

DIGITAL  
EDITION

THE MAGAZINE FOR INDYFANS

# indymag

Dec 2015 8

## LATEST NEWS

Is Indy V  
confirmed?

**WHY INDY?**  
With real life  
archaeologist  
Jeffrey Shanks

**MASTERS OF PROPS!**  
Inside the prop store

**FATE OF ATLANTIS**  
Dale Dassel's opus continues

**MARBURG SUMMIT**  
indymag reports from  
beneath the Oberstadt

**SHOW A LITTLE  
BACKBONE!**  
indymag braves  
Jock Lindsey's hangar bar

**EXCLUSIVE INTERVIEW**  
David J. Negron talks to indymag



# Dec 2015 Issue 8

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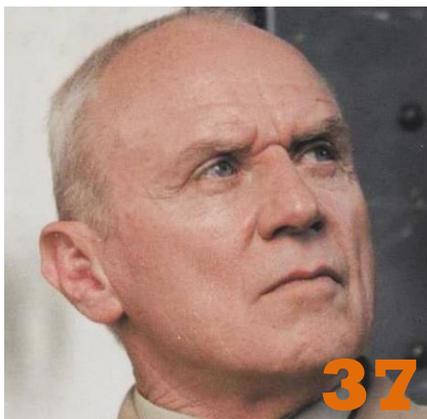
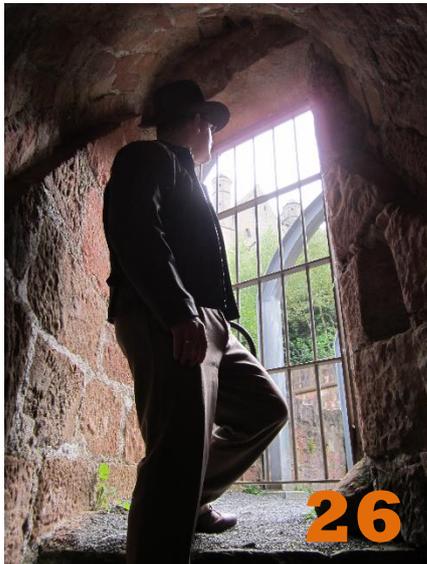
We're getting excited. VERY excited at the idea that a new Indy film is getting closer and that Harry may be dusting down his fedora. Jon Talley gives us the latest news.

### 06 | Indybytes

Fantastic new Indyfan comic launched, David Yip in conversation about his life and a hunt for all the Short Rounds.



Is there anything you wish to share or do you feel like contributing to the mag? Then please e-mail...  
theindianajonesarchive@gmail.com  
or facebook indymag



**“He no nuts,  
he's crazy!”**



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Great Scott! A scene from another movie! We travel BTTF to bring you an explosive relic from the past.

# EDITORIAL

**F**or all those fans out there worried that a new Indy film is never going to happen, don't, it's going to happen. Indy V is going

to happen.

Someone, somewhere is gleefully writing "Indy V" on the first page of a screenplay. Then someone somewhere will get an all-expenses paid holiday looking at exotic locations. Then someone, somewhere will be looking through a camera lens and then someone, somewhere will be slowly placing a fedora on his noggin.

Dar da da dar, dar da daa...

I can say this without any doubt that the next Indiana Jones film WILL happen.

How can I say that with such certainty, easy...

Hollywood loves money and Hollywood likes an easy lay.

Indiana Jones is the perfect never ending franchise that Hollywood loves, that keeps rolling in the box-office and has a built-in audience that stretches through generations.

Even if the next film is a complete disaster, the franchise will rest and they will try again.

For many of us there may never be another Indy other than Harrison Ford but Indy will live forever and the likelihood is that in 100 years they will be still making Indy sequels/reboots to different generations.

It's sad to think that we may never see all the Indiana Jones incarnations but as Harrison Ford said, we will definitely see the next one... "If you live long enough!"

## THE ED

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**Indynews**

# **Indynews**

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**SPIELBERG  
MAKES CANDID  
COMMENTS  
ABOUT INDY V  
THAT GOT US  
ALL BUZZING!  
JON TALLEY  
REPORTS**

## **THERE IS AN AWAKENING**

Indy fans rejoice because we may have some hope for another Indiana Jones adventure starring Harrison Ford.

# “ I don’t think anyone could replace Harrison as Indy”

In the last few weeks with the release of *Bridge of Spies* and all the hub hub about Star Wars. Steven Spielberg is finally making Indy 5 statements. Awesome statements. In recent interviews Spielberg has announced that the next Indy adventure is in the works and that there’s only one actor for the role.

“ I don’t think anyone could replace Harrison as Indy”, Spielberg has said in an interview with Screen International, “I don’t think that’s ever going to happen.” Also he has gone on to say that Chris Pratt is not even in consideration and Harrison will not be replaced ever. This is definitely more positive news than what we have had of late. With talks of recasting with Chris Pratt now looking like a false lead this looks promising. Die-hard Indy fans have been dying for another Ford lead Indy movie and we may get it now.

Now let’s be logical, it’s not going to be out by next summer but definitely with past time frames of drafting scripts, pre-production, and etc. It may be two to three years away. I hope sooner now that Disney is involved. Heck, look how quickly they moved on Star Wars 7.

They better start writing with a sense of purpose. Ford is not getting any younger. Recently Harrison has said that he wants to do it and soon because he will only do it before he turns 80. Makes you wonder if he’s planning on retiring at that age. So Harrison himself has put some pressure on them and a deadline. Especially if they intend to round out a second trilogy. Hopefully we can see back to back sequels in this window of opportunity. Can he pull it off at that age? Judging by just the Star Wars trailers alone he does take over the screen as Han Solo. How convenient that the new Solo outfit is close to Indy’s color scheme. Makes you wonder if it’s intentional.

Spielberg has an open filming schedule soon after *Ready Player One* so maybe that’s where he will fit the next movie in. Considering that Disney has had the property for a few years then they must have a few script ideas already and Lawrence Kasdan would be the best pick to write the next one. He’s already finished with the Han Solo script and it’s the next Star Wars film after Episode 8. *The Force Awakens* will definitely be a hit and will show Disney he has always been the guy to tackle these franchises and returning to the film series he helped create is a no brainer. Kathleen Kennedy has gone on record, stating there are story ideas being bounced around and she is aware of the Spielberg / Ford interest but right now they are focusing on Star Wars. That statement is a little outdate at best.

So all the pieces for a successful sequel are available. Spielberg, Ford and Kasdan are the successful ingredients. George Lucas should take a back seat on this one. Just throw a few ideas out there and let the guys run with it. I loved *Crystal Skull* mind you but we need a less Lucas controlled film. Definitely not a spinoff springboard or passing of the torch sequel. *Die Hard* has tried it and failed. *Skull* attempted it and we all know how that has panned out. Several other film franchises have taken this to heart of late.

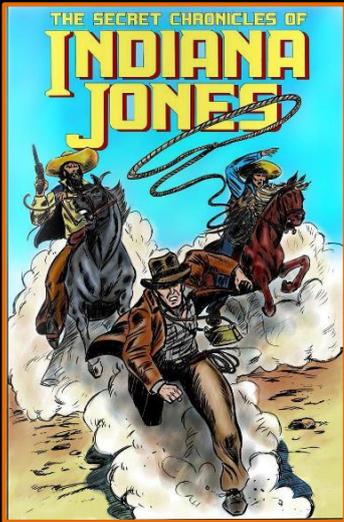
The era of a 70 year old Indy is ripe with story ideas. You would be able to deal with the Vietnam war and of course the Soviets. What if we ended up seeing a Fourth Reich to contend with? The seventies had quite a few

people interested in the supernatural and mystical objects. Just point Indy towards the Bermuda Triangle, Antarctica, or even Argentina battling old Nazi’s and their offspring. However, what if Shia made amends and was allowed back in? I highly doubt that at this point with all the animosity towards him from the fans. My best guess would be to simply recast the character of Mutt or simply vaguely mention him and just bring in the usual supporters. I would love to see a lost daughter aspect brought back in, like the original concept was for *Skull* which Spielberg chickened out on. Now if you take in account that Spielberg would not want Ford replaced then it opens up speculation on where the character will end up in the final scenes of whichever sequel is the swan song for him. I believe that Indy would either have a death scene that does not follow into the Young Indy canon at all or we will see a very aged Ford /Indy retelling the adventure in flashback while he is on his death bed or something similar. I actually like the latter idea.

The final chapter could also show a younger actor portraying Indy as a test for a possible reboot or continuation of adventures in the Raiders era. Chris Pratt would definitely not work. This is where I see tapping Anthony Ingruber as a possible replacement. Watch *Age of Adeline* and you will see what I mean. Just don’t drown the fans in it. Just a few short scenes or the opening adventure à la River Phoenix in *Last Crusade*. Just enough to get us pondering what it would be like with this actor. Harrison already gave nods of satisfaction in *Age of Adeline* with his portrayal so this could soften Spielberg’s opinion of Ford possibly being replaced. See that’s what I think is puzzling Spielberg. When you say replace Harrison Ford, it’s almost like saying continue on without him as the character being played by someone else. Not so. It’s an added prior chapter that still incorporates Fords many portrayals and keeps them all in the same canon. So giving Ford his Indy death scene brings the closing chapter that the duo need to move on.

Many actors have stayed with their genre character just to that demise. Shatner did his Kirk death and Christopher Lambert did his Connor MacLeod death in the Highlander franchise and they were both very touching in their own way. That’s how I want to see the finale of his adventures. He doesn’t have to bite it in some sacrifice but maybe recounting his adventure that ends with him in a room surrounded by family as he puts on his signature grin while fading away as his family smiles with him. Indy at peace is what I want. So whatever quest, nemesis or Macguffin he deals with in these final chapters, they have to be worthy of this for sure. Space aliens were fine in *Skull* but there wasn’t enough of the impending doom if the Soviets retrieved whatever knowledge or treasures they were to gain from them.

Well, enough of me going on about it. So as Short Round said, “ Hold on to your potatoes...we going for a ride...” And that ride is heading for Indiana Jones 5. Let the speculation begin...



indymag would like to say how much we really love Crisman Strunk and Travis Weston. No, really. They have just released the first part of their new comic *The Secret Chronicles of Indiana Jones* and we think it is an amazing effort in bringing back the old style Indiana Jones comics. We love it.

The story 'The Stones of Time!' has Indy being plunged into an adventure so strange it will challenge everything he believes about humanity and the concept of time itself.

Deathly written by Crisman and artfully drawn by Weston this will not disappoint your Indy cravings and we suggest you read for yourself at <http://issuu.com/indymag/docs/comic>



See David Yip in conversation in the UK on Tuesday 2 February 2016 and make sure he goes first!  
<http://asiahouse.org/events/articulations-actor-david-yip-conversation-pamela-kember/>

Idol image courtesy of Jason DeBord



# PROP?

ARE YOU LOOKING FOR A RARE ARTIFACT BUT TOO DO WE KNOW TWO GUYS THAT CAN HELP YOU!

**F**or those of you in Indyland who have never heard of the Prop Store it originated from a simple idea—that all film fans could own a piece of their favourite movies.

In 1998, Stephen Lane founded Prop Store in London. With a growing body of knowledge of collecting, and the rolodex to match, Lane began the first firm in history dedicated exclusively to the sale of movie and television memorabilia.

Lane and his team began scouring the corners of the earth in search of the cinema world's most priceless artifacts. Darth Vader's lightsaber, Mr. Spock's costume and Indiana Jones' bullwhip are just a few of the items the team have uncovered over the years.

Today, Prop Store is a thriving multinational company with over 20,000 square feet of archived props and costumes and its reputation being the most trusted authority in the hobby. Prop Store works with top studios and production companies around the globe to conduct multiple online and live event auctions every year.

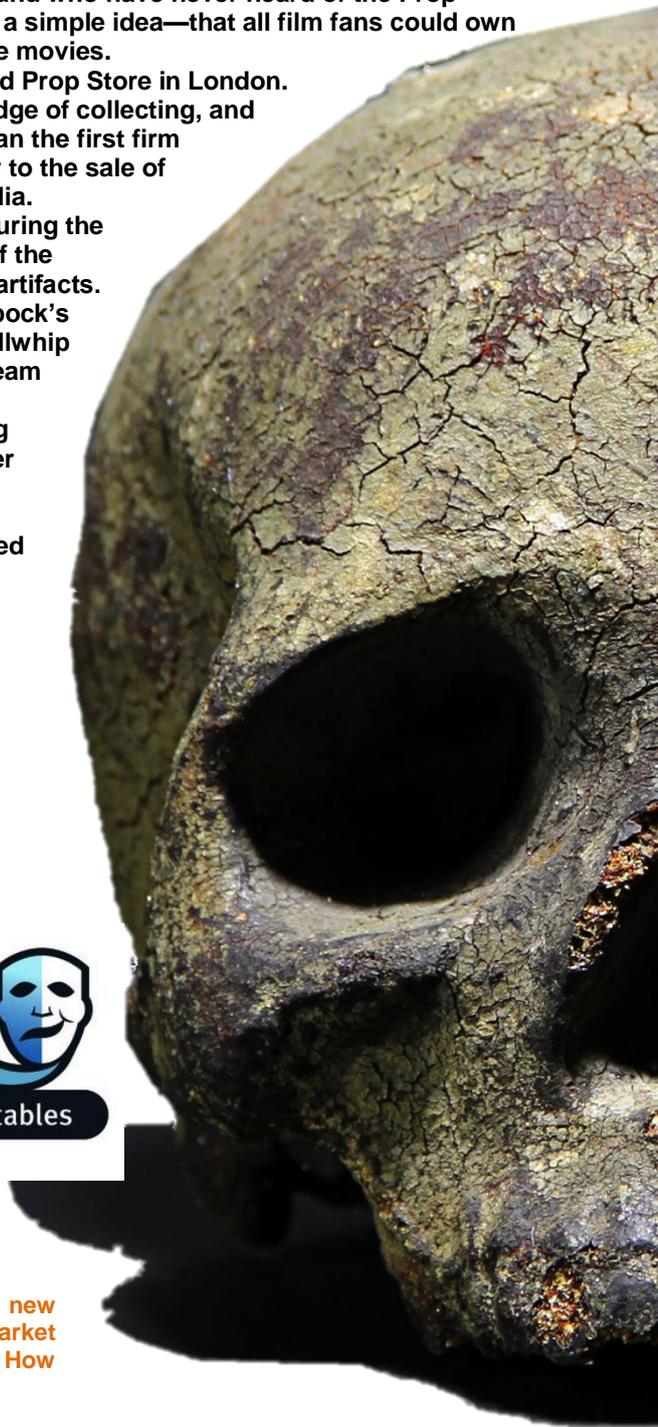
With a combined collecting experience of over 75 years, the team has a unique perspective on the past, present and future of this fascinating industry.



**indymag:** Stephen, you were founder of Prop Store. You created a complete new business and Prop Store is market leader in authentic movie props. How did you come to this business?

**Stephen:** I've been personally collecting and trading for a number of years at collectors conventions by telephone and by post (!) and then the internet arrived. At that point I could see that there was an opportunity to reach the niche market of global collectors all through a simple web site. I haven't looked back from the day I launched propstore.com.

**indymag:** Brandon, years later, you became part of the Prop Store business and you opened the Prop Store facility in Los Angeles. How can you guarantee the authenticity of what you are selling to your customers?



# WHAT PROP!

LAZY TO GET OFF THE COUCH AND WADE THROUGH THE JUNGLE? WELL, INDYMAG'S JÜRGEN MATHY EXPLORES...

Guaranteeing authenticity is one of the core elements of our business. Every product we sell comes with a lifetime guarantee of authenticity. We're able to



provide such a guarantee as Prop Store has a combined 75+ years' experience in the collecting field. We work with top-level industry sources such as studios and production companies to obtain material direct from the source. We also have an incredible back catalogue of reference photos of pieces that have passed through our hands over the years, which gives us a huge

amount of information to draw on to verify authenticity of a given piece.

**indymag:** What was or is your most famous customer in Europe and in the U.S.? Do you know any celebrities collecting movie props?

**Stephen:** I'm sorry to say that due to confidentiality agreements we're not able to specifically name clients but we have sold items to directors, producers, movie and television stars as well as many other well known personalities.

**Brandon:** As Stephen says, most of our clients wish to remain private. One recent example is from our Hannibal auction, Marilyn Manson posted online that he purchased a number of the lots that were being offered

**indymag:** While searching your catalog for Indiana Jones props, customers will notice that Indiana Jones props are available, but not any center pieces. What are the reasons?

**Stephen:** Because they sell so fast! But in our Live Auctions in London, we always do have some really exciting Indy pieces – please keep an eye on [propstore.com/auction](http://propstore.com/auction) for updates for upcoming auctions.

**indymag:** Both of you are not just selling movie props, you are collectors as well. Do you have any original Indiana Jones props in your own collection?

**Stephen:** I do indeed – I have a Grail Diary from *The Last Crusade* as well as the special effects whip that was used for the truck drag sequence in *Raiders of the Lost Ark*.

**Brandon:** I've had a number of nice Indy pieces pass through my hands during my time collecting. Some of the first pieces I ever had in my collection with fiberglass components were of the

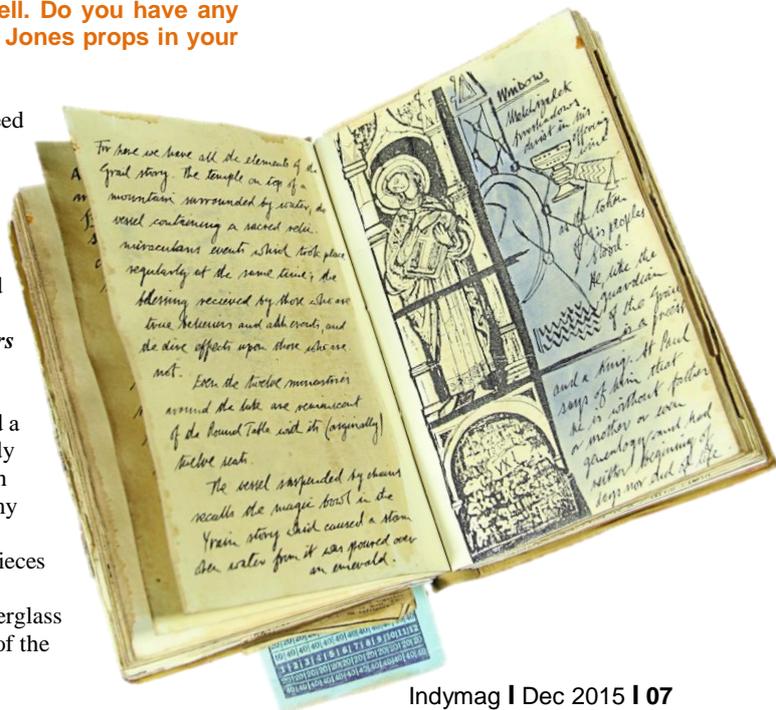


Flying Wing and fuel truck from *Raiders*, which I brought back from Tunisia while visiting filming locations in 2001.

**indymag:** What was the most remarkable Indiana Jones prop you have sold in the past? And what was the most expensive prop you have sold?

**Brandon:** In Los Angeles we had one of the original golden fertility idols from *Raiders* – with the real glass eyes. An amazing piece.

**Stephen:** I've been lucky enough to handle a number of key Indy props over the years – a couple of my favourites include Indy's pistol from *Raiders of the Lost Ark* and Indy's hat from *Last Crusade*.



# BYTES

## SHORT ROUND UP

In 1983 a casting call and staged auditions took place in major city centers in the U.S. and Canada. Nobu Adilman was 11 years old when he went to his first audition.

This was at a time when Steven Spielberg was gearing up to make *Indiana Jones Temple of Doom* and was having a difficult time finding the perfect actor for "Short Round", the hero's sassy young sidekick.

Nobu now classing himself as one of the abandoned Short Rounds as life continued without Spielberg influence. In the last few years his story was shared on Facebook and the response was huge. It made him realize that he had to tell the story. And now, with the help of bravoFACTUAL, he is organising a reunion of abandoned Short Rounds for them to revisit this pivotal moment in their lives in 15 minute short movies but with the aim of turning them into a feature documentary.

If you can help and are an abandoned Short Round visit <http://www.shortroundup.com/>

*Raiders of the Lost Ark*, Live with Queensland Symphony Orchestra. Relive the magic on the silver screen with the original great adventure on Saturday 6<sup>th</sup> February 2016 at 7.30pm. <https://qso.com.au/special-events/indiana-jones-raiders-lost-ark-live>



Look for a bit of a random Indiana Jones actor signing. Then you can do no better than meeting "Indiana Jones and The Last Crusade - Nazi Officer" