

FREE!

THE MAGAZINE FOR INDYFANS

indymag

Mar 2015 4

INTERVIEWS

Herb Trimpe
Julian Glover

THE TRAIL OF SPIELBERG Pt2

by Ronny
Vedal

MUTT!

Defending the
Indefensible!

REVENGE OF KALI

Behind the scenes
with the crew

RAIDERS GUYS!

Odyssey at
an end?

INDIANA JONES EXHIBITION

X3's Top Men descend on Washington



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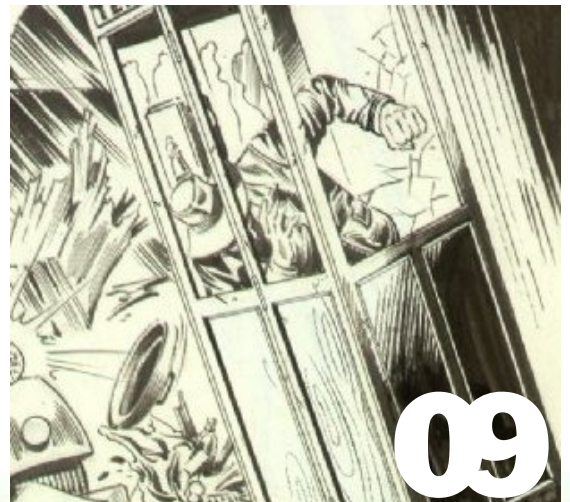
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“ Ah!
Ah! ”



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Well, we're back! With a few bumps and bruises we managed to serve up another Indy packed magazine.

We bet you're wondering how we keep doing this. The simple truth is... with love. Everyone who is involved in this magazine does it out of love for Indiana Jones and it's that kind of love that makes us want to share our passion with all like-minded people around the world.

It can be something as simple as Haiko Albrecht sharing his wonderfully rare cover photo (we imagine he paid a few pennies for that!) or Josephine Mori picking up all those things we miss.

It could be the passion of our staff writers, Jimmy, Jon and Charles, who defend Indy IV or find the time to review and interview for the magazine.

This issue we've also made a new friend at the Indiana Jones Exhibition who is just as much in love with Indy as we are.

If you're still wondering why we do it. It's that kind of love. Fortune and glory is nice but like Indy, in the end it was love that he found. Whether that be Marion, a family, his father or himself.

So if you want to come and help us share that love at Indymag, you're more than welcome! All you need is...

The Ed!

Credits -

Editor - J (KW) Jones

Deputy Editor - Josephine Mori
Lifesaver and proofreader - Haiko Albrecht

Staff Writers - Jon Talley, Josephine Mori,
Charles Anderson and Jimmy PS Hayes

Contributors and checkers - Stuart Pittman, Charles Anderson, Josephine Mori, Jennifer Wells, Eric Wells, Jonathan Harris and Canyon Nobrega-Jones.

Thanks to - Herb Trimpe, Julian Glover, Kyle E Nibling and the guys at the Adventurer's Club Cologne.

Chairman Emeritus - Pert DePootere.

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Indynews

Dr Jones goes to Washington

A new home for ADVENTURE!

The last time Indiana Jones was in Washington he was in the company of top men...TOP MEN. Thirty-four years later (yes, really) he's back but this time he is bringing...the TOP MEN of the *National Geographic* and *X3 Productions*.

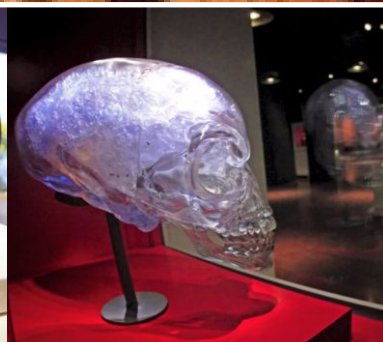
With them is an exclusive collection of original Indy props, models, concept art and costumes from all the films. They also present a wealth of historical and cultural facts and objects. Photos, videos and content from *National Geographic's* historic archive are featured alongside a remarkable array of archaeological artifacts and educational material from the internationally renowned *University of Pennsylvania Museum of Archaeology and Anthropology*.

Indiana Jones and the Adventure of Archaeology: The Exhibition will be open at the *National Geographic Museum* from May 14, 2015, to Jan. 3, 2016.

Tickets are now on sale. For information on the exhibit, visit indianajonestheexhibition.com.



NATIONAL
GEOGRAPHIC



10 Whip-Cracking questions with Sophie Desbiens

Director Communications and Museum Relations for X3 Productions



When did you get involved with the exhibition?

I got involved at the very beginning. There was talk at *Spectra* (*Spectra* is part of X3 Productions with *gsmprjct* and *BleuBlancRouge* – see our website x3productions.ca for more details) about an international project related to Indiana Jones. Knowing my background in international work (I've toured with a show and worked a lot with the international media with the Montreal International Jazz Festival –among others) and my love of anything pop culture, my boss just mentioned it in passing in a hallway, saying: would you be interested in getting involved...? I said yes right away (actually, I think I screamed a little bit!), even before knowing what they wanted me to do. They did not know I've always been a HUUUUUGE Indiana Jones fan, so they couldn't have chosen a better candidate! So as a fan, I have a deep love for this project, and I always will.

What's the role of the *National Geographic* in the exhibition?

National Geographic is our international presenting partner. Their role was to provide content of the exhibit and scientific insight into the archaeological part of the exhibit. I personally was also very excited about that since I grew up with piles and piles of the magazine at home. I remember wanting to be an archeologist when I was little because of the King Tut articles I read in Nat Geo. Aside from providing material and access to their amazing archives, they also put us in relation with a real practicing archaeologist to be our consultant. His name is Fredrik Hiebert, and he is what they call a *National Geographic Archaeology Fellow*. He is a real Indiana Jones. He doesn't carry a whip though!

What's your favorite interactive feature in the Exhibition?

I love the clips that explain the real facts behind the fictional objects, you know, for example, when you look at the Ark in its display, there's a little clip in your tablet that explains to you the real legend behind it, same goes for most of the iconic Indy props like the Golden idol, the Holy Grail, etc.

What has been your favorite moment?

My favorite moment was seeing the final setup of the exhibit. I got real emotional because I felt that the designers really respected the props and objects and the essence of the Indy movies. I don't know how else to explain it, but I think they totally translated the romance of Indiana Jones. Not romance in the sense of Lovey-dovey, more in the 19th century sense of romanticism. Also, when we did the world premiere, it was in Montreal, so I was nearby. During install I was very touched because (by then everyone knew how much of an Indy freak I was) the install team called me the day they received the crate containing the Ark and they invited me to come by when they were gonna open it to install it in the display. Awesomeness, right here. (P.S. Cool anecdote: apparently, the staff working at the archives at Skywalker ranch have never dared open the prop. Superstition and/or respect... I totally get it. I wouldn't either. Even if it's just a prop.)

Who is your favorite real life archaeologist?

I would say from the past: Howard Carter because I was Totally fascinated by stories of the curse of the discovery of the tomb of King Tut. Then, because of

Nat Geo again, and after seeing *Raiders in '81*, I heard about Hiram Bingham (who totally looked like he was the inspiration for Dr. Jones). Then I saw that Nat Geo lent us his original journals about the discovery of Macchu Picchu to have on display in the exhibit. From the present? Of course it's Fred Hiebert!

What's your favorite Indy film?

Raiders of the Lost Ark of course. I think I've seen it close to a 100 times. I never get tired of it. I first saw it when it came out in 1981, I was 12. I totally fell in love with Dr. Jones of course, but more importantly I totally loved the Marion character. And subconsciously I think I was happy to see a cool feminine character, she took part in the action, she joined in the adventure. She was totally awesome. A role-model for me. (And funny enough I got the same feeling with Princess Leia in SW. There are almost no women in those two Lucas franchises (especially in SW) but at least they are very strong female characters which is rare in Hollywood.) Marion Ravenwood totally rocked! She was not a little damsel in distress, she was not the typical blonde chick (see *Temple of Doom*...). She kicked ass, she drank like a sailor and she got to kiss Indy!

Ever played with any of the Indy artifacts? You know, cracked the whip, wore the hat!

The real ones? NEVER, it's too precious, only real *Lucasfilm* archivist can handle them. But yes, of course I have the hat – I've had many over the years- .and yes, I have the whip! Although I tried it once and really hurt myself... These things are dangerous. However my friend Paul Townsend who is a professional Indy impersonator promised to teach me!

Percentage wise - how many visitors do you get who come it full Indy costume?

Wearing the hat is very common, I would estimate about 40%, Fully dressed? very rare, maybe 3%

If you had a choice which artifact would you have in your home and why?

The Golden Idol because it is iconic, and to me, it is part of one of the best scenes in movie history and also of course because it's from my favorite Indy movie. BUT less iconic, and one of my favorites in the exhibit: the shot glasses and vintage bottle of Jack Daniels from the scene in the Nepal bar when we first meet Marion and she is drinking her costumer under the table. (For obvious reasons!)

Last question. Has Harrison Ford been sneaked in?

Not that I know of. I kinda heard rumors after the fact that he was around when the exhibit was presented in Fort Worth but I don't think he went because we would have known. However, I am sure you know: he recorded the welcome greeting in the audio-guide for the exhibit. So he knows about the exhibit and he accepted to do this because he was totally supportive of the idea that Indy could be used for educational purposes about archaeology.



Doug Welch has created a new Indy focused website called *Abner's Journal*. The site features news, rumors, a forum and fan fiction, the latter currently consisting of 3 Indiana Jones scripts written by Doug, a long time Indyfan. Drawing on his formal filmmaking education, it also shows the Lookbook pictorials that helped him formulate his storytelling, as well as an Inspiration category delving into some of the classic adventure films, illustrators, comics and literature that served as Indy's predecessors and iconographers. Check out *Abner's Journal* at www.abnersjournal.com



Disney has announced a selection of new pins, leather hats and whips and cotton T-shirts and fleece, along with a mug as part of the offer at the Trading Outpost. More info next issue.

RAIDERS!

The 34 years shoot is almost over as the RAIDERS GUYS near completion!

The The legend that is *Raiders of the Lost Ark: The Adaptation* takes a new turn as funding has been the source for them to complete their 34 years odyssey in recreating *Raiders of the lost Ark*. This follows the showing of Jeremy Coon's and Tim Skousen's documentary *Raiders! - The Story of the Greatest Fan Film ever made!* at SXS.W.

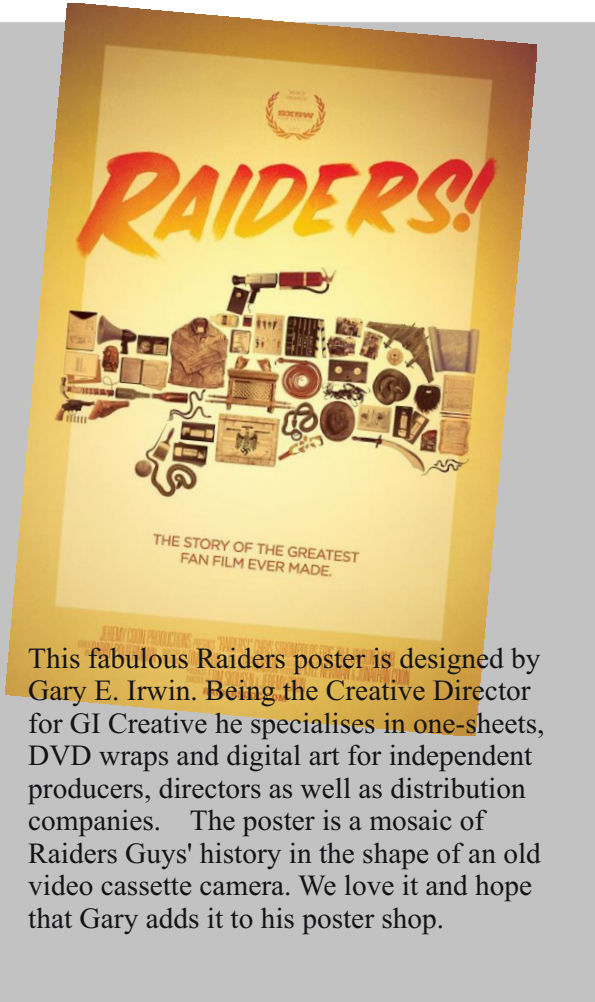
Posting on Facebook 'Replica Indy' Chris Strompolos said "After months of hard work searching for our final 'Hero Sponsor' to help us complete post-production, tie up all loose ends, wrap up residual expenditures from the Flying Wing shoot and allow us to complete ALL of our reward packages for our incredible list of backers, at long last...we found our Hero Sponsor and are thrilled to announce our collaboration with them! Huge explosive thanks to the entire team at ZAPPOS.com for swooping in and saving the day, book-ending much of the hard effort we put forth to make our 30 year childhood dream come true."

This is good news for the Raiders Guy, as blowing up a flying wing is not as easy as it looks, especially when the funding and bones are creaking.

We don't know much about ZAPPOS.com but if fashion helps the Raiders Guys complete their film, you know where to get your Converse!

Get more info on the Raiders Guys at <http://raidersguys.wix.com/raidersguys>



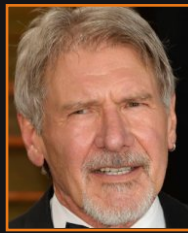


This fabulous Raiders poster is designed by Gary E. Irwin. Being the Creative Director for GI Creative he specialises in one-sheets, DVD wraps and digital art for independent producers, directors as well as distribution companies. The poster is a mosaic of Raiders Guys' history in the shape of an old video cassette camera. We love it and hope that Gary adds it to his poster shop.



Whatcha Doin? Actor/Crew Updates

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



Harrison Ford...

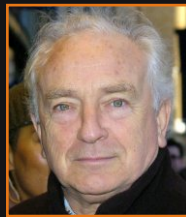
Smack! Bang! Wallop! Proving once again he is 'Indiana Jones' Harry heroically crashing-landed his falling vintage World War II plane at Penmar Golf Course in Venice, Los Angeles. The world gasped as it was reported he was critically injured nearing death's door. Fortunately, Harry was only knocked about and with the best report coming from Chewie...

(translated by Peter Mayhew) "From Critical > Severe > Moderate > Fair in the span of an hour. Is Harrison Ford Han Solo or Wolverine?"



Sir Tom Stoppard...

Uncredited 'script doctor' for LC, is especially, if quietly, celebrated for the famous dialogue between Indy and his dad in the zepelin lounge. He also scribed the screenplay for another Steven Spielberg epic, "Empire of the Sun", featuring then juvenile star and future 'Batman', Christian Bale, and continues to supply actors' mouths with brilliant words. His latest script venture, slated for release this year, is "Tulip Fever", a romantic drama set against the tulip market mania of 17th century Amsterdam.



Paul Freeman...

Contrary to earlier reports, 'Belloq' has escaped The Wrath of God and has no less than five cinematic works in production, including a short on art giant Pablo Picasso entitled "Trimming Pablo", in which he assumes the titular role. Other projects on tap include "Bad Day at the Office" (short); "A Private Man" (short) "High Strung"; and "The Gatehouse", which is currently filming.



Cate Blanchett...

As 'Colonel Dr. Irina Spalko', Cate Blanchett disappeared into the space between the spaces in KOTCS, but here on earth she's totally grounded. Already mom to 3 boys, she and her husband Andrew Upton, have adopted a baby girl named Vivienne. Blanchett will make the US her home base

upon completion of Upton's term as Artistic Director of the Sydney Theatre Company. She is currently on movie screens as 'Wicked Stepmother' in the Disney adaptation of "Cinderella."



Alfred Molina..

had his American film debut as ROLTA'S treacherous 'Satipo'. Although he was not bestowed with more than tarantulas in that role, his subsequent stage and cinema career have gleaned him numerous awards and award nominations, including Emmy, BAFTA, Tony and Grammy (spoken word) recognition. As recently as last month, he received another prestigious nomination, this time

Best Supporting Male for his work in "Love is Strange" from the USA Independent Spirit Awards. He will shortly be seen again on both the big and small screens.

indystuff



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

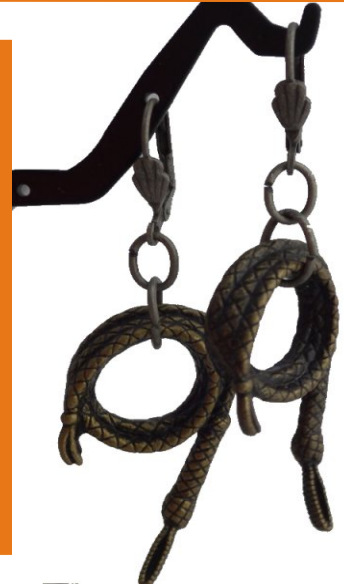
2



Today's t-shirt is genuine - or blimey guv'nor - official merchandise created especially for the 20th Anniversary celebration of the Indiana Jones Adventure ride. Unfortunately, by the time you've read this, the t-shirt will be consigned to history due to the rather fan unfriendly 'limited availability' of 5 days which started 3rd March. But fear not, 'limited availability' is great for 'online' traders who like to boost the price. So if you want the t-shirt expect to find your pockets picked!!

