-hopping?"

"What on earth are you talking about?"

"The Azores are located on a tectonic ridge that runs all the way back to Iceland, so we're basically sitting on a volcanic seamant."

"It's summertime, Professor Jones. School's out. Try to relax and have some fun for a change."

Having spent much of the day crammed into airplane seats, Sophia was thoroughly enjoying her newfound freedom. They had flown out of Reykjavik that morning to Foynes, Ireland, followed by a connecting flight to Lisbon, and finally westward on Pan-Ain's return clipper to the Azores. When they landed on Faial, Sophia contacted Filipe Costa by telephone and was politely surprised that the esteemed professor was anxious to meet the celebrated mystic of Atlantean lore. Costa promptly invited them to lunch at his hacienda, where they were currently en route.

"My God, this is beautiful!" she gushed as they rounded another curve. The trees parted to reveal a breathtaking panorama of lush volcanic hills bordering a turquoise sea whose crystal surface mirrored the dreamy clouds dappling the sheet of endless blue sky.

"Tell me something," Indy said, navigating the uphill slope. "How did you get so hopped-up on Atlantis?"

The redhead smiled, pleased that Indy was finally coming around. "The search for Atlantis is the search for our human origins, the meaning of our existence. The proof has been all over the world for centuries, right there in plain sight for those who aren't blinded by the so-called 'historical' record to see it. We can't even begin to reproduce their wonders with modern technology. But who were the Atlanteans, and why did they leave so many monuments behind? That's the real mystery."

"What's your theory?" he asked, genuinely curious.

"I think they were trying to leave us a message, or maybe even a warning. It makes sense that they would preserve it in huge stone structures, built on such a colossal scale to withstand the ravages of time. I'm trying to figure out what the message is, and why it was so important for all the trouble they took to pass it down to us. Is it a warning to not repeat the mistakes of our Atlantean forefathers and suffer their tragic fate, or knowledge that will benefit mankind so that we can fulfill the potential of our species?"

Indy had to smile at her enthusiasm. She sounded like one of his overzealous grad students, ready to go blazing through the jungle with a machete to uncover a lost city like the next Hiram Bingham. "So you really think that all the cultures of the world are related?" It all sounded a little too pat.

"I didn't say they were all related, but many of them, possibly yes. Are you familiar with the Pyramid Belt?"

Indy thought about it for a moment, then shrugged. "Tell me about it."

"Okay, if you look at a globe you will find that all of the major pyramid-building civilizations stagger the equator along the 31-degree parallel. Follow me so far?"

"I think so," he said.

"My theory is that the pyramid-builders established their civilizations along the equator because it ran through Atlantis before it sank. The survivors were trying to rebuild their homeland in the places they fled to, surrounding the original colony. Does that make sense?"

Indy shook his head in disbelief. "If I heard that story from anyone but you..."

"I know it sounds crazy, but I put a lot of research into this. And Nur-Ab-Sal backs me up."

"Then why don't you just ask him where to find Atlantis? It would save us a lot of trouble."

"Don't you think I've already tried that? Nur-Ab-Sal says everything will be revealed in due time. I think he wants me to prove my worthiness."

"Okay, let's drop the spirits for now. What do you know about this guy, Costa?"

"He's a retired professor from the University of Coimbra. He taught history and civilization for over twenty years until he caught the Atlantis bug. Now he mostly collects Atlantean relics and studies its history. I think he's also writing a book."

"Great. Why do I get the feeling this is going to be a long lunch?"

"Oh, it's not that bad, Indy. If you like my theories, I'm sure you'll be fascinated by his."

"I can hardly wait."

The road curved around a palm-covered ridge two miles later, finally merging into the driveway of an impressive two-story hacienda. It was evident that Filipe Costa was doing very well for himself in his post-tenure days. His immaculately landscaped estate featured rows of sturdy palm trees which shaded his beige stucco residence, built directly on the side of the mountain overlooking the broad Atlantic horizon. The main entrance, a pair of large wooden doors, was flanked by Romanesque marble columns that supported an ornate decorative arch. Orange and red hydrangeas punctuated every windowsill and ledge with a burst of color, swaying gently in the breeze from their clay flower boxes. The overall effect was distinctly Mediterranean, and Indy could easily picture the villa perched on a hill above Athens or Barcelona.

"Are you sure this is Costa's house?" he asked as they stepped onto the front porch.

"Pretty sure, but I've never actually met him."

He eyed the parcel that she'd acquired from Heimdall. "What's that?"

"Leverage. I've been in the trading market for a long time, and I know how to deal with these guys. Now let's get down to business." Sophia tucked the wrapped parcel into her handbag and lifted her sunglasses into her hair. She knocked twice on the front door. "Mr. Costa?" It opened a moment later, and Costa hobbled out to greet them.

Indy expected the landlord of such a resplendent manor to be attired in an expensive white suit and a tropical hat, but the hunched figure of the seventy-year-old professor resembled a fisherman more than a distinguished scholar.

By **DALE DASSEL**

INDIANA JONES

and the
FATE OF ATLANTIS

Chapter V

His faded shirt, flannel vest, baggy trousers and worn leather slippers belonged to a man who preferred to spend his afternoons lounging in a comfortable recliner with a book in his lap rather than chasing down evidence of his lost kingdom, more armchair adventurer than practical archaeologist.

Costa leaned heavily on a gnarled cane, quaking as if he might fall over without its support. His flinty eyes lit with recognition at the sight of the redhead. "Madame Sophia, the renowned psychic?"

"Pleased to make your acquaintance, Professor Costa," she said pleasantly, and shook hands with the old man.

"Boa vinda! Welcome!" Costa regarded Indy, dressed in his customary travel clothes—minus leather jacket—and scratched his snowy beard. "And who might you be, sir?"

Indy extended his hand. "I'm Dr. Indiana Jones."

Costa shook it quickly, annoyed by Indy's presence. He clearly wasn't expecting anyone else but Sophia. "What exactly are you a doctor of, Mister Jones?"

"I teach archaeology at Barnett College, in New York."

"Another historian. Very good, very good. The world needs more teachers."

"We need your help, professor." Sophia was unable to keep the urgency out of her voice.

