

THE MAGAZINE FOR INDYFANS **indymag**

March 2016 9

**Chapter II of
Dale Dassel's
FATE OF ATLANTIS**

**GOODBYE
Douglas
Slocombe**

DA DA DA-DAH!
Haiko Albrecht has
a melodic interlude

NEW RADIO DRAMA
The team behind Indycast
begins a new adventure

TRAITOOOOR!
Jon Talley reviews
Indy in space

**Margarita Time with
INDIANA JAMES**

The crossover returns!
With Luke van Horn

**Ace artist and Amsel expert
ADAM McDANIEL**



March 2016 Issue 9

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We crack open the tequila, triple sec and lime. Serve it with salt on the rim of the glass, shaken with ice with the team behind *The Adventures of Indiana James* and get slightly tipsy. Hic!

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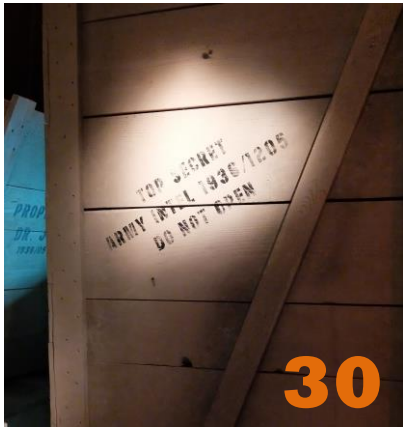
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Cinematographer genius passes into the light for which he doesn't need a gauge to know the reading.



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



"You know very well that the Thuggee cult has been dead for nearly a century!"



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EDITORIAL

Before we start the jollies of this month's bumper 52 page issue I would like to note the passing of Douglas Slocombe. Douglas, or Dougie as he was liked to be known, had a long and varied career and for us he is best known for his amazing cinematography on the three (and only three!) *Indiana Jones* films. Tributes have been pouring in for Dougie, however I feel the greatest tribute was by Steven Soderbergh in displaying *Raiders* in black and white highlighting his stark, high-contrast lighting style that was eye-popping regardless of the medium.

It's obvious that Dougie was much loved and respected in the film community.

Therefore, on behalf of indymag, we salute you Douglas Slocombe and thank you for sharing your amazing talent in making *Indiana Jones* look so good.

Back to business.

Indiana James, nope we've not misspelt it this time: in this issue, we feature the *Indy/Jimmy Buffett* inspired series. Before we did the feature I, and possibly a lot of other people, weren't aware of the many connections between *Indy* and *Jimmy* and as far as I am now concerned *Jimmy* is part of the *Indy* family and gives us a great excuse to be merry and down the margarita's!

If you have not already noticed in this and previous issues, we have a couple of pieces of original art by Jonathan Harris. We are always very excited when he produces work for us and he even made my scrawl of a sketch look good. We love supporting artists like Jonathan and if you have a spare minute then pop onto Facebook and check out his work.

That's my little two cents done for this month and off to prepare the next issue. In the meantime don't walk over cracks in the pavements (yes, we all do it) and enjoy this month's offering and hopefully you'll be back for future issues.

THE ED

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Indynews

Indynews

A NEW AUDIO
DRAMA IS IN THE
MAKING, TAKING
INDY INTO THE
UNKNOWN...

**JUNIOR JONES
REPORTS**

BACK IN THE SPOTLIGHT

We salute the return of Keith Voss and his merry band of noisemakers as we take an exclusive look at their latest audio drama *Indiana Jones and the Bridge to Yesterday*.

“Remember the ADVENTURE!”

Although a regular contributor to Indycast, it has been a while since Keith Voss has dusted off his Yeti mic to produce a new radio drama. Now with a new production underway we find out why.

indymag: It's great to see a new production. Why now and what prompted it?

Keith Voss: What prompted it was simply my love for the character and the series. This fan project has been years in the making. There just hasn't been enough going on with Indy since 2008's "Kingdom of the Crystal Skull", and I wanted to change that. I've had this story brewing in my head for awhile, and since there is so much hype for "Star Wars" at the moment and only a few rumors about bringing Indy back to the big screen, I wanted the fans of this series to not feel left behind and bring it back in an all new original adventure, worthy of the man in the fedora himself.

indymag: Tell us about the new production and the challenges in bringing it to air.

Keith: My biggest challenge was nailing the story! I've always envisioned this as a serialized radio show, but then as the script started taking shape and the ideas were flowing, Tim Bungeroth (The writer) and I were thinking about a comic book, or even a novel. Just the idea of making all of those things happen was quite overwhelming, so we just decided to stick with our original plan of making this a radio show. Since it's a fan project with people, literally, from all around the world contributing, the challenges have been quite great, that's for sure. I live in Austria, and most of the production team and voice talent live in the US in different time zones, so it's been a little difficult to get everyone on the same page, at the same time.

indymag: Give us an overview of the story and the key themes involved.

Keith: It's 1945, 7 years after "Indiana Jones and the Last Crusade" has ended. Indy, after just having fought many battles and been on multiple covert missions with the OSS, has been trying to settle back into everyday life, to take a little break from all the killing and espionage. That is, until a new OSS mission comes calling when General Bob Ross

arrives on his doorstep. An old enemy, once thought dead, is back on their radar. Indy and a team of operatives are then assembled for what will be their most dangerous and mysterious adventure, yet! They must travel to the "Devil's Triangle" and investigate the strange activity where this old enemy is believed to be. When Indy's team locates this mad scientist, they find that he is poised with the power to rewrite history and control the outcome of all humanity! The key themes I wanted to explore in this story have to do with time and how it affects people, and even history itself.



Everyone eventually comes to a crossroads in their own life, and tries to discover what kind of a person they really are, or who they want to be. To not forget where they've been, and what makes them the person they are today, or even, who they WILL be in the future...

indymag: Can you tell us who was involved in the development and how the script evolved?

Keith: I started to develop this a few years ago myself, just from a spark of an idea. That spark has now grown to a full burning and raging forest fire! I was at Mitch Hallock's Connecticut ComicConn a few

years ago, helping to run the IndyCast booth, and chatting with some Indy fans about the previous Radio dramas that we have done.

The fans wanted to know if we had more of those stories on the way, so I threw out my idea about Indiana Jones somehow ending up in the Bermuda Triangle, and people seemed to really love it. I then just started to add characters and story elements whenever I had the chance. Some of the writers and artists from Marvel's "The Further Adventures of Indiana Jones" comics like David Michelinie and Dan Reed even had some story ideas and did some character sketches. I was even writing and sketching with your own Junior Jones. Eventually through the IndyCast, I met the incredible Tim Bungeroth, who was very interested in developing new Indy radio dramas, so we started to develop a full screenplay from my story over Skype, and the rest is - as they say - history. It has been a long road, but it is all finally coming together!

indymag: We are meeting Indy between LC and KOTCS. What should we expect from him?

Keith: Expect a bit of a tired man, who has seen the many horrors of war. Again. He's getting older, and starting to reach a point where he is looking back (and maybe a bit forward) on his life, trying to figure out which path is truly the correct one for him. Has he had enough of this adventuring life? Does he truly belong in the classroom? Does he want to keep digging artifacts from the sand? Things that were, sadly, only hinted at in "Kingdom of the Crystal Skull". I wanted to explore that a bit more. Indiana Jones stories are always about discovery. Either about yourself, ancient artifacts, or sometimes both. We will discover all of those answers alongside Indy, while he provides us with adventure in the style that of course, only Indiana Jones can give us!

indymag: Tell us a bit about the new and returning characters.

Keith: As far as returning characters go we

have Indy himself, of course, along with Marcus Brody. I always loved their dynamic in "Raiders of the Lost Ark", and wanted to return to that, while also moving away from the goofiness of how he was portrayed in "Last Crusade". To round out the only returning character from the film series is General Bob Ross. I really wanted to show a bit of his and Indy's relationship that was, again, only hinted at in "Kingdom of the Crystal Skull". Why does he talk so fondly of Indy in that film? Well, here is one of those missions that will explain that a bit. I wanted to keep in the tradition, very much like James Bond, of Indy always having a new love interest and sidekicks. As far as new characters go, we have Grace Lovell, who has her own history with the whip wielding adventurer, Indy's team of specialists that will accompany him on his mission (think "The Dirty Dozen"), and of course our main villain, Dr. Emil Reinschmidt. And we also have Nazis!

indymag: *Is there a scene, without giving too much away, that you're excited to create?*

Keith: Every Indy film has that moment where he sees the story's Macguffin for the first time. Since our Macguffin is more of....a location, the scene I'm most excited about will be when Indy and his team arrives there. I'm excited to hear the music and put those sound elements together, to have the audience be a part of that experience along with Indy.

indymag: *We've heard the preview and Indy sounds great. This is a hard role to fill and big shoes to wear. Who is your Indy?*

Keith: On the earlier radio dramas that we did, it was our fellow IndyCaster Rob Magee, who did a fantastic job. In the years since those have been produced, Rob has had a few children, and unfortunately doesn't have as much free time to be a part of the IndyCast or the radio dramas. Therefore, we had to search for a new Indy. And we found him in Alex Levitsky. As you and many others have heard from the IndyCast Episode 222 sneak preview, he is fantastic. He channels Harrison AND the character of Indy perfectly. We are very lucky to have him on board.

indymag: *Who are the other cast members and the roles they play?*

Keith: We have an amazing voice cast assembled for this show. There was an ongoing search to fill in the voices for some of the new characters, but we also have some returning voices as well. IndyCast Radio Drama alum Lito Velasco is back once again as Marcus Brody. I'll even join the cast as George Stivers. Everyone seems so passionate and excited about the story, and we feel the fans are in for a few nice surprises! Stay tuned to the IndyCast and the "Bridge To Yesterday" Facebook page for a full cast list coming very soon.

indymag: *When do you envision the planned release?*

Keith: We envision the release to be on the IndyCast in the next few months, around May 2016, just like the same time that the theatrical films were released. We want this to be the Indy movie and experience that we would like to have gotten a few years after "Last Crusade"! As we have mentioned before on the IndyCast, they will be serialized just like the old radio shows, so we will hopefully have a whole summer of adventure with Indy!

indymag: *We've seen some great art on your facebook page. Tell us about this.*

Keith: We have been so lucky to have such talented and amazing artists wanting to be a part of this project. Everyone from Dan Reed, former Marvel artist, to Junior Jones who started sketching the story out as a comic book, to even Indy's voice on "Bridge to Yesterday", our own Alex Levitsky, have contributed wonderful artwork. We wanted to capture that feel of not only the film series itself, but of those old timey radio shows and Indy posters and novel covers by Drew Struzan. There's more artwork on the way, so please be sure to check out our Facebook page periodically!



indymag: *All Indy productions need a tag line. What's yours?*

Keith: "Remember the Adventure". It fits not only with certain elements of our story, but just where Indy fits currently in our pop culture. We don't want to forget him! And hopefully, not only will everyone remember THIS new adventure, but why they all fell in love with the adventures of Indiana Jones in the first place.

YESTERDAYS SOLIDERS

As designed by FAOIJ artist Dan Reed.



Top to bottom: Captain Fred 'Skip' Farver. Navigator and co-pilot, 2nd Lt. Lew Hatch. Gunner weapons expert, Sgt. "Rowdy" Wyatt. Military Scientist/romantic interest, Grace Lovell.

BEING INDY!

Alex Levitsky talks Indy and tells us what's it like to step in those Alden's for the new Indycast radio drama.



indymag: The 'man with the hat' is back and this time... he's you! Tell us how this came to be.

Alex Levitsky: Yeah, He sure is! But then again, did he ever really leave? As for me wearing the hat, it's pretty surreal. That was definitely a situation of being in the right place at the right time. I was talking to a friend about my love for radio dramas and how I'd love to adapt some stories of my own, little did I know. Then shortly after, I found out about this project from another Indy-fan and friend. He suggested that I contact Keith and see if they could use me, the rest is history.

indymag: What do you feel you can bring to the role and how will you interpret Indy?

Alex: Well, I hope that I can bring my passion and love for the character to this role. Especially my desire to make Indy feel as authentic, genuine and real to himself as possible. I want to give the audience the Indy that they recognize and carry on the legacy that Harrison started when he first played him in *Raiders of the Lost Ark*. A lot of different things are on my mind when I think of who Indy is in this drama and the aspects that need to be implemented. Even though *Raiders* is my favourite film of the series, followed by *Crusade*, I still think that the caricature elements of the character that we see in *Temple of Doom* need to be brought into the mindset for him in this story, while also combining the aged wisdom that he's obtained by the time of *Crystal Skull*. So, I'm finding that "bridge" for him between both ends of that spectrum.

indymag: You're an Indy-for-life like the rest of us, how did it all start?

Alex: Yeah, I've been a fan of Indiana Jones & Lucasfilm in general for a long time, which is the case for many people. But I think that there's quite a bit of the character's spirit in my own personal spirit. I guess that all roots back to the beginning, with my childhood. My parents were also fans of the Lucasfilm movies. They were encouraging, smart, talented and adventurous role models. Those elements became my foundation. I would often watch the films with my family, growing up. The films were almost part of the family because of their involvement with those family memories. There was definitely something unique about Indy that stayed with me, similar to the impact of *Star Wars*. My imagination was my best friend when I was little and I found my way into many of my own adventures. I loved hiking, camping, survival. I spent a lot of time in outdoor activities; I was into archery and have had many bullwhips since my youth. Always ready to tackle whatever comes, even if it's a gamble.

indymag: Tell us about the special date you share with Indy?

Alex: A couple years ago I was doing some research on topic that ended with me finding out that Henry Walton Jones Jr was born on July 1st. He made his first appearance when *Raiders* hit theatres in 1981. It just so happens that my birthday is July 1st, 1981, combining his two birthdays. So I hope that adds more of his spirit and character into my portrayal of him in the drama.

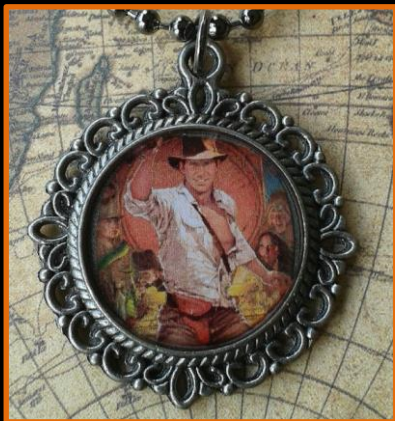
indymag: How have you maintained your love for Indy over the years?

Alex: Well, I don't think I had to do much in order to maintain my love for Indy. I think he pretty much does that on his own. That doesn't really involve a lot of effort on my part, it's just natural. A couple of years ago I needed a last minute costume for a party and was able to throw one together of Indy. I really dirtied and beat up that costume, everyone loved it. After that, there was so much more life in him again. I started to realize a lot of the shared commonality between him and who I've become as an adult. This lead me down the path to where I am now, about to portray him in this drama.

indymag: Harrison's voice is very distinctive, what are the things you have noted?

Alex: He really does have a distinctive voice and yet he has a very "John Everyman" heroes voice, very male and masculine. But that's the tricky thing because it's not a cartoony voice like Mickey Mouse or Goofy, the voice is distinct and also extremely subtle. This is actually the most interesting topic for me. Voices are very much like your appearance. As you age, you're the same but you change and you take on new characteristics that alter what you were and how you appear. I found that this is definitely the case for Harrison Ford and any other actor. If you watch his films, his voice is never 100% the exact same because so many things can effect that final sound that we hear. Harrison doesn't sound the same between *Indy* and *Han*. *Darth Vader's* voice even changes throughout his career, but we always remember it a certain way. So for me, my approach is two things. First is a real study of the actor over his career and of the character in his series. Second and more importantly, I recall him the way I remember him in my head or memory. For some people I'm portraying Harrison Ford, but for me I'm portraying Indiana Jones and the fingerprint of that character's voice. I remember playing *Indiana Jones and the Emperor's Tomb* and the actor that provided his voice always impressed me with his ability to embody him as I remembered him sounding, even if it wasn't 100% the same as Harrison. I'm not Harrison Ford, I'm Alex Levitsky, luckily the voice I'm doing

BYTES



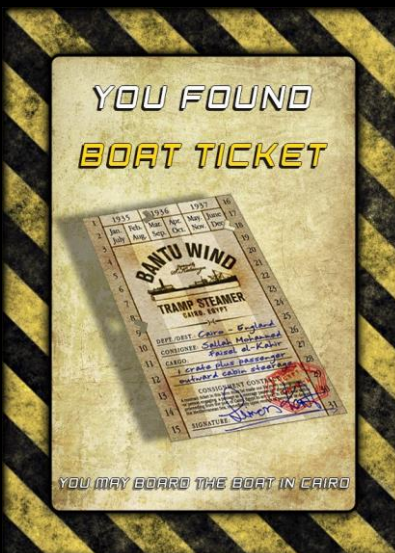
Indyfan and jewellery designer Jen has been combining her love of Indy with beautifully crafted, elegant treasures.

From Indy inspired designs Jen's work crosses many genres that would satisfy most Indyfans.

Check out her range of gifts from her aptly named shop on Etsy MustLoveAdventure. Expect a feature in an upcoming issue.



We're very excited by this particular news piece (although we are quite excitable when anything Indy comes our way) for Indiana Jones and the adventure Board Game by Månsson Morten. The game has been in development for the past few years and each update that Månsson gives via facebook shows a real care and attention to detail. This is certainly one to watch.



is very similar to my own. I think that the voice actor from the game captured "it" and that's exactly what I'm trying to do. When I go in for recording, I switch Alex off and Indy on. I want to deliver. I want you as the listener to be able to hear the drama and say "that's him, that's Indy".

indymag: How are the actors performing and what is your preferred method.

Alex: We actually just had an opportunity to do a cast read-thru on a conference call and it was really great to hear everyone contributing in a live setting. We have some really talented people involved, some that have a background in performing and others that are debuting for the first time. We're all very exciting about composing this for release! I was thrilled to meet (over the call) Brian Byus and Anthony Franqui, some great guys with a lot of talent. I'm also looking forward to trying new things with old friends like Kimberly Fling and Ute Perkins, they're very passionate about this drama. The audience is in for a treat! The recording process is different though, it's nothing like stage or film acting. A lot of the cast & crew are from very different places, so we can't record together. Everyone records on their own. When everyone finishes, their audio tracks are submitted in so we can move onto the next step of production.

indymag: What excites you most about the project?