1

Looking for that special gift for your partner? Then look no further than these Indiana Jones whip earrings which are made of metal! They are a bit weightier than normal earrings and they hang from a gun lever. Made by Pequest Designs, these are available on Esty - <https://www.etsy.com/uk/>



3

It must be 'Let's like Indy week' at Disney as this is the second quality piece of merchandise to come from the house with the mouse.

Released in Feb, this is easy enough to pick up either at the park or somewhere on e-bay. The pin delivers a decent image of Indy riding a double head cobra sleigh, ready to deliver you some nice goodies!



Insane Purchase

'OH! MY GOD! YOU KILLED INDY!' Not only is this handmade ornament felt figure ripping off Indy, it's plagiarizing South Park too! Two bootlegs for the price of one! Still, we have to admit that we've enjoyed re-creating his gormless Indy smile however not enough to save him from a fiery death!!

4 This months feature art is by Simon Caruso. A child of the 1980s Simon has been a freelance illustrator since 2008 and a movie fan since always.

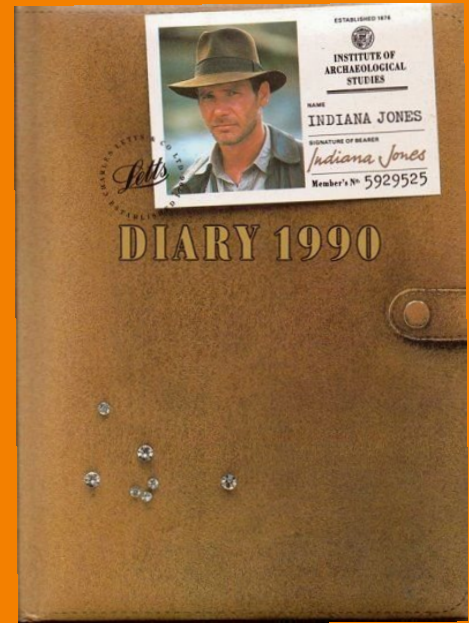
Inspired by Steven Spielberg's *Indiana Jones and the Last Crusade* this 'THE PATH OF GOD' fine art giclee comes in a limited edition of 50, approximately 18" x 24". Only available at Hero Complex Gallery : <http://hcgart.com/products/the-path-of-god-by-simon-caruso>. The poster was created for the IMAGINED WORLDS 2 art show at Hero Complex Gallery (Los Angeles) in October 2014 and he believes, rightfully, it belongs in a museum! Simon also believes that *Indiana Jones and the Last Crusade* is the best movie ever, period! Open for commissions and/or pizzas. Contact@simoncaruso.com - www.simoncaruso.com



100 TOP Collectables

#97

LETTS DIARY



Following the release of the last Crusade, companies had a difficult time understanding how to market it's products to the more sophisticated Crusade audience.

This product was aimed at the older end of the market, recognizing both the educational and the entertaining value of Indy. With manufacturer Letts being synonymous with diaries since the beginning of the nineteenth century this is a natural link to the film.

The diary itself is well researched and includes excerpts from Indy's travels that make it an essential part of the expanded universe.



“Howlin’” with

HERB TRIMPE

Indymag talks to veteran comic book illustrator Herb “Howlin’” Trimpe (Yes, the man who drew Hulk, Defenders, GI Joe, Transformers, Godzilla, Shogun Warriors and the 1st appearance of Wolverine!) about his time on the Further Adventures of Indiana Jones.

Indymag: You worked on Indiana Jones for only 6 issues of the series and I would be interested to know whether you were aware of any editorial policies relating to the series from Lucasfilm.

Herb Trimpe: No, not at all. If there was that relationship, it never filtered down to anything I did. Maybe the writer or the editor had some experiences with Lucasfilm, but I never heard of it. The only thing I remember about editorial decisions was, I had written a plot which we intended for one of the issues, and it got squashed because it was too similar to *Temple of Doom*, which was in the works at the time—and, there were some similarities, but it was pure coincidence.

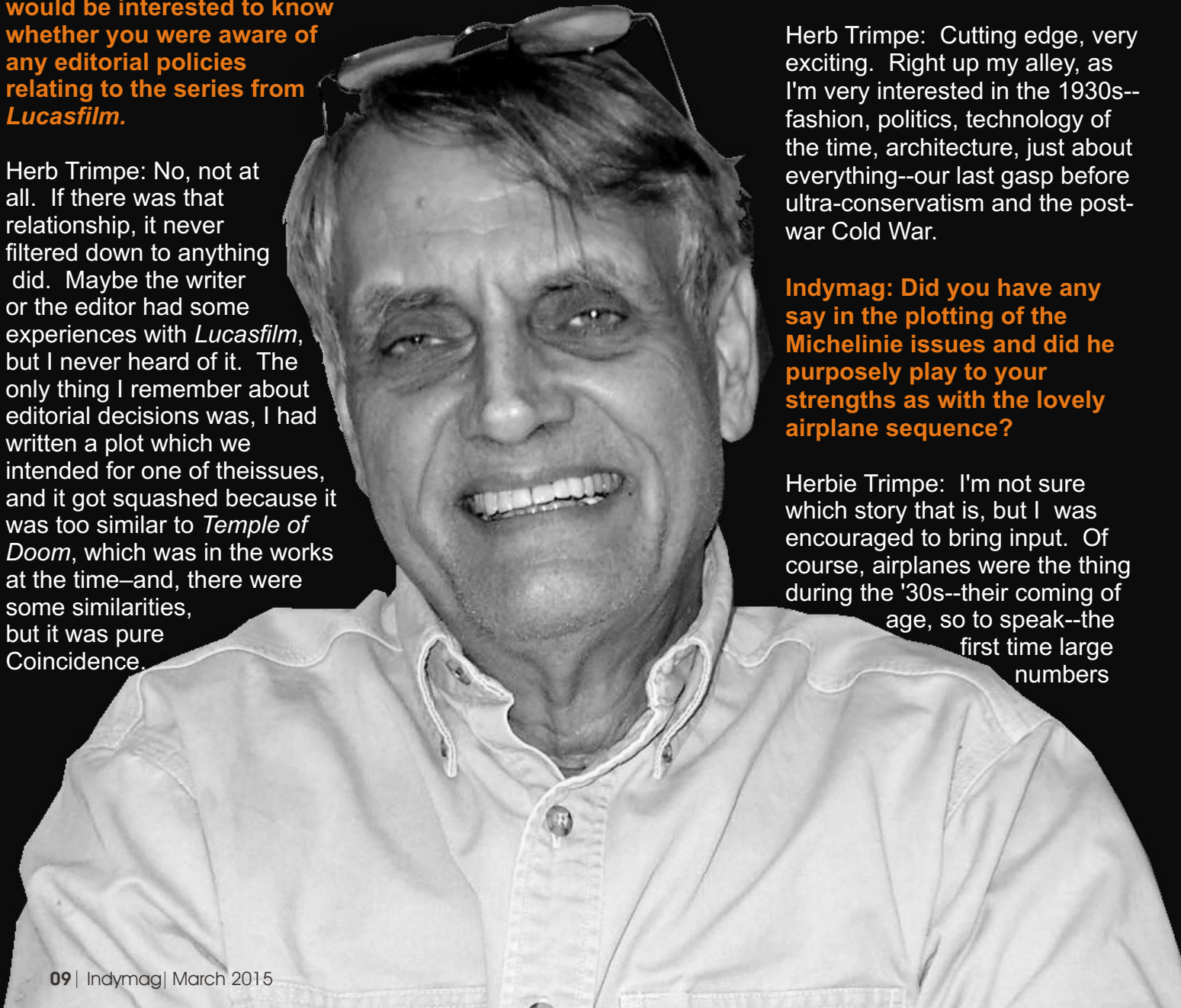
Indymag: We imagine that you had seen *Raiders of the Lost Ark* before taking on the issues.

What was your reaction to the film and did it influence you taking on the work?

Herb Trimpe: Cutting edge, very exciting. Right up my alley, as I'm very interested in the 1930s--fashion, politics, technology of the time, architecture, just about everything--our last gasp before ultra-conservatism and the post-war Cold War.

Indymag: Did you have any say in the plotting of the *Michelinie* issues and did he purposely play to your strengths as with the lovely airplane sequence?

Herb Trimpe: I'm not sure which story that is, but I was encouraged to bring input. Of course, airplanes were the thing during the '30s--their coming of age, so to speak--the first time large numbers



of the human race saw the Earth from above, something no other generation ever imagined. Naturally, we played up aviation whenever we got the chance.

Indymag: Although it was not the case in later issues, was there any guidance in regards to likeness?

Herb Trimpe: I think 'close' was good. I had plenty of reference, but the most important thing was the flavour; catching the essence of the period in a pulp fiction kind of way.

Indymag: At the time, was there any particular issue that arose from the inks by either Colletta or Bulanadi and how do you feel about their work now?

Herb Trimpe: Vinnie was okay. His strength was being okay. He did the job, and everyone was satisfied from the production department to the printer. But Danny Bulanadi, I liked him. A very strong and elegant style. He



HERB'S MISSING PAGE

According to Eliot Brown (Former FAOIJ Editor) this pages "one to use wherever" and the pin-up came in unannounced. The page shows the age of flight in full swing with Indy and Marion at an air show. Herb and Eliot were quite together on the look and style of the 1930s, especially the feel of the movie. The page as unused as Jim Shooter (Former Marvel Chief Editor) signed payment vouchers but he balked at the sight of the page, mumbling something about 'Herb loves to draw airplanes...' Yeah, and Colletta loves to draw women and Byrne loves to draw rubble and the voucher went unsigned. I made an apologetic phone call to Herb and returned the page. The page was the gifted to Eliot by Herb.

© Marvel Comics

could draw, and he made me look good.

Indymag: The second half of issue 18 was inked by Danny Bulanadi. Was there any particular reason for this?

Herb Trimpe: I hate to give a short answer on this, but honestly, I have no idea.

Indymag: Was there any

Rerawing of works either due to style or editorial requests?

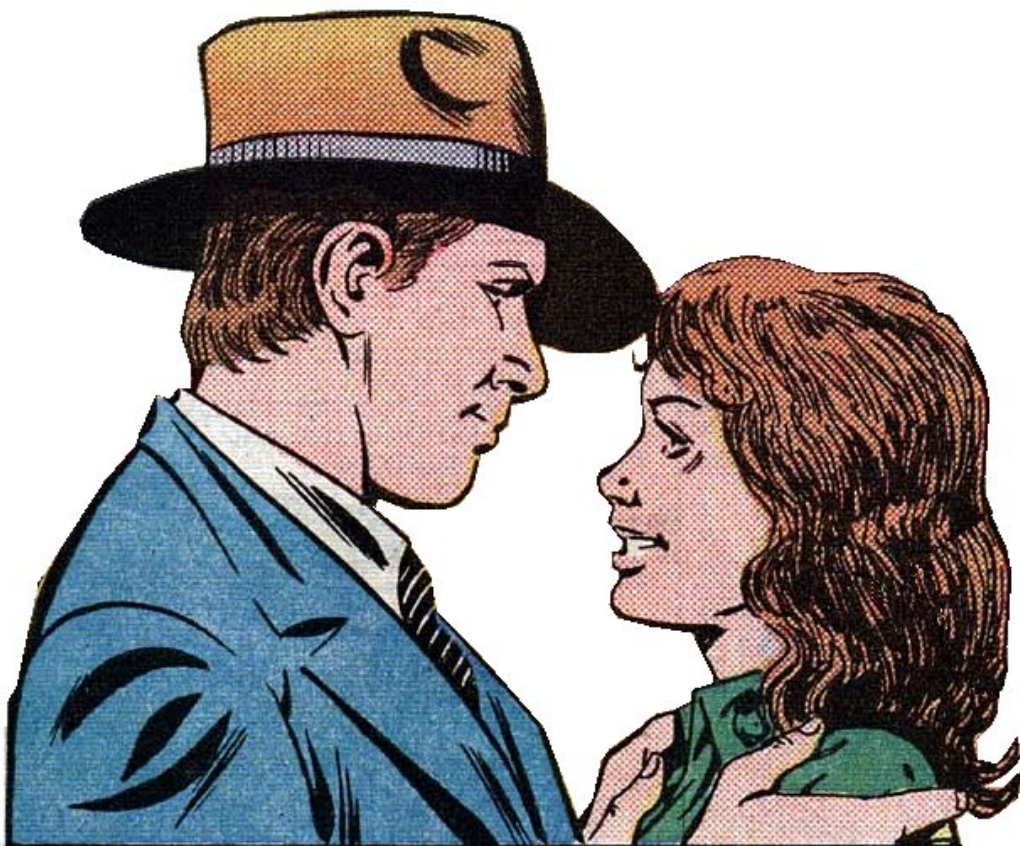
Herb Trimpe: Not much if any. The idea was to plow ahead. Like I said, the biggest flap I remember was squashing the plot on account of it being like the movie. Maybe I should have been a screenwriter.

Indymag: In the issues you drew, did you have any support from an assistant?

Herb Trimpe: Never had an assistant. A few times I was unable to finish some stuff and got bailed out by another artist, but mostly, I did everything myself. I wasn't always good, but I was fast.

Indymag: Did you have any artistic influences that come to mind?

Herb Trimpe: Oh, sure--who doesn't? I was a big *EC* fan, with Jack Davis at the top of the list. I admire hundreds of artists, but to me, *EC* comics were comics. I wasn't much into superheroes--though I'd still love to do a *Superman* story.



Indymag: "The Secret of the Deep" (one of my personal favourites), was this a specific idea that you brought to *Marvel* or a fill-in for *Michelinie*?

Herb Trimpe: God, you mention these titles, and I have no idea which issue you are talking about. I don't have the books in front of me, and not sure whether I have them or not.

Indymag: Was this done full script?

Herb Trimpe: I don't think we were working from full scripts, as that was not Stan's method, and we hung onto that for quite a long time. The plots got pretty verbose from some of the writers, but I don't believe I ever worked from a full script right up until the time I left in 1996.

Indymag: There's marked difference in the quality of detail in your own work with some great references like *Marshall College*. Was this simply due to better reference material being made available or what you gleaned for yourself.

Herb Trimpe: We basically shot from the hip on just about everything. Sometimes reference material fell into place, sometimes not. It all depended on time and availability. I usually relied on the writer to supply the reference. If I

thought it necessary, I'd check out some things on my own.

Indymag: Aside from the obvious referenced film stars, like Tracey, Hepburn and Gable..., were the others? Garbo? Liz Taylor? Jennifer Jones??

Herb Trimpe: I don't remember. But if that's the story I think you are referring to, then the lady

Herb Trimpe: One character, Hugh Howard, was based on--guess who--Howard Hughes. I think that was about it.

Indymag: What input, if any, did Eliot Brown or Jim Shooter have as Editors?

Herb Trimpe: Well, these guys were great. Very different personalities, but never a

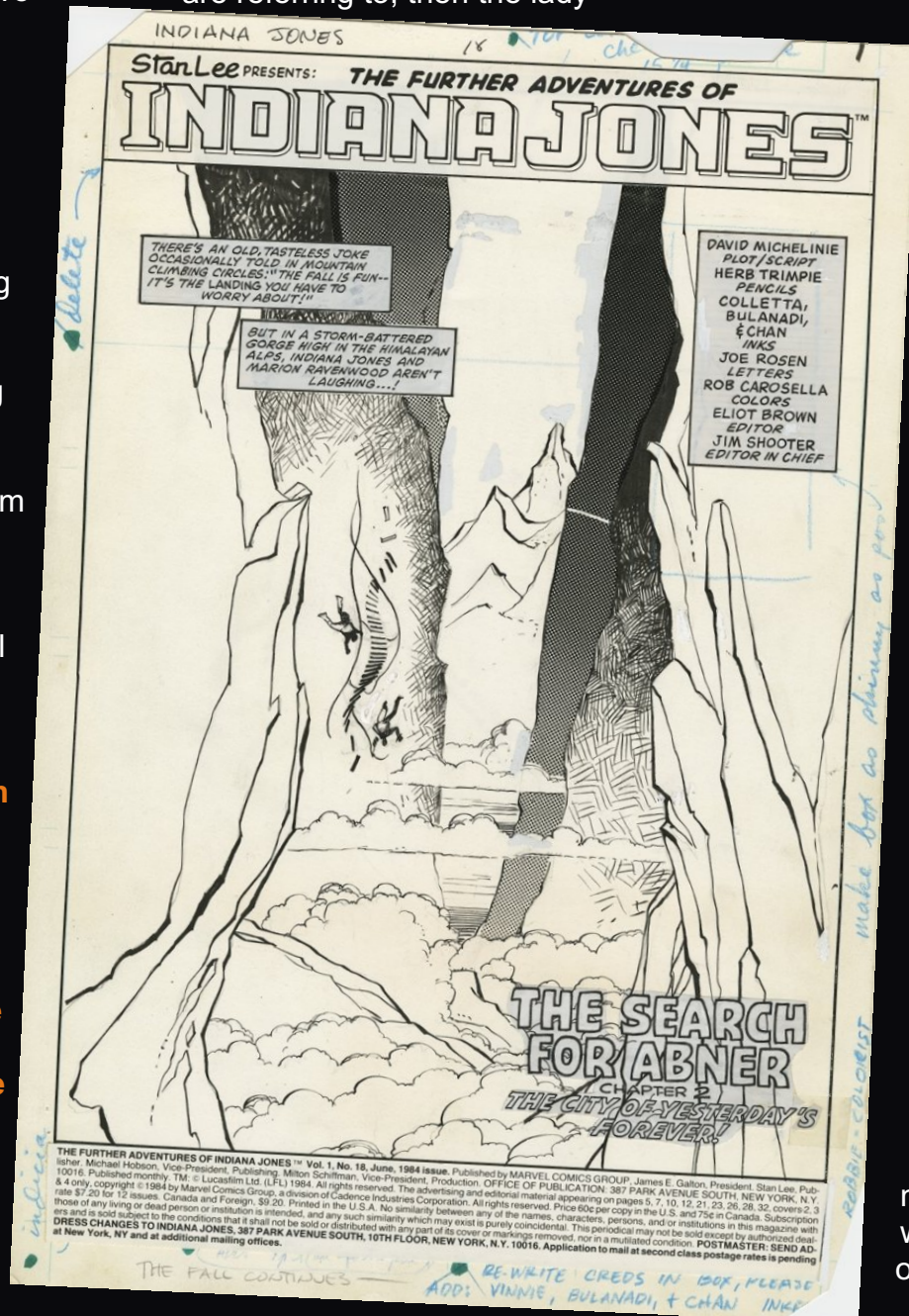
problem. I worked closest with Eliot on *Indiana Jones*, and things went very smoothly.