"At your service, Madame. Please come in, we have much to talk about." The hacienda was ordinary-looking enough on the outside, but inside it was a whole other world. Filipe Costa lived in a museum devoted to the pursuit of his passion. The main hallway was home to a row of rich wooden cabinetry displaying a collection of arcane relics he'd accumulated in the years after his retirement. Paintings of underwater cities populated by mermaids and seahorses formed a gallery on the pale stucco walls. The floor was a mosaic of verdigris and bronze clay tiles. The old timer shuffled along with giddy energy, like a kid trying to impress new friends with his toy collection. Indy followed Sophia as Costa escorted them to his private study, a spacious room in the back of the house with a vaulted ceiling, where bookcases lined every wall.

The shelves were crammed with hundreds of publications devoted to Atlantis lore, all vying for space with more ancient relics. Indy had seen libraries with less fiction. While Costa eagerly consulted Sophia's opinion on several prominent

acquisitions, Indy took a closer look at some of the purportedly 'Atlantean' finds. He quickly realized that Costa's historical expertise did not extend beyond the walls of his own classroom. Among the curios were a golden Aztec mask, Mayan funerary tributes, and a hand-carved wooden Inuit statue. Hardly the relics of a lost civilization.

wit. Indy smiled at the notion of walking off the beach in a weighted diving suit and following the shelf down to a world of spectacularly preserved ruins just waiting to be discovered on the abyssal plain below. If only it were that easy.

"So, do you talk to Atlantean spirits like Sophia?" The redhead shot him a dirty look for attempting to embarrass her in Costa's presence.

"All the time," he replied without missing a beat. "They have me collecting their material things so they can come back to earth. I speak mainly with Antinea, a princess from the Second Age of Atlantis."

"How do you communicate with these spirits?" He

thought about Sophia's necklace, but said nothing because he was positive Costa would try to buy it off her if he knew about it.

"They talk to me through this ring I find on a dig in the Pyrenees." He splayed his wrinkled fingers to show off a hefty band made of reddish metal,

inlaid with a dark green jewel. Indy noticed the evil horned face with the triangle eyes glaring

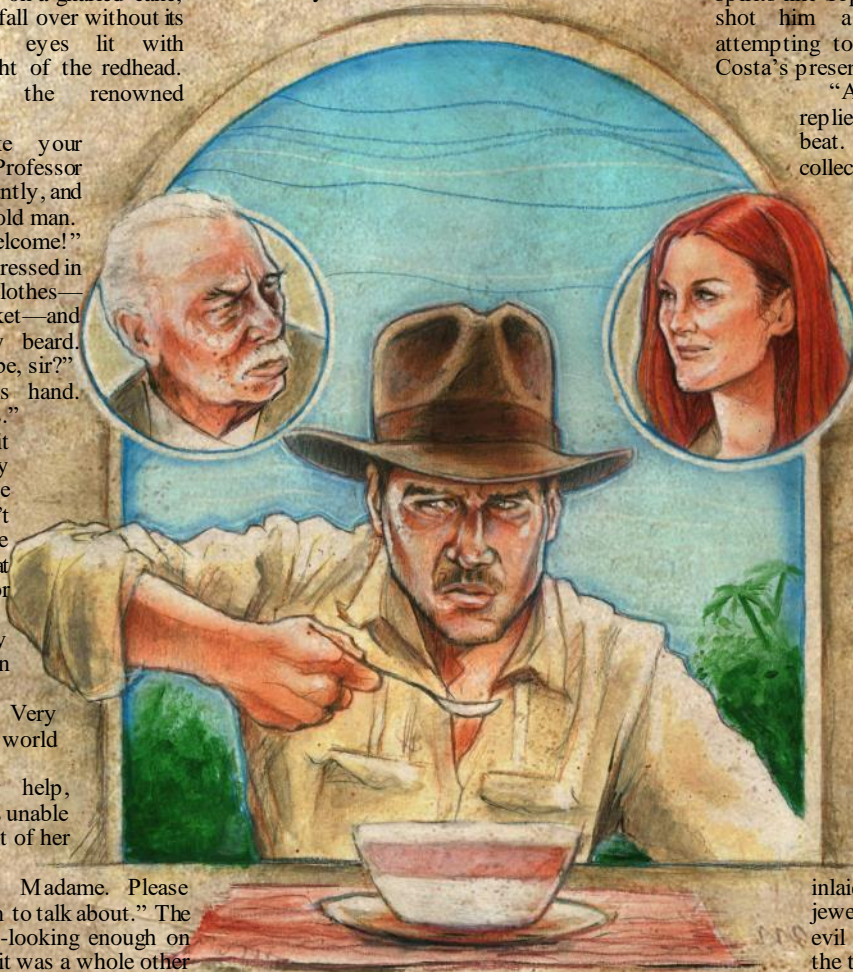
from the side. It was a miniature version of Sophia's pendant.

They were interrupted by the appearance of a matronly young woman with a round face, dark hair, and deep brown eyes. "Papa, lunch is served on the veranda."

Costa smiled benevolently. "Allow me to introduce my lovely daughter, Conchita, the pearl of my life. Obrigado, meu doce. We will be along in a moment, dear."

"Sim, pai." Conchita curtsied with her red dress and bustled from the room.

Costa led his guests from the private study to a spacious upstairs balcony overlooking Faial's tranquil aqua bay, where a set of wicker chairs were clustered around a wrought iron table, shaded by a massive umbrella. The patio railing was lined with flower



Indy browsed the room looking for another horned idol like the one Kerner had stolen. He noted that many of the items exhibited a common design element in the form of a sinuous running spiral which seemed to represent sea waves. "What can you tell us about Atlantis?"

Costa looked up from a copper fish statue that he was showing to Sophia. "I can tell you this: You're standing on it. It never sank, at least not all the way."

Indy tried to keep a straight face. "You're kidding?"

"I am not." "In that case, what led you to place Atlantis in the Azores?" He just had to hear this.

"I didn't place anything, it's just the facts. Plato's dialogue spelled it out in plain Greek. Go look for yourself if you don't believe me."

Sophia laughed at the old timer's

boxes showcasing a riotous assortment of red hydrangeas and indigo lilacs, all kissed by the gentle breeze flowing in from the sea.