Alex: I love working on projects like this and have been lucky enough to work with some very talented people in the past. I've mostly worked on independent films, music and writing, but these audio dramas stand out for me. There's a magic in them. The team that's assembled for this project has a lot of personality and they make this experience what it is! I'm excited to see how the audience enjoys this interpretation of Indy and how this story unfolds. If the fan base likes this adventure enough, that could possibly lead to more that we can

delve into. I know that for myself as an Indy fan, I'm looking forward to being able to listen to the drama; forgetting my own involvement and just listening to Indy's next great adventure!

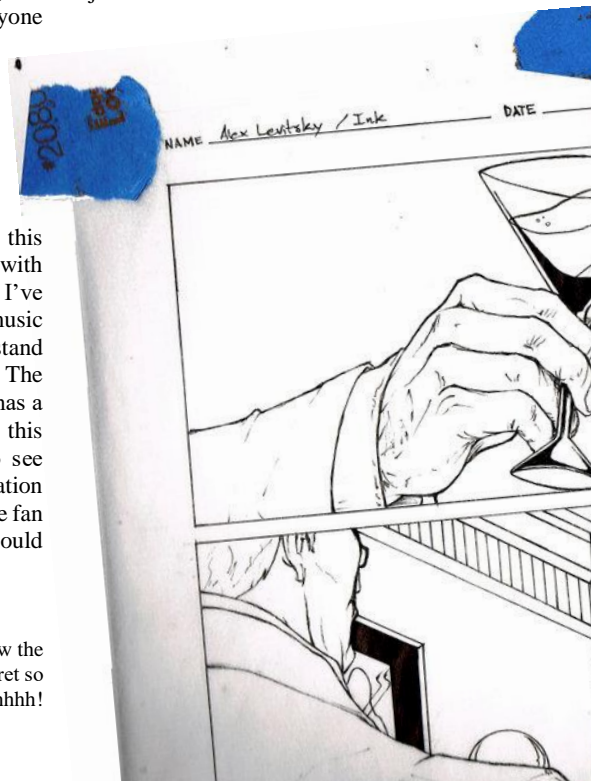
indymag: Did you have any other support?

Alex: Yes, Alex Krowzow. He's very talented and I can't rightly take full credit for something when someone else is a contributor.

indymag: Is Keith Voss the tyrant we always thought he was and how much scope is there in collaboration?

Alex: You wanna talk about a "real tyrant", that's Keith all right. I'm totally joking, he's actually a really great guy! I was very excited after hearing back from both Keith and Tim Bungeroth (the Director) after submitting my audition for the role and their interest in me. Both of them were extremely warm and welcoming to the project. I got a phone call early one morning from Keith and we got to talk for a while. I think I can speak for the both of us, it was like catching up with an old friend. Even though that was just our first

Talented artist Alex drew the following page, however it's a secret so Shhhhhhh!





conversation, it really did feel like we had a history and he's been very excellent every step of the way. Keith and Tim have a very clear vision but have also implemented some of my ideas as well, letting me contribute where I can be an asset. Originally I was just hoping that I could get a small part as a character, but now I'm in the lead role as Indiana Jones, I have a couple other small parts, I'm doing artwork and Sound Engineering for this project. So I'll be the one assembling and editing all the audio for its radio format. I couldn't have imagined being able to contribute the way they're letting me. They've been great!

indymag: *We know you're a talented artist from your deviantart page. Tell us about this and those projects ahead.*

Alex: Wow, thank you. I really appreciate the compliment. I actually don't usually advertise myself as any type of artist, it's more of an indoor thing for me. I've always had an interest in any form of art since I was young, continually trying to develop my skills to the best of my ability. That way I could manifest my thoughts in physical form and accurately depict what I had stuck in my head. I'm not sure what projects are ahead, but that door is always open and I'm interested in seeing what's down the road. There's been talk about projects here and there, possibly some comic book related projects as well. I mean, this project happened out of nowhere, so who knows? I guess we'll see, right?

indymag: *Once you have this under your webbed belt, what's next for Alex?*

Alex: Now, I don't know what to say as far as Indy goes, but as for me... Well, I guess the next "Great Adventure".



Whatcha Doin? Updates

Gossip and title-tattle from the acceptable face of stalking



Harrison Ford

Some days it feels like you wake up in an alternative universe. Left, is a shot of a very pleased looking VOID team, posing with electric Luddite Harrison Ford following a VOID experience. Oh, come on, really! Is this the same Harrison Ford who was the least convincing PlayStation 3 gamer ever and who insisted on practical effect for Star Wars 7. Perhaps it was the disappointment of not receiving an Oscar nomination for SW that sent him looking for a digital version of himself who did.



Karen Allen

Ms Allen has always been very selective about the type of roles she plays so it's great to see her strutting her stuff in 'Bad Hurt', a film that chronicles a family's hopeful battle to stay together as personal demons and destructive secrets threaten to rip them apart. The film hinges on a powerful central performance by Karen Allen as Elaine and although quite dark, it has moments of heart. Next up for Allen is 'Year by the Sea' which she headlines with Celia Imrie. Hopefully she is flexing her acting chops ready for the domestic drama that will be "Indiana Jones and the taking it easy with a cup of tea by the beach and did we lock the backdoor"!



Alexis Sayle

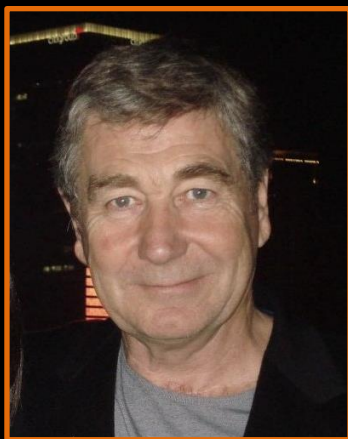
Liverpudlian comedian, actor, best-selling author and Sultan of Hatay, Alexis 'Ullo John! Gotta New Motor' Sayle is bringing his revolutionary humour to The Princess Theatre in Burnham-on-Sea. The 62-year-old will read from his memoirs, *Thatcher Stole My Trousers* and *Stalin Ate My Homework* along with some of his famous short stories. Stories of class and comedy, politics and love, fast cars "Rolls-Royce Phantom II" and why it's hard to foul a dwarf in a game of football. Worth popping down for a heckle.



Pepe Labeouf

It's like Pepe is hypnotising us. No matter how much we try not to encourage him, he keeps on doing things that are more bizarre each time. Since we last reported on the prank monkey he set up his own call centre in Liverpool's Fact gallery for callers to "Touch My Soul" and most recently occupied an Oxford lift with Nastja Säde Rönkkö and Luke Turner eventually addressing a rather bemused Oxford college audience. We're now not sure if this is a good or bad thing and whether the joke is on us.

Vic on Dougie



"Dougie Slocombe was a legend. I know this phrase is used a lot but it has never been more meaningful than when it refers to Douglas "Dougie" Slocombe.

I went to a special screening of *Raiders of the Lost Ark* at the Glasgow Film Festival this last weekend and was so impressed again with the beauty and dramatic quality of the photography of this film. Dougie captured the rich colours and the mysterious shadows of the period exactly right.

I was always amazed watching Dougie work, he looked just like a college professor, but his energy was that of a 20 year old, and the thing that fascinated me most was that he never used a light meter; he just measured the shadows on his hand with his naked eye and called out the stop to his camera crew, and he did it with total confidence and the results are stunningly good.

Not only was he a master at photographing action he was a master at photographing drama and emotion, and he did it all so effortlessly and with such good humour. His talent must have been something that he naturally inherited because I truly believe that sort of instinct cannot be taught. Together with Steven Spielberg they were a masterful duo and made three of the greatest adventure movies of all time, which is a wonderful legacy to leave behind for not only all the generations of filmgoers but for his beautiful and lovingly supportive family.

Dogie Slocombe will be sorely missed! As we say: After they made him, they broke the mould."



Report Jürgen Mathy



We all have seen the Indiana Jones movies a thousand times. We all love Lucas' stories and Spielberg's vision in bringing these stories to the audience. No one can beat the coolness and grit of our hero once he appeared on the silver screen.

When thinking about Indy we all have different images in our minds of how he flickered on screen. Whether you know it or not these were formed by the eyes of one genius...the vision of "mastereye" the late cinematographer Douglas Slocombe.

Douglas Slocombe was born in London on the 10th of February 1913. He started his career as a journalist and photographer. When WWII began he witnessed the Nazi Germany's assault on Danzig, and he filmed the beginning of the war in the crucible that was Poland before escaping back to London.

Goodbye, Mastereye!

Legendary cinematographer dies



Assisted by Josephine Mori

After the war Slocombe began his feature film work for UK productions mainly for the Ealing Studios including famous movies, most notably *Kind Hearts and Coronets*. Most of these early Ealing productions were hampered by lack of time and budget, however this gave Slocombe the experience required to work quickly and to the point.

He always understood the director's vision and adapted their style in integrating his own nuances. He was not wedded to one particular style and this gave him the opportunity to work with many different directors. He handled each project individually which gave them a unique style.

At an age when other people think about retirement, Dougie, as everyone called him in the film business, met Steven Spielberg

for the first time. Spielberg was aware of his previous work and employed him for *Close Encounters of the Third Kind*.

Dougie was given the job of the Mumbai sequence and flew to Mumbai with Spielberg for a week to shoot the sequence.

Spielberg felt a real connection and asked Slocombe to be director of photography for *Raiders of the Lost Ark*.

One of the most remarkable things about shooting *Raiders* was that Slocombe didn't use a light meter during filming. Spielberg was aware that Slocombe never used a light meter and he was not nervous about it: "No, it didn't make me nervous because I knew a long time ago that he didn't use it on location because no cameraman will ever use the meter outside".

The result was a nomination for Best Cinematography at the 1982 Oscars.

He was loyal to his team and tried to work with his camera operator Chic Waterson and his assistant camera operator Robin Vidgeon whenever possible. Sometimes he declined a project when his crew was not available. After shooting *Indiana Jones and the Last Crusade* Douglas Slocombe finally retired.

He was fascinated by movies his whole life. According to his daughter Georgina Slocombe: "He loved his job. For him all movies were different, he adapted his ideas to the scenarios. He loved to work in black and white. And even when he was shooting color, he worked hard on the contrasts". On Monday, the 22nd of February 2016, Dougie closed his eyes forever. No doubt he is still pursuing his craft, and heaven will be a brighter, better lit, place.

Indystuff



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

1

This Key ring Chachapoyan fertility idol comes all the way from Peru... no sorry, Madrid, Spain! (Well, it is only 9,124 km away. Ed) Crafted by the team at Toxicmodels it is cast in heavy and solid polyurethane resin along with high quality detail finished in gold paint. Standing at a pintsized 3.5 centimeters high we would say that the detail on this figure is relatively screen accurate and is better than your standard picture of your love one in clear plastic case. So, if you're really interested in showing who you really love get down to Toxicmodels.



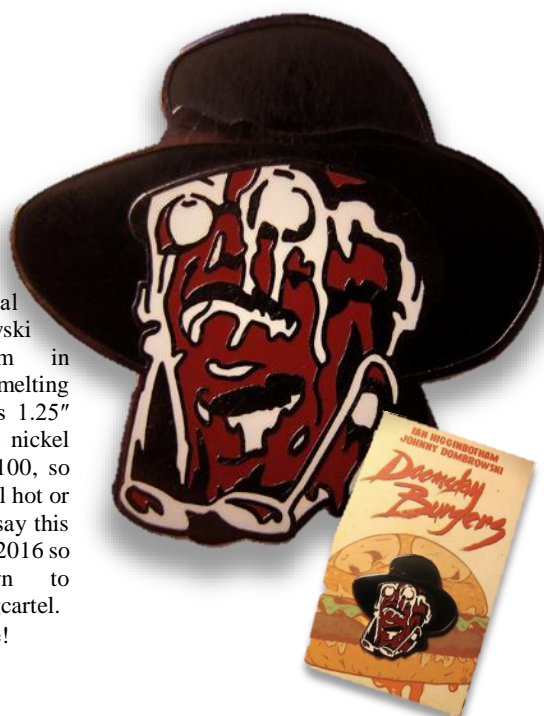
2



This rather dapper Indy loving cosplay gent (although screen accuracy is not his forte) is sporting the last Indy inspired t-shirt from Foureyedesigns. "Mola Ram's Kali-ma-ri" is a cut above the usually dreg of Indiana Jones t-shirt using clean cartoon line by an artist who knows his stuff. It's available from Redbubble.com and would be a hit at any Thuggy gathering.

3

Another of those "Why didn't someone think of this before" shows the real genius of Johnny Dombrowski and Ian Higginbotham in designing this cool face melting Toht pin. The pin itself is 1.25" Hard enamel with a black nickel finish, limited edition of 100, so grab one while they are still hot or even melting. We would say this is an essential Indy buy for 2016 so get your arse down to www.doomsdayburgers.bigcartel.com before they're all gone!



Insane Purchase

An Indiana Jones painted peg...and you thought you'd seen it all. At 3 1/2" high this is not something that you're gonna impress your partner with, however this is a crafted, hand painted toy by artist Es La Vida Mi and her work at <https://www.facebook.com/EsLaVidaMia> is quite funky. To lessen the insanity of this purchase you could buy enough Indy's and get a giant boulder to skittle them over...now that would be INSANE!

4

The Raiders poster below is the brainchild of James Rheem Davis. JRD was born in San Francisco, CA and raised in the Bay Area, but now resides in Phoenix, AZ. He uses his full birth name, but is not a serial killer. He sees himself as a very boring individual who enjoys movies, music and especially cookies. JRD has created designs and posters for a wide variety of bands in two distinct styles. His art has an inspiring twisted beauty that draws from a

variety of influences, including MTV (When they played videos), horror films, and pop culture. Major influences include Andy Warhol, Salvador Dali, Frank Kozik, H.R. Giger, Dave McKean, David Carson, Phil Hale and Kent Williams. James' work is available through Hero Complex Gallery.



100 TOP Collectables #12



KENNER Marion Ravenwood

In the 1980s the Kenner Marion Ravenwood used to languish in the bargain basement bin for less than 50c and was as wanted as much as a fart in the elevator. No self-respecting 8-12 year only boy would be seen playing with a girl action figure unless it was to look up her dress.

It's surprising that this figure ever got made when there was still a variety of male character to choose from. We can only presume it was to complement the Well of Souls playset and drop her from a great height. Not sure how the monkey would have helped in the Well of Souls but I suspect he could have picked off the flees and ate them whilst Marion avoided the snakes.

The actual figure is surprisingly well made in comparison to the original Star Wars Kenner line and it is obvious the staff at Kenner took great care in their work.

The down side to the figure is that Marion was always falling over, as her feet are so small she could not stand up without a plastic stand but this may have been useful during a play session with Belloq.

Nowadays, Marion is the most sought after figure from the line, fetching high prices with some looney bin dealers trying to palm her off for thousands of dollars. The good news is that you can pick up the figure loose for about \$100 and will not stink out your collection. Also, remember the dress stays on unless you are serving her Belloq's wine.

“WHY INDY?”

CASEY McCOOLE

Conducted by Steve Pearson in the Raven Bar, Nepal. YES, REALLY! Photos never lie, especially this one!

What is your first Indy memory?

Enjoying the temple scene in the Temple of Doom, when he was using the whip a lot.

Do you have a life outside of Indy?

Yes, I currently work in retail in Lawn and Garden.

Marry, snog, or avoid. Marion, Willie, or Elsa?

Marry, Marion. Snog, Willie. Avoid, Elsa

Can you match any of Indy's skills?

I know how to use a whip really well, I practice in my backyard.

Your most embarrassing Indy moment?

I can't think of one.

Favorite Indy Quote?

Snakes, why did it have to be snakes.

KOTCS—Love or Hate?

I kind of love it. I didn't like the aliens.

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

My brother loves my Indy obsession. He got me in to Indiana Jones when I was a little kid.

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

My hat.

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

Because I think, Indy is a famous Icon hero to look up to. I think kids should look up to Indy instead of all these super heroes.



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



i am indy!



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12 years since INDIANA JAMES mixed a Margarita
with JIMMY BUFFET to create the strangest of brews
We look at the next step for the
slightly tipsy production.



Indiana James

An action adventure parody of epic proportions



The Adventures of Indiana James is a nostalgic throwback to the old adventure serials, complete with cliff-hanger endings and a damsel in distress. A combination of Indiana Jones style action under the influence of Jimmy Buffett, with your support the Adventures of Indiana James could be the toast of the town.

A long time ago, in a ... no wait, that's not right, brain has been fried by Jedi overload. Try again. South America 1936...wait, that's not right either. Wasted away again here in Margaritaville ...(that's it!) comes the zany (is that still a word?) mixology mockery of Indiana Jones fusing together hangovers and frozen cocktails of Jimmy Buffett into a web series that Mel Brooks would salute.

Thomas Pimentel's *The Adventures of Indiana James* is an online web series produced by TNT LTD. PRODUCTIONS. You don't get many experiences like this and this is an experience you're unlikely to forget.

So how did it come to be? Like most of us, (except those who had the misfortune of choosing unwisely) *Raiders of the Lost Ark*, changed little Thomas life, so much so that he has been tortured with "Indiana James" for over 12 years. He consoles himself by playing the whip-cracking, fedora-wearing title role with more than a wink and a nod to Harrison Ford, draws an inspired correlation between the mysticism of the Indiana Jones trilogy and the Jimmy Buffett song catalog.

So, who is Dr. Indiana James? With a tip of the hat (or is that a fedora?) to Indiana Jones, Doctor Indiana James is a professor at the New England University of Mixology (NEUOM) and is a favorite among the student body for his dedication to seriously wicked drinks and fun adventures across the globe.

Shot on location in Florida, Hawaii, Massachusetts, New Hampshire, Rhode Island, Connecticut and Pennsylvania, viewers are in for a treat with the wide range of seasons and scenery thanks to filming in so many different places.

The web series consists of several chapters each less than 30 minutes and will be streamed on Vimeo in high quality HD with premium sound mixing and original music by composer, T.J. Kross.

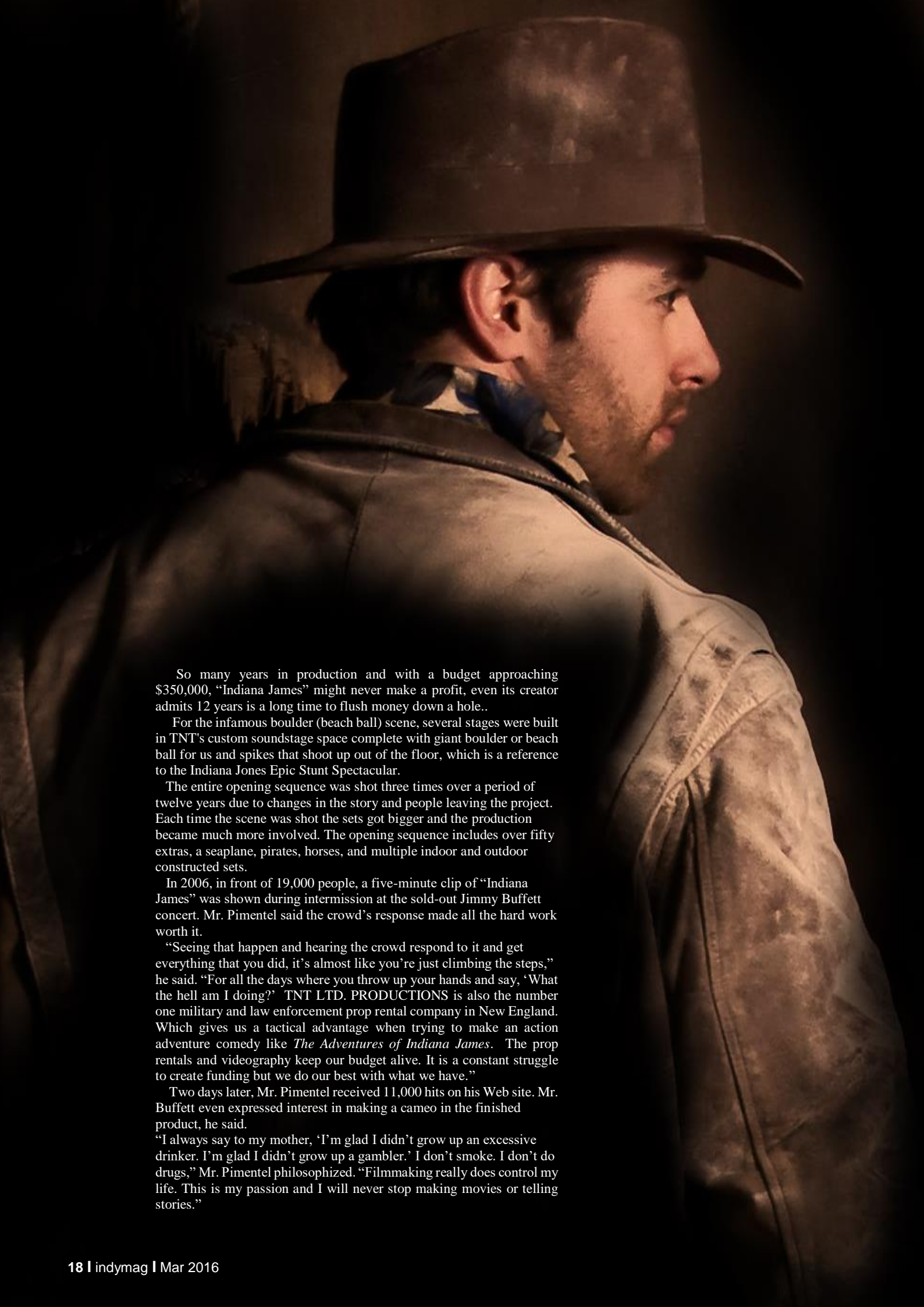
The series will follow a story arc and will conclude with a forty minute companion piece that ends at Area 51 in a climactic battle reminiscent of *Indiana Jones and the Kingdom of the Crystal Skull* but way funnier.

When asked why he took on such an ambitious and out of the box film project and what happened as a result, director and actor Thomas explained, "We knew it would be risky to incorporate the Jimmy Buffett twist but since I am a lifelong Parrot Head and Indiana Jones fan, it made sense to me. The similarities between Buffett and Indy are pretty amazing and weaving the two genres was actually quite easy once we got started. The web series is done in the style of the old Mel Brooks movies, *Airplane*, and *Naked Gun*. The jokes and action are not forced but instead come naturally and move our story along. You can also expect to see a few song and dance numbers along the way. We recreated all of the set pieces from the original *Raiders of the Lost Ark* film. It was monumental but it adds to the authenticity of the project which is something that we want the audience to feel. This project has been ambitious to say the least but when it is completed it will be epic."



Above: Tom in action ordering the drinks.
Middle: Jimmy Buffett badge of honor.
Right: Indiana James leading lady, Christina Rondano as Marion Greatwoods.





So many years in production and with a budget approaching \$350,000, "Indiana James" might never make a profit, even its creator admits 12 years is a long time to flush money down a hole..

For the infamous boulder (beach ball) scene, several stages were built in TNT's custom soundstage space complete with giant boulder or beach ball for us and spikes that shoot up out of the floor, which is a reference to the Indiana Jones Epic Stunt Spectacular.

The entire opening sequence was shot three times over a period of twelve years due to changes in the story and people leaving the project. Each time the scene was shot the sets got bigger and the production became much more involved. The opening sequence includes over fifty extras, a seaplane, pirates, horses, and multiple indoor and outdoor constructed sets.

In 2006, in front of 19,000 people, a five-minute clip of "Indiana James" was shown during intermission at the sold-out Jimmy Buffett concert. Mr. Pimentel said the crowd's response made all the hard work worth it.

"Seeing that happen and hearing the crowd respond to it and get everything that you did, it's almost like you're just climbing the steps," he said. "For all the days where you throw up your hands and say, 'What the hell am I doing?'" TNT LTD. PRODUCTIONS is also the number one military and law enforcement prop rental company in New England. Which gives us a tactical advantage when trying to make an action adventure comedy like *The Adventures of Indiana James*. The prop rentals and videography keep our budget alive. It is a constant struggle to create funding but we do our best with what we have."

Two days later, Mr. Pimentel received 11,000 hits on his Web site. Mr. Buffett even expressed interest in making a cameo in the finished product, he said.

"I always say to my mother, 'I'm glad I didn't grow up an excessive drinker. I'm glad I didn't grow up a gambler.' I don't smoke. I don't do drugs," Mr. Pimentel philosophized. "Filmmaking really does control my life. This is my passion and I will never stop making movies or telling stories."

The production itself is 98% done in terms of shooting and post production, and they just need a few more margaritas to push them over the edge.

The team have created a crowdfunding campaign via Indiegogo <https://www.indiegogo.com/projects/the-adventures-of-indiana-james#/> to help them raise funds to finish post production and editing.

They have many sober ways of rewarding funders including:

- *Prop Package from TNT LTD. PRODUCTIONS.*
- *Shark Fin car decal - A New England University of Mixology bumper sticker.*
- *TNT Logo t-shirt - look like one of the TNT crew without losing sleep*
- *Drink Coasters - Four pack*
- *Vimeo Download - A Vimeo series download of the entire web series*
- *Custom diploma - A custom diploma from the New England University of Mixology*
- *Original Score - A digital copy of the Original Score*
- *Indiana James Poster*
- *Drinking Game - The Adventures of Indiana James Drinking Game*
- *Indiana James cutout*
- *Backstage Pass. Gets you email updates from the set including production updates and exclusive content. Sneak peek exclusives including early trailer release and Viral Video promos*
- *Custom Hawaiian Shirt*
- *Indiana James screen used prop*
- *The Making of Indiana James book. This comprehensive Making Of book looks back at the beginning of Indiana James and follows the project all the way to completion.*
- *SKYPE cameo*
- *Replica 4.5 foot salt shaker*
- *Go to Indiana James premiere*
- *Featured Role in Area 51*

With all these great reward who can resist? If you're a fan of one Indy we're sure you can stretch your wallet to another.

As well as having the Indiana James series on his plate Thomas is going to be significantly featured in the upcoming documentary, Parrot Heads. As you can imagine, this is going to have something to do with Jimmy Buffett. Bryce Wagoner, the director, contacted Thomas about the project. The Parrot Head movie should be almost finished after filming 165 hours of footage in 35 cities and towns and will be out soon.

Bryce found out about this project from his friend and fellow director Kyle Newman; a name you might recognize from the *Raiders! Documentary* (Kyle was a producer on the film).

"Kyle gave me a call one day to ask how things were going with my Parrot Heads doc and during our conversation he asked me if I'd heard about Indiana James. My heart palpitated at the idea and I immediately jumped on the Google machine and found Thomas in about ninety seconds." Bryce Said

Bryce thought it was important for the film to be a part of their movie because it shows the swath of fandom that makes up the Parrot Head Nation.

"The love, the drive, and the pure joy of wanting to simply entertain an audience of his peers? Who WOULDN'T want to tell that story?" Bryce said.

"The Buffett fans will get a massive payoff for their years of devotion in a most entertaining way. It's like they've got their own language and Thomas just made a whole movie spoken in it, and it's good. On a side note, any fan of Indiana Jones would do well to do a little boning up on the life and music of Jimmy Buffett. He's one of the great modern day adventurers who also happens to have a talent to turn them into timeless songs."



If this feature has given you a taste of Indiana James make sure you get down to their website at <http://www.take12tom.com/indianajames.html> and support their squawking.

We digress...



Jimmy and Harry the perfect mix!

Did you know that Harrison Ford and Jimmy Buffett were great mates? No? Us neither!

Jimmy and Harry have a friendship that goes way-back, that even influenced Harry to have his ear pierced.

In 1997, after a Manhattan lunch with Jimmy and 60 Minutes correspondent Ed Bradley—the adventurer was eyeing a new grill. "We all had the same phones and watches," Ford recalled to People Magazine. "But I realized I didn't have an earring like they did." That afternoon, he and his then wife, the late writer Melissa Mathison ducked into Claire's Accessories, a boutique on New York City's Lexington Avenue, and he emerged with his left ear pierced. "I didn't have anything to drink, if that's what you're thinking," he adds with a gruff laugh.

Eighteen-year-old employee Tavora Escossery, who performed the impromptu piercing, recalls that Ford "didn't flinch, and when it was done, he said, 'That didn't hurt.'"

Afterwards, Harry signed a notepad: "To Tavora. You made a hole in me. Harrison Ford." explaining: "I've just always wanted a pierced ear.

Harry also starred in the video for *Jimmy Buffett Fights D.R.A.L.S.* as Indiana Jones.



Perhaps the most bizarre of instance of their friendship was on the 1985 Buffett album - Last Mango in Paris on the track Desperation Samba (Halloween in Tijuana). It features the sound of a whip cracking performed by Harry.

Harry even takes on a bit of Buffett philosophy in life as he was quoted saying "Sh!t, Happens!" In this case it certainly does!!

Luke Chapdelaine

Indy mixology producer

What sets *Indiana James* apart from other productions?

One of this biggest things is that it's not a fan film. It's the real deal. It took a lot of creative minds to take these original concepts, and make them into something entirely new. Yes, we do spoof and parody everything we can get our hands on, but we take all those separate pieces and create something pretty great. Not to say that other productions haven't been able to emulate this, but I don't think it's going to be anything like *Indiana James*.

What are some of the logistical challenges that you faced while working on the project?

I'm trying to think of what logistical challenges we haven't faced. Starting with the logistics of taking so many diverse schedules and find the time to make the magic happen. I think the biggest one was filming in the sandpit in Newmarket, NH. It involved moving a set worth of material from Massachusetts, building the airplane, getting a box truck in the sand, days worth of filming in the sun, you name it. I think I didn't sleep for about 80 hours that weekend. Worth every second of it.

As an executive producer you are privy to top secret information. What surprises does the *Adventure of Indiana James* have in store for fans?

What, and ruin all the surprise? I could go on about the action, the explosions, the witty dialogue, the bus with a pirate ship on top of it, but that's all a given. I think the real surprises will be all of the extra Mixological elements we've created, and how that plays in with how we tell our version of the tale...

What attracted you to this project?

Well, I was young and foolhardy when I ran into Tom for the first time. He started telling me about this movie they were filming that weekend in Weare, NH, mixing Jimmy Buffett with Indiana Jones and that they were looking for extras. My first thought was I should tell several people where I was going, just in case my body ended up on the evening news. When I got there though, it was like nothing I had ever experienced before. Just the amount of innovation, the action, the thrill, seeing Indy on a horse riding up to get on the Buffett Bus, it made it all real. I asked if they needed help, and I've been there ever since.

What do you think people will like most about it?

I think the comedy is going to seal the deal. We take the Indy that everyone knows and loves, throw a tropical twist on it, then incorporate humor and references at every turn. The action is pretty stellar, too. We don't have the luxury of hydraulics for our statues. When we drop Tom through a wall, we drop him through a wall. It's also a kind of testament to the fact that a group of everyday folk can create something epic if you throw enough elbow grease at it.



If this was Frank Marshall we'd be telling his wife!

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GUEST LIST SUBJECT TO CHANGE



ADAM MCDANIEL

Part One of a two part feature on Adam
covering his life, works and passion for art.



Conducted by Junior Jones

indymag: *Tell us a bit about your childhood. What was life like for young Adam?*

Adam: I grew up in suburban Connecticut, then moved to New Jersey when I was eight. The latter environment was quite tougher, as I was bullied a lot as a kid through early high school. I was rather too serious for my own good back then, often keeping to myself, and was obsessed with getting good grades. I had friends, but wasn't very social. I was

definitely overly sensitive. I had my share of issues throughout childhood – who doesn't? – but I actually look back on my childhood with great fondness and nostalgia. I'm a complete sentimentalist. A lot of the guys who once bullied me are now friends on Facebook, and I tease them about it. In high school, I started taking art very seriously, as well as film and cinematography. I interned with a local cable TV company my junior and senior years – I was their youngest staff member at the time – and would handle

the camera for location sports coverage and studio TV shows. I was picked on by a lot of jocks early on, but when they'd see that I was drawing sports illustrations for the school newspaper, and handling the camera for televising their games, I finally got treated with a little respect.

indymag: *Do you remember the first time you picked up a pencil?*

Adam: I can't, but my mother would tell me that I was drawing before I was



speaking. I don't know if that was a literal truth, or some romantic notion that she was trying to instill in me. I do remember drawing when I was very, very little – probably about two or three years old. I was born over two months premature – it's a small miracle I survived, considering that time – so I was a small, sickly toddler, and it was some time before I was speaking like normal kids my age. But I would draw all the time, everywhere I went.

indymag: *What type of influences did you have as a child. Was anyone in your family artistic?*

Adam: My mom had something of a creative side, but there were no other artists in the family. I remember when I was very young, mom would make paper-

papier-mâché ornaments and dolls, and she'd buy me paints and pencils when visiting arts and crafts stores. I was very, very fortunate to have parents who supported me, even from an early age. I know that parents commonly dish out only glowing reviews for anything and everything their children touch, but with my parents, their support wasn't disingenuous.

As I got older, and my work became a little more sophisticated, they'd start being more and more critical – not to be mean or discouraging, but because they recognized I was taking art so seriously, and that I wanted honest reactions and honest criticism.

I was also a huge fan of movies, and became a complete movie geek. I used to be able to name all the best picture Oscar winners in chronological order – though there's no way I can do that now. I was obsessed with Kubrick, Spielberg, Hitchcock, Lean, Welles, Murnau, Malick, Coppola, and Herzog.

indymag: *Did you receive any formal training?*

Adam: I had no formal training in art. Most of what I learned was by studying the work of my favorite artists. When I went to Vassar College, I was a film and drama major. I did take one studio art class for one day, but I absolutely hated it; the class' entire philosophy was so completely different from my own, and I knew I'd go insane spending a semester just drawing tree bark out of charcoal.



Their art history classes were excellent, however. I turned to set design as an alternative, and I studied under the late Thaddeusz Geseck. I later worked as a set and production designer on some low budget films and stage productions, which was invaluable in my other experience as a cinematographer.

indymag: *What attracted you to Indy? Can you remember the first time?*

Adam: Do I ever. I saw RAIDERS back in June of 1981, shortly after it first opened. I was seven years old, and had heard only a little bit about it. I wanted to see THE LEGEND OF THE LONE RANGER, as I was a fan of the Saturday morning Filmation cartoons at that time. Fortunately my friend Peter Murphy – the same Peter Murphy who made headlines a decade later as the illegitimate son of Irish bishop, Eamon Casey – convinced me to see RAIDERS instead, arguing that it had a hero who also wore a hat, carried a gun, and rode a horse. I think if we'd seen THE LONE RANGER instead, my life would have been very different. I'd certainly be making a better living, but doubt I'd be as happy.

Obviously, RAIDERS really got to me. It was exciting, stylish, scary...and very, very funny. The Well of Souls and Ark opening scenes were what I remember the most about that first screening. Everyone in the theater was screaming. It's hard to describe the impact the film had back then to those who only came to know it through television or home video. It was a phenomenon. Remember, the other big film that summer was SUPERMAN II, which I think opened just a week later. But RAIDERS had taken everyone by surprise, and the world by storm. I loved it more than STAR WARS, which is saying something.