Indymag: Was there any particular reason they used covers by Michael Golden?

Herb Trimpe: Speaking of Michael Golden, nobody has done war stuff better than him. *Nam* was so filled with the feel of the place and what went on there, he really had it down--and I told him to his face. Why the covers? I don't know. I never knew what was going on outside what I did.

Indymag: What kind of response have you had in regards to your work on *Further Adventures*?

Herb Trimpe: I don't get a lot of feedback. Everybody's interested in yesterday. I've



Spotlighted in that story was based on Clara Bow, the "It Girl," as she was known.

Indymag: Was any other character based on a real person or did you use any

COVERING HERB

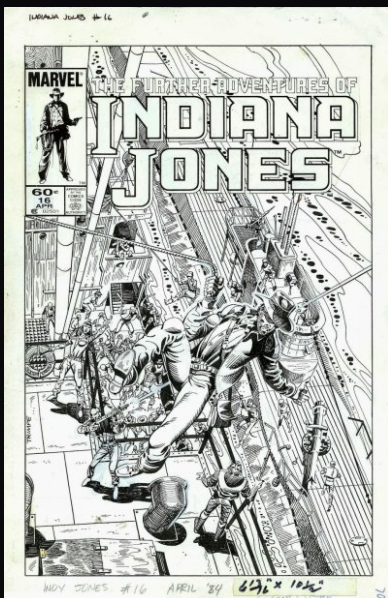
Jon Talley looks back at Trimpe's Further Adventures of Indy covers

done a few small things for *Marvel*, *Dark Horse* and *Image*, and a fan at a show might say, "Gee, it's great to see you doing something again," but that's about it.

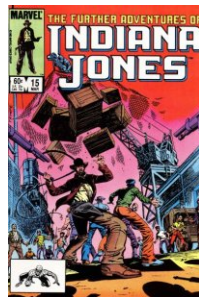
Indymag: Since the comics, have you done any further works involving *Indiana Jones*?

Herb Trimpe: Only commissions. If I were interested in doing deadline stuff again, *Indiana Jones* is a title I wouldn't mind doing--that, and *Superman*.

Indymag: Looking back, how do you feel about the work in comparison to your body of work?



Herb Trimpe: To be honest, only so so. I got to work on some great titles, but always felt I never put 100 percent into it. The storytelling was always good, but too often the drawing wasn't up to full capacity. It's complicated as to why it was like that, but the short answer would be 'conflict in style'. Like I said, I was never much into superheroes, and my natural style had a heavy cartoony component to it. Needless to say, this was not acceptable in the *Marvel* philosophy. I must say, these are some of the best interview questions I've ever had the pleasure of replying

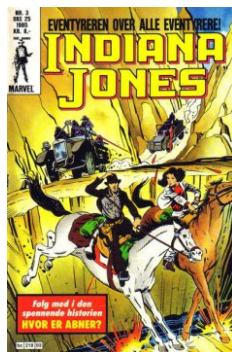
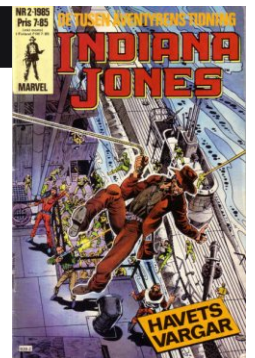


Issue 15

Looking at the cover it just yells action. The image of Indy in his adventure gear about to be crushed by falling crates is cool. Herb Trimpe does a decent job but its a flawed piece when it comes to realism and perspective. The elongated legs if you put them normally standing would make them freakish. Not a bad cover but not my favorite of the series.

Issue 16

The cover definitely draws you in with the action under the *Marvel* Comics expectation. Love the swinging over the submarine and the ship's deck. A very cool cover by Mr. Trimpe. The only complaint is the coloring of his gear is not exact. Now given the times it was published and the lack of internet I can see some mistakes in that department from lack of references. All in all though its a good cover.

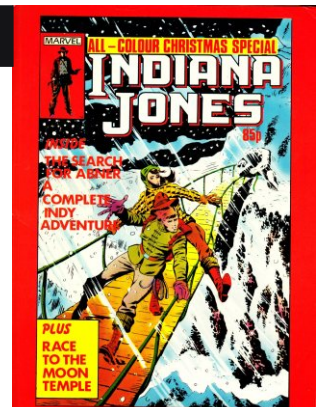


Issue 17

This cover reminds me of the truck chase sequence of *Raiders*. The action jumps from the page again. Now when I was a kid I just loved the images of Indy on these covers and never really looked at the proportional construction of the art. Now in my cranky old mans opinion I would chastise Mr. Trimpe for the Clydesdale he has Indy riding. It's still an effective cover in the *Marvel* Comics tradition.

Issue 18

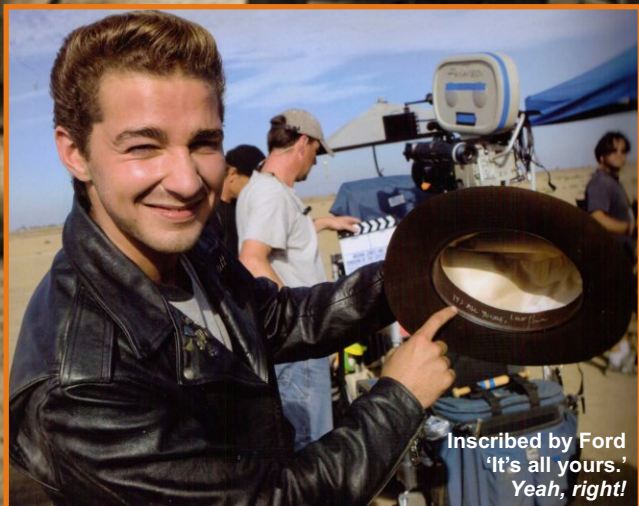
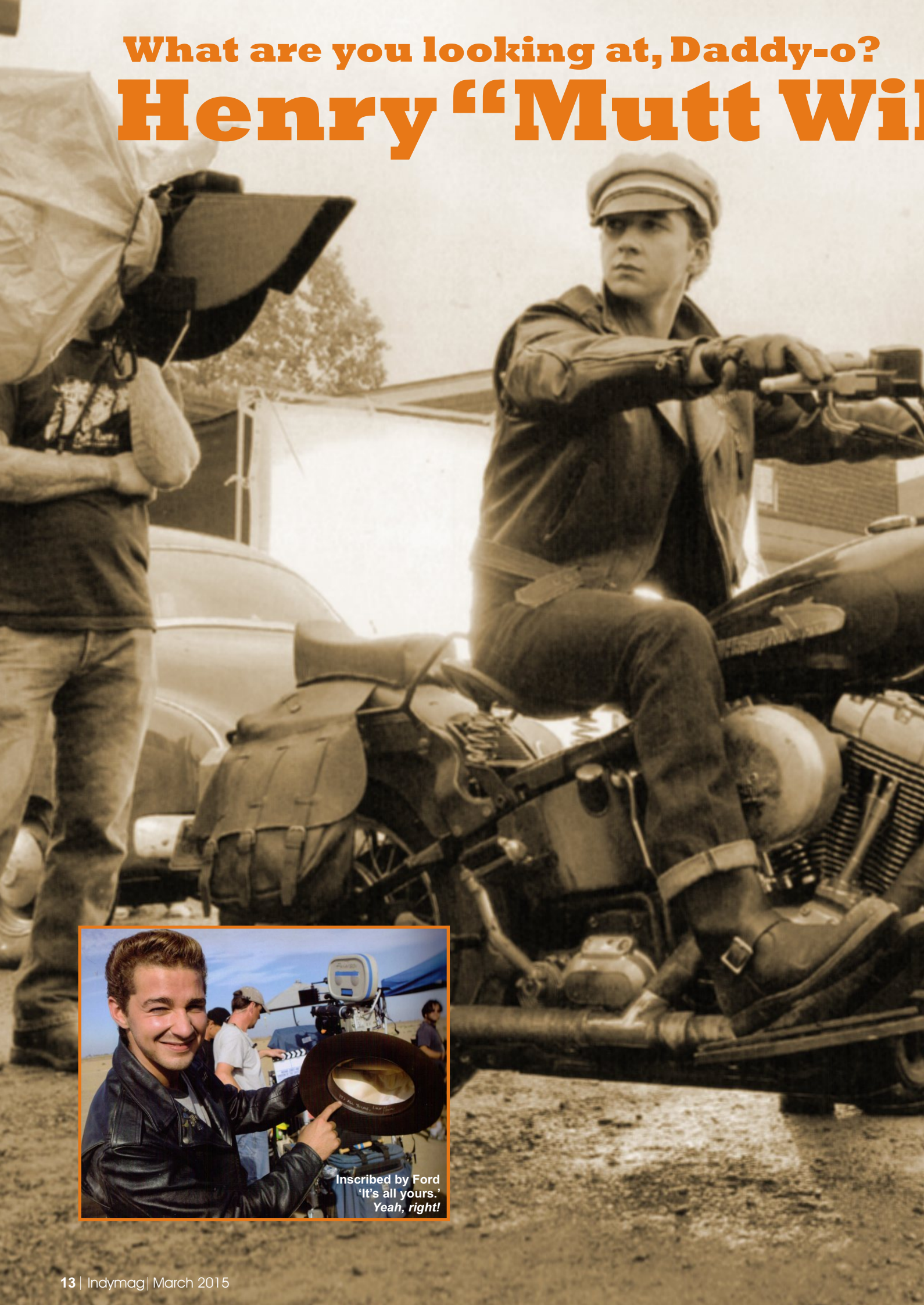
Of the four covers I am reviewing of Herb Trimpe I would say this is my favorite. It's not overly action packed but still gives the feeling of peril as our heroes are on the bridge while being shaken by a mysterious villain. The coloring is cool with the snow white background. Even Indy in some climate appropriate gear makes sense. I always day dreamed as a kid if Indy in some Arctic or snow-covered mountain adventures against Nazi baddies and this cover and what was inside at least met some of that expectation. Even though *Temple of Doom* was shortly away from being a reality it was cold seeing Indy on a bridge like that.



To sum up this here review I would say Herb does a great job in putting action on the cover. Not strong on photo realism back then when you compare to the movie poster style covers of today's comics but they worked to draw the buyer in. Like they were meant to.

What are you looking at, Daddy-o?

Henry "Mutt Wil



Inscribed by Ford
'It's all yours.'
Yeah, right!

Williams' Jones III

THE LOVE-CHILD WE LOVE TO HATE?

The mere mention of Mutt to a die-hard Indiana Jones fan seems to bring a similar response as the name Jar Jar will bring to Star Wars fans.

That's a little unfair. Is it Shia's performance of the character that does this? Some would say yes. However if you compare his performance of Mutt to Hayden's performance of a young Anakin Skywalker then Shia is the Lawrence Olivier of the two.

Mutt shows up on the screen as a rebel without a cause who - at times - seems a little bit like a poser rather than a real tough greaser. That's not a bad thing. It's character defining because - when looking deeper - he is a kid still looking for direction. Sounds familiar... maybe too familiar.

Any fan who ever watched *The Young Indiana Jones Chronicles* would see the same in a young Indy right before he runs off to join the Belgium army. Not sure of where he wanted to go but knowing he needed to join the fight against Tyranny.

At odds with his own father as well. Of course Mutt doesn't know at first his real family's origins but as soon as that is revealed there's some discord between father and son.

Mutt's a war child. Just like many others were at the end of WW2. Technically fatherless. Raised by a single mother, sheltered to a point. It shows later in the film and - if you pay attention - very believable. Shia did his job but the script had its weak moments of making the heir of the Fedora look too foolish at times. That's where the die-hard's may have issues. They want a carbon copy of Indy, only younger. That wouldn't be believable in my opinion. However, by the end of *Skull* we are left believing there could be more to come of this character growing into the hero we hope he can be.

Sadly with Shia's public comments bashing the movie, embarrassing media moments in the eyes of the fans, and poor career choices we will never see any future with him in the role. Is there still hope? Maybe with a recasting move and moving towards an older version of the character. Highly doubtful at this point.

So whether you love or hate the son of our hero, he is still Indy's heir apparent.

John Talley

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



i am iNdy!



the
Penman hat co.

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

“WHY INDY?”

Indyfan Stella Nobrega-Garica

What's your first Indy memory?

I distinctly remember seeing a clip of Raiders on a black & white television set when Indy runs from the boulder and dives through the cobwebs.

Do you have a life outside of Indy?

Of course. As much as I love Indy, I have several other interests such as renaissance fairs, Steampunk and have interests in other geeky stuff.

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

Definitely marry Indy, snog Sallah (before marrying Indy) and avoid Belloq.

Can you match any of Indy's skills?

Sure. I look good in a Fedora and I can crack a whip! I'm a crack shot, too!

Most embarrassing Indy collectible moment?

At the airport being stopped because of the gun belonging to my Indy Toys McCoy action figure and the guy joked "He's not allowed here" and me proclaiming "He's Indiana Jones. He can go anywhere he likes."

Favorite Indy quote?

Ooh, far too many to mention:-
"Snakes, why'd it have to be snakes."
"I don't know, I'm making this up as I go."
"It's not the years honey, it's the mileage."
"I can't believe it. He's not coming." "Can't believe I'm not going!"
"You listen to me, you live longer!"
"It tells me that goose stepping morons like yourself should try reading books instead of burning them!"
"The quest for the Grail is not archaeology. It's a race against evil. If it is captured by the Nazi's, the armies of darkness will march all over the face of the earth! Do you understand me?!?"

KOTCS. Love or Hate?

I don't love it or hate it to be honest. I used to really like it but I just don't feel the same way anymore.

Your house is burning down, save the family or the collection?

My family, but if I could do both, it would have to be my Toy's McCoy, Wested, Adventureblit, Penman fedora & Noel Howard pants and shirt!

And finally, THE QUESTION...

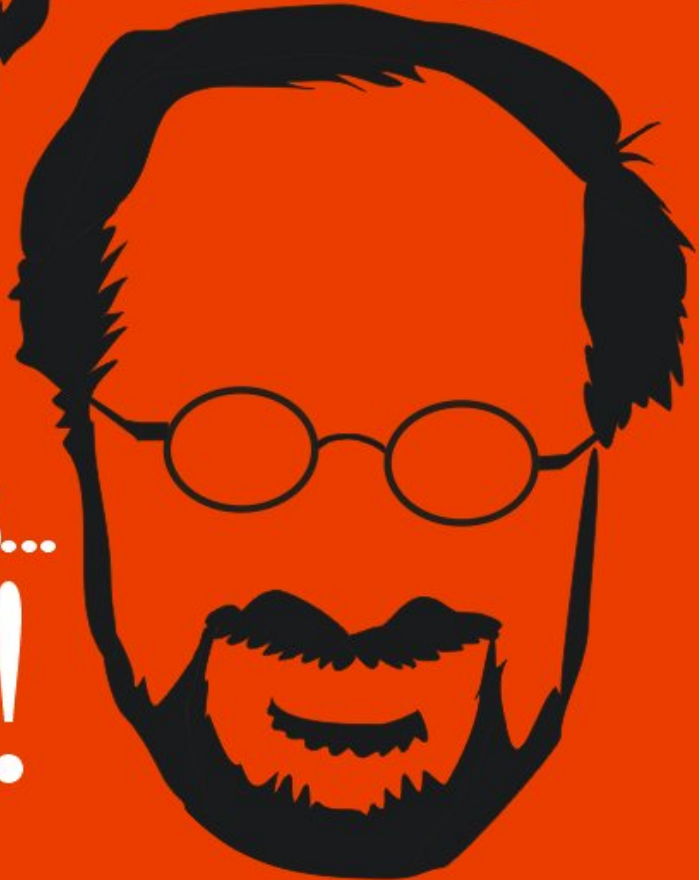
You're on the psychiatrist couch. He asks you "Why Indy?" Your answer?

To me Indy is the greatest movie character out there and the perfect man, and not just because I'm female.

To me, Indy represents everything that we want to be. He has inspired me to travel, to take risks and to live life to it's fullest.

THEBEARDEDTRIO.COM

Where the beards...



get old...
But the movies...
NEVER DO!

hear us on *Coffee* with **KENOB**

Find the man and you'll
find the Grail.

Interview with JULIAN GLOVER

Indymag: Let's start at the beginning. Where were you born and what was your life like as a child?

Julian Glover: I was born in St John's Wood, London. It was quite out-doorsy. I loved wandering in the woods in Bristol with my friend, who was the son of the ranger.

Indymag: How did you get your first break?

Michael Croft, founder of the *National Youth Theatre*, was English master at my school, Alleyn's in Dulwich. He asked me to play Mark Antony in his production of *Julius Caesar*. I was 15 years old. That started me off.

Indymag: Who were your early heroes?

Cricketers Denis Compton and Bill Edrich!

Indymag: What's the best advice you've been given?

From the great Anthony Quayle: Never be jealous of anybody; you never know what they might have had to pay for their success.

Indymag: What do you love more, theatre or cinema?

Well, I became an actor to work in theatres but once you're an actor, and you have the skills... you can also work in film. If you're lucky, you can become a star. But that is never expected. My natural home is the theatre. I have always worked in the theatre but also I have fun making movies. They are two completely different disciplines and two very different techniques but in essence both are the same thing!

Indymag: Which of your performances, either films or theatre, are you most proud of?

Well, the one performance I am most proud of is as *King Lear*

Eeny, meeny,
miny, moe...



in the *Shakespeare* play. In films it has to be Donovan in Indiana Jones. It is the best role I've had in cinema with a superb cast and the best film director in the world. Therefore, Indiana Jones has to be my favourite.

Indymag: What was your most difficult performance?

Well, there was a movie called *The Magus* directed by a lovely man named Guy Green, starring Michael Caine and filmed entirely in Spain. I was cast as Anton and another actor, whose name I won't mention (refers to Anthony Quinn) made life a misery and took out all the enjoyment that was supposed to be had shooting a film. We were usurped by his behaviour.

In theatre, I have played many roles that have been very difficult. Especially with *Shakespeare*, because you as an actor have a responsibility to the writer, without a doubt, is the best writer around the world. It's always a privilege to interpret *Shakespeare*. It is quite complicated but the flip side of this is that - when things are doing well - it is almost a sexual pleasure when you get to a pure interpretation.

Indymag: You're better known for playing villains. Do you prefer this type of character rather than other types?

IG: Yes, of course. I really enjoy playing a villain, if the role is good. Sometimes the villains simply do bad things and then it makes no sense. The only problem with playing the villains is, that you don't get them in the sequels, except in *Star Wars*. I'm not quite sure if I was killed in *Star Wars*; I wasn't in the next film anyway, so that's the end of that.

Indymag: Are there any types of films that you prefer?

Well, good movies you like for different reasons. You could say that my very first movie was my favourite. It was a film called *Tom Jones* starring Albert Finney. This movie was filled with the most wonderful actors from the London Theatre, and it was an 18th century story, a rollicking story of a country boy. That was my first experience in film and it was wonderful enjoyable. And now I made 29 films. I suppose 6 or 7 of them, which have been released, were good, and those good ones have been enjoyable for different reasons. I loved making the *Star Wars* except for

the one day when I was in that machine that looked like a giraffe, and I couldn't remember the words 'Target the main reactor' I couldn't get the words right, they were rubbish and didn't have to do with anything. They were invented technical things, so objectionable they were invented we don't know what life would be like. And I loved making *For Your Eyes Only*, playing another villain of course, and a wonderful work with Roger Moore. The money was good, it was in Corfu and Cortina, and it was a wonderful part, no one knew that I was the villain halfway through the film. Actually, the same as with the *Star Wars* movies.

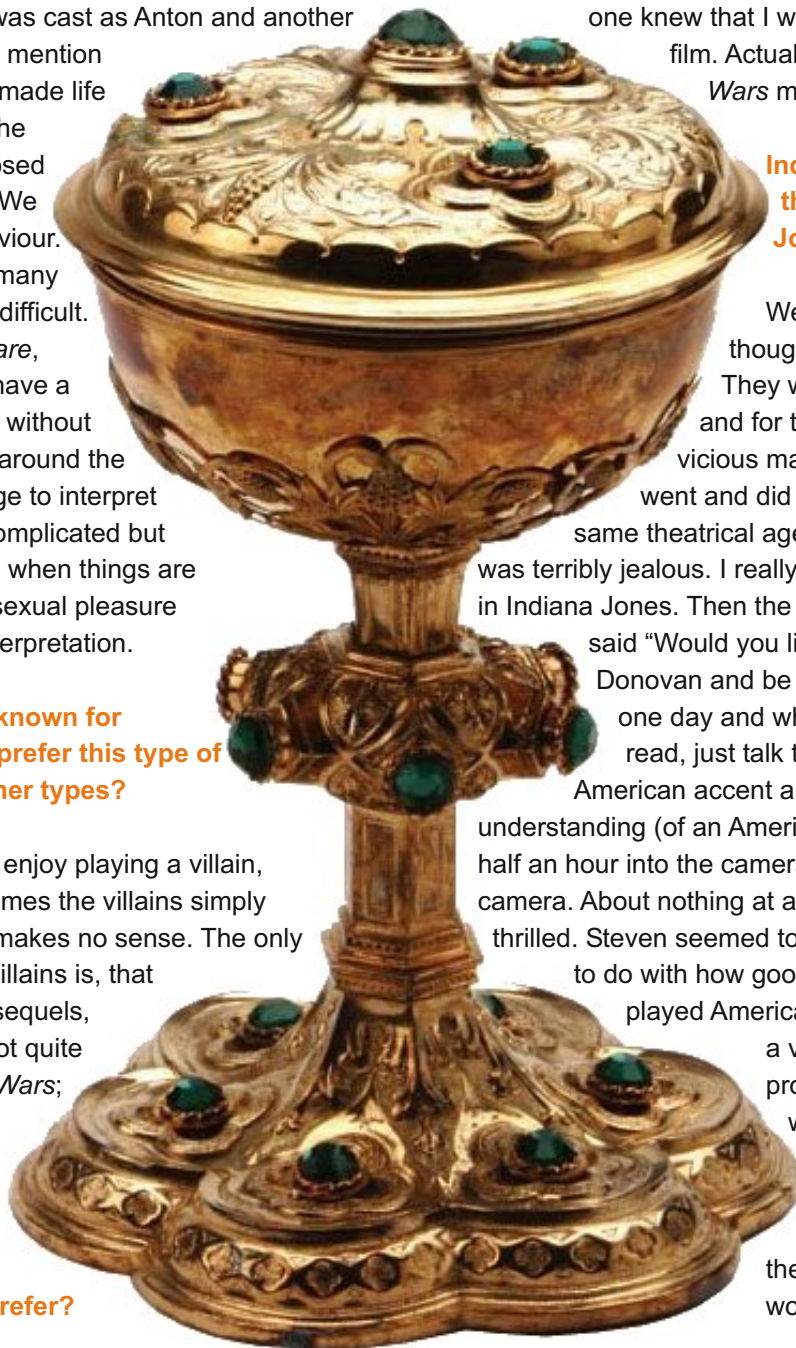
Indymag: How did it come about that you got the part in Indiana Jones?

Well, I hope it's because they thought I was a good actor! (laughs) They were casting around for the part and for the German Sergeant, the nasty vicious man and I was on the list. So, I went and did a screen test. A person in the same theatrical agency as myself did get it and I was terribly jealous. I really wanted it. I really wanted to be in Indiana Jones. Then the next day they rang me up and said "Would you like to come and read for Donovan and be an American?". So, I only had one day and when I got there they said "Don't read, just talk to us." I put on a thing called an American accent and it was very good, it was my understanding (of an American accent) and I just talked for half an hour into the camera - der-de-der-der into the camera. About nothing at all and I got the part and I was so thrilled. Steven seemed to think it was alright. A lot of it had to do with how good I was with accents having played Americans before. I immediately went to a voice and dialect coach to learn a proper Boston accent, just what you would expect from an uppercase American. I went to him and started to work on that and went on being delighted from the very first moment I started working on it.

Indymag: So, I assume you were pleased to be working with Spielberg.

Oh yes, oh yes! To be in a film which was going to be successful at a certain level even before you started. Working with Harrison Ford, who is such a terrific actor and working with the Spielberg was something that couldn't be resisted. Plus it paid quite well!

Indymag: Did that not daunt you?



No, I wasn't. I wasn't daunted just pleased and excited. I don't see why one should ever be daunted by working with people who are good at their job and one hopes that one is good at one's job oneself! If a decision has been made that they want to work with you then they're presumably sympathetic to the idea of your being there. It's very rare that you hear about directors taking horrible liberties with actors.

Indymag: Do you remember your first day of shooting?

Unusually for films, we actually started with my first scene. Usually you start somewhere in the middle or with the last scene. It was my first scene with Indiana Jones, a long scene, dialogue, important stage setting scene which I knew couldn't be cut.

Indymag: What's it like working with Spielberg?

He doesn't tell you what to do, he offers you the framework, you are going to play the character. Spielberg never tells what to do because he is a very good director, he helps you make it more interesting. He will talk to you and say "What do you think about this? What do you think about that? Let's try this, let's try that". Spielberg is one of the few really good film directors. He adores actors and he adores film entirely. He trusts his actors.

Indymag: Did shooting go smoothly?

Oh, yes. That was just such a lovely job to do. And it would be, wouldn't it, with all those fantastic actors. It was just a lovely shoot. All the supporting actors were so great. And we got to go abroad we got to go to Spain, which was nice. Some of them got to go to Lebanon, though I didn't. We did all the desert stuff out in Almeria in Spain, where there's a wonderful desert area. Lots of films are made out there because it's got canyon type country *Lawrence of Arabia* type country. The interiors of the castle were all done at *Elstree*, which is of course where Spielberg liked to work. We were there shooting while the future of *Elstree* was being considered.



Indymag: Did you do any preparation for the role?

I didn't do any! I brought my talent (laughter). No, in fact I didn't much. When I played Alexander Duscene, the first secretary of the communist party of Chech-Slovakia, then I researched. Walter Donovan, nobody knew about him. So I didn't do research, except here (points at his head). I thought I understood the character quite well and we already knew by the script that he was going to be made as credible as possible, not a dyed in the wool baddie. Could I visualize myself as him? Of course not! He's ghastly! (Laughs) Well, I can understand him, he's a very well written character. I think I may have said it in interview before; what wouldn't you do for the secret of eternal life, um, he's a very successful man, a very financially successful man, a very intelligent man who gets this indication that there is this final secret of the world he might be able to have, and it costs a lot of money, part of which he uses to join forces with the Nazi Party and he only does that in order to use their apparatus and eventually he's wrong, he chooses the wrong one, he chooses the wrong chalice, anyone of any intelligence would know, always take the stone cup, never go for the gold one. But he doesn't know, he's villain. He's a ruthless man because he is after something. But if you think about what Walter Donovan was after in Indiana Jones, ...it was the same thing that everyone else was after. He happened to employ, because his mind was a bit kinked, certain means to get it. I think he'd rather not kill people, but he used the Nazi movement, which he considered utter trash, but he was prepared to use them in order to achieve an end. And the end was something certain people wanted to achieve, too. Donovan has to fool Indiana Jones himself and he does actually fool him, until he reveals himself what he actually is. But he does fool him. But Steven was amazingly helpful. He's particularly good with actors and he was very helpful to me. I think we worked very well together. I find Donovan a very interesting man and I enjoyed playing him and actually I think that Harrison quite enjoyed playing opposite me. But no, I don't envision myself as Donovan.

Indymag: What was it like working with Sean Connery and Harrison Ford?

I've known Sean for many years, and about a hundred years



We did a series on television called *An Age of Kings*, which were Shakespeare's history plays. He came in as this young hopeful actor to play hotspur and he was absolutely fascinating because he was this raw Scotsman who hadn't done any acting of that type before. He was wonderful, though. I've known him socially since then, so it was a nice treat to work with him in the film. Sean's a terrific guy and so is Harrison. I know it may sound po-faced to say this, but they're real actors, not pastiche actors or showy actors and just as good as any of the other major actors who do more 'serious' work. I don't know if Donovan was a nice man, but not many people can say they shot Sean Connery!

Indymag: Were there any changes in the script?

There were several occasions when all the acting of it was me, rather than anybody else, but I didn't change the script. There was one wonderful time when Sean Connery changed the script, added something in the script which remained in the film and he did it whilst we were doing the first take of this scene and we just all fell on the ground with laughter. Steven said we will keep that in and we'll do that, this is as follows. In the scene where it is revealed that I am the bad man... when the two of them are standing here together (makes motion), their arms tied back to back and their talking about the girl. Sean said "of course, she's German" and Harrison said "How do you know?". It's not in the script. Sean just said "She talks in her sleep!". (laughs) Harrison's face was a picture because this was the girl he was living and sleeping with and it was his girlfriend! It was

simply fantastic. We all died with laughter and that's the reason why Steven is so wonderful. It sounded very funny in English because of his strong Scottish accent.

Indymag: What about your final scenes?

That's amazing. It took three days to shoot that from the minute the cup touches his lip to when he falls to the ground and turns into dust... You'd do it in a computer workshop now, that whole sequence, but this was done frame by frame. I think we started three months before shooting, with a model of my face, and they worked on that, making me look older and older and older. And, of course, the hair at the back looks like it's growing at a thousand miles an hour. They did that the other way around. They pulled the hair up and shot it in reverse, so you see it going down. Frame with me getting older it is what it is. And after a certain point, I turned into a skeleton but I couldn't do that. I'm not that good an actor! Two hundred years in one second. They chucked lots of stuff out from what they filmed. The sequence is a warning, isn't it, don't every drink from the golden cup. [Laughs] But it was a very exciting sequence.

Indymag: Would you have liked to change the way you played Donovan and were you happy with Donovan's ending? Would you have preferred he showed his better side and ride off into the sunset with Indy and company?

No to the first question and, yes, very happy to the second. I

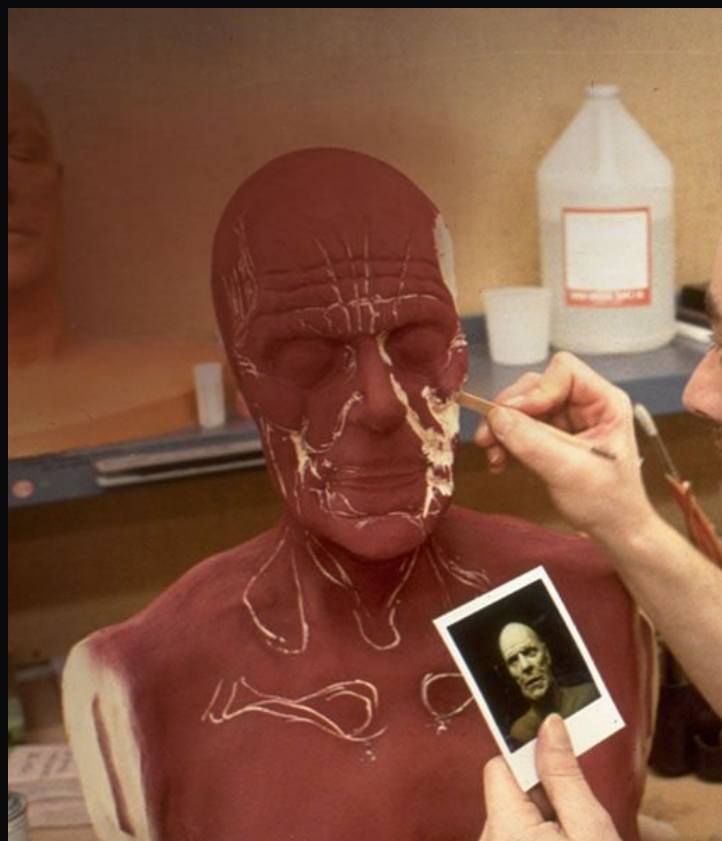
Think it was a marvelous scene in the film and it was a fantastic last scene, really fantastic last scene, couldn't ask for anything better.

Indymag: How do you feel about Donovan today?