The old man swept his arm over the stunning Atlantic seascape. "Welcome to Ilha Azul, the jewel of the Azores."

Sophia leaned on the railing and closed her eyes as the cool river of wind washed over the balcony and stroked her face with its delicate currents. "I could stay here forever."

Indy gazed at the lower patio, and wished they were dining below. The backyard featured a large swimming pool framed by a sprawling path of adobe tiles. He leaned close to Sophia. "Did you bring your bathing suit? We could go for a swim after dinner."

"You wish!" She tried not to blush at his brazen suggestion.

Conchita bustled around the table, placing hot dishes on the woven reed mat. A veritable seafood buffet was laid out in steaming clay pots. Plates of squid, a giant boiled slipper lobster glazed in warm butter, bacalhau—codfish soaked in olive oil; Shellfish stew made with vegetables, fava beans served with chouricos, a generous bowl of caldo verde, a potato soup mixed with pork sausage and sprinkled chopped greens, and a loaf of soft floured bread called broa.

Professor Costa settled into a chair and filled everyone's glass from a bottle of expensive red wine. "Let us indulge our appetites for good food and the subject of our passion."

"Yes, lets!" Sophia clapped her hands with delight, and began to fix her plate. Indy, feeling distinctly out of place, hastily followed her example while Conchita prepared her father's dish. Then she distributed bowls among the guests and ladled them full of a gray oatmeal-textured substance with thick chunks of meat.

"Aprecie con meus elogios," she smiled pleasantly. "Enjoy."

Indy picked up a spoon and sampled the strange soup. He winced at the bitter salty taste, but tried another spoonful for the benefit of their gracious hosts.

Costa's daughter beamed with culinary pride. "You like, Señor?"

"Yes, it's very good," he lied. "What is it?"

"Sopa da lampreia. My specialty. Papa, how do you say in English?"

"Ah, lamprey soup."

Indy spat the mouthful of gruel back into the bowl. Sophia giggled as he wiped his tongue thoroughly on a cloth napkin. Conchita's plump face turned red, and she huffed back into the house, outraged by his rude behavior.

"I am sorry, Dr. Jones," Costa apologized, "but my daughter is not versed in your American cuisine. Lamprey is a great delicacy in our country, and she takes pride in the dish."

"No, that's okay. I appreciate the effort. I'll just find something less... snakey."

Sophia stifled a cough as Indy selected a normal fish to eat. "What's in this 'Lost Dialogue' you mentioned?" she asked Costa, finessing her way out of the awkward moment.

"You, of all people, should know, Madame."

"Actually, that's what we're trying to find out. I was told that you know something about it."

"Why, it's the last word on Atlantis, young lady!"

Encouraged, she pressed on. "Do you have it?"

"Nope."

"Have you read it?"

Costa nibbled a piece of bread thoughtfully. "Not exactly. It is quite a rare book."

"Do you know where we could find it?" she asked, growing desperate now."



"Well now, that depends. I might trade the information for a rare Atlantean artifact, such as a certain necklace I've heard so much about."

Indy sliced the fish on his plate with particular care to hide his amusement from Sophia.

"I'll never trade away my necklace," she declared, clutching her pendant possessively.

The old man was undeterred. "Well, if that's how you feel—surprise me."

It was just the moment she'd been waiting for. Sophia reached into her handbag and produced the cloth-bundled artifact she cajoled from Heimdall in Iceland. She carefully unwrapped the linen strips and held the bronze coil out for his approval. "This is a piece that I recently acquired from the Jastro dig."

Costa fumbled to retrieve his eyeglasses from his vest pocket, and held the artifact close to his face in order to appreciate its detail. He traced the eel's head with a thumb, prodding the sharp metal

teeth, the diamond-shaped eyes. "Magnifico!" he breathed reverently.

"I was told that it's genuinely Atlantean, but I have my doubts. I was hoping that you might confirm it." She winked at Indy to let him in on the charade.

"Yes, I believe this is an Atlantean heater. Most likely it adorned a bed chamber of the royal palace. It requires much study, of course, but I am fairly certain it is authentic." Costa held the statue aloft and viewed it from different angles. "Simply fascinating."

Sophia played her final card. "I'll gladly donate it to your collection if you would give us a clue about the book."

"You've got a deal," Costa declared immediately.

Indy leaned forward, ready for the crucial bit of information that Heimdall had sent them for.

"Now listen carefully, I don't know exactly where to find it. But the lost dialogue of Plato is in the Ashkenazy collection, as I understand."

"I'll be damned." Indy pounded his fist on the table hard enough to rattle the dishes, startling his companions.

What is it?" Sophia said, alarmed.

"Barnett College owns the Ashkenazy collection." He stood and paced the balcony, working furiously to anticipate Kerner's next move. "I can't believe this. We've been chasing that book all over creation and it was right upstairs from my office the whole time. We need to get back to New York."

Sophia was on her feet instantly. "No! Remember the pyramid in my vision? The key to Atlantis is somewhere in Tikal."

"But the book has all the answers," Indy countered.

"The book is useless without the key. What if the Nazis find it first?" she implored him.

At this point, Indy knew that Sophia was calling the shots, especially since they were burning through her personal fortune to fund the whole expedition. "Fine, we'll go to Tikal," he relented.

She turned to Filipe Costa. The old man was muttering to himself, still preoccupied with his new prize. "I'm afraid we must take our leave now, Professor. We have more outposts to find, and the Nazis may already be ahead of us."

"Then go," he said, rising to shake her hand. "Stop those madmen from capturing the glory of the Lost Kingdom. You have my blessings."

"Thank you for the delightful lunch."

"It has been my pleasure, Madame. Don't be a stranger now!"

"By the way," Indy said, "Sophia mentioned you were writing a book."

"My third, actually. It will be the culmination of my life's work, a final attempt to prove the existence of the lost continent once and for all. I am calling it: 'Imagining Atlantis'."

"Sounds intriguing. I'll have to take a

look when you're finished."

The old scholar rose from his chair and offered a hearty handshake. "Perhaps you are writing the final chapter as we speak, Dr. Jones."

Sophia beamed with pride. "I certainly hope so, Professor Costa."

"I will send you both a copy, since you are dedicated students of Atlantis," he promised them. "Now go and make history, fellow believers!"