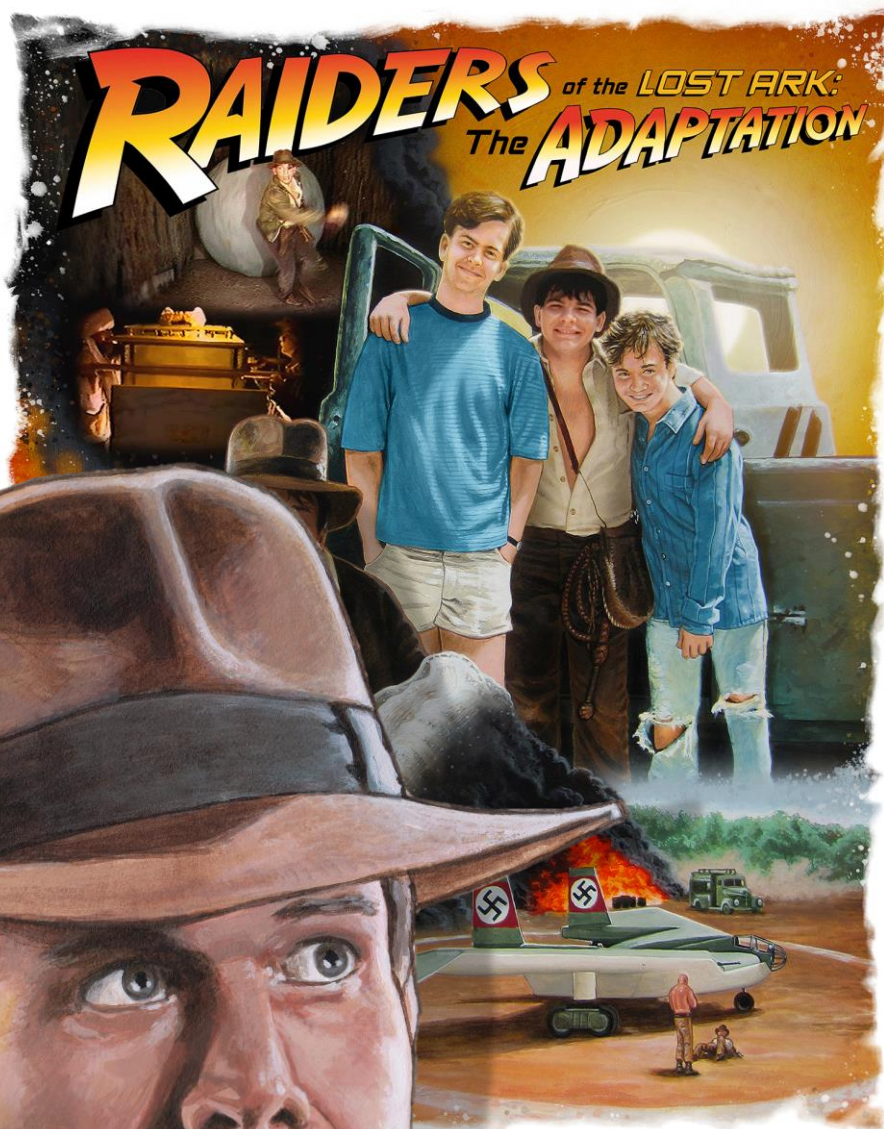
indymag: Your most recognized Indy illustration is 'The Circus' picture. Tell us how that came about.

Adam: It was inspired by the legendary STAR WARS poster design by Drew Struzan and Charlie White III, both of whom I've had the pleasure of meeting. After artist Matt Busch did a companion piece for REVENGE OF THE SITH, I thought why not do something for RAIDERS? The fun part about that design is that it's something of a smorgasbord of elements. The Struzan/White poster has a famous origin to it, in that they had to add extra space beneath the original illustration to allow more room for the billing block and credits. They very creatively turned this "fix" into a design element, adding images around it to make it look like a "circus" poster that was slapglued onto a used billboard.

For my RAIDERS piece, I thought it'd be fun to mirror that approach and include references and knowing winks to the whole Indy series: the poster is "glued" to the branded Ark crate, along with pics of Henry Snr., Marcus, etc. The faux "wood" background is actually part of the original painting, done in oils. A friend of mine recently saw the original piece and was surprised by this, as he thought I'd actually glued it to wood, or had Photoshopped in a picture of wood planks. I later digitally added Mutt (as a newspaper ad for his motorbike shop), Short Round (a karate ad), and Willie Scott (a Playbill-inspired production of "Thoroughly Modern Willie", playing at the Darabont Theatre – an homage to Frank Darabont, whose proposed INDY 4 script was far better than the one that was eventually used). Most recently, I even added small pieces of posters I did for the RAIDERS ADAPTATION and Brandon Kleyla's INDYFANS as torn scraps on the billboard.

It was pretty challenging to make, as most of the piece is painted in oils, which I was still getting used to. For the STAR WARS poster, Struzan painted Luke and Leia in the style of J.C. Leyendecker, so I tried painting Indy and Marion in the same way, but the Leyendecker style is pretty damn hard for me to emulate.

Marion's face, in particular, was very challenging. I spent more time on her than all the other characters. Karen Allen has a unique beauty to her, and the photo reference I used was a rather flatly lit pic from ANIMAL HOUSE. I made significant revisions to her, over and over.



big challenge for illustrators, and why guys like Struzan and Amsel are so amazing. It's not enough to simply capture a photo likeness; you have to capture the personality. My original painting didn't do that, so I decided to redo Ford's face entirely with something more expressive.

I think the reason why I made so many modifications to it over the years is because I really like the collage design, and that it pays tribute to all the films. A number of people have told me that it's their favorite piece of Indiana Jones art, outside of Struzan and Amsel, so I'm very flattered. I've always considered myself something of a "wannabe" – but that's nothing to be ashamed of. If I can constantly improve and develop as an artist, or at least try to, it ain't such a bad thing. When it comes to art, almost everyone focuses solely on the final product. For me, the process is the great part – the mad, frustrating, infuriating, but rewarding part.

indymag: We understand that you completed work on a new commission for the Raiders Guys.

over.

For Indy, I originally used a pic from TEMPLE OF DOOM as reference, modifying the hat to better match the way it was in RAIDERS. (Indyfans will know that the hat differs slightly from film to film.) The problem was, however, that while the painting may have looked like the photo reference, it didn't really capture the soul of Indiana Jones. That's a



Adam: It was something I volunteered for, and was excited to do. The end result didn't quite end up as I had personally hoped, but I hope those guys were happy with it.

indymag: Tell us about the process you

took in creating the image. Did they give you full freedom?

Adam: They proposed a montage of elements that was a squared collection of framegrabs of the movie; think of the BRADY BUNCH opening. I wanted something a little more dynamic and

focussed. My original proposal had a closeup of an adult Chris Strompolos Indy, with other elements around him. The filmmakers wanted more emphasis on the "trio" when they were young, and so that became the primary element. The plane sequence was at the bottom right, and the smoke from an explosion gave a diagonal

diagonal framing device for other montage elements.

indymag: *Were there any difficulties in creating the picture?*

Adam: The biggest challenge was the lack of usable photo references. Other than the “trio” and latter airplane shots – which were the only sets of clear still photos taken during the entire production – I had to work with my own screengrabs made from grainy betacam home movie footage. Think of trying to create a polished sketch from a 20th generation Xerox from a third generation fax, and you get the idea. Also, as the actors aged so much throughout the production, it’s not an option to take a head reference from one pose, and slap it over another.

The original design had other elements that were eventually omitted to make more room for the title. I had also tried going more for a look that resembled Struzan’s original LAST CRUSADE teaser poster, with the illustration against a white background, but in the end that was digitally altered and cropped.

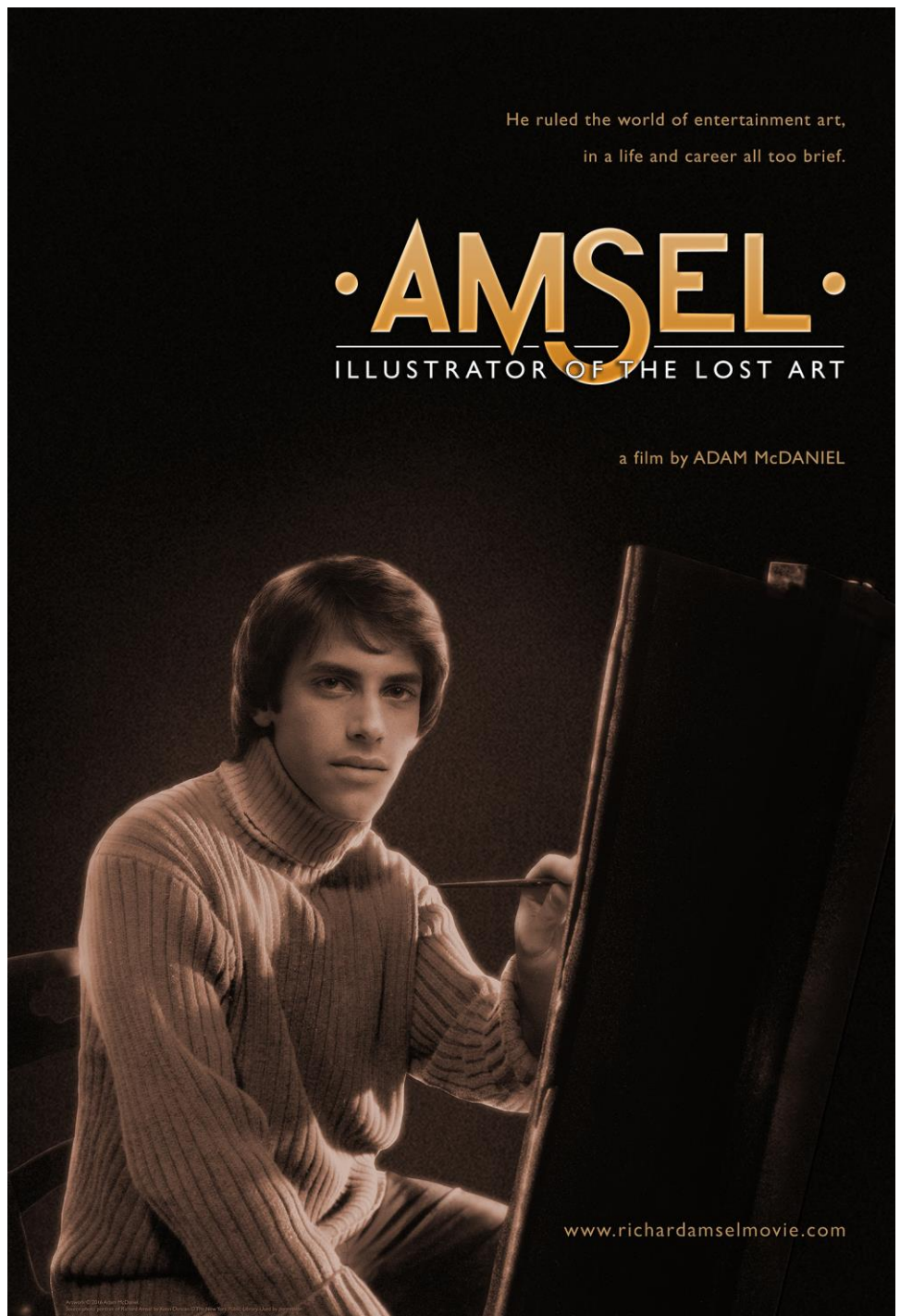
I could have done the piece entirely digitally, but I had my heart set on painting it the old fashioned way. This ends up taking me much more time, and doesn’t allow the flexibility that a digital composition has when it comes to making changes. Some artists do everything digitally, and more power to them. I’m starting to get more experience in that myself. This project was what ultimately inspired me to finally invest in a touchscreen Cintiq screen tablet, so I can work faster in the long run. Still, I’ll always prefer pencil, pen, and paint to pixels.

indymag: *We love the painting. So what’s next for Adam McDaniel?*

Adam: Beyond my day job at Warner Bros.? I’m still illustrating; I have a book cover and a movie poster lined up in the immediate future. I have a long gestating book project I have to finish. I’ve also begun shooting a documentary, which will be my feature directing debut...but I’ll have to discuss more of that at a later date. It’s going to take a good year or two.

indymag: *Last question... you are to be marooned on an island and you can take only one Amsel image. What would it be?*

Adam: That’s a tough one. I personally feel Amsel’s artwork for RAIDERS’ rerelease poster is one of the finest hand drawn illustrations ever made for a film. So many of his images dance inside my head; his portrait of Katherine Hepburn is another favorite. Frankly, I think the best thing for me to have would be a blank canvas, so I could create something of my own. That, and have a working boat with a decent supply of bottled drinking water to get off that damn island.



Adam McDaniel ARTIST GALLERY



Rope

"This was inspired by Shepard Fairey's 'HOPE' poster"



Adventure Runs in the Family

"A family portrait of sorts, inspired by Drew Struzan's LAST CRUSADE."



Indy XX

"Sold to a private collection. This artwork was used for a special fan 'festival.'"

Unfinished Painting.



Indy has inspired many of us to be creative and use him as our muse. This can be said of Adam McDaniel who has produced many great pieces that leave us in awe of his talent and will be enjoyed by fans in the future. Enjoy a few select pieces with comments by Adam.

INDYFANS movie posters

"For the Newport Beach Film Festival premiere of *Indyfans*, inspired by the cartoon-style poster done for *ANIMAL HOUSE*."

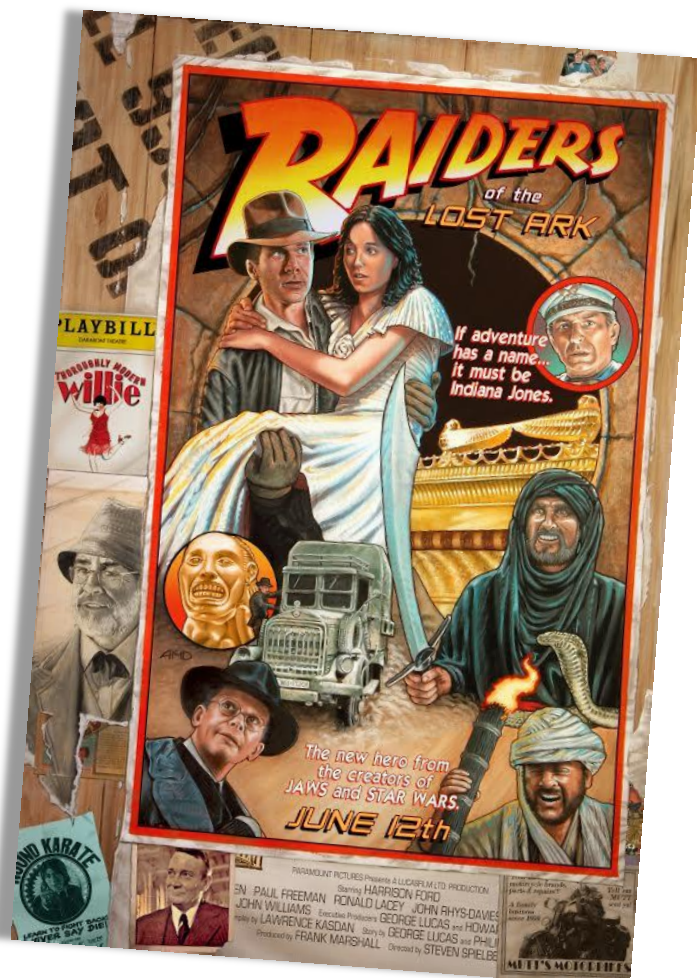


"INDY IV" mock teaser poster

"This was Special two day drawing exercise, made when the film was first announced. I was trying to guess how the character would look aged 65...but some people thought this was intended as a mean spirited joke. I ended up giving this to the *INDIANA JONES IV* crew."

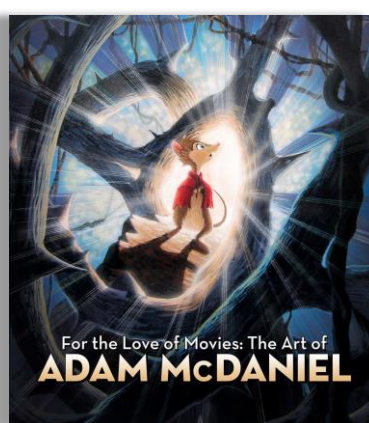


WIN an Adam McDaniel PRINT



If Adam McDaniel wasn't generous enough with his time, now he's just giving stuff away!

Adam has gifted us one of this marvelous Indiana Jones Circus Prints for us to give away in celebration of the launch of his new book **For the Love of Movies: The Art of Adam McDaniel** (see <http://adammcDaniel.com/> for more details.)



All you need to do is go on to indymag's facebook page and type in 'ADAM LOVES INDY' and we'll stick your name in the hat. Indymag subscribers will be automatically entered.

The print is 16x24" and will be signed by the artist. The draw will take place on the 2nd April 2016.

Next issue we'll have the second part of

of our interview and will focus on Adam's passion for Richard Amsel.

**Intrepid
indymag
correspondent
Haiko Albrecht
faces the
hardship of a
gala dinner
complimented
by a Raiders
Symphony
caressing his
ears and tells us
how he
survived!**



Now what's the best way to end 2015 with a bang? Well, for one there is the new Star Wars movie that surely all of you must have seen by now. Seeing good old Harrison in one of his classic roles must make you wonder how long it will take before he picks up his fedora again. But if watching Harrison in Star Wars did not get you in the Indy-kind-of-mood then fans of our favorite archaeologist had an even better way to celebrate all that is Indiana Jones.

Indiana's Symphony was the event that would do the trick!

Watching *Raiders of the Lost Ark* with the live performance of a large scale orchestra in a prestine concert hall with the added option of an Indy-themed pre-function Gala-Dinner in elegant yet comfortable surroundings... Yep, that would be something that I would love to tick off my bucket list before heading into 2016.

But where would such an event take place, you might ask... Neither archaeological research nor grave digging was required to find the answer to that question as the internet provides all the necessary info. The beautiful city of Lucerne in the middle of Switzerland would be the host of such an event. And not just once but eleven times in total, with its World Premiere starting off this series on Friday, the 4th December 2015 and the final event taking place on Sunday, 3rd January 2016.

Looking at their website months ago, I was completely amazed by the idea of watching my favorite Indiana Jones movie (in English, of course) with a live orchestra playing all of John Williams' musical cues in sync with the movie soundtrack (from which obviously the music track had been removed). I have always been a fan of film music scores and have been collecting soundtracks for decades now, so no wonder, that this would be something special, no matter what! Having been able to attend a John Williams concert in London's Barbican Hall back in 1996 with the maestro himself at the helm I can vouch that this was an experience I will never forget, but being able to watch my favorite movie and having the entire musical score by John Williams being performed live in front of my eyes (and ears), now that surely would proof something completely different.

Now a few quick decisions had to be made. What followed was a talk with the missus (in order to convince her that this was something we just had to do together), picking a date and making some travel arrangements... So the 29th December 2015 would be the day!

We chose the option that included the Pre-Function dinner as that gave my wife the opportunity to squeeze in the phrase “I need something to wear for that gala dinner”. That option was fine by me as I wanted to make the most out of this evening anyway! As luck would have it a friend of mine and his wife (that we both knew from the German Indiana Jones Summit) also got tickets for the same day and after a quick phone call with the event organizer we managed that the four of us would be seated at the same table during the Gala Dinner.

DA-DA-DAH!

December came and with it, the cold weather. Upon our arrival in Lucerne on the 28th December we were greeted by bitterly cold temperatures. As we arrived by train, we still had to make our way from the train station to the hotel. Luckily, the hotel was just a few hundred meters away from Lucerne Main Train Station. The venue for the special event was the so called KKL (short for "Kultur- und Kongresszentrum Luzern, meaning "cultural and congress centre Lucerne") which is located just next to the Train Station. On our way to the hotel we could already see posters and billboards advertising the "Indiana's Symphony



Symphony" event and after a quick check in at our hotel we made our way to the KKL to get a better idea of what was to expect the next day. Approaching the KKL building, we could already see large banners for the Indiana Jones concert from afar. The building itself is quite something. Award winning french architect Jean Nouvel came up with his extraordinary vision for this multifunctional building. Based on his plans work on the KKL started in 1995 and final completion took place in 2000.

Now the acoustics in the Concert Hall are a

completely different ball game. The late New York based Russell Johnson (1923-2007), a world renown architect and acoustical expert, together with his artec (Art & Technology) group signed responsible for the acoustics in many venues all over the world but Russell himself admitted that the KKL had been proven a milestone within his career. With all that info in mind I couldn't wait for the next day to come. The 29th December presented us with glorious weather. Eventhough it was freezing cold

cold outside, the sun was shining and the clear blue sky brought out all the things that make a city like Lucerne so unique. After a stroll through the beautiful historical centre of the city it was time to get changed for the event. Originally I wanted to make my way to the concert wearing my Indy gear but keeping in mind that this was a black tie event, I chose to wear a nice dark suite and my Clipper Fedora while my wife could finally show off her new black dress.

We arrived at the KKL at 5.00 pm sharp. Upon entry we made our way to the Foyer of the Lucerne Hall opposite the main entrance. Here we were greeted by numerous staff members wearing Indiana Jones shirts. After presenting our tickets for the evening they handed out Welcome Cards as well as a program and offered us a variety of Welcome Cocktails and hors d'oeuvres. The Foyer had been decorated with large wooden crates of which some of them were filled with artifacts. Clearly someone had a good idea regarding the decoration and everyone that had seen *Raiders of the Lost Ark* knew of course where to place the crates within the movie, but some of the contents of the crates I found rather questionable. Some were filled with Egyptian artifacts (which made sense) others however had showels, baskets, a typewriter and a saddle inside them, which would have made more sense as a decoration prop rather than being inside a TOP SECRET wooden crate. As the number of tickets for the Gala Dinner function was limited the Foyer area was capable of accommodating all the guests. A combination of sofas and armchairs could be found in each and every corner of the Foyer so guests could even chill while sipping their cocktails. Most of the guests came dressed up for the occasion but unfortunately it was only my friend Mirko and I who wore our fedoras with pride and there was no other hat in sight that night.

After approx. 30 minutes of small talk we were guided inside the Lucerne Hall and our Welcome Card showed us clearly what table we were assigned to. In our case, table 2. The Lucerne Hall's decoration consisted of cleverly positioned screens along the ceilings as well as some giant "man-sized" books that were placed here and there. The lighting itself was warm and gave the Hall a more intimate feel to it. Musical background entertainment was provided by playing the more quiet excerpts of the *Raiders of the Lost Ark* score while familiar looking images that varied from landscapes to Marshall College Yearbook and Henry Jones Jr. diary entries were projected onto all the screens along the walls. All in all a very nice setting that felt very welcoming.



The 3-course menu was what I like to call "risk free" as it had to appeal to all the guests. An oriental sounding variety of items for starters, an Angus Beef Filet Mignon with a side as the main course and to finish up a desert selection. The quality of the food was good, but having read that the Executive Chef in charge that night was no other than Christian Iten (15 Gault Millau points), I was expecting more. Especially with the Filet Mignon I would have hoped that the service would ask you beforehand how you'd like your steak to be cooked. Having said that, the ambience and the company of present friends made the dinner a very pleasing experience that would lead to the highlight of the evening, the concert itself...

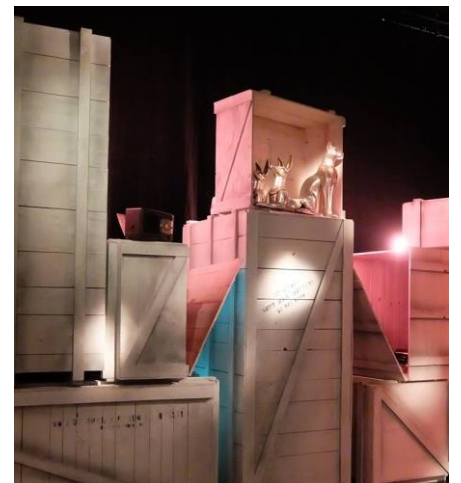
The dinner finished at approx. 8.00 pm and the always friendly service staff asked us politely to move into the Concert Hall. When entering the Hall one has to bow with respect, as halls like this are few and far between. 1898 guests will find everywhere within this hall a near perfect seat with excellent views. Onto a large screen that was mounted high above behind the orchestra an image was projected that would raise my heartbeat quite substantially:

Raiders of the Lost Ark in Concert. Yep, I had arrived!!

With perfect seats in the middle of the fifth row from the front we were able to make out all of the musicians as well as having a good view onto the screen. When the musicians of the 21st Century Symphony Orchestra entered the Hall the audience gave them a huge welcome which was only topped by the one they gave to,



they gave to conductor Ludwig Wicki, who entered once the musicians had all settled down and finished tuning their instruments. Wicki together with the 21st Century Symphony Orchestra had been working together already for many years on similar "film screening accompanied by live orchestra" projects like "The Lord of the





Rings Trilogy”, “Disney in Concert”, “Gladiator”, “Star Trek” or “Alice in Wonderland”, to name a few. Once the lights dimmed inside the Concert Hall it became so quiet that one could hear a pin drop. The screen light up and the familiar sight of the Paramount Logo came up. The conductor Ludwig Wicki had a screen positioned just in front of him that displayed constantly moving markers which helped him to hit the right frame for all his conducting actions. What followed over the next two hours can not be described in words. All I can say is that one has to see and hear to believe. The orchestra did such an excellent job. There were so many times where you would think that this is taken off directly from the CD. Every cue was played to perfection! Here and there the orchestra would bring in a “little extra” as to proof that it was in fact them playing all the time. But even those small variations (or should I say interpretations) were conducted in the best possible manner.

Countless times I had goosebumps all over. Nepal, Cairo, the Map Room... all of it was here and each and everyone of us was right in the middle of it! The excellence of the musical performance helped overlooking the fact that the sound of the movie itself was very poor, but hey, we were here for the concert

concert after all and just watching our hero living through his adventure and listening to the orchestra reflecting in a musical way each nuance of the emotional rollercoaster he was going through was the best way to celebrate all that is Indiana Jones! Gee, even my wife was thrilled to the bone.

Now some of you might think that having an intermission within the movie would be like committing sacrilege, but you have to think about the musicians and quite frankly, even the audience needed a break to catch their breath.

Act II started off with a little extra. Before the movie continued the orchestra played – as some sort of overture – “The Adventures of Mutt” from *Indiana Jones and the Kingdom of the Crystal Skull*. That was rewarded with some thunderous applause by the audience before the screen lit up again and the movie continued with the Dig to the Well of the Souls. From then onwards the rollercoaster picked up speed again, found its crescendo with Indy chasing the truck and it all came down to a climaxing finish with the End Credits. Boy, was I done!!!

When the lights came up again the applause did not want to stop. The musicians and the conductor had done such an outstanding job, everyone within these walls realized what just had been accomplished and

and they showed their appreciation!! Minutes and minutes of applause, standing ovations, “Bravo”s all over the place...it seemed like time stood still. Only the pain in my arms kept reminding me that we must have been applauding for quite some time now. Unfortunately there was no “encore”, but to be honest, how would you have followed that?

After the concert the four of us still spend some time at the bar in the foyer, each and every one of us being completely hyped up while exchanging views and opinions. After another hour or so we were gently asked to leave the premises as the cleaning up process had to commence.

Leaving the building brought us back into reality. The ice cold fresh air outside literally woke you up from what seemed to be a dream and there was nothing left to do other than saying Good Bye to our friends before heading back to our hotel. On our way back I turned around to catch a final glimpse of the huge Indiana Jones banners alongside the KKL building. I just experienced something that – most likely – can not be topped. An event so remarkable that it will stand out for the rest of my life. Or as one devious Frenchmen once said – rightly so: “Indiana, we are simply passing through history. This, this IS history.”

Return of the Crossover

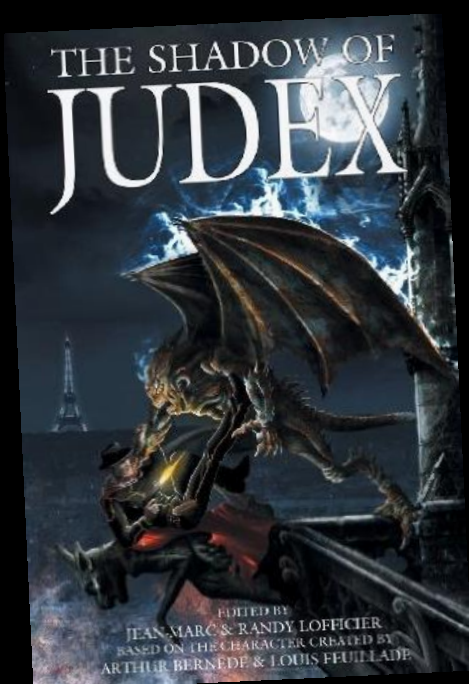


Luke Van Horn takes us on another journey in the world of Quantum mechanics where Indy and Belloq meet the mysterious avenger, JUDEX!

In Indymag #5, I discussed several very obscure stories set in the so-called “Wold Newton Universe.” This is a shared universe based on the work of author Philip Jose Farmer. According to Farmer, the meteorite impact in 1795 near the town of Wold Newton in England (a real world event) irradiated the passengers of two nearby carriages, resulting in their descendants (such as Sherlock Holmes, Doc Savage, and James Bond) inheriting various special abilities. Further authors working alongside Farmer have expanded his Wold Newton Universe by playing a “six degrees of separation” game through crossing more and more characters, so that figures as diverse

as Solomon Kane, Jason Voorhees, King Kong, Ben Cartwright, and Emma Peel all inhabit the same world. Indiana Jones and his father have also appeared in such stories, meeting Mowgli, Bruce Wayne, Harry Dickson, Varney the Vampire, and even a family member of Wesley Windham-Pryce (from *Buffy the Vampire Slayer* and *Angel*), among others. I ended that article speculating “it is only a matter of time until Indy crosses paths with the Shadow, Sam Spade, Sky Captain or Hercule Poirot.” When writing those words I was unaware that Indy has already met one of those characters.

In 2013, Black Coat Press published *The Shadow of Judex*, an anthology of stories revolving around the early French film character Judex.



One of the earliest superheroes, Jacques de Trémeuse suffered the death of his father due to a corrupt businessman and was sworn to avenge him by his mother. Adopting the codename Judex, he embarked on a one-man vigilante's crusade against crime and other evils. In the stories included in *The Shadow of Judex*, he crosses paths with such varied characters as Professor Moriarty, Frankenstein's Monster, C. Auguste Dupin, Tarzan, Maciste, Doc Savage, and Eliot Ness. Most relevant for this magazine is that in two stories he also crosses paths with both Indiana Jones and René Belloq.

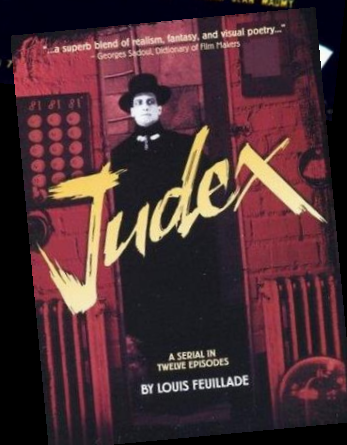
“The Talisman,” written by Nicholas Boving, is set in 1925. Judex asks Indy to assist him in locating the Baroness Hilda von Einem, a German agent from John Buchan's novel *Greenmantle*. She has hired Mocata, a black magician from Dennis Wheatley's novel, *The Devil Rides Out*, to steal the Talisman of Seth, an ancient artifact rumored to bestow mystical powers on its holder. Believing she may be in Istanbul, they decide to travel on the Orient Express. Indy survives several assassination attempts by von Einem's goons, one of which kills an innocent man on the train. By coincidence, the famed detective Hercule Poirot happens to also be a passenger and is tasked



with investigating the man's death on a train.

The other story with an Indy connection is Dennis E. Power's “The Judex Codex.” There is no way I can do this story justice with a brief description, as it is a masterpiece of crossover fiction loaded with what is often called “continuity porn” (or “fanwank” in the UK). The story revolves around two archaeologists, Raymond Mystère and Henrietta de Marigny, relatives of characters from the works of Paul d'Ivoi, H.P. Lovecraft, and Brian Lumley. While on a dig in Guatemala in 1929, they discover an ancient tablet that sets them on an adventure revealing portions of human prehistory.

Along the way they cross paths with Judex, who reveals the existence of more of these tablets and joins them in the search for some on Easter Island. Throughout the adventure they are opposed by a mysterious ancient sect who eventually hire René Belloq to assist in deciphering the tablets for themselves. I don't want to spoil a fun story, but I can hint that the tablets reveal a fascinating lost ancient past that weaves together backstory elements found in the works of Lovecraft, Farmer, August Derleth, H. Rider Haggard,



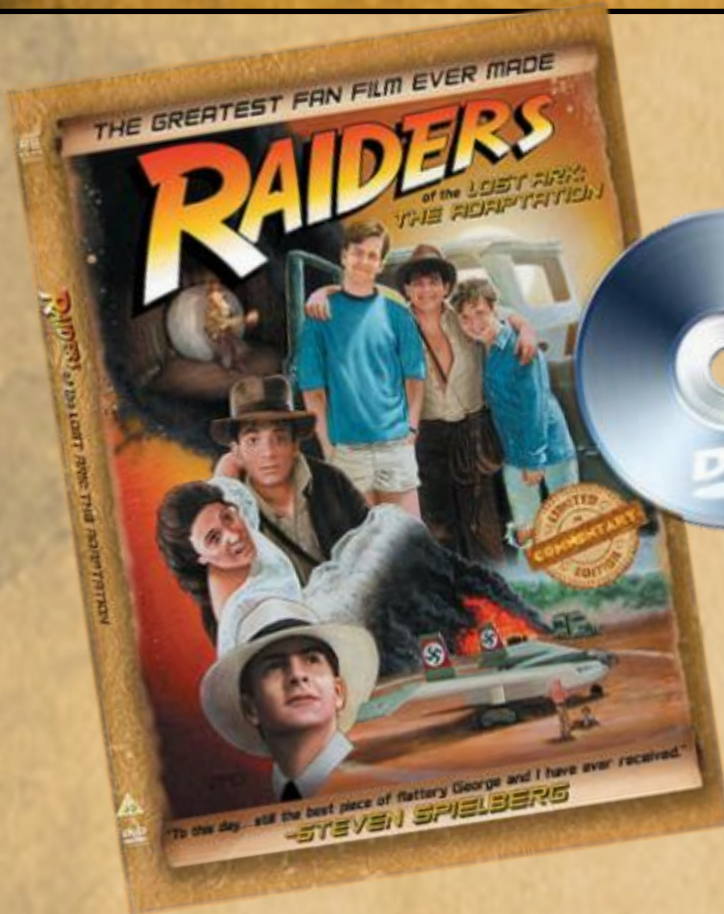
August Derleth, H. Rider Haggard, Edgar Rice Burroughs, Charles R. Saunders, Lin Carter, and even J.R.R. Tolkien! If that isn't enough to make you want to read the story, I can add that you even get to meet a young Inspector Clouseau.

Discovering this volume about Judex has only reinforced my suspicion that there will be further crossover stories with Indy appearances (some of which may already have been published). It was only a matter of time until Indy met Hercule Poirot, so I think we are justified in expecting Indy to eventually meet the Shadow, Sam Spade, Sky Captain, and perhaps even the Rocketeer.

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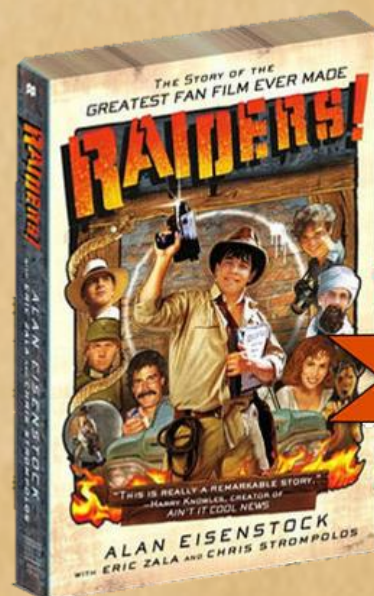
RAIDERS GUYS

and the NEW
TRADING POST!



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

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



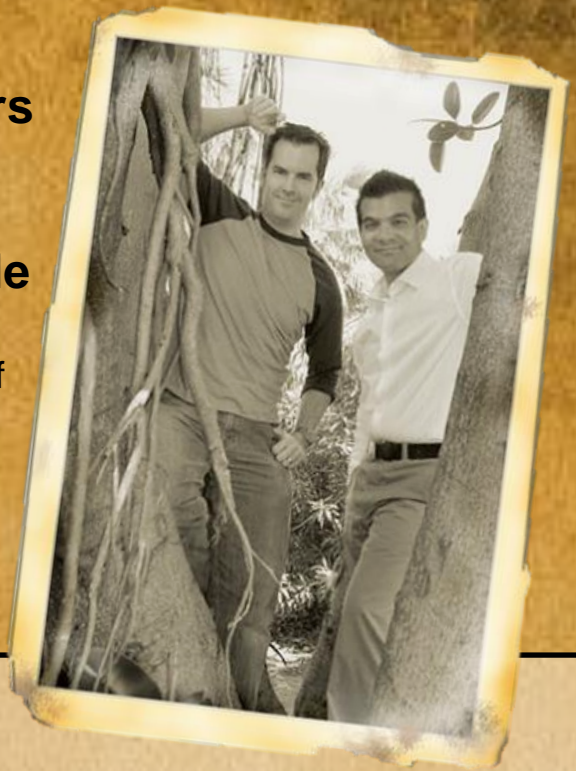
SIGNED
by Chris
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Come discover the new Raiders Guys Trading Post and excavate the limited edition items and collectibles that are only available from the website!

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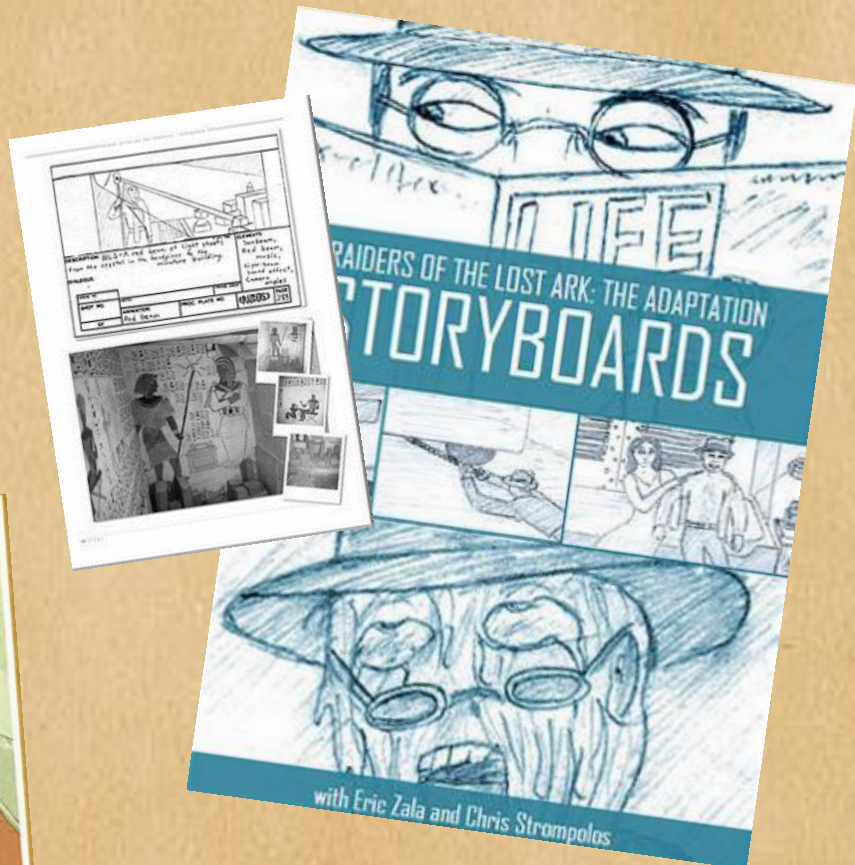
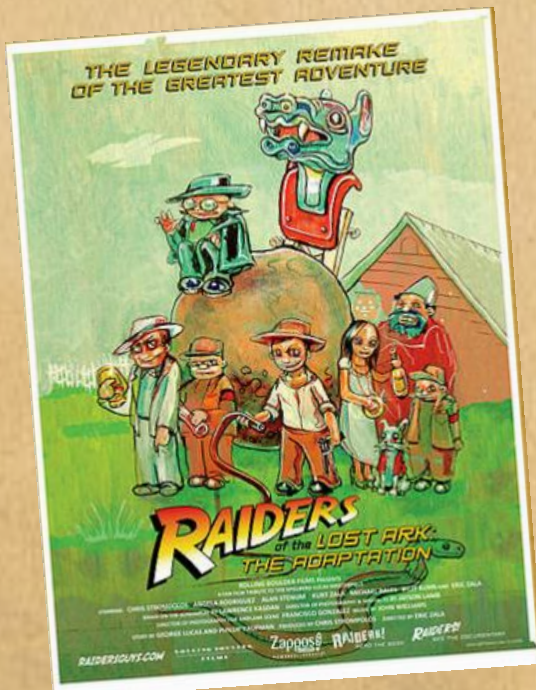
It's your chance to own a piece of fan-film history!



COMING SOON!

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

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

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

Thank you for your support!

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

Sophia Hapgood angrily jabbed the key into the doorknob of her Park Avenue flat, pushing her way inside of the apartment with Indy on her heels. He raised his hand to block the door, anticipating that she would try to slam it in his face.

"I was trying to help you."

She was furious and he didn't blame her, although Indy hadn't planned on getting involved in a fistfight on the stage of the Imperial Theater, and subsequently thrown out. He tried to convince her on the ride home that he'd only intervened to prevent Nazi agents from kidnapping her. Sophia replied that he'd embarrassed her in front of her most prestigious devotees and tarnished her image as a legitimate spiritualist.

She pulled off her beige overcoat in the darkened foyer. "Do you have any idea what I had to go through to book that venue? My parents were there tonight, Indy. This was my big break, and you ruined it!"

"Knock it off. You don't need all of this psychic mumbo-jumbo," he countered, trying to talk some sense into her. "You're better than that."

"I am so mad at you right now!" She raised her hand as if to strike him, paused to check her temper, then snapped on the light switch. They stared across the apartment in shock. Sophia's mouth fell open. The place had been completely ransacked.

The furniture was turned over and her paintings were torn from the walls. The bookcase was rifled, its volumes lying scattered across the floor in a heap. A velvet-covered antique chair was smashed beside the window. Her desk had been completely gutted. Its drawers were pulled out and emptied onto the carpet. The green glass reading lamp lay shattered on its side. Hurrying to the bedroom, they discovered a similar scene. Sophia's bed was stripped bare, the mattress upended and propped haphazardly against the wall. Her mirrored vanity was the victim of similar treatment: its doors flung open, clothing strewn frantically about. She dashed into her office to confirm the worst. The shelves were empty. All of her artifacts were gone, cleaned out, stolen.

"What happened to my apartment?" she cried. "My things..."

"Kerner," Indy muttered darkly. No wonder he had been absent from the theater. He was here searching for Atlantean relics. "What does a Nazi spy want with old statues?" he wondered aloud.

Sophia's dismay abruptly shifted to anger. "They're looking for the power of Atlantis."

Indy couldn't believe what he was hearing. Sophia was crazier than he thought if she actually believed Germany would expend the resources to search for a fabled city under the sea. The country was gearing up for a full-scale march on Europe, a campaign driven by a maniacal, power-hungry dictator. While Indy doubted that Hitler had a vested interest in Plato's literary lost island, the Ahnenerbe certainly did. He'd already encountered them on several occasions, and knew the degree of their fanaticism. The Nazis would relentlessly pursue any artifacts that Hitler deemed important enough to obtain for the Reich. In that sense, Sophia was right about one thing: It was all about power. And the Nazis would achieve it by any means necessary.

"Be serious. I used to think you'd make a good scientist." He knelt to pick up a crystal paperweight from the floor. "Yet you stole things from my expedition."

He held the billiard-sized sphere, feeling its cool, heavy shape in his palm. Inside the crystal was a miniature coral reef populated by tiny orange fish. The whimsical image touched something inside of him, and Indy suddenly understood the degree of Sophia's passion. She truly believed in her vaunted lost continent. Not as a carnival show theme, but stone cold reality. The woman lived and breathed for Atlantis every day of her life. It was her dream. Not unlike his own father, whose lifelong obsession for the Holy Grail had spurred Indy on a dangerous worldwide race against the Nazis for the ancient cup. Having been drawn into one fanatical quest, he wasn't eager to get involved in another.

"Irreplaceable relics," he added for emphasis, hoping to dissuade her before she carried things too far.

"So what if I kept a few pieces? Not that it matters now. At least I still have the most important one." Sophia drew open the top of her blouse to reveal the necklace from the Jastro expedition. Somehow he wasn't surprised that she still had it.

Cast in tarnished bronze, the thick, wedge-shaped pendant bore an eerie resemblance to the idol Kerner had stolen. The horned chevron's narrow, triangular eyes were bisected by a flat vertical nosepiece adorned with a concentric spiral. Its diamond-shaped mouth combined with the other features to give the ancient icon a disturbingly pig-like appearance. The two relics were

definitely related, Indy concluded with archaeological certainty. But he wasn't convinced that they came from the lost city of Atlantis. Moreover, he couldn't understand how Sophia had been so enchanted by the ugly thing.

"Interesting. But what makes it so special?"

"Follow me and I'll show you."

Sophia went back into the living room and retrieved a blood-red metallic bead from her purse. She held it up to the light for him to see. The tiny gem burned like a drop of solid lava between her fingers, a miniscule sun reflecting the chandelier's ambience tenfold. "This is orichalcum, the mystery metal first mentioned by Plato. Now observe." She pushed the bead into the medallion's mouth, and waited.

The lights dimmed suddenly, flickering in the surge of a power flux. An ethereal green mist sparkled around the demon-faced pendant. Indy took a step back, startled at the phenomenon. Sophia Hapgood shut her eyes in concentration. The emerald glow intensified, disseminating into filaments of slithering light that encircled the woman's body like a snake, enveloping her limbs. Indy averted his gaze quickly, recalling the Ark of the Covenant. The golden chest had eradicated an entire Nazi regiment in a fiery blaze of destruction preceded by a creeping mist. Although he and Marion Ravenwood were spared, Indy wasn't taking any chances now.

"Watch," Sophia urged him blindly.

He warily looked up to see the mist disperse, forming a shape in the darkness not unlike the malevolent image on her pendant. Sophia opened her eyes. A pair of glittering ruby spots simultaneously materialized in the ghostly face, startling Indy so bad that he stumbled backwards and almost tripped over the chair lying on the floor. The apparition had vanished by the time he recovered. The room lights burned brightly again.

Sophia crossed her arms. "What do you think?"

Indy couldn't explain what he'd just witnessed, but hoped that it was another one of her parlor tricks. "It's a hell of a lot more convincing than your flying kite. How did you do that?"

"I didn't do anything. That was Nur-Ab-Sal, my spirit guide." Sophia explained that he was an Atlantean king who projected his spirit essence into her necklace before the cataclysm struck, destroying the great empire. If she was was telling the truth, Indy thought, the

By **DALE DASSEL**

INDIANA JONES

and the
FATE OF ATLANTIS

Chapter II

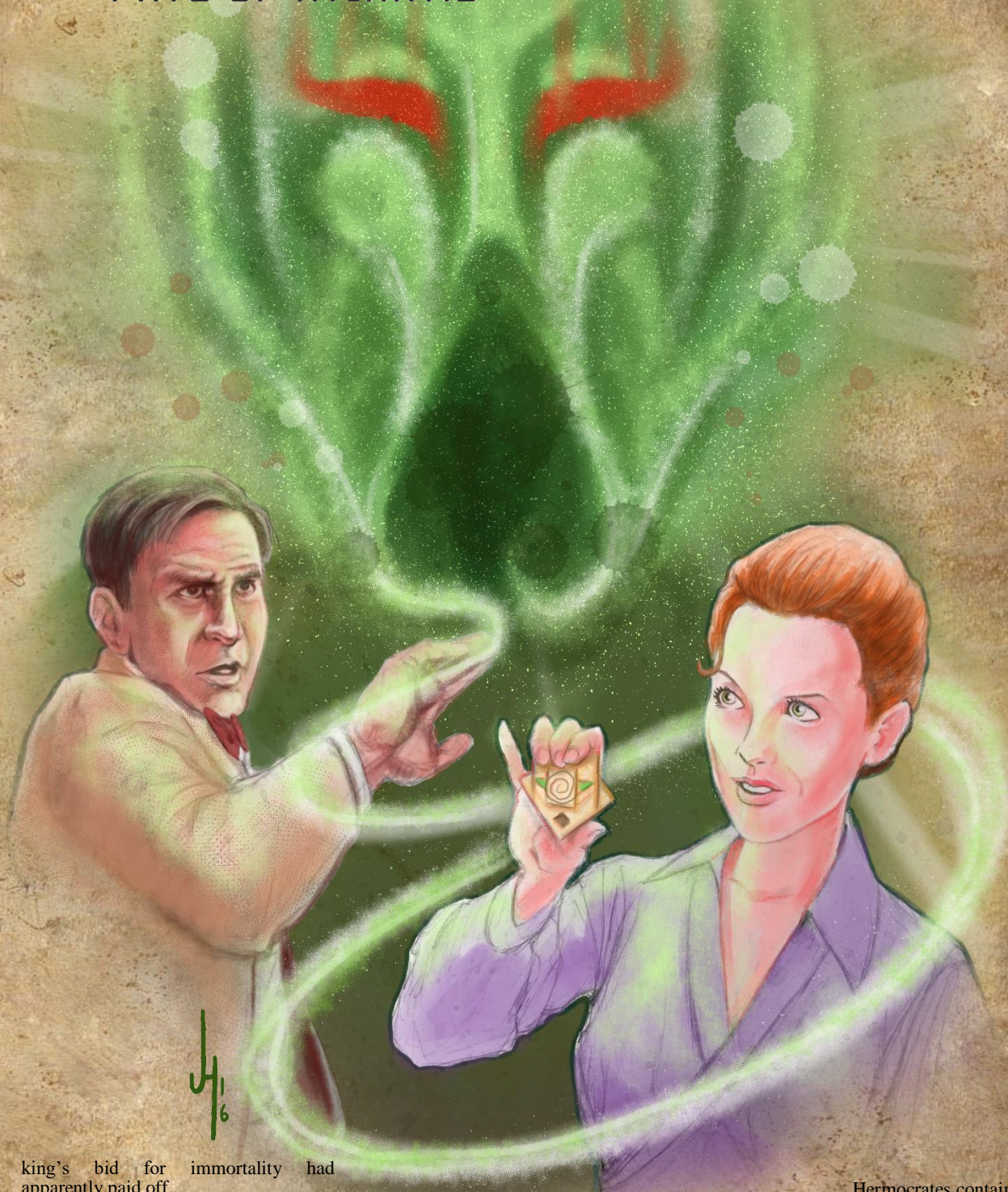


Illustration - Jonathan Harris

king's bid for immortality had apparently paid off.

Then, almost on cue, Sophia held an arm to her forehead, swooning as if she might faint. "Wait, I'm getting something!" She wiggled her fingers dramatically in the air.

"Come on Sophia, give it a rest." He wasn't anxious to experience the creepy ghost illusion again.

"I see..." Sophia's brow furrowed in perplexity. "A book?" Her eyes flicked open, looking away distantly beyond the walls of the room. Her mouth moved

silently, but no words came out. Indy touched her arm in concern.

"Hey, are you okay?"

She blinked rapidly and her gaze snapped into focus again. "Hermocrates..." "What about him?" Indy asked, recalling the Syracusan general from the Peloponnesian War.

"No. It's one of Plato's lost dialogues. Nur-Ab-Sal says the

Hermocrates contains the answers that that we seek."

That book was a legendary hoax, Indy thought. Along with the Timaeus and Critias, Plato's Hermocrates was another narrative dialogue speculatively attributed to the famous Greek philosopher. Like many other rumored and sought-after documents, it was lost to history when the library at Alexandria was destroyed by fire in 48 B.C. No proof of its existence had ever been found.

The redhead stared expectantly at him. "Well? Are you going to help me or not?"

"What are you talking about?"

"Find Plato's book, of course. I'll need your help."

"The last time I checked, the only platonic thing that you wanted from me was a relationship."

She regarded him coolly. "You've got that right. Now quit wasting time and give me an answer."

Now it was Indy's turn to be upset. He couldn't believe she was trying to push this on him. The spring semester at Barnett had just ended, and he was looking forward to the upcoming break before classes reconvened in the fall. He'd already spent most of his sabbatical leave on last year's impromptu Grail quest, and he wasn't about to waste the remainder of it chasing after some phantom book to satisfy Sophia Hapgood's crackpot fantasies. She could go look for Atlantis on her own. Indy had better things to do.

"Forget it, Sophia. That book is a myth."

"What if the Nazis have already found a copy? Did you ever think of that?"

"It doesn't exist, so what difference does it make?" he argued.

"This Kerner guy wasn't searching for a book. He was after my collection of Atlantean pieces, but he missed the grand prize—my necklace."

Indy's face hardened into a sober mask. He could easily imagine the consequences if the Nazi regime got their hands on a source of energized metal like the pearl that activated Sophia's pendant. It would propel German scientists to the forefront of technology, elevating Hitler's Wehrmacht to the world's ultimate military power. The Nazis would bomb their opponents into oblivion and take over whatever was left of the globe—an Aryan-controlled world in which all inferior races were purged out of existence. He couldn't let that happen.

"I'm getting really tired of those guys," he sighed wearily.

"Then let's do something about it," she insisted.

Indy pulled a jaded scowl. "Believe me, I have. Seems like it's never enough."

"We can start with the Jastro dig. I'll even pay for airfare," she offered, trying to bargain with him.

"Iceland?"

"Yes. Our old dig site is the most logical place to start," she reasoned. "After all, that's where my collection began."

"That's putting it mildly. You're lucky Jastro didn't have you arrested."

She folded her arms tight. Resentment stung her cheeks. "I only took the pieces that were rightfully mine. Besides, a rusty old pendant is hardly valuable."

"No argument there," he said lightly.

Sophia dropped her anger and grasped his hands, pleading in earnest now. "This might be our only chance to find Atlantis. If we don't do it first, they will. And if that happens, I'll never forgive myself. Now I'm asking you as a friend. Will you please help me? I can't do it alone."

Her green eyes implored him with desperation.