I will always be grateful for having played him because he's a very good character. You see him on television and people do recognize me from that, but not as recognizable as Sean Connery who can hardly walk down the street. I'm recognized quite enough, thank you. As you know, film know is not my main activity anyway, and despite my great age, I'm still working in the theatre. So while I'm grateful for this work, Steven Spielberg's said to me "...after this film Julian your American accent is so good and you're so good in it you'll never stop working in American movies" never came true. That was the last American movie I made!

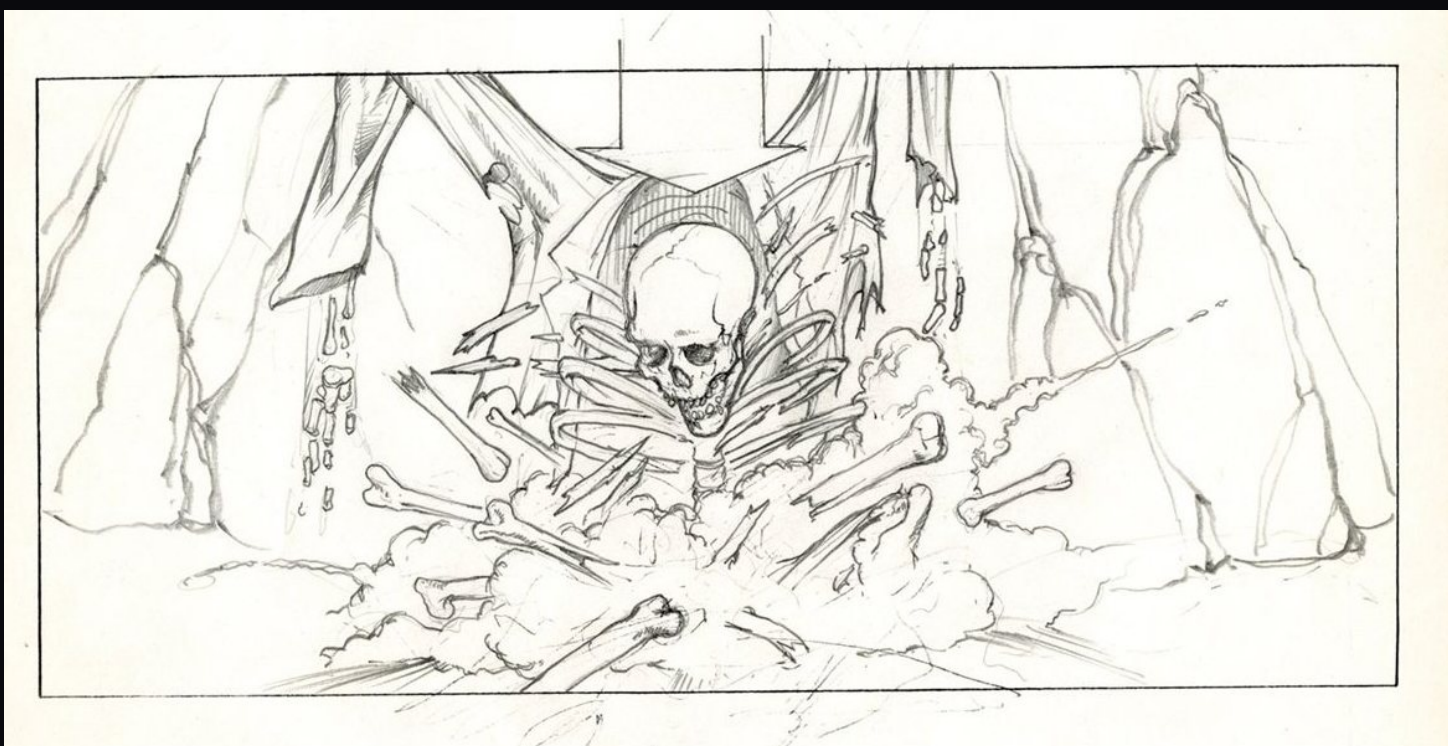
Indymag: How did your wife, Isla Blair, get involved?

It was in the script and was a one line part. Donovan's wife comes in and says that he's holding the guests away or something like that, and it was the idea of the producer that maybe it would be a laugh if she came in and played it and my wife came in and played it. My wife, I have to say, is pretty well known and it's not a very good thing to do a one line part in anything or to advertise it anyway. She was thrilled to do it, so that was why we decided to do the credit at the end of the film in the way that we did, Donovan's Wife played by Mrs. Glover, and it still makes me laugh, it still makes me laugh even now. That's how it happened and Steven didn't even know her, well, he saw a photograph of her and said yes. She was so frightened; you may notice. She went stone dead on her first entrance, stone dead. She came on, opened the door and (laughs)... well, in front of Spielberg and all that... She did it the second time and that's the funniest thing (laughs) but she did look very tasty, I have to say. (laughs)



How do you feel about the film now?

I thought that the second one, Temple of Doom, wasn't very good. I adored the first one, absolutely adored it. With the Star Wars, I think that Empire Strikes back is the best of the three. It was more sophisticated. But with Indiana Jones, I adored the first one. Disappointed in the second one, and I thought the script had the chance to be better than the other 2. Very well cast, don't mind me. One could feel that it was an expensive film, and that it was going to work, and it damn well did work. I came out of a preview of that with my son



And my wife. My son was about 18, and he said, "It is damn good, isn't it?" And it was. We knew all the technical stuff was going to be wonderful and it would look nice, but my son said, "It's a very successful love story between two men." And that's exactly what it is. It's about a father and son who don't get on at the beginning, rather like Shakespeare's Henry IV, and who end up admiring one another. So being the baddie in that was great. But people say, "Oh, horrible bloke, wasn't he?" And I'd say, what would you do, Ryan, for the secret of eternal life? What would you do? Quite a lot, wouldn't you do? You'd do some things that were a bit naughty. So that was my justification for Walter Donovan!

Indymag: Are there any characters or roles that you have still not done?

Yes. Some specific roles in Hamlet and also the work posthumously of Shakespeare "Coriolanus", but I think that I can not do anymore. I have never worked on Chekov and I would like to do so. I do not usually take lead roles because I'm not that type of actor. I am more powerful as a character actor and I am comfortable with that. I'm not a star. People do not recognise me constantly although I am well known in my England. This is comfortable and the people just like to thank me.

Indymag: Would like to do more good guys?

Well funny enough, the older that I got, the more good guys I've played. In classical plays, you know, I'm trying to play good people. I think it's because I'm old. Most horrible people in drama, are killed before they reached my age. (laughs) I do enjoy playing people who were nice, because I realize that they too have a center. They're not all nice. Nobody is bad and all bad, and no one is nice and all nice. I've been a very lucky actor because I played in so many films and so many stage plays as well and I'm quite well known. But I'm not a star. And so I don't have the downside of being a famous actor which has people coming at you, spitting at you, kicking or hitting you, and every day you can't go to a restaurant because people are talking to you. I used to be a very good friend of Charles Heston. His life was a nightmare in public. Absolutely a nightmare. He can't sit in a restaurant without someone asking him for an autograph. And I don't get that. I have a comfortable very, very good theatrical life, because I'm the sort of actor that I am. The luckiest things that happened to me were playing in Star Wars, Indiana Jones and Bond. Apart from those three, I'm very happy that and I can be here today, and you want to interview me, which is very valuable to me. So those are the luckiest things in my life.

Thanks to Roberto Corralo (Adventure), Stella Nobrega-Garica and Ryan Lambie for additional material.

When Kyle Met Julian!

Kyle E. Nibling talks about meeting greatness!

I attended Pensacon 2015 and got to meet the great Julian Glover, who played Walter Donovan in Indiana Jones and the Last Crusade. I live in Texas, which is rather far from Pensacola. However, this is the only time in years that I've seen Julian Glover was going to be a guest at a convention in the states, so I figured it would be worth the trip. Once I got there I met up with a few of the guys from Club Obi Wan, an Indiana Jones fan forum.



We got to talk about the films, which ones were our favorites, and discussed where we got different pieces of our Indy gear from. After walking the floor for a while, I made my way to Mr. Glover's booth. The first thing I noticed was how tall he was. You can't really tell from watching him on screen, but I would estimate he is about 6'4". I had him sign my Grail cup and "False" Grail cup, along with a few pictures. About that time, his escort told him it was time for his photo-op session.

Being that this was my first time at this venue, I didn't know the layout and was worried I wouldn't get to the photo-op tent in time. I figured I would just follow Mr. Glover, since we were going to the same place. Well, as I suspected, he was getting into a private elevator marked "Staff Only." I quickly stuck my head in and asked where to go, since I had a photo-op with him and didn't want to miss it. His escort just said, "Come on with us!" I couldn't believe it. I was riding down a private elevator with the man who "chose poorly." After we got off the elevator we walked down some long corridor, just chit chatting.

At last, we got to the photo-op tent. The photographer was late, so we kept waiting and finally Mr. Glover said, "Can we please hurry this up? This young man has been waiting patiently." He was so considerate and very down to earth. Once it was time for the picture to be taken, I asked if he would mind holding the "False" Grail cup while I held my "He chose wisely" Grail cup. Of course, he was more than happy to do so. The picture was taken and he said, "Yup, that's the one." He really couldn't have been a nicer guy. It was an absolute pleasure getting to meet and to talk with him.

ADVENTURE AHOY!



AFIJ Adventure is a Spanish magazine* that is dedicated to the world of Indiana Jones. Made by fans, for fans with original content and features.

This is a completely free printed magazine that can be mailed directly to your home.

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*Please note, that the cover image has been translated into English.

CHOOSING WISELY

Julian Glover

As 'Walter Donovan', Julian Glover may have sipped from the wrong cup in the *Grail Temple*, but his selection of roles netted him a career spanning nearly six decades and still going strong. As he has said, "I've been in many plays, TV shows and movies over the years but I've never made enough money, so retiring now I'm 78 is not an option."

Perhaps most recently known to general audiences as *Grand Maester Pycelle* in the television adaptation of *Game of Thrones*, Julian Glover made a theatrical speciality of the urbane villain.

Born in Hampstead, London in 1935, the son of Honor Ellen Morgan, née Wyatt – a BBC Journalist, he attended *Bristol Grammar School*, where he was in the same class as actor Timothy West and *Darth Vader* actor David Prowse. He began acting in the *National Youth Theatre* performing with the *Royal Shakespeare Company*. In the early 1950s, he appeared in several shows at *Unity Theatre*, London before becoming a regular in 1960s and 1970s British television series such as *The Avengers*, *The Saint*, *Strange Report*, *Dr. Who* and *Blake's 7*. Glover featured as Professor Quatermass' nemesis Colonel Breen in 1967 *Quatermass and the Pit*, appeared twice in *Doctor Who*: as *Richard the Lionheart* in the 1965 serial *The Crusade*; and, in 1979, as the villain Scaroth, last of the Jagaroth, in one of the original run's most popular serials, *City of Death*.

In the 1980s, Glover made his most notable appearances, such as the Imperial General Maximilian Veers in *The Empire Strikes Back* (1980), the ruthless Greek villain Aristotle Kristatos in *For Your Eyes Only* (1981) and the (as if we need to mention) Walter Donovan in *Indiana Jones and the Last Crusade* (1989).

His performance as *Henry IV* in the *Royal Shakespeare Company's* production of *Henry IV Parts 1 and 2* earned him the Laurence Olivier Best Actor Award in 1993, and he was appointed Commander of The Order of the British Empire (CBE) for services to drama in 2013.

Glover is an Associate Member of the *Royal Academy of Dramatic Art (RADA)* and is married to actress Isla Blair, who - as 'Mrs Donovan' - was also his on-screen wife in *Indiana Jones and the Last Crusade*.

Josephine Mori

ISLA BLAIR

Not neglecting guests

Actress and wife of Julian Glover shares a long list of credits with her husband, most notable *Indiana Jones and the Last Crusade* playing Walter Donovan's glamorous wife.

The story goes that producers felt that - as Glover was already cast as Walter Donovan - it seemed logical for Blair to appear as Donovan's wife.

We suspect this wasn't much of a stretch and the research would have been done over pillow talk!

The role involved Blair putting on an American accent and saying the line "Walter, you're neglecting your guests". However, not as easy as one would think according to Blair.

"There was a big, big setup on that particular scene. I got to wear a great dress, it all looked fantastic, and I came in and dried, when all I had to do was my one line, and it was terrible! But these things happen. When you've only got one line to do that's very often when you do go!"

As an in-joke Blair is credited as Mrs Julian Glover playing Mrs Donovan.



On the trail of SPIELBERG

Part 2 of Ronny Vedal amazing adventures in Sri Lanka as he works his way towards finding Shankara.

The driver ran off to speak with the boss and then asked me to come and meet him. The boss asked what film I was there for. I told him and he just looked at me and nodded a little. It turned out that the boss had worked there for 33 years and was present during the filming of *Temple of Doom*. The driver told me to wait outside at the porch while he spoke with the boss. I waited and tried to take a picture of the pillars.

The driver came back and forth many times, telling how it was going. He said the boss was hard to bargain with but he felt we had a chance to get down there. I asked him what the percentage chance was and he replied "20 percent".

I continued talking to the driver as the boss showed up behind us, standing on top of the stairs by the door.

"Gentlemen," we turned towards him "...come with me." The driver and I looked at each other, wondering what was going on.

We followed the boss up the stairs and the driver spoke to the him. Following that conversation the driver sent me a little thumbs up. Game on.

We all got into the car and drove down the road. We came to a post where there were soldiers but the boss just waved at them and they let us through. We parked a little further down the road and the

edge looking through a barbed wire fence, however the boss allowed me to get closer by walking through the forest and taking posing shots.

We decided to go back... I gave the boss some cash for the trouble, which he appreciated. The driver thought this whole experience was cool and was looking forward to going to the Hantane tea estate.

We said our thanks and goodbyes to the boss and went back to the car and drove off. Both of us still couldn't believe we actually got to go down in that area. We had our laughs.....until we came to the gate again. The soldiers told us to stop the car. I had a bad feeling about this. One of the soldiers went over to the driver and told him to roll down the window. They spoke to each other.

"Sir. He's asking to see the photos", said the driver. Oh! Sh!t I thought. He's probably going to delete the photos or confiscate the camera. I took my camera out of my bag and then...

"No no! The phone. The pictures from the movie.

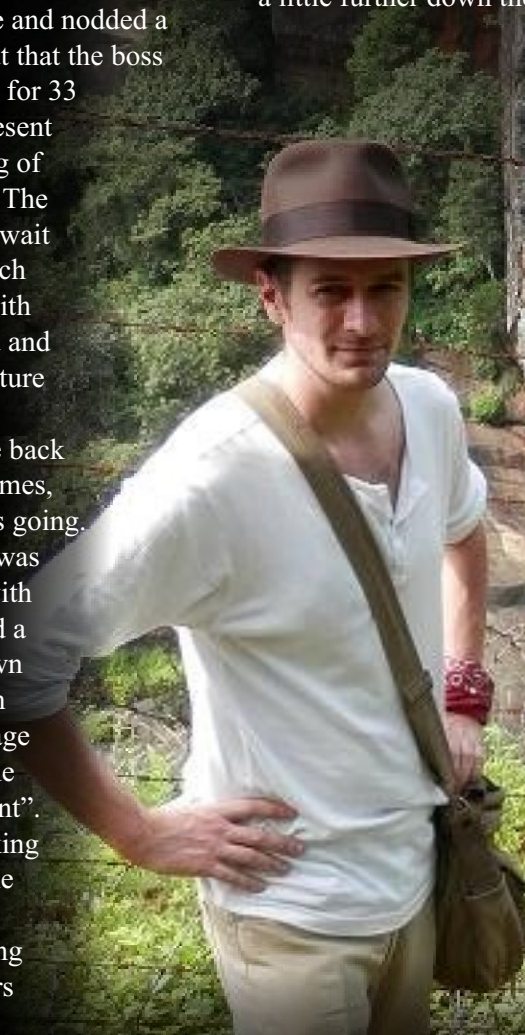
The soldiers want to see those", said the driver.

The driver flipped through the photos on the phone and the soldiers seemed to be amazed. They were saying Ooooooh! and Aaaaah! It was a bit of an awkward moment for me at the time but quite amusing. Fortunately, the soldiers let us out and we set towards the tea estate.

boss, who looked rather old, started climbing up some rocks.

"Follow me. This way", he urged. I followed behind him for a short distance as he turned towards me and said "Recognize something?"

And there they were. The pillars. I could see the big mountain of a rock where the bridge was attached to with the Victoria Dam in the distance. I stood at the cliff



"Well, that went surprisingly well. That was supposed to be the hardest one so the next one is kittenplay." I said to the driver.

"Yeah. I can't believe we made it through. Next one is really easy." the driver replied and we were about to find out that we were SO wrong.

HANTANA TEA ESTATE

We drove up the road, which became smaller and rockier. I took out the photo of the Sivalinga Shrine and the road description *ijq6* kindly had posted here on COW. We drove until we came around a corner and then I spotted the mountain from the film. I knew that shape. I felt I knew where to go but the driver wasn't too sure. He'd never been here before.

"No worries, mate. I have the description, I see the mountain...I know we are on the right track." I tried to assure him.

"Yes sir, but I've never been here before. I'll better ask for directions."

I thought 'directions'? We got directions right here on this paper and I know that mountain. Just follow the road!

But the driver stopped and asked a man for directions, which I thought was totally unnecessary.

"This guy knows where it is." the driver said.

"Yeah well, I don't feel I need a guide. I got my guide right here." I replied and pointed to the map.

"He says his brother worked on that



film." he said. aw something familiar from COW.

I felt this didn't matter. It was his brother, not him that worked on the film and did not want to pay extra for something I didn't need. For all I knew this guy is just after a quick buck.

"But sir, I haven't been here before. I think we need him." the driver insisted.

Well I haven't been here before either but I knew exactly where to go, but before I finished the guy got into the back of the car. So much for not needing

him!

After passing the Wickremnayake National Training Centre we noticed there were some pretty big rocks on the road and the car we were driving was not made for this terrain.

At this point I felt like saying 'we walk from here' but asked the driver to park up.

The driver didn't respond but I noticed that he looked nervous. He tried to drive carefully over some rocks and then carefully...carefully...*EEEE-BANG!*

I guess we walk from here!

Whilst the driver and the guide were parking the car close to some houses I walked ahead, holding the description and photos at hand. I was using a photo to compare the mountain because there is a distinct peak/boulder at the top behind where the shrine is located. I could see the mountain in the distance. As I was lost in my thoughts I realised that the driver and impromptu guide were quite far behind. I walked a little bit further and saw something familiar from COW.



We were on the road again, and once we had stopped, I was way out in front again and it reminded me of the opening of "Raiders"...with Indy and Satipo and Barranca... Indy and the map in the lead with the other two stumbling behind. I felt very Indy-like.

We walked for a little while when I saw the peak. I took out my photo and compared the two. I thought I was close and if my calculations are correct there should be a road turning up right around the corner.

Bingo! I was right.

While I was waiting for the others to catch up, I studied the road. It was much wider than the other roads I had seen earlier, wide enough to have driving cars and walking elephants on. I figured it must be the start of the production road.

When the driver and guide caught up the driver told me, that I have to go up right. We walked up the road and I had the feeling we are REALLY close to the shrine but then suddenly:

"Sir? Come." shouted the driver.

"What? Why?" I said

"The guide says he knows a better way."

"A better way? Can there be a better way than this? We are so close. The shrine is in this area."

"But he is saying he knows a better way. Come." insisted the driver.

I was looking up the road and turned back looking towards the driver and the guide who already had turned, walking the other way. I had a bad feeling about this

I followed the driver and the guide back down to the main path and we went further up the road. I had the feeling that this was way off. We were walking further away from the mountain peak. I told the others but they seemed determined that they were on the right track. We came to a new sign that said "*Kitool Mulla Division*".

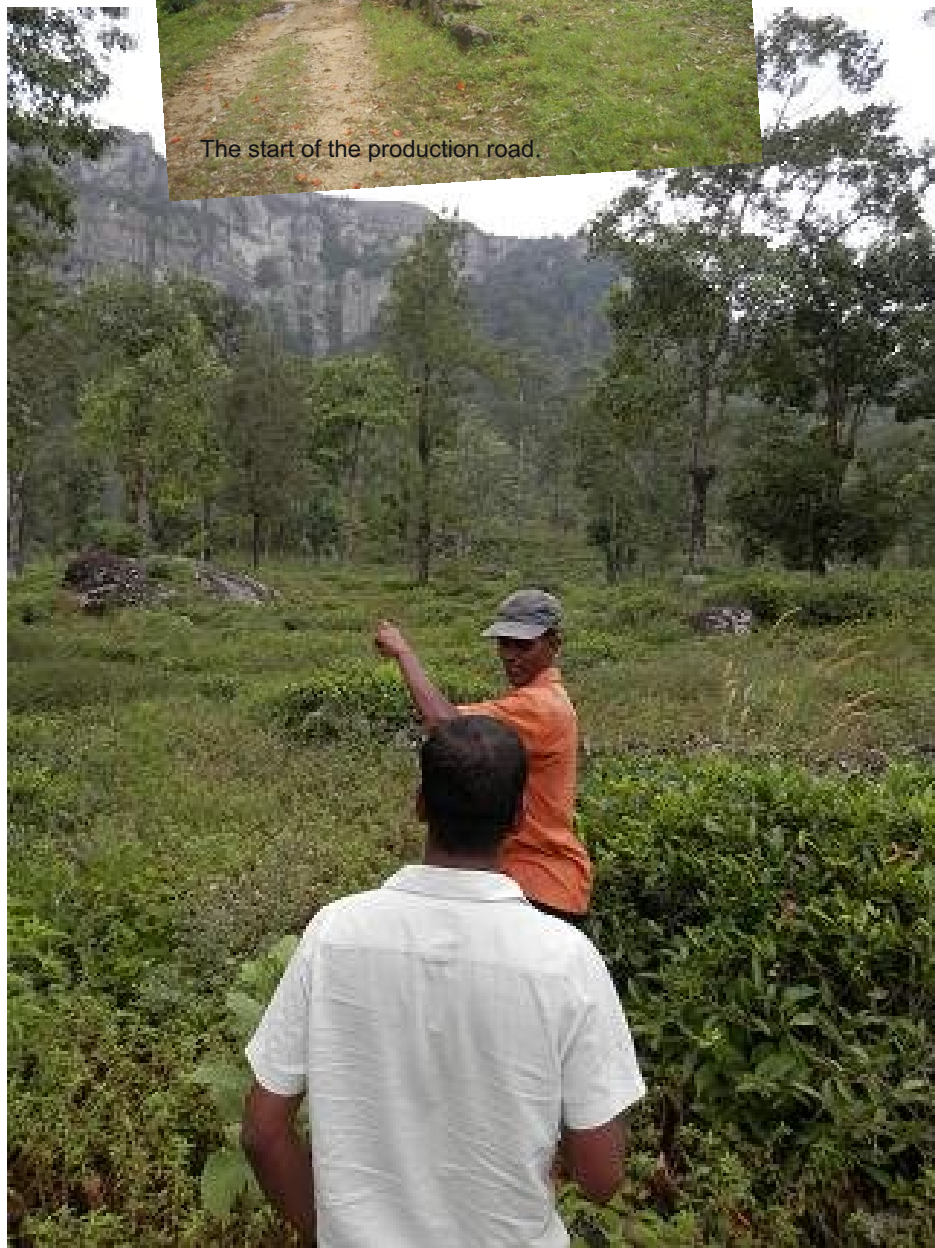
"Wait a minute, guys." I said pulling out my discription "Look! See? This is way off. We have gone too far. We have to go back."

"But the guide's brother worked on the film. He knows where it is" said the driver.

"Well, that was his brother, not him and from the description and looking at the peak, we are walking further away from



The start of the production road.



where we need to be. This is just a waste

"Sir... I think we should go back and just follow the guide's route" the driver suggested.

"I'm not going back there. We are close. You guys just wait here. I'll call you if I find it" I insisted.

I went further up by myself, looked at big rocks and pushing myself through bushes and fell through a couple of holes in the ground that were covered by grass and bushes. I felt I was close, really close. I could feel it.

There was something very of time. From my point of view the shrine should be right there." (points at a spot)

"If you say so", shrugged the driver. We didn't go back to the production road. We went off the road and into the field. Not an easy path to take but I was determined to find the shrine. The others followed behind. The driver, dressed in nice shoes and suitpants didnt seem to enjoy this very much. The further up we went, the closer I felt we were to the shrine. I looked at every big rock we passed.



Pose by the shrine, finally.
(Notice my hand wrapped up.
I can still see the scar!)



Me with the Guide and Village Kid!

familiar about this place and that was a good sign. I came to a place that was heavily covered with bushes and I could see that there was a big hole under them.

I climbed onto a rock to get a better view. I could see the others further down the tea field. I scanned for the shrine but I couldn't see it. This is it. I thought it should have been here. Why couldn't I see it?

"Have you found it, sir?" shouted the driver.

"I can't see it but it should be here, I know it!" I shouted back.

"Sir, come back . We follow the guide. We'll find it." he repeated.

I was sure the shrine was here. It must be. couldn't be wrong... I just couldn't. Walking down to meet up with the others again, I felt I was walked further away from the one thing that I was here for. I resigned and followed the guide.

After following the guide for a while, through the field of boulders, trees and bushes, I was now certain he didn't know where he was going. We were way off. During the walk I cut my hand badly so I wrapped it in some cloth. The driver also got hurt by cutting his leg and injuring

a toe. We all started to look really messed up. With no food and no water we started to get tired.of time. From my point of view the shrine should be right there." (points at a spot)

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up. With no food and no water we started to get tired.

"Okay, this is ridiculous. Let's get back to the main path and find that road we were about to follow. It will lead us straight to the shrine." I suggested. The others agreed and we went back to the main path. The driver had to sit down. He was really tired.

"Well, we wouldn't have been in this mess if we just stuck to the road at first. We are way off now" I said.

"Probably, but I'm sure we need the guide" the driver still insisted

"I told you we didn't need him in the first place. We are actually way off because of him."

"He is a nice guy..."

"I'm sure he is, but that doesn't mean we need him for this. Where is he anyway?" I asked.

Looking for the guide I spotted him further up the road. He was talking to an old lady who was working in the fields. We walked towards the guide and the old lady. I passed, walking back towards the production road. The driver stopped and had a chat with the guide and the lady. I heard the lady shouting.

"Sir! Sir!" the driver shouted.

"What?" I snap back.

"The photo! Come with the photo!"

I walked back to them and then there was another guy, younger than the lady.

"Show him the photo! Show him" insisted the driver.

I showed the guy the photo of the shrine. He examined it and then he used his machete to point out the location.

The driver translated for the man "...he's saying he was one of the village kids in the film"

"Oh really? How old is he?"

"He's about 40" said the driver.

Okay. I could believe that, I thought. So another guide was added to the group whom I called "Village kid". So, the Slave Kid showed the way.

We didn't follow the road but went straight up through the fields of rocks and bushes. We walked a bit until I started to recognize something. I turned towards the driver with a knowing look.

"What is it, sir?" said the driver

"This is the same rock I climbed on top of earlier."

The driver looked dumbfounded. Passing the big rock, Village Kid said we

had to pass through a bit of jungle bushes. We did and, boy, that was tough! All the branches were really tight, almost felt like passing a crowd of people who scratched and pulled you from every direction.

After climbing rocks and passing through more bushes I heard Slave Kid up ahead, shouting.

"We have found it, sir" said the driver

About time, I thought.

I came through some bushes and spotted Village Kid standing on the side of a big boulder and then I spotted the shrine next to him. I pushed myself through some branches and then suddenly I was there. Tired, dirty and wounded I walked up to the shrine, up the one step that is still standing (the other two are still there but have been tipped over. I thought of asking the others to help me put them up but I was too tired, as were the others.

I looked around the shrine. The whole area around the shrine was covered with trees and bushes so it was no wonder I couldn't spot it but I would have if I just followed the production road.

After taking photos and such we decided it was time to head back. We followed Village Kid through the bushes but after we came out from the bushes we went a different direction. We came to the road that the Village Kid confirmed was made for the production of the film.

We said our goodbyes to Village Kid and the Guide and the driver drove me back to the hotel.

"We'll... I think we jinxed ourself by saying the last one was going to be easy", I said.

"I agree with you, sir" said the driver.

While sitting in the car I felt something in my leg, inside my pants and then felt it falling from my leg.

"What the he...you gotta be kidding me." I gasped.

"What is it, sir?" asked the driver.

Look on the floor, there" I pointed.

"What...Holy! That's a leech! Was it on you?"

"Yup. It fell out from my leg" I said.

The driver took a piece of paper and picked up the leech and threw it out the window whilst I checked myself for more.

"Got any more on you?" quizzed the driver.

"I don't think so", I said "but that one's been having a fiesta on my knee!"

We arrived back at the hotel and were greeted by the receptionist. I wanted to pose for a photo with the knee that had the leech. After the photo was taken the receptionist noticed that this was not the only bloody spot on my leg. My sock was soaked with blood. It appeared I had cut myself badly on my leg. Before I went down to my room to clean my wounds the driver thanked me for the day. He said he had such a great time because that was an unusual experience and he told me something that I think I'll never forget:

"Sir, you are a very lucky man. With that will of yours, you can do anything!" he said.

It wasn't that bad after all. I found the place and it was a great experience getting there.

And after my visit to Kandy, the driver (actually named Hinosh) is now planning an Indiana Jones-tour. He said he will have that jungle around the shrine cut down so that people can find it easily and he will gladly help any Indyfans around.

I do recommend Sri Lanka as a travel destination to everyone here. Not just because of the film locations but also because of the country itself. It's wonderful and a dream for any Indyfan out there. Sure it got the film locations but that is just a bonus. Let's not forget that there are also jungles, exotic animals, ruins and temples scattered all over Sri Lanka. What more could an Indyfan want?



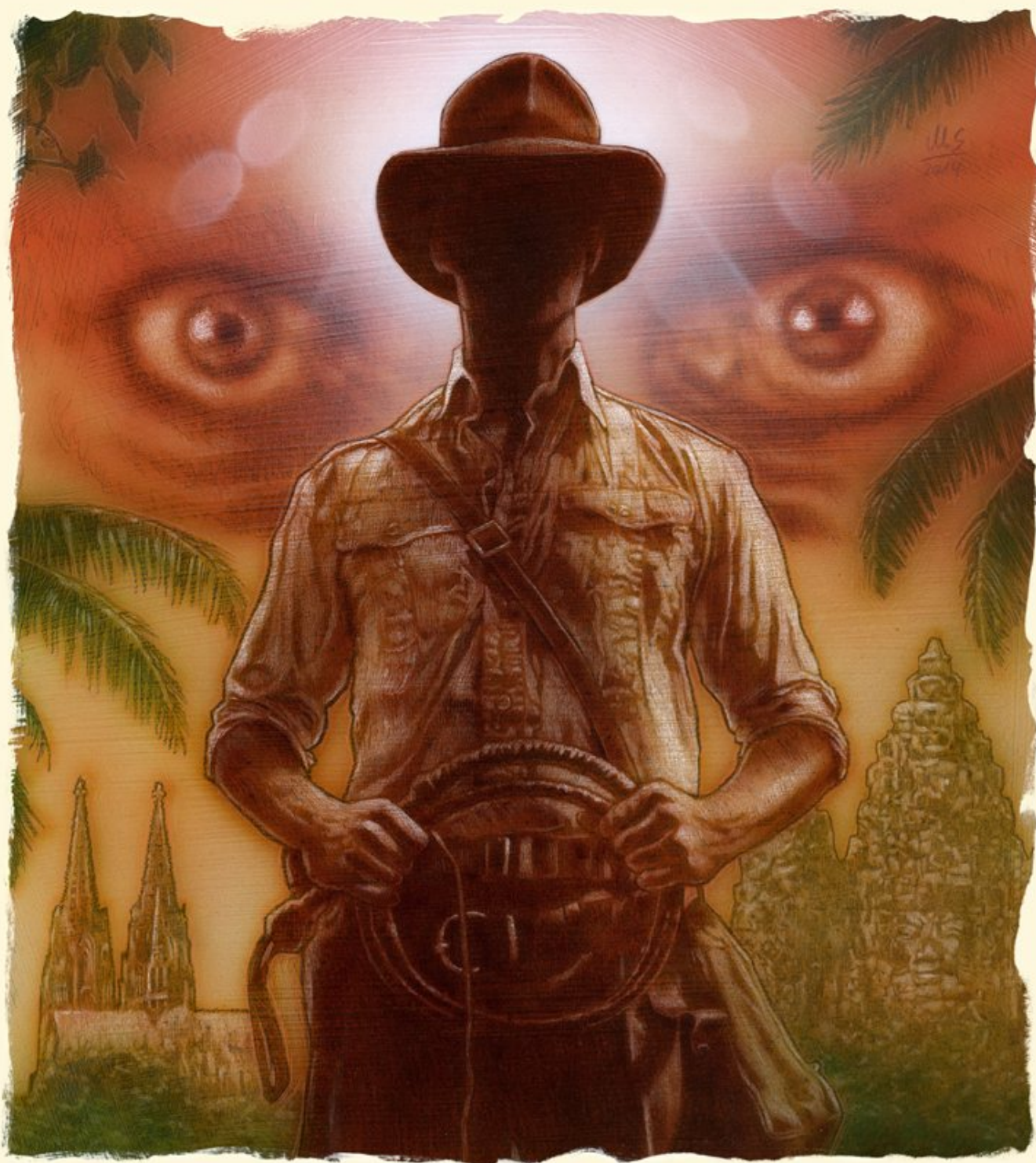
Hinosh (The driver) and me.
Mission completed!

FANCY A TRIP TO A GALLERY?



TRY A VISIT TO National Trust The IJPG

The man with the hat returns... and so does his nemesis.



REVENGE OF KALI

Interview with Jürgen Mathy, Jan Hofmeister, Martin Schlierkamp and Andreas Wiechert about the Fanfilm
Revenge of Kali

Exclusive

KALI MA!

Indymag: *Let's talk about your fan-project "Revenge of Kali" and the backgrounds of the development. Andreas, what is the Adventurer's Club Cologne and what was the reason to make a fanfilm?*

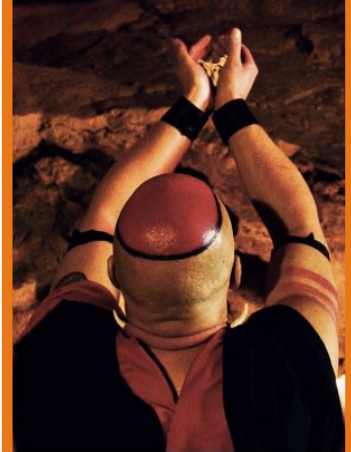
Andreas: Back in 2008 some members of the German Indiana Jones message board decided to meet face to face and discuss their favorite hobby. The very first meeting was a huge success, so the decision was made to meet more often. Cologne was selected as the location because many members are from that area. The next step was to organize a nation-wide meeting in 2009. In search for a name and to avoid any copyright issues we called it the *Adventurer's Summit*. During the early stages of planning the summit, the *Adventurer's Club Cologne* was born. It's not a private club, it's always open for people who are interested in pretty much everything that has to do with the most famous archeologist in the world. After the successful summit in 2009, the club decided to organize a second summit in 2014. In 2009 we had produced a trailer to advertise that summit and of course we wanted to do the same in 2014, only this time bigger and better. In the end it turned out to be not just a trailer, but more of a short movie with a story attached to it. This was the start of "*Revenge of Kali*."

Indymag: *How did you develop the story?*

Jürgen: From the get-go we knew that we wanted to develop a story about Mola Ram. There were two reasons: First, there are many fan films out there, but none of them deal with the high priest. The second and more important reason was that we had an actor who was perfect for the role of Mola Ram.. So we took the opportunity and we were gathering ideas for the story. The important parts were - Mola Ram is the villain, Indy is the hero and of course Cologne must be the reason for the conflict. In the end it took one night and a few beers and the story was done.

Indymag: *How long took the period of pre-production?*

Jürgen: The story was done in late 2013. Of course we changed and improved on it all the time. And we began drawing sketches of camera angles. In that process we developed a complete storyboard for the movie. Each shot you can see in the movie was drawn by hand before. You can compare the quality of the storyboards with Steven Spielbergs very rough way of sketching. But when we were shooting the movie, they were very helpful. While developing the storyboard we were thinking about the locations. Our first idea was to shoot in a green screen studio and to add the cave environment later digitally. But then Stefan, one of the members of the *Adventurer's Club* and a very special supporter of the entire project, suggested to have a look at the natural dripstone cave that was located in a small village approx. 40 miles away from Cologne. So one day we went to Wiehl and we visited the cave. It turned out that this place was perfect for our project.



The cave itself was gorgeous and there was enough space for our team and the equipment. There was also electricity and a hotel with a restaurant. So the complete infrastructure was excellent and the best thing was, we got this location for one day for free. So from the first idea to the first day of shooting it took approx. 5 months.

Indymag: Set dressing and costumes look awesome and authentic. How did you get this stuff?

Martin: I like to have at least part of Indy's gear in my closet, so the shirt and the trousers are mine. The shirt was made by the good folks at Adventurebilt, the trousers are part of the old German police uniform, resembling the classic „officer's pinks“. The rest of the gear was lent to me by our Andreas, who himself is a great Indy fan and collector. The hat is a Steve Delk made Adventurebilt Deluxe and it was a true pleasure to wear it for one day. The bag is a classic MK VII, the gun belt is a Costume Base knock-off that looks good enough for the camera. The whip is a real functional leather whip and I had a great time working with it - for the first time! I'd never held a whip in my hands before.

Andreas: Mola Ram is my alter ego and I had been thinking about getting the complete Mola gear for a long time. I did a lot of research, looked for a buddhistic monk robe or an Indian sari, but nothing really convinced me. Our good guy Stefan again stepped in and helped out by suggesting a tailor who is experienced in making kilts. I sent over many different pictures of Mola Ram and the tailor knew what to do immediately and started to work right away. Finally I received a 10-meter fabric to wrap around. I only had to learn how to wrap it around myself. But after a few hours of training it went very well. The necklaces were done by myself with a little bit of help from Jan. When we were on set, it took about 60 minutes to change from Andreas to Mola Ram. That included to wrap the costume, fix the costume with safety pins in order to avoid ending up naked in the cold cave and of course to get my head coloured, which was done by our lovely club member Claudia.

Indymag: Martin, wasn't it disappointing to be the main actor and not to see your face on screen?

Martin: On the contrary. For one, I feel very much at home behind the camera, having worked as a camera operator years ago and now being a freelance artist with a home office. I don't need to see my face on screen. Furthermore, I strongly felt from the get-go that it would serve our project better not to show both our actor's.





faces to keep the illusion that it's truly Indiana Jones and Mola Ram who are shown on screen.

Indymag: Question for all of you: what was the best memory of the shoot for you?

Andreas: Actually, the complete day of shooting my scenes was wonderful. The complete project was a great experience, it was a lot of fun and excitement and, of course, adventure. To summarize, the best - in my opinion - was the teamwork. It was a hard and long day of work, but the mood was always great and I had a lot of fun.

Jürgen: I can only agree. If you are working with people that don't get paid, usually the situation comes up, that people are getting bored and that they want to leave, because it's cold and they are hungry etc. But here, even though we worked hard and were focused, everyone involved was in a very good mood. I hope the mood is reflected in the final movie.

Jan: I think for me the best thing of the shoot was to see both Andreas and Martin in their full costumes on set for the first time. The combination of the location and the spot-on, pretty much screen-accurate wardrobe made clear to me, that this would look great on screen. That, and the fact that we finally got a day of fantastic weather for our outdoor shoot, after having to postpone it several times before.

Martin: My best memory? Spending a fun day with my friends from our fan group *Adventurer's Club Cologne* in this gravel pit that doubled for the jungle! The weather was great, even though it was very hot. Wearing a dark fedora in the blazing sun may not be the wisest idea for an adventurer, but it certainly looks great on screen.

Indymag: ... and of course, what was your worst experience during the shoot?

Jürgen: Gosh, we had a long time of preparation. We had a lot of phone calls to organize things, to collect all stuff we need, technical equipment, costumes and props. The first day of shooting was scheduled for Saturday, in the cave. We met very early and we drove to the cave which was approx. 1 hour away from my home town, where I live. When we started to prepare the set, I was looking for the poster, which was an important prop for the story. Hell, I had forgotten the prints at home. Oh my god, everyone was ready to shoot and an important prop was missing. There was no way around it, I had to go back home to get it... at light speed. God save the Autobahn.

Martin: There were a few challenges, wielding the whip for example. First of all, I didn't have any experience

with any kind of whip up to that day. And second, I'm left handed and Indy is right handed, so this was another hurdle. It worked out well enough and I'm certain I'll be getting my own whip in the foreseeable future. The heat was another challenge. At the end of the day most of the sweat you see on my shirt (not all) was real. All in all this was great fun!

Jan: Clearly I'm no real-world adventurer, since I suffered both a heat stroke and a sunburn during our outdoor shoot. But I think this also happened to several crew members during the shooting of "Raiders", so I'll simply assume it's just part of making one of these things.

Andreas: Most worst experience? y knees all day long. The cave's stoney ground was really cold...haha!

Indymag: *Martin, the poster Jürgen mentioned before was done by you. What is the story behind that poster?*

Martin: The poster you see on Mola's altar was painted for our *Adventurer's Summit 2009* that was held in Cologne. I used the idea of Indy discovering a temple in the jungle to play with Cologne's pride, the gothic cathedral called the *Kölner Dom*, which of course is our favorite "temple" here. We thought it would be a nice touch to include the poster in our story and to have Mola do his magic with it. It also gave us a good idea of how we would like to show our "Cologne jungle" in the movie.

Indymag: *How much time did it take to finish the post-production?*

Jürgen: We worked very close to our storyboards, so the editing of the film didn't take too much time. But there was a big bunch of visual effects, that were done by Jan...

Jan: Interestingly there isn't much CGI (computer generated images) in the movie at all. Only the rain and lightning in the opening shot, the flocks of birds in two shots of the movie and a few lighting effects were created digitally, the rest of the visual effects was done by using real footage or photos. Since we all are fans of the rougher look that movies had when we were growing up (like "Raiders"), we were aiming at making the film look like it was created before the dawn of digital technology. Grain and dirt was added to each shot, the colors were changed to look like we shot on 35mm film and all text inserts were made to look like they were optically composed, gate weave and all. The most challenging aspect though were the digital effects that you don't see. During our cave shoot it was difficult to set up our lighting without having to run cables everywhere. So in most of the shots we had cables, lamps and other equipment within the frame that I had to digitally erase, sometimes even with a moving camera. That was really hard but I learned quite a lot from it. Post production was spread across several months, simply because we still have full-time jobs to attend to. Evenings

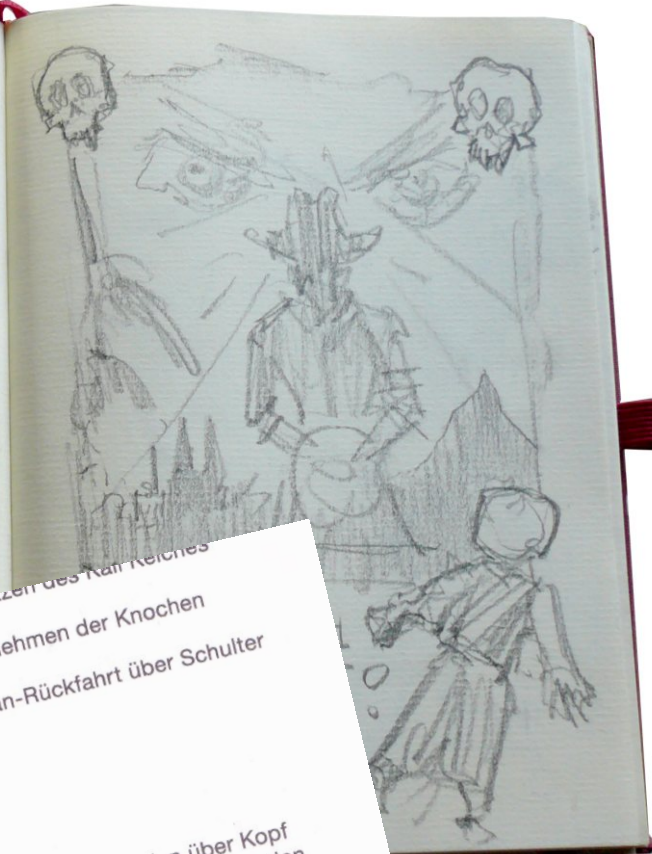


And weekends were used to work on the film on a regular basis, but it's hard to tell how many hours we really sunk into it. The post work was divided into three phases, one for each of the two shooting days (which were a few months apart) and one for audio work and final touches. So when we did our outdoor shoot, most of the post production on our cave shoot had been finished already. The first two phases were roughly split into 3 steps: Editing the raw footage, cleaning and color correction, as well as any digital manipulation to the final shots. Color correcting the cave scenes probably took the longest, both because working with footage shot in the RAW format was something new to me, and because the shots were generally very dark and noisy

Martin: Part of the post-production was to create the film poster for *Revenge of Kali* as well. I began sketching long before we started filming. The poster serves two purposes, it is not only the poster for our movie. It is also the poster for last year's *Adventurer's Summit 2014*, again held in Cologne. *Revenge of Kali* had its premiere at the event. While we were working out the details of our movie in pre-production it dawned on us that it would make sense to combine the two posters. My first idea was to show Indy in silhouette standing in front of the sun, just because it's such a strong image. The layout didn't change too much from the first to the last design, but the details surrounding Indy kept evolving. First Indy was wearing his leather jacket and holding his gun while being chased by Mola Ram's thuggees. At a later stage Indy wasn't holding a weapon but a miniature of the Cologne cathedral as a nod to our last summit poster. I added a frame of skulls and more jungle elements but felt the layout got too busy, so I went for the roughly painted frame you see in the final poster. The visual reference for Indy is a selfie I took of myself wearing the gear shown in our movie. Again I decided not to show Indy's face. Since this was to be our very own summit/movie poster, I preferred to show the "Indy in us all"!

Indymag: *The soundtrack was especially made for the movie. How did you arrange this?*

Jan: From the start of the project we were toying with the idea to have an original soundtrack for the movie, though we weren't really sure how to do that. With some of us being long-time movie soundtrack aficionados, and me knowing my way around digital sample libraries, we thought that maybe we could come up with something on our own. But with the visual aspects of the film taking priority, we simply ran out of time, so for our Adventurer's Summit (where the film premiered) we stuck to the existing John Williams soundtracks, edited to fit our film. It worked good enough for the time being, but since we took care of keeping the movie "legally clean" (by not mentioning any copyright protected IPs, properly licensing any external material or sticking to royalty free public domain assets), we thought all this effort would go to waste if we kept the music, plus it would hinder us releasing the movie to the public without possibly running into trouble. So after the dust of the



Zeiten des Kalirreiches
nehmen der Knochen
an-Rückfahrt über Schulter
Knochen werden über Kopf
gehoben und in den Händen
geschüttelt



REVENGE OF KALI
ADVENTURER'S CLUB COLOGNE PRESENTS A HOFMEISTER MATRY FILM "REVENGE OF KALI" STARRING MARTIN SCHLIERKAMP ANDREAS WIECHERT
DIRECTOR OF PHOTOGRAPHY JAN HOFMEISTER EDITOR JÜRGEN MATRY EXECUTIVE PRODUCERS JAN SCHMELMANN ORIGINAL SOUNDTRACK BY JOHN WILLIAMS
SPECIAL THANKS TO CLAUDIA HOFFMANN ROBIN SOBRENBERG BIRGITTE WIECHERT STEFAN WIECHERT UTE HANKE MICHAEL POLS
AND WALDMITTEL TRÖPFSTEINBOHLE WIEBEL. VERY SPECIAL THANKS TO GEORGE LUCAS & STEVEN SPIELBERG FOR THE ADVENTURES

Seite 3

summit had settled we started looking for a composer who not only would be able (and willing) to compose a 5 minute piece for free, but also could make it sound like something John Williams might have written. I remembered a duo of french composers, Didier Ledan and Joseph Refab, who posted a fantastic recreation of some *Star Wars* cues on a music forum, so I contacted them to see if they were interested. Lo and behold, they liked the film and accepted, so that was all it took to get them on board. What they came up with was beyond our wildest dreams. Although sticking to our edited music track in terms of feel and tone, they came up with completely original themes while adding several sync points where the music punctuates what was happening on screen. Adding to that we've started working with a fantastic brass player, Marc Papeghin, who has agreed to record all the trumpet and horn parts of the music with real instruments. We are finishing up those recordings and the mixing right now, so chances are good you can hear the new version of the soundtrack in the film when this interview is published. A huge thanks to Didier, Joseph and Marc for taking our film to a whole new level!

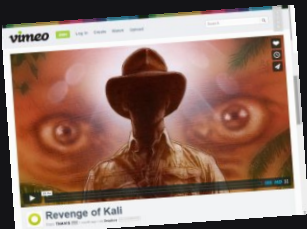
Indymag: *What was your first impression, when you saw the final movie?*

Andreas: Awesome! I was never before involved in a movie project, so I couldn't imagine how the result would look like.

When it was screened the first time, I was really surprised. I never thought, that my unprofessional acting looks so professional in the final film. The result was really astonishing. Thanks again to the whole team.

Indymag: *What will happen to the movie in future?*

Jürgen: The main reason for the film was to premiere it at our *2014 Adventurer's Summit*. The feedback from the participants was awesome. After getting the new score, we sent it to different international short film festivals. When *Revenge of Kali* will be selected for a festival, *Indymag* will be the first to find out!



To watch the movie visit:-
<http://vimeo.com/thavis/revengeofkali> (best quality)
[Http://vimeo.com/adventurersclubcologne/revengeofkali](http://vimeo.com/adventurersclubcologne/revengeofkali)

If you're interested in buying a fine art print of the movie poster, get in touch with Martin through his website
www.martinschlierkamp.de



THE STORY OF THE
GREATEST FAN FILM EVER MADE

RAIDERS!

Available Now!

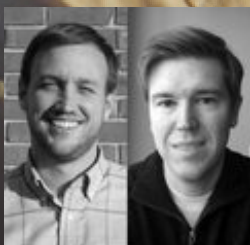
Alan Eisenstock
with Eric Zala and
Chris Strompolos



WORLD PREMIERE

A DOCUMENTARY ABOUT LIFE-LONG OBSESSION...

RAIDERS!



Native Texan Jeremy Coon's past films include producing and editing Napoleon Dynamite among others. Raiders! is his directorial debut. Tim Skousen makes docs, narratives, and commercials and is known for Zero Percent and The Sasquatch Gang. Raiders! is his 2nd feature doc and his first chance to bring together his love for comedy and documentary.

A white silhouette of a man's head and shoulders, wearing a wide-brimmed hat, set against a dark brown background. The text "Top Men... TOP MEN" is printed on the front of the hat.

Top Men...
TOP MEN

Back Online
Theraider.net

Regulars

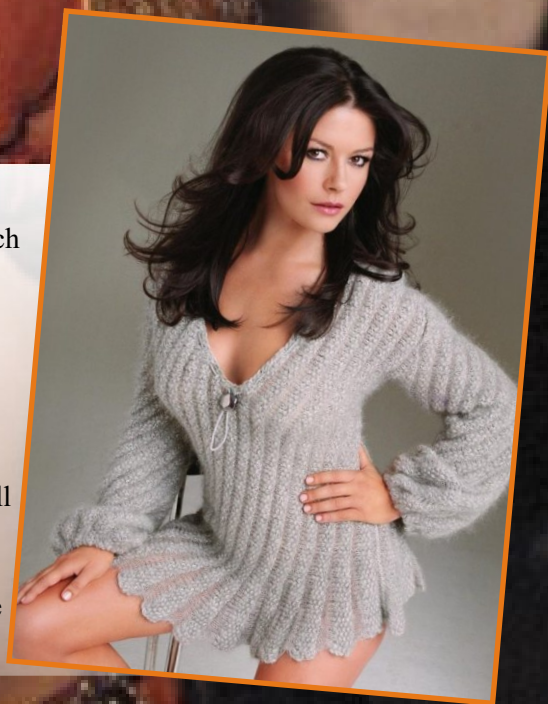
Indyr Regulars

Eyecandy

Michael Douglas is a very lucky guy. Not only does he have *Spartacus* for a father, he also has a stellar movie career (which includes portraying the Indiana Jones-a-like, Jack Colton, in *Romancing the Stone* and *The Jewel of the Nile*) and is married to eyecandy of the month Catherine Zeta-Jones, who played femme fatale Maya in the *Young Indiana Jones Chronicles* episode *Palestine, October 1917*. But if that wasn't enough, Michael also gets his very own special *Young Indiana Jones* treat as Zeta-Jones recently confessed to *Allure Magazine*.

"In the series I was playing a triple agent disguised as a belly dancer. I still do belly-dance on a regular basis. Every now and then my husband asks me to put the belly-dancer outfit on, and he has a jolly good time."

Let's hope that Michael's heart can hold out for such a performance as we at Indymag towers would love that one-of-a-kind Indy collectible!



Indyreviews



DREW

The name says it all

DREW: THE MAN BEHIND THE POSTER is a feature-length documentary film highlighting the career of poster artist Drew Struzan, whose name is bound with Indiana Jones.

The DVD tells the story of Drew's life through exclusive interviews with George Lucas, Harrison Ford, Steven Spielberg and many other filmmakers, spanning from Drew's early career in commercial and album cover art through to his recent retirement, as being one of the most recognizable and influential movie poster artists of all time. The documentary celebrates his work as Drew comes across as quiet and humble nature. The DVD itself is pretty basic. It includes a trailer, a comic con panel and some additional interviews.

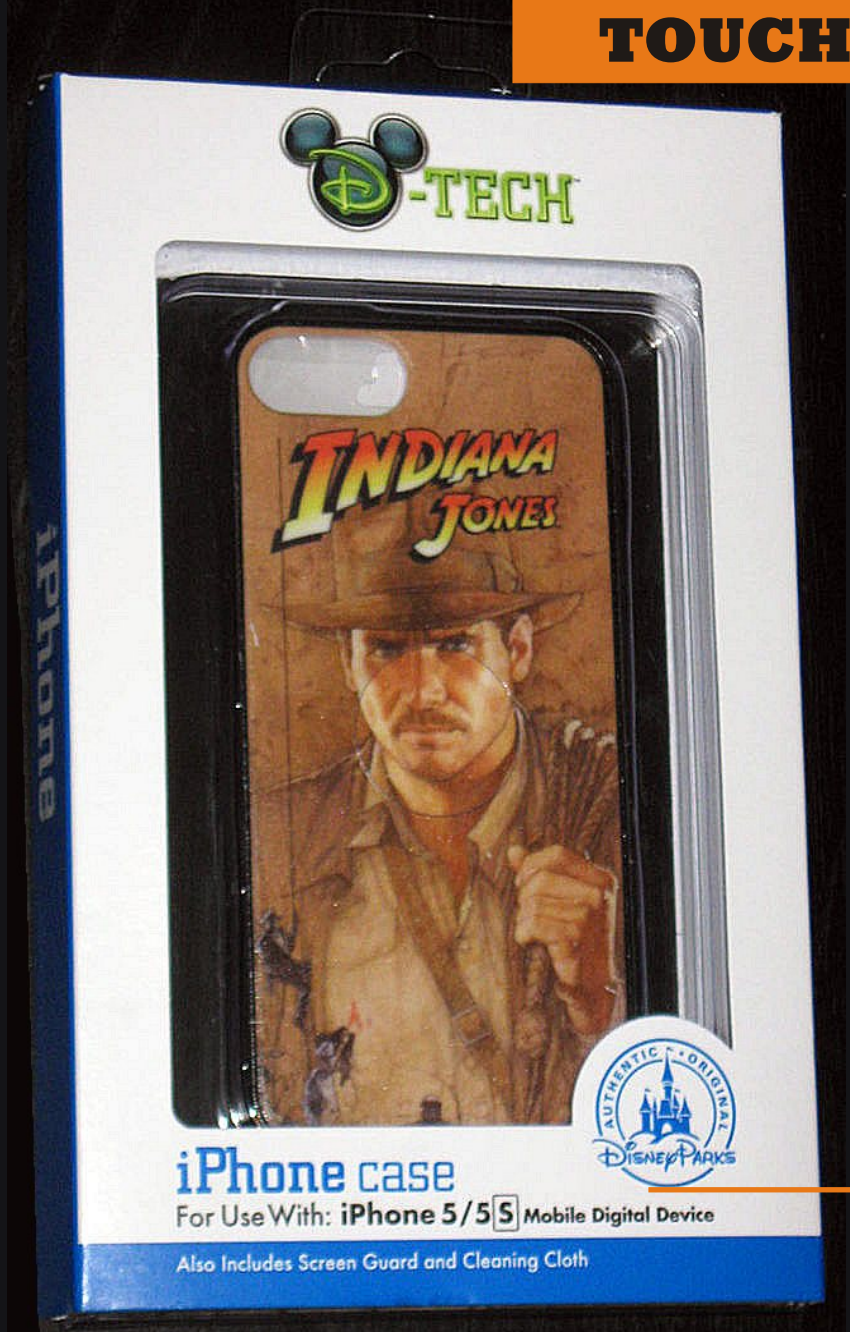
If this was to be re-released it would be advised they issue it as a Blu Ray, if only to better showcase the art.

INDYCAST

First, let's take a look at episode 205 of The Indycast. This episode focuses on the rumor that Chris Pratt will be taking up the hat and whip in some new Indiana Jones films. We get a lively discussion between host of the show Ed Dolista and Mitch Hallock debate the pros and cons of Pratt taking up the role that Harrison Ford made legendary. Both hosts make very valid points, and at the end of their exchange, it's really left up to the audience whether or not they're pro or anti Pratt. There's also a fantastic very in-depth interview with Raiders: The Adaptation digital effects artist Perry Harovas, and a review of the first Indiana Jones novel by Double T's of the The Grail Chronicles website. All in all, it's a really solid episode, except for one thing; Ed Dolista is SUPER sick during this podcast, and it's almost uncomfortable to listen to him as you can actually hear how sick he is. I really hope Mr. Dolista gets better quickly.

And he did! Episode 206 is a really great episode. Christ Pratt still commands the bulk of the episode, but there's a lot more to it this time around, with some actual reports from Chris Pratt, who seems to not be aware of the rumor of him picking up the hat & whip at all (and if you believe that, you're the only one!). There's a new Indiana Clones segment highlighting the top ten Indiana Jones like characters in books, TV, movies and more. I learned of a bunch about some Indy type characters that I'm going to look up, because they sound really great. We also get another Indiana Jones novel review from Double T's. My only wish for these podcasts is that the novel reviews were a bit longer. Other than that, this month's Indycasts were a very worthwhile listen. Check them out!

TOUCH



CALLING DR JONES

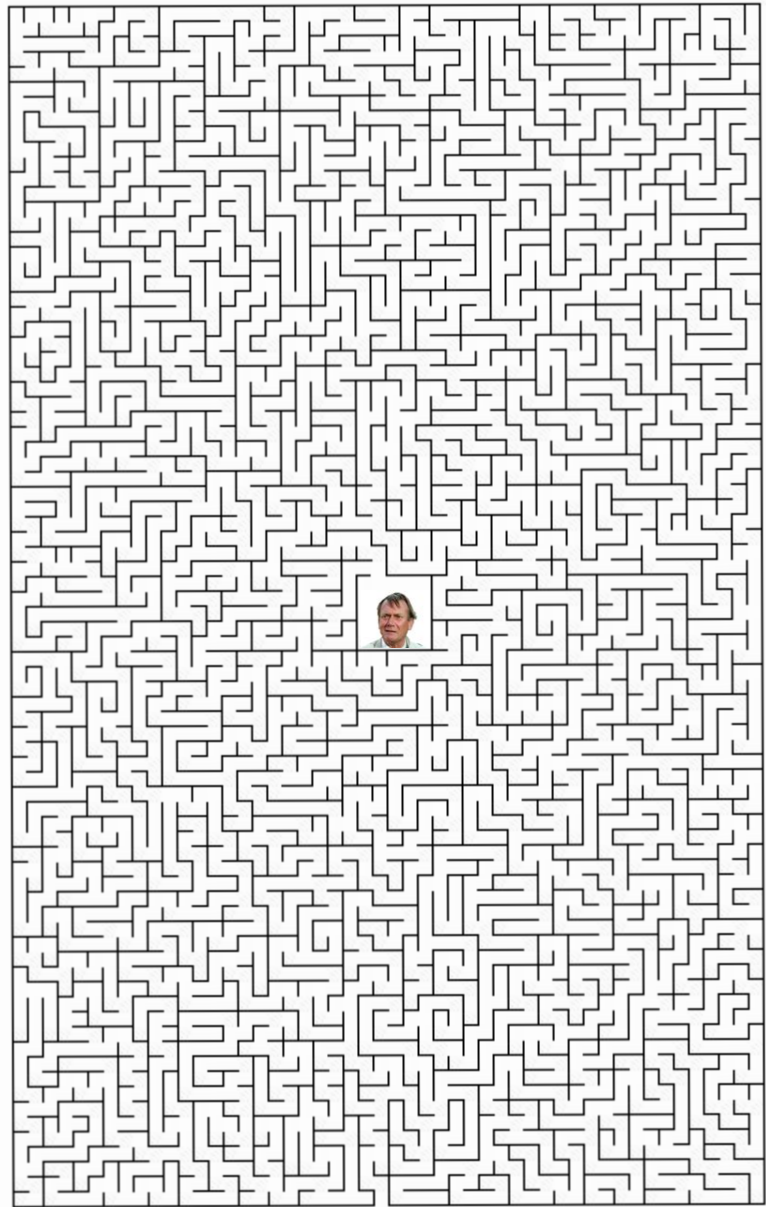
Customize your iPhone to adventure

Created especially for Walt Disney World Resort and Disneyland Resort as a theme park exclusive this super cool iPhone case includes screen guard, a lint free cleaning cloth for iPhone along with a bonus Disney dollar in hard protector case. It fits the iPhone 5 and iPhone 5S only and does not fit the iPhone 5c.

The beauty of this case is that it is an official Disney product and to most fans having an official product makes us feel warm and fuzzy inside. Having a 'knock off's' that constantly pervade around the internet is nice when nothing else is on offer however it's nicer when Indy approves!

The only question we have for Disney is when are they going to get around to releasing others? It seems a shame not to have further adventures with this product but, we assume, due to the weight of knock-off's it may not be worth Disney's effort.

They say that Marcus Brody could get lost in his own museum. Well, it has happened! He's well and truly lost somewhere between the Chachapoyan textile display and the Thuggee armory. The worst of it is, that he's due to meet a couple of US Intelligence top men...TOP MEN. It's up to you to guide Marcus out of the museum and back to his office at Marshall College to save him from embarrassment. Good Luck!



Stoo's **EPIC** Puzzle

4

**I KNOW
THE WAY!**



Indyquiz

Do it for fortune & glory, kids!

Think you are a professor of Indiana Jones? Prove it! Without cheating we bet you can't get 100% in our Indiana Jones quiz. Good Luck, you're gonna need it!

1 SOFT

1. From what 1981 movie was the submarine model borrowed??



2. Who was first choice for Sallah?

- Dom DeLuise
- Danny DeVito
- Ned Beatty

3. Looks familiar? Who is he and where was he?



2 MED

1. Who drew the illustration below?



2. Whose house did Harrison Ford stay at whilst recovering during the filming of TOD??

3. Who is this?



3 WTF?

1. What sound effect was used for the Rolling Boulder?

2. How many years has Marcus Brody been the Dean of Marshall College?

3. What's the body count in Raiders (including the monkey)?



4. What date did Harrison Ford officially sign up for Last Crusade?

We knew Indy liked the ladies but just how much he liked them we find out from the excerpt from Columbus' Monkey King

SCENE IT!



INT. INDIANA JONES' OFFICE

Rain splatters the window of this cramped, cluttered room. Crooked stacks of dog eared textbooks and papers nearly reach the ceiling. The spindly bookshelves are stuffed with various archeological relics and instruments: animal and bird skeletons, fossils, primitive statues, etc. Sitting at a small wooden desk, amidst a mountain of term papers, is Indiana Jones. Indy wearing a brown three piece suit and circular, wire rimmed glasses. In one hand, he holds a student seat assignment card, as he hurriedly reads through the term papers. He furiously grades each paper. To make matters worse; the office is crowded with students, with countless others pouring out into the hallway. All of the students are anxious to get inside. They are badgering, complaining and moaning at Indy.

TEDDY: Doctor Jones... I took your class instead of all the others!... I coulda' had Professor Needles... Professor Eisenschmidt...Professor...

ANGELA: You promised. You said you'd have 'em graded by yesterday.

VIRGIL: My paper finished yet? Name's "Virgil Vektor". That's VIRGL. (spelling it out) Capital V...I... R...

JULIA: My parents paid good money to send me here. You know how much they shelled out for your class?

CHARLES: He doesn't care about us. He only wants fame and fortune. We're just a buncha' peons to him.VIRGIL

VEKTOR: Capital V... E... K...

Indiana continues to grade the papers, trying to ignore the verbal assault. Betsy Tuffet pushes her way to the front. Betsy is Indy's student assistant She is 21 years old, with thick, luxurious black hair, bright brown eyes and a small framed, athletic body. Betsy is a tough. Brash. A brooklyn kid. She moves close to Indy, her hair brushing his cheek. Indiana is very TENSE, continuously working on the term papers.

BETSY: Hello, Ind --(giggle) Doctor Jones.

INDIANA: Not now, Betsy.

BETSY: LOOK at all of those papers!

INDIANA: Please, I...

BETSY: Want me to come by later? Help you grade?

INDIANA: Help me grade. Yeah. Sure.

BETSY: Goodbye, Ind – (giggles) Doctor Jones!

She exits. Indy sighs. Again, the obnoxious student shouts.

VIRGIL: Didja' get the name? VIRGIL! Capital V... I... R...

Professor Thad Priestly enters, pushing Virgil aside. Priestly is a young, wisecracking, greasy haired acquaintance of Indys. He **SHOVES** a photograph beneath Indy's nose.

PRIESTLY: Moby Dick.

INDIANA: Huh?...

PRIESTLY (points to photo) That's what I named 'im. Captain said it was the biggest fish he ever saw.

Indiana glances to the photo. It is a picture of Prof. Priestly dressed in fisherman's outfit, standing on a pier, holding a gaint fish. Indy steams. Priestly gives him a manly slap to the back.

PRIESTLY

What about you, Jonesey? You were over in Scotty-land for two weeks... Didja' catch the big one?...

INDIANA

Look, Priestly... I'm real busy...

Indy is suddenly interrupted by a hard slap to his face. He looks up. A beautiful, blonde student, Rebecca, stands over his desk. She screams. Furious.

REBECCA: Two-timing bastard!

Indiana rubs his jaw. Startled. Rebecca continues.

REBECCA: How could you?!?... My own Mother?!?... In my own bed?!?...



What's in the
Next issue?

How do we know?

We're making it up as we go along! AGAIN!!

The Force.net and Rebelscum.com present



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

THE **INDY** CAST

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

- News
- Interviews
- Events
- Opinions

from the Indiana Jones fan community.



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