"That's our ship!" Sophia announced, pointing to the flying boat bobbing in the cobalt waters of Horta Bay. The mooring crew moved around the sea dock with machine-like efficiency, preparing the giant silver-skinned amphibian for its flight. A trio of stewardesses chatted in the shade of the Boeing 314's broad wing as uniformed porters wheeled carts up to the plane, loading baggage and mail into the cargo holds. Passengers milled the length of the boardwalk, basking in the warm tropical weather, taking pictures of the American Clipper, and buzzing optimistically about the upcoming flight. Indy could understand the excitement.

The new Atlantic fleet was the toast of the aviation industry, representing the most luxurious form of passenger air travel in the world. After conquering the Pacific with its fleet of Martin M-130's, Pan-American was now prepared to take on the rest of the globe, offering regularly scheduled flights from the Eastern United States to Europe and South America via Newfoundland, Bermuda, Lisbon, and the Azores. The new transatlantic service promised to shave off weeks and even months from traditional ocean liner cruises. It was the dawn of a new era in travel, and they were there to witness it.

Indy's own excitement was tempered by the implications of what lay ahead. He leaned on the railing and stared over the choppy waves gleaming like mercury in the late afternoon sunlight, pondering at the things hidden below the impenetrable shroud of water. Professor Costa's words haunted him, and Indy suddenly wished that he could part the sea like Moses and reveal the treasures buried in the ages of seaweed and muck. Then he might finally discover the truth, whether Atlantis was reality or myth, because not knowing was the most frustrating part of all.

His intense silence did not go unnoticed. "What's on your mind?" Sophia wondered.

"I never really believed it. I don't want to believe it."

"Why not?"

"Because it would change everything we know about human civilization."

"Change is not a bad thing, Indy. Just think, you could be the man who rewrote history."

"Yeah, I suppose," he said without enthusiasm. It sounded like more of a burden than an honor. Aside from shattering the foundations of archaeology, the discovery of Atlantis would alienate hundreds of his colleagues all over the world, not to mention his father, with whom Indy was

enjoying a newfound relationship after their Grail quest. Was he willing to jeopardize a lifetime of achievement just to help Sophia find the waterlogged ruins of some prehistoric society that may not even exist?

"The world would be a better place if more people were open to life's possibilities, rather than being narrow-minded and biased. Once we accept the reality of Atlantis, mankind will achieve true enlightenment." She suddenly embraced him tightly while her red hair danced in the salty breeze. "Thank you for doing this for me."

Her sincerity moved him to an unexpected degree, and Indy felt like less of a partner and more of a hero to the woman. When Sophia pulled back, her green eyes were filled with expectation like a child on Christmas morning. "What do you think we'll find when we get to Atlantis?"

Indy hadn't given any real thought to the possibility of finding the place. "Illumination," he said with a wry grin. It was the perfect answer, guaranteed to please her.

"Yes!" She gave him an impulsive kiss on the lips, practically the first time she'd touched him since Iceland. The fleeting moment of pleasure was over before Indy realized it. "Look, they're boarding now!"

She scooped up her luggage and dashed away before he could pull her close again. "Come on, let's go!"

Indy shouldered his backpack in disappointment and followed her down the ramp to the line of passengers by the plane.

"There they are!" Karl hissed as Hapgood's red hair and Jones' brown fedora came through the doorway. The Abwehr quickly raised their newspapers to cover their faces while the Americans filed onto the plane amid the other passengers. Sitting on the outer seat, Karl held his breath as they moved down the aisle close enough to touch. Being in such close proximity to their targets was risky, but their mission demanded it. So far their strategy had worked perfectly. They would keep out of sight until the plane landed, let Jones and the woman depart first, and then follow them. Torsten still had no idea why they were going to Central America, but they could not afford to fail again after the fiasco in Iceland.

By the time the storm had passed, the Americans were gone and they had no way of catching up to them, or learning their destination. Torsten was worried about Kerner's reprimand, knowing that the colonel would make good on his promise if they did not retrieve the necklace. They backtracked to the dig site and found the old man busy digging away in the ice cave, oblivious to the storm outside. Fortunately, he was more than willing to divulge Jones' destination when threatened, but they killed him anyway, much to Karl's distress.

Driving the professor's antique automobile back to Reykjavik, they undertook a systematic search of the major lodging accommodations to find out where Jones was staying. They

endured a fitful night of sleep in the lobby down the hall from the Americans room to prevent another escape by their quarry. Torsten was still upset with the way Karl had handled the pursuit, and even more so by the junior officer's squeamish remorse about killing the old man. But at least they were back on schedule.

When they arrived on Faial, the Abwehr gave Jones a good lead and trailed them to the mansion above the city. They surveyed the house from their hiding place in the bushes until Jones appeared on the balcony with the old man. Torsten watched them through binoculars. He spoke excellent English, but unfortunately was not adept at reading lips, so he could only guess as to what they were discussing. His attention piqued when Hapgood gave the eel artifact to the professor, an exchange made even more interesting when she received nothing in return. It was apparent that she traded the artifact for some kind of information.

Jones and Hapgood left soon after the trade. Torsten wanted to storm the house and threaten the old man for whatever he told them, but Karl talked him out of it by arguing that the Americans could escape by the time they finished interrogating him. Torsten was disgusted because he knew his partner was anxious to avoid another murder, but he also realized that Karl was right. They ran back to their car, hidden in a palm thicket off the roadway, and followed Jones to the airport. He secured tickets for their flight to Central America while Karl sent off a coded telegram informing Kerner of their progress. With any luck they could kill them in the jungle, take the necklace, and return to Germany at last.

The captain's voice came over the flight intercom. "Welcome aboard Pan-American flight 153 to Bermuda. Estimated travel time is 18 hours. Please fasten your seatbelts securely as we prepare to take off. Thank you for choosing Pan-American Airways, the system of the flying clippers. Enjoy your flight."

Torsten repeated the pilot's instructions to Karl, whose grasp of English was far inferior to his own. The flight attendant pulled the outer door closed and latched it securely, then took his seat beside a stewardess.

A muted rumble shook the green-paneled cabin, vibrating the plush carpeted floor beneath their feet. All faces peered expectantly out the windows to see the four massive propellers whirling faster and faster, blurring as the engines powered up to full speed. There was a slight lurch and the plane began to move on the dark waves. The pilot churned a wide arc across the bay until the massive Boeing was pointed into the wind. The Clipper roared across the water, shedding a plume of white mist, gathering speed until the world suddenly fell away and it lifted into the ocean of sky, heading west after the blazing sun.

TO BE CONTINUED!

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Indyregulars

eyecandy

What's not to like? The boy from Paddington, who didn't have two brass farthings to rub when cast in *Raiders*, has done well for himself. Since that auspicious start Alfred Molina was never one to be out of work building a career that has accumulated into being one of only two people to have three lego figures modelled after him. Can Robert De Niro say that? (I don't think Lego *Dirty Grandpa* is on the cards. Ed). His career has spanned film, TV and theatre with memorable cinematic performances in *Maverick*, *Chocolat*, *Spider-Man 2*, *An Education* and *Whiskey Tango Foxtrot*. Molina isn't one to forget, he gave his career a big kickstart and is more than happy to hear his famous line except in the middle of a Shakespearian performance "Throw me the Yorick, I'll throw you the poison" or in a public toilet where you don't want anyone throwing you anything!



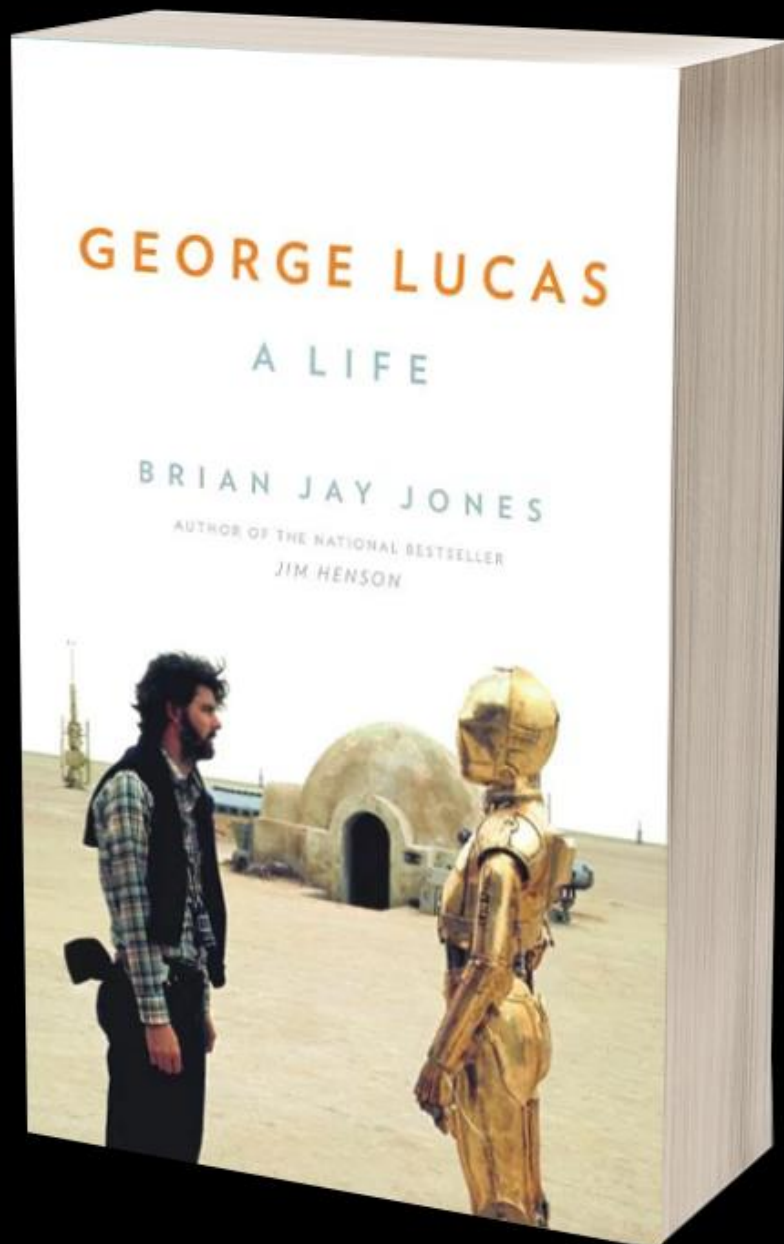
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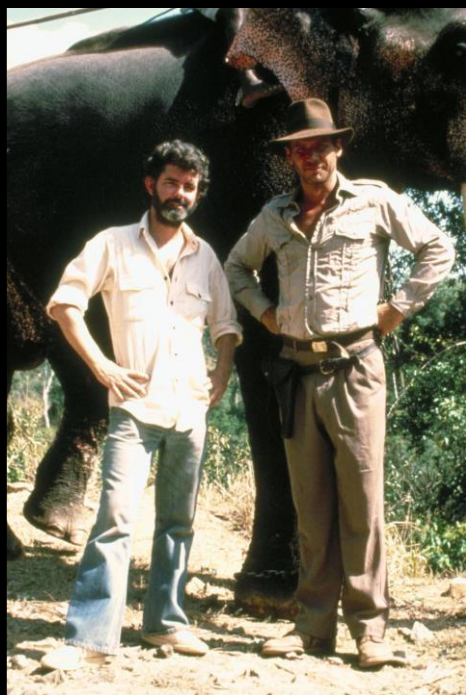
LIFE OF GEORGE!

The moment that *Han Shot First* ended our love affair with George Lucas. We didn't care why, we just wanted him to put it right. Brian Jay Jones takes a fresh look at Lucas and we review the book in the hope that it can help us understand and we can stop crying.

When George Lucas was dusting crops in Modesto he could have never envisioned his meteoritic rise to become a corporate conglomerate earning millions in the process and becoming a bona fide legend...so, when did it all go wrong? Brian Jay Jones' book *George Lucas, A Life* doesn't necessarily set out to answer that question but by default he has created a decent insight to Lucas' life from his early years as explosive talent and looks at the motivations behind many of his career choices.

Jones creates evocative images of Lucas' earlier life in Modesto and USC detailing his development from rebellious auteur who forced his way into mainstream cinema by holding a singular vision of filmmaking. Whether that was defying the instruction of his tutors or going against established directors such as J. Lee Thompson, Lucas was able to shape his own films. One can easier forget how innovative Lucas truly was in creating *THX 1138*, *American Graffiti* and *Star Wars* along with the personal and financial risks he took. The heart of the book is Lucas' relationship with Marcia Lucas and it shows, quite acutely that she was both the making and breaking of him. It's hard to underestimate the influence that Marcia had over George as this tends to get glossed over by other Lucasfilm publications. The chapters covering *Star Wars* are detailed with insightful interviews with John Kory and Gary Kurtz. As much as we 'like' *Star Wars* our main motivation was to see what, if anything, new can be brought to our knowledge of Indy. The answer to that is nothing but you'd expect that with diehard fans like ourselves but the book isn't necessarily aimed at us. That said it does a good job at picking out certain details such as Marcia Lucas' influence on the ending of *Raiders*, Lucas' divorce through Temple, Tom Barry Watson and a mention of Indiana Jones and the Destroyer of Worlds, which is nice!





There's a section with good detail on Young Indy and acknowledges Lucas' innovation as a pioneer of technology. Up until his divorce, Jones painted him as the collaborative auteur but this is where the narrative subtlety changes and a darkness falls over the book. The book then looks at Lucas' life over the course of 30 years and examines the complete transformation of Lucas from auteur to autocrat. It seems that it mirrors the rise of Darth Vader in the *Star Wars* prequels. Like Vader, everything that he hated, he had become, not by design but by circumstance. Whether this was the author's intention is left to be seen but there is a true sadness at the end of the book where Lucas faces a life outside of the universe he created but also trapped creatively with it. It's gloomy to think that such an innovative talent as Lucas will forever be defined by *Star Wars* and no matter what has been achieved in the past or future this will bear heavy on him. This book is as good as any other written about Lucas and is certainly a worthwhile read even though not every page is devoted to Indy. One of the main things that we have taken away from this book is an appreciation of Lucas, his amazing talent and everything that he has done for the advancement of film. If you're looking for a book with a happy ending, this isn't for you. Principally, Jones forms a picture of George Lucas as a fatalist who compensated this feeling of failure by taking control of all elements of his life. This has been covered previously by other Lucas biographies, which Jones leans on heavily; however, he has the style to bring this gently to the fore. We can only recommend this book and hope in the future that when Jones is updating the book there is a little more Indy.

Keeping up with the Joneses... ONE MINUTE AT A TIME!

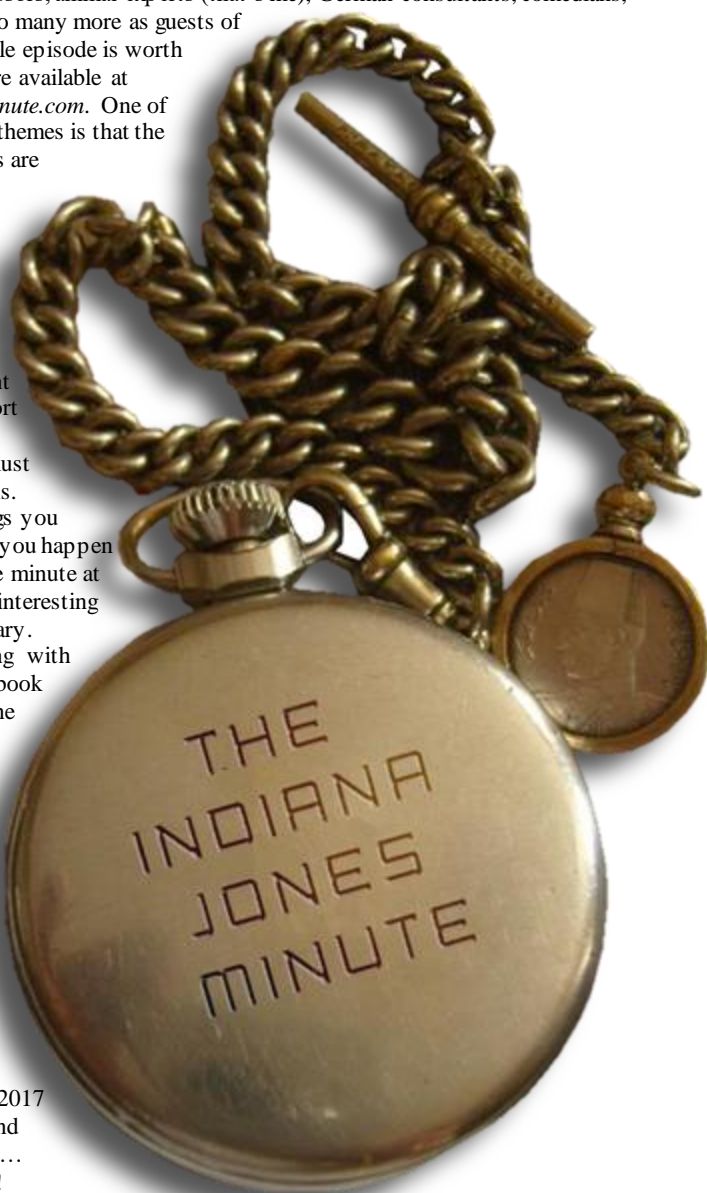
John Brueggen reviews the timely efforts of *The Indiana Jones Minute* crew to see if it would be time well spent!

A new podcast hit the airwaves. It is called *The Indiana Jones Minute*. Three friends (Tom Taylor, Pete Mummert, and Gerry Porter) use the ever trending method of analyzing a complete movie, one minute at a time. Apparently this genre of podcasting was started by Star Wars fans, Pete the Retailer and Alex Robinson. The method is simple in concept. Start at the beginning of a movie, watch it one minute at a time, and comment on that minute for as long as it takes to run out of dialogue, usually 20-30 minutes. I have never listened to any other "Minute" podcasts, but I love *The Indiana Jones Minute*! Starting with the premise that *Raiders of the Lost Ark* is the best movie of all time, I couldn't help but get sucked into the minute by minute process of analyzing the movie. Tom, Pete, and Gerry have great chemistry and are a joy to listen to. When they are out of their depth of field, or they think the podcasting audience is getting tired of listening to just them, they bring in experts to help dissect the appropriate minute. They have had archaeologists, Egyptologists, professors, animal experts (that's me), German consultants, comedians, graphic artists, and so many more as guests of the show. Every single episode is worth listening to and all are available at www.indianajonesminute.com. One of my favorite running themes is that the Indiana Jones movies are really just the fever dream of Han Solo while he is frozen in carbonite. If you really analyze *Raiders* from this perspective, there is a surprising amount of evidence to support the idea.

This podcast is a must for Indiana Jones fans. They talk about things you would only notice if you happen to watch a movie one minute at a time, while giving interesting back story commentary. The hosts are engaging with the listeners on Facebook and the analysis of the movie makes you want to go back and watch it again and again.

I've not had much use for podcasts of any kind before this, but now I'm hooked!

Look for *The Indiana Jones Minute* gang to start back up in February 2017 with *Indiana Jones and the Temple of Doom*... one minute at a time!





DISMOUNT!

John and Jen Brueggen took a trip out west with an adventure tour group, called *Going the Distance earlier this year.**

They spent two weeks in Utah and the Grand Canyon, camping, kayaking, and hiking through the great sites out west.

Over that time, they found several opportunities to combine the adventure with John's love for all things Indiana Jones. John shares a few highlights from the adventure.



Going the distance is a non-profit Christian based organization that provides educational, recreational and spiritual learning. So, if you looking to “meet with God” and want to “do it together” with a group of friends then this could be the place for you! Details at www.goingthedistance.org.

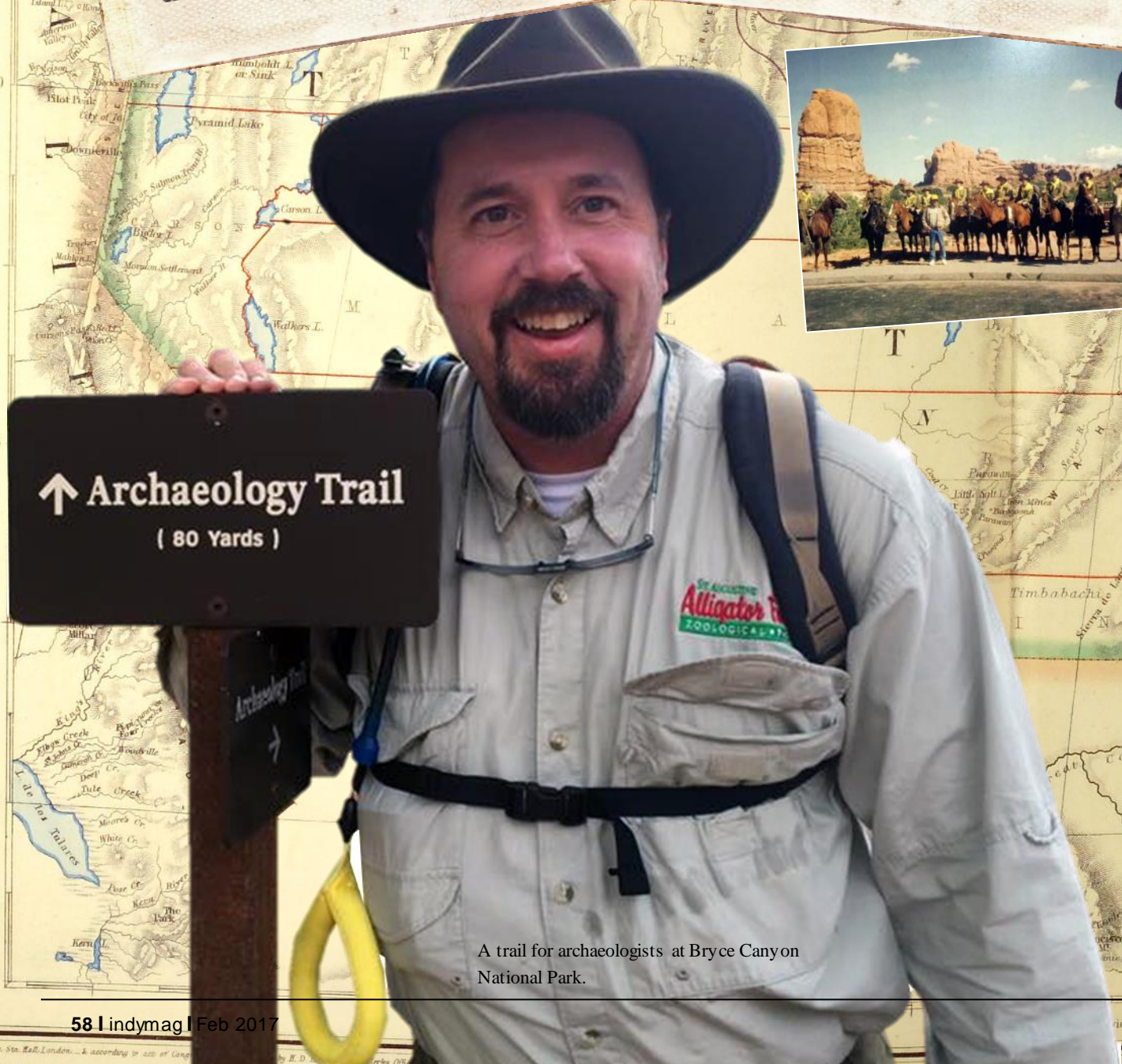
indyreview



Camping at the base of Horseshoe Bend, Glen Canyon.



It seemed like the best place to wear my Cross of Coronado patch, from the Detroit Patch Company. This is Delicate Arch at Arches National Park.



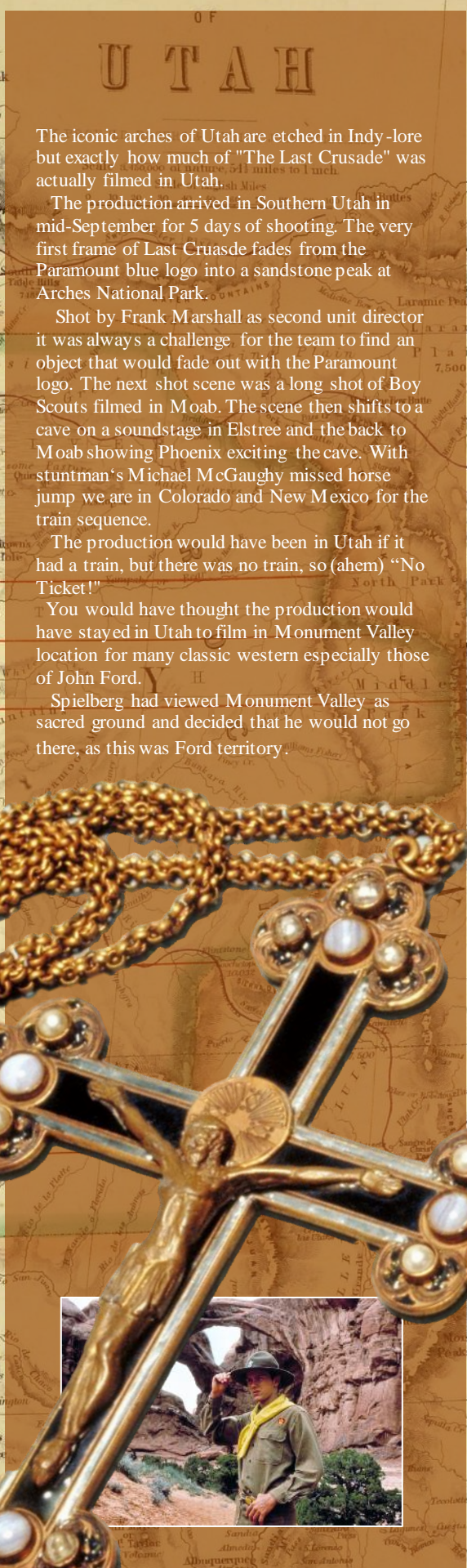
A trail for archaeologists at Bryce Canyon National Park.

GHOST RANCH
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While in New Mexico we stopped at Ghost Ranch, where the introduction to Kingdom of the Crystal Skull was filmed. Apparently much of the opening car scene in Kingdom of the Crystal Skull was filmed on Ghost Ranch property. The film crew built one mile of new road and then used truckloads of dirt to age it. They just used the same mile over and over again from different angles.

Indian Jones and the Kingdom of the Crystal Skull. 2008.
 Director Steven Spielberg.
 According to Forbes, Harrison Ford was the top grossing movie star in the period of time June 2008-June 2009, earning \$65M for his performance. Ghost Ranch is featured in the opening scenes, shot on our property part of our Movie Sites Tour.



The iconic arches of Utah are etched in Indy-lore but exactly how much of "The Last Crusade" was actually filmed in Utah.

The production arrived in Southern Utah in mid-September for 5 days of shooting. The very first frame of Last Crusade fades from the Paramount blue logo into a sandstone peak at Arches National Park.

Shot by Frank Marshall as second unit director it was always a challenge for the team to find an object that would fade out with the Paramount logo. The next shot scene was a long shot of Boy Scouts filmed in Moab. The scene then shifts to a cave on a soundstage in Elstree and the back to Moab showing Phoenix exciting the cave. With stuntman's Michael McCaughy missed horse jump we are in Colorado and New Mexico for the train sequence.

The production would have been in Utah if it had a train, but there was no train, so (ahem) "No Ticket!"

You would have thought the production would have stayed in Utah to film in Monument Valley for many classic western especially those of John Ford.

Spielberg had viewed Monument Valley as sacred ground and decided that he would not go there, as this was Ford territory.



SCENE IT!

This is where the magic began and the shaping of Indiana Jones. The opening scenes of Raiders as scripted by Lawrence Kasdan.



FADE IN:

EX. PERU – HIGH JUNGLE

The dense, lush rain forest on the eastern slopes of the Andes, the place known as “The Eyebrow of the Jungle”. Ragged, jutting canyon walls half-hidden by thick mists.

TITLE: PERU 1936

A narrow trail across the green face of the canyon. A group of men make their way along it. At the head of the party is an American, INDIANA JONES. He wears a short leather jacket, brimmed felt hat and, at his hip, a flapped holster. Behind him come two Spanish Peruvians, SATIPO (the fox) and BARRANCA (the rat). They are armed with guns and machete. Bringing up the rear are five Yagua INDIANA. They act as porters and are wrangling the two heavily-packed llamas. As the party moves along, the Indians become increasingly nervous. They speak to each other in bursts of Quechua. The American, who is known to his friends as

Indy, glances back at them.

SATIPO: They say they have never been near the House of Death.

BARRANCA: (irritated) They’re talking about the curse again!

He turns and yells at the Indians in Quechua, his anger giving an indication of his own fears. Indy just nods and keeps moving on. The party reaches a break in the canyon and take a trail through it. When they emerge, their destination is revealed to them in the distance. Beyond a thick stand of trees is the vegetation-enshrouded TEMPLE OF THE CHACHAPOYAN WARRIORS, 2000 years old. The entire party is stuck by the sight. The Indians, terrified now, chatter away. Suddenly the three at the back turn and run, dropping their packs as they go. The two remaining Indians seem about to join them but are afraid to go past Barranca who has cut off their line of retreat. Barranca yells at the fleeing Indians and pulls his pistol out. He starts to raise his arm to aim, but Indy restrains it in a muscular grip.

INDY: No.

Barranca looks at him evilly at Indy’s hand up on him. Indy releases him and smiles in a friendly way.

INDY: We don’t need them.

Satipo watches this confrontation with some concern.

BARRANCA: I do not carry supplies.

INDY: We’ll leave them. The plane should be waiting at the river.

SATIPO (the peacemaker) Ah, Barranca, if only our finances allowed us to take such a loss so easily. You’re very fortunate, Senor Jones.

INDY: If we get what we came for, we’ll all be fortunate... (smiling at them both)... partners.

He turns back to the trail. Satipo laughs and gets the two Indians moving behind Indy. Satipo and Barranca then have a fast, silent communication: Barranca indicates his desire to slit Indy’s throat; Satipo gives him a look that says “Be patient, you idiot”.



Next issue?

Huh!

The Force.net and Rebelcum.com present



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IT MUST BE...*

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