Indy weighed his alternatives. If he stayed at Barnett, holed up in his cluttered office, he was in for a long summer of tedious curriculum planning while Sophia went traipsing off alone to God-knows-where, and probably getting herself killed in the process. It wasn't a fate he relished for his exiled colleague, despite her past transgressions. If joining her on some wild goose chase for Atlantis made Sophia happy, then he could certainly spare a couple of weeks. Besides, it might be a good time to rekindle the all-too-brief romance that had kept them alive in the deep freeze of winter all those years ago.

"Fine," he relented at last. "We'll go to Iceland and see if anything turns up. But I'm not making any promises."

She embraced Indy with a warm, optimistic smile that left him dazed. "Thanks. I knew I could count on you!" Sophia immediately went to her desk and sifted through the debris until she uncovered a fancy brass telephone.

"Who's working the old site these days?" he asked.

"Björn Heimdall, I believe," she told him while paging through the dense Manhattan directory book.

"Maybe we should pay him a visit," Indy suggested.

"I thought you'd never ask," she replied warmly, as if agreeing to his unspoken romantic scenario. Cradling the earpiece on her shoulder, she dialed the phone and waited. "Operator, please connect me with the Pangaea Travel Agency... Thank you."

Indy sealed the bargain with his cavalier smile that Sophia had always found irresistible. Hell, what did he have to lose? At the very least, Heimdall might be able to shed some light on the strange bronze artifacts that interested Kerner. If not, the trail would go as cold as the Arctic tundra, and they could return to New York with enough time to enjoy a summer fling. With luck, Indy could sort out this Atlantis nonsense before the new quarter commenced. In fact, he was counting on it.

Karl and Torsten stood stiffly in the uncomfortable silence of the opulent hotel room, scarcely daring to breathe. They were too nervous to appreciate the velvet drapes, plush carpet, and polished gold trimmings of the upscale Manhattan hotel that served as the team's base of operations during their mission in America. The air was like ice as Klaus Kerner paced before them in crisp, measured steps. His glossy mmmmmmm patent leather wingtips glided silently

across the floor, like the prow of a great cat stalking its prey. The silver Reichsadler pin gleaming on the lapel of the colonel's expensive suit was the only outward sign of his fealty to the Nazi party that marked his civilian disguise.

The SS leader gathered his thoughts before he spoke, so that his words would have maximum impact while utilizing as little breath as possible. An immaculate Aryan soldier, Kerner did not like to waste anything, especially time. After narrowly being thwarted by Indiana Jones and failing to locate the necklace at Sophia Hapgood's apartment, he was anxious to return to Germany with the horned statue, and Kerner wanted to make sure that his instructions were executed perfectly in his absence.

"I am leaving tomorrow. You are to follow Fräulein Hapgood and acquire the artifact in her possession—the necklace."

"But Jones is protecting her, Herr Oberst," protested Karl, the young recruit whom Indy had collared at the theater.

The commander's verdict was swift and harsh. "If Jones interferes, kill him. If you fail me again, mark my words you will spend the remainder of your career on corpse disposal at Dachau. Is that understood?"

The Abwehr agents exchanged fearful glances. "Jawohl, Herr Kerner." It required extreme discipline to resist clicking their heels and saluting their superior officer, who had briefed them about proper conduct on American soil. Any slip-up would be an unacceptable risk to the secrecy of their mission.

Kerner consulted the most recent intelligence report from their liaisons at the German Embassy. "The Americans are leaving for Iceland in the morning. Here is their flight information. Do not show any mercy to the woman," he addressed Karl pointedly, causing him to flinch.

The nervous young agent was a recent graduate to the Abwehr program, inexperienced on his first assignment outside of Germany. At least he could rely on Torsten, a veteran OKW officer who epitomized the ruthless fortitude valued by the National Socialist Party. If Karl faltered in his duties, Kerner knew that Torsten would complete their mission without fail.

"Report to me when you have the necklace," he concluded, handing over the file to his men. "You are dismissed." Kerner turned on his heel and marched out of the room without another word.

Relaxing with his hands clasped over his chest, Indiana Jones dozed peacefully in the crowded Pan-American Airways lounge in Port Washington, New York. Sitting across from him, Sophia twisted anxiously in her chair as they waited for their boarding call. She glanced at the clock with an impatient sigh. "I wish they would hurry up so we can leave already. I hate just sitting here when Kerner is on the move."

"Now boarding flight 138, non-stop

"I'm not packing a coat in June," she argued. "I prefer to travel light. It's more efficient." Sophia was dressed casually in an airy button-up blouse with green denim jeans tucked into a rugged pair of equestrian boots.

"Fine then, but don't say I didn't warn you."

The redhead eyed her tiny suitcase doubtfully. "If it's really that cold, then I'll buy something when we get there." She leaned forward, squinting at him in the shady lounge. "Is your hat brown or gray?"

"Leave my hat alone." Indy didn't like people criticizing his style, especially a stuck-up rich girl like Sophia.

"Listen, I'm footing the bill for this trip, Mister, so I can say anything I want. Do you know how much these tickets cost?"

Indy shook his head. "No idea."

"They were expensive, even by my standards."

"I didn't ask you to buy them," he reminded her.

"Well, I like to travel in style."

the profile, Torsten knew that Hapgood was allegedly a clairvoyant medium with a passion lore, while Jones was a certified certified archaeologist and tenured professor at Barnett College in upstate New York. He wanted to know more about him to help anticipate any further trouble they might expect, but the rest of Jones' file was classified. Kerner, in typical fashion, only gave them the minimal information required for their mission. Torsten would have to regard Jones with caution until they could learn more about him, because he would not underestimate the American again.

An announcement broadcast over the intercom sent the room into a burst of activity as passengers began to gather up their things and move to the exit. Karl tapped him on the shoulder, nodding at the redhead, who swatted the brim of Jones' hat and berated him for being so lazy. The Abwehr agents were on their feet at once, following the couple at a safe distance, lest Jones recognize them from their previous encounter. They trailed them to the boarding gate, handed their passes to the smiling flight attendant without a word, and moved outside to the waiting plane.

"What's wrong with you, Indy? This is an historic occasion!" Sophia said as the newly-christened Yankee Clipper taxied down the channel of the Long Island Sound. "You're missing all the excitement!"

"Sorry, I didn't get much sleep last night," he replied beside her. Indy slumped casually in his seat with his hat shading his eyes again. He was eager to resume his nap after boarding the plane from the marine terminal dock bustling with newsmen and cheering well-wishers eager to see the new clipper depart on its maiden flight.

Sophia jabbed him in the shoulder. "Quit slouching like that. It's bad for your posture," she scolded him.

"I'm comfortable. Now let me get some rest," he grumbled irritably.

"But we're the first passengers ever to fly on this plane!" She peered out the window anxiously, watching the wing pontoons churn a white furrow through the water as they began to pick up speed.

Indy didn't share her enthusiasm. "I'm here. Isn't that enough?"

"But you're not enjoying the moment!"

"I'm trying to. Just wake me up when they serve dinner."

"You're hopeless—oh! Here we go!" she exclaimed, clutching the armrests of her seat.

The massive Boeing 314 accelerated into the wind under the screaming thrust of four Wright Twin Cyclone radial engines and lifted off the water in a spray of cascading white foam. Gleaming in the late morning sunlight, the aluminum-skinned airliner soared east for the tropical Azores Islands, where a connecting flight would take them north to the rim of the Arctic Circle.

"We are traveling first class, professor." "You never disappoint me."

"Get bent, Jones."

Indy chuckled. He was looking forward to the trip already.

Across the room, Karl and Torsten watched the pair closely. They had been following the Americans since sunrise, shadowing them to the airport from Sophia Hapgood's mid-town flat. Jones had arrived by taxi cab, which indicated that he was not romantically involved with the woman, although he seemed to regard her with familiarity. According to the intelligence dossier provided by Kerner, they had been colleagues in Iceland when Jones was field supervisor on the Jastro dig. Hapgood was his assistant. They separated after the 1929 expedition, without further contact or communication until now. Consulting

to Atlantis," Indy said under the brim of his downturned fedora. Then he smiled.

Sophia didn't. "You think that's funny? Well I can't wait to see your face when we really do reach Atlantis."

"I can hardly wait."

She scanned him from head-to-toe, frowning at his outfit. Indy wore his battered leather jacket over a khaki shirt, rumpled wool trousers and scuffed workboots. "I can't believe you're dressed like that. You'll wind up getting heatstroke in that jacket," she predicted.

"It'll be cold when we land," Indy said without looking up. "You should bundle up, too, unless you want to freeze."

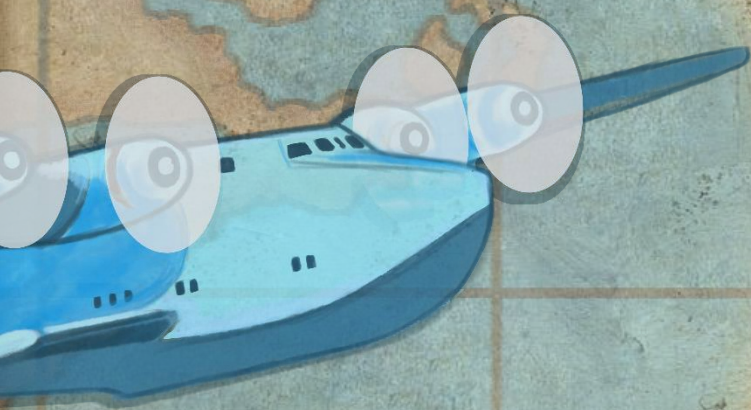


Illustration - Jonathan Harris

TO BE CONTINUED

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

X

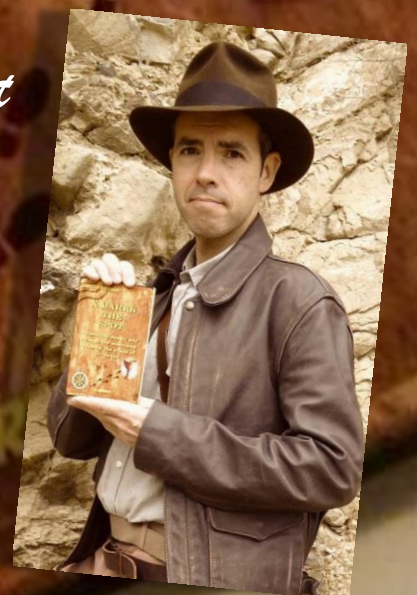
MARKS THE SPOT

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

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

ORDER YOUR COPY TODAY!

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



Indyregulars

Indyregulars

eyecandy

Yep, it's Steven Spielberg's wife. The very beautiful and talented Kate Capshaw. Originally, Kathleen Sue Nail from Fort Worth, Texas. Kate taught Special Education at Southern Boone County High School before she moved to New York to pursue her dream of acting. Luckily, for her, Steven Spielberg and us she managed to land her first role in the soap opera *The Edge of Night* and quickly followed that up with *Dreamscape* and *Indiana Jones and the Temple of Doom*. In recent times, Kate has stepped away from acting but can be seen elegantly draping Mr S's arm at numerous social functions supporting such causes as gay marriage and the Special Olympics.



Indyreviews

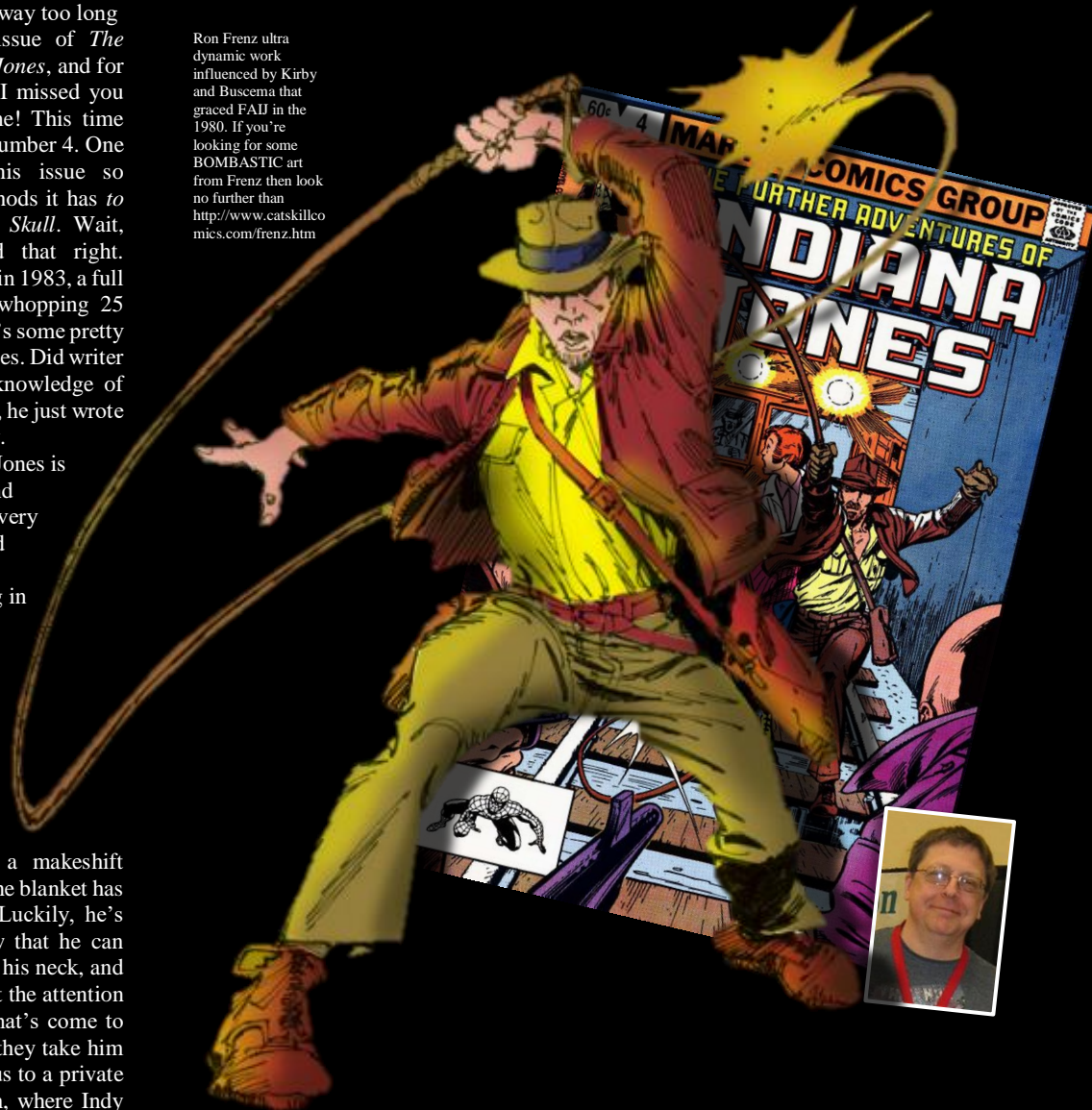
GATEWAY TO INFINITY

Jimmy PS Hayes continues his reviews of Marvel's *Further Adventures as Indy* discovers a crystal cylinder in Stonehenge and takes a rather naughty train 'wink, wink, nudge, nudge' into a tunnel.

Wow, Indyfans! It's been way too long since I reviewed an issue of *The Further Adventures of Indiana Jones*, and for that I apologize. Rest assured, I missed you just as much as you missed me! This time around, we're looking at issue number 4. One of the things that makes this issue so enjoyable is all the winks and nods it has to *Temple of Doom* and *Crystal Skull*. Wait, WHAT?!?!?! Yes, you read that right. Although written and published in 1983, a full year ahead of *Temple* and a whopping 25 years before *Crystal Skull*, there's some pretty similar scenes in a couple of places. Did writer David Michelinie have some knowledge of things to come? I'm guessing no, he just wrote a really cool Indiana Jones story.

The year is 1936 and Indiana Jones is on a plane making its way to land on England's Dover Coast on a very important mission for the United States government. The pilot, it seems, may have another ending in mind. In a scene that's pretty familiar, the pilot, who it turns out is a Nazi spy, takes the only parachute and bails out of the plane as it crashes into the ocean, and Indy is left to scrounge for anything he can use to save his own life. He luckily finds a blanket in one of the suitcases. He uses it as a makeshift parachute until he realizes that the blanket has been sliced down the middle. Luckily, he's close enough to the water now that he can simply dive in without breaking his neck, and he does. He then manages to get the attention of a Royal Navy Patrol Boat that's come to investigate the plane crash and they take him to safety. The story then takes us to a private government building in London, where Indy is meeting with several English government officials about a recent discovery made at Stonehenge. It seems a few days prior, an electrical storm has knocked over one of the stone blocks and revealed a mysterious cylinder inside, one unlike anything that's ever been seen, and one that might potentially call forth a great power that, if fallen into Nazi hands, could destroy the entire planet. Unfortunately, while

Ron Frenz ultra dynamic work influenced by Kirby and Buscema that graced FAJ in the 1980. If you're looking for some BOMBASTIC art from Frenz then look no further than <http://www.catskillcomics.com/frenz.htm>



while Indy and the Englishmen are discussing this, those very same Nazis are listening into their conversation with some cleverly hidden spy devices. Later that evening, Indiana Jones and British professor Karen Mays are having dinner at a lovely French restaurant and going over some things (including some Viking relics that Indy found on a dig after Forrestal had declared it barren), when Indy discovers that there is a fly in his soup.

there is a fly in his soup. Seriously. The funny part? The fly is burnt to a crisp because there's acid in the soup. Bad dates, anyone? Indy and Karen leave the restaurant at once and go to where the cylinder is located and begin work immediately on translating it. Days pass and finally Indy and Karen figure out just what the marking on the cylinder means. If correct, the marks were put on the crystal cylinder by creatures that predate man before they fled to some other realm.

Behind the pages **RON FRENZ**

Ron Frenz talks Indy and the jacket that never was!

only to return when the stars were aligned just right and the crystal was put in a specific place at a specific time. Hmmm. Maybe George Lucas was reading back issue of this comic when he got the idea for Kingdom of the Crystal Skull? Anything's possible, I guess. Back to the story, Karen and Indy are talking about the details when it's again revealed that they're being spied upon by Nazis. Those two have GOT to be more careful! About an hour later the two are getting ready to go out to Stonehenge when Nazis burst down the door to both take the crystal cylinder and kill Indy and Karen. From there, it's a chase through London to get away from the Nazis in time to get the cylinder to Stonehenge. Make sure to come back next time to see if they make it, because I'm not going to tell you that here.

This issue was done by two of my favorite guys in comics, writer David Michelinie and artist Ron Frenz. Michelinie writes a classic Indiana Jones tale here, combining action and adventure with history and romance. The issue is well scripted, and totally in character for Indiana Jones. Michelinie creates believable characters in Karen Mays and company, and credible villains in the sect of Nazis that he presents in this issue. Michelinie is responsible for some of the best comics ever, including VERY memorable runs on *Iron Man*, *Action Comics*, *The Amazing Spider-Man*, *Thundercats*, *Claw: The Unconquered*, and many more. In 2002 he started Future Comics with Bob Layton. Unfortunately, the company only lasted a few years. This would be the first time that Michelinie would script the adventures of our favorite archeologist, but it wouldn't be the last time, not by a long shot.



Artist Ron Frenz is another one of my favorites, and honestly, he's barely recognizable here. Don't get me wrong, the art is good, not great, but it's nowhere near the Ron Frenz that comic fandom would eventually come to know and love. That Ron Frenz was still a long way off at this point. But, the action is very convincing, the pages are laid out very well, and artistically it's a decent issue.

Overall, I would recommend that you seek this issue out and grab it. It's an enjoyable story from start to finish with all the hallmarks of an Indiana Jones adventure. It should be of note, that this is the first of a two part story, so if you're going to grab this out of the back issues of your local comic store, you might want to grab issue number 5 as well.

We're you a Raiders fan before getting the assignment.

Who wasn't! Really, was there anyone in the country after that movie came out? Do you know anyone that went to see the movie that went "Arrrgh, didn't really do anything for me!" I mean, everybody was a Raiders fan. It really hit a nerve and from what I remember, everybody was into it. As a comic fan, I freakin' loved it. I got a chance to see it in a preview in Pittsburgh because a magazine I had done some work for had free passes for the preview.

How did you get approached to pencil FOIJ?

There was only two issues and it had just launched and I bought the first 2 or 3 issues and I love what John Byrne was doing and like anybody I was like, 'okay, was this going to translate?' I'm not a huge fan of comic book adaptations. Sometimes they work and sometimes they don't. In the issues that I did I noticed it said 'scheduling difficult' made it impossible for John Byrne to stay with Indy and I guess Denny (O'Neil) did the fill in and David Michelinie was supposed to be the new regular writer and at some point they planned for Kerry Gammill to be plug in as his team mate. The issue that I did was probably an opportunity to give Kerry a chance to get up to speed. There wasn't much on the rack when I started the fill in issues and I'm sure Byrne stuff was out. I am sure whilst I was working on (issue) 4 and 5 I hadn't seen 3. I received a plot, the plot original was one fill in issue, I started thumb nailing it, and I called Louise (Simonson) and said I am not going to fit all of this into 22 pages. She was always on top of things so Louise took another read of it and called me back almost immediately and said 'I concur, let me talk to David. We will get this work out as quickly as possible' He did! He gave me the opportunity to make that one fill in issue into two and he added some new material because this was before decompressed story telling so you needed to fill a book that was worth the readers time. He just didn't revise what as was there, he also added a couple sequences to tie it together. I penciled those. At the time I was exclusively doing breakdown. When Marvel originally hired me, one of the reasons was because I was fast and they liked my storytelling.

You seemed to have a lot of fun with the issues.

What I really enjoyed were some of the little comedy moments. The train going into the tunnel, the one where they are standing in a two shot with Indy and Karen and you hear the cough and they turn and look at each other and then you see that the guys have come down the chimney, the Nazi assassins. Things like that I always enjoyed and frankly I don't remember how much of that was in the plot or wasn't. When I was looking through my issues one of the things I did notice and maybe something readers noticed too, If you look at the end sequence in issue 5, after they get out of the bag and they are heading across the Salisbury plain, there is some beautiful coloring by Bob Sharen, but this was one thing that he missed. On the page where Indy is saying he meant to do that with the branch in the bog, there is this establishing shot where they are walking to Stonehenge. If you look at the art, Indy's jacket is supposed to be around Karen at this point. If you look at panel 3, that is supposed to be Indy's jacket around her shoulders and Indy should be in his shirt for the rest of the sequence but the colorist didn't catch that and colored Indy's jacket like it was Karen's jacket and colored Indy's shirt like it was Indy's Jacket! (*I'm con-fuddled!Ed.*) Just a little peak behind the curtain!

We've decided to jump on SW gravy-train and have staff writer JON TALLEY give us the indy centric review no matter it...

MAY CONTAIN



SPOILERS

...only if you've have been dead for the last few years or living on Tatooine tending your moisture farm. It might have escaped your notice that a new *STAR WARS* film was released so if this is the case and you're the last person in the galaxy to see SW VII then cover your eyes, don't look at it! Shut your eyes. Don't look at it, no matter what happens!!

So the most anticipated movie of 2015 *Star Wars: The Force Awakens* is by far the best reimagining of the first *Star Wars* (*A New Hope*) ever. That of course probably ticks the die hard *Star Wars* fans off but it's true. Now don't take me wrong but I loved the movie for the fact it was able to make me enjoy a franchise I gave up on due to the lackluster prequels. It had everything I loved about the films I experienced as a kid with some new tidbits thrown in.

Now why would I be reviewing a *Star Wars* movie for an Indiana Jones magazine? Not just because it also stars Harrison for but for what it signifies for the stalled Indy franchise of films. Harrison brings his "A" game to the film. Ford brings the familiar swagger of Han Solo back to life as if he never left. Thirty-two years later and we get to see an aged Han who has gone from smuggler to war hero back to smuggler again even with a little bit of fatherhood thrown in. It fits and with some parallels to Indy in *Crystal Skull*. Seeing Han Solo and Chewie show up on screen as well as the beloved ship the Millennium Falcon is heartwarming and gets the movie goers cheering and it holds that feeling going forward until the very bitter end. Similar to *Skull* you get excited to see Indy again but additional characters kinda foul the feelings up until Marion shows up. The new characters are strong in this film for sure.

Honestly though, if Harrison didn't return for this movie it would struggle to captivate the older fans like myself. The plot is very loose and has many plot holes in it. Similar to the prequels using familiar beats to its story telling this one does likewise with the timing of character introductions and plot points. What this movie fails at is originality. J.J. Abrams created a pseudo reboot. Just added a few changes to characters and threw in a Death Star 3.0 as the main objective to destroy. That's where it's disappointing. I wanted to be wowed by something I haven't seen before (of course I expected some familiarity to story) that's what George always attempted whether it was accepted or not by fans. The Phantom Menace had similar beats but the overall arc of the prequels didn't rely on the rehashed Death Star threat or same planet environments we saw in the originals. The Force Awakens puts the characters on planets that we have already seen before just with new names. All in one movie this time. The villains are the New Hope villains with a tweak here and there. Characters like the new female villain Captain Phasma was the biggest disappointment. Touted as the new Boba Fett she was walking around spewing dialogue. At least superficially, the new characters are cooler.

The character of Rey played by Daisy Ridley is the best thing of the movie. A great female lead that is also a fitting role model for any little girl. I enjoyed every minute she was on screen and look forward to seeing her mystery parentage come to light in this new world that has been created.



Spoiler alert going forward now. A surprising twist is the Kylo Ren / Ben Solo story. I was delighted by the revelation that the movie baddie was actually Han and Leia's kid. The back-story of Luke Skywalker training Ben and eventually falling to the dark side was satisfying. Like hearing about Indy's time in the Second World War fighting with the OSS along with Mac it had me speculating of about possibilities. The final confrontation between Han and his son was actually very fitting. I was expecting that Han would die somewhere in the film. What I wasn't expecting was when, where and how. Killed by his own son on a catwalk was actually shocking and touching. The dialogue was fitting and the emotion brought by both actors worked. It was more enjoyable to watch this played out than the campiness of Indy and Mutt for sure.

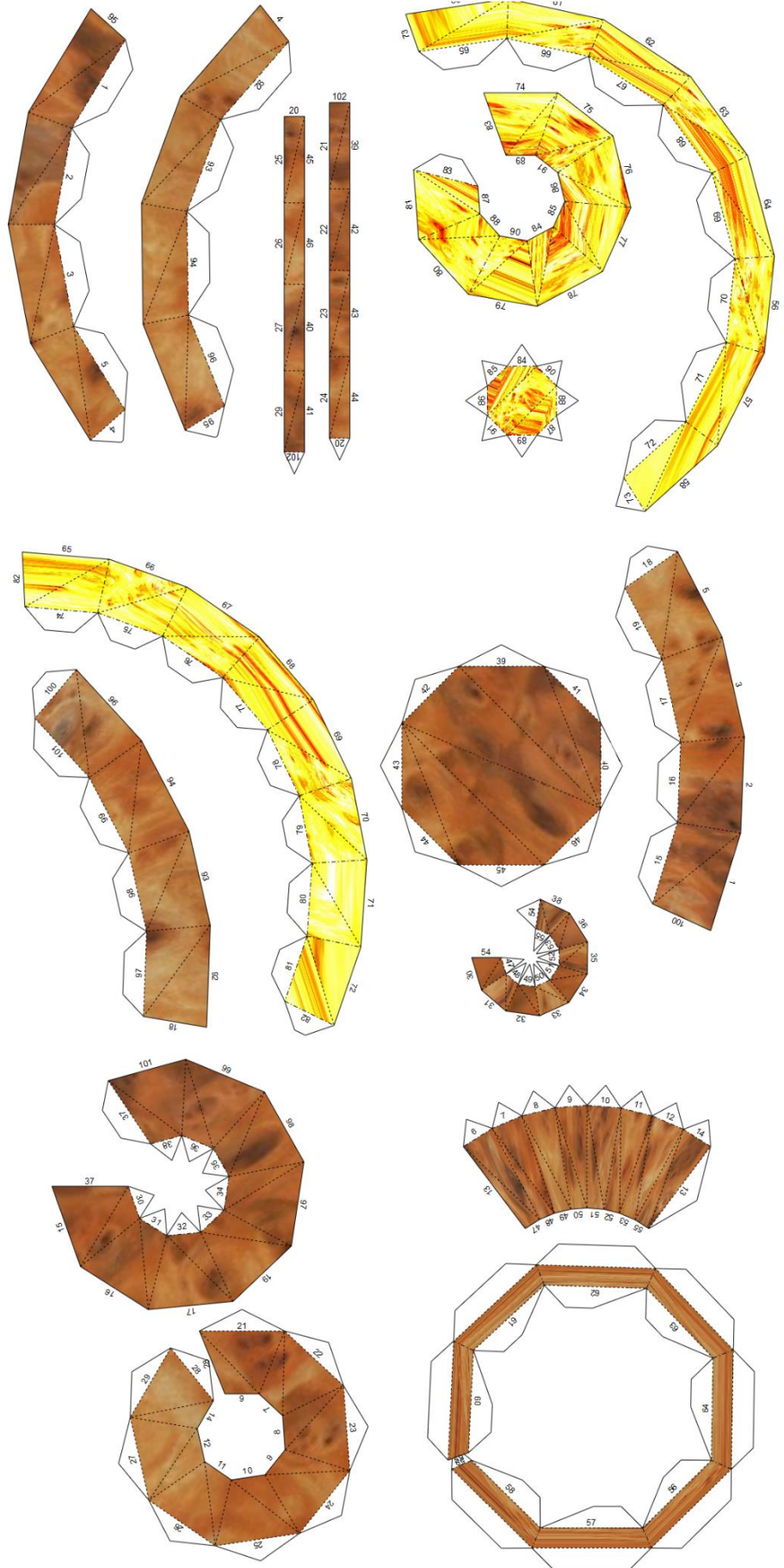
“The character of Rey played by Daisy Ridley is the best thing.”

The comparison of seeing Han / Leia reuniting and Indy / Marion is that I was so overjoyed to see both couples on screen again but Indy and Marion's history prior was the better payoff. As *Star Wars* fans, whether you read the now non-canon book series or just fan speculation, you already assumed that Han and Leia stayed together long enough to have a kid or kids. Indy and Marion, you just didn't know what, if anything, would have ever happened between the two. After *Last Crusade*, you never even think that Marion would ever show back up in Indy's life. Comparing their sons is almost comparing apples to oranges. Mutt has his moneys but after a while, he could get annoying to watch. Ben Solo/ Kylo actually owns the screen when on it. At the end of *Skull*, you just are not at that place yet to see Mutt taking center stage for Ben you are looking for answers of why he killed his father and what's next.

Overall, I would give the movie 3 out of 4 fedoras for at least bringing me back in the theatre to see another *Star Wars* (more than once) and looking forward to more. Just don't expect a life changing experience. The movie has many flaws but still entertains. Ford's performance in the movie has already moved Indy 5 ahead and proves he can carry an action movie. The only thing I hope Disney doesn't do is make the next one like this *Star Wars*. I will not enjoy a rehashing of *Raiders* all over again. *Skull* didn't have any weaknesses when it came to originality in the story. Disney has to make it the sequel we want, not what the moneymen want.

Until next time, keep dreaming of Indy 5...

Only the penitent man shall pass Stoo's latest brain-twister!



Stoo's EPIC Puzzle

9

Illumination

This issue puzzle will need a pair of scissors, glue, very steady hand and lots of penitence!

Just to make it that little bit harder we have decided to forego the instruction (who reads instructions anyway? Where's the fun in that!) however we have left the corresponding numbers on the tabs just to make you feel better. Good luck and happy making it up as you go along!

Indyquiz

Do it for fortune & glory, kids!

Think you are a professor of Indiana Jones?

Prove it! We bet you can't get 100% in our Indiana Jones quiz without cheating!

Good Luck, you're gonna need it! Answers will be posted on our Facebook page.

1SOFT

1. How many Oscars did *Temple of Doom* win?



2. Where did principle photography start for *Raiders of the Lost Ark*?

3. Who was the real Dr. Tyree?

2MED

1. Where were all the old Indy 'bookends' filmed for *The Young Indiana Jones Chronicles*?

☐

South Carolina

☐

North Carolina

☐

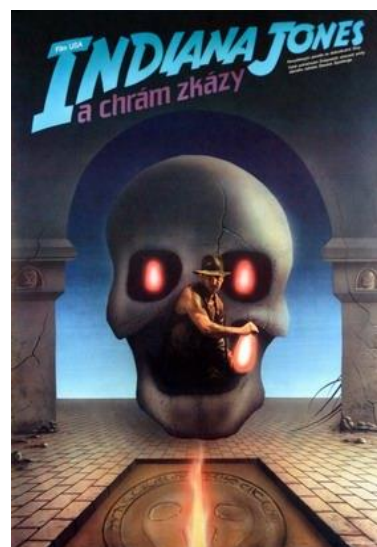
Georgia

2. Harrison Ford expressed his initial problems in using a bullwhip, namely because he had once injured his wrist. How did he injure his wrist?

3. Which actor turned down *The Young Indiana Jones Chronicles* to star in the *Power of One*?

3EH!

1. Who illustrated this poster?



2. How were the noises of the body blows created in *Raiders*?

3. Who was Robert Watts next door neighbor?

The below snippet is from *Great Movie Stunts: Raiders of the Lost Ark* which is essentially a promo by Robert Guenette (under the tutelage of Lucasfilm vice president Sid Ganis) that takes a behind-the-scenes look at the stunt work on *Raiders*. A bearded Ford heaps unadulterated praise on stunt people but we pick it up as Terry Leonard prepares to go under the Mercedes.

SCENE IT!



Harrison Ford (voice over): Director Steven Spielberg designed the chase scene and then with the help of 2nd unit director Mickey Moore and Glenn Randall, stunt co-coordinator, they set out to put it up on film. The basic challenge facing them how to maximize the visual effect and minimize the risk to the stuntmen.

Terry Leonard: At various times, I'm not trying to make it sound like every time, you go out you're staring the grim reaper in the face, that's wrong. The fact is that you never anticipate that, you try and work out everything where you have an escape route and you never look at it as designing a stunt to hurt a football play. It's designed to score.

Harrison Ford (voice over): While Terry sounds positive, he's forgotten the Lone Ranger mishap. The morning of the major stunt. When Randall makes sure the road is ready and the company is on it's toes. Terry crawls under for one final look to see. They'll need more clearance. A trench is dug for him. Glenn and Terry have made a lot of pictures together over the years. There is an unspoken code between them. In this case it was understood that Terry would do the stunt only if Glenn drove. The

drove. The time has come to roll the cameras to check and double check all the equipment and signals.

Mickey Moore - (into microphone) Standby, this is picture. Okay. Right. Turn it...roll cameras.



Harrison Ford (voice over): The heart of the stunt or gag as the pros like to call it. This has been built from scratch especially for the picture. Three days would be spent filming this section of the chase sequence. Going under the truck, all six seconds of it looks dangerous, and it was.

Terry Leonard: The adrenaline rushes are high. I'm not into drugs or anything but when you talk about stunts you get a natural high that, I can guarantee, nobody in the world can match. It's like driving race cars, anything like going on to a football field mm

before a big game. You know, your pumped.

Harrison Ford (voice over): For Terry it is now time to unwind. The other Indiana Jones, the one that has been hired to act, pads up and gets ready for some close ups being dragged behind the truck.

Harrison Ford: I'm sure it's not dangerous, if it was dangerous they would wait to get more of the movie done before they shot this. (Crew laughs) There's several talking things to do yet. You can be pretty sure I will survive. That's when you really have to start worrying when you've still got stunts after all the talking has been done.

Harrison Ford (voice over): In an action picture, certainly on *Raiders* the actor and his stunt double work closely together for most of the production. The final results of our combined efforts should make it difficult for our best friends to tell us apart. The truck chase. More than 50 stunts requiring 13 stuntmen, each hitting his mark perfectly, no mistakes, no injuries. It took 5 weeks of long tough filming for 6 minutes of final screen time. There's a lot of gritty action in *Raiders* but you have to remember it's only make-believe.

Next issue?



Yep!

The Force.net and Rebelscum.com present



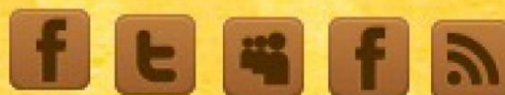
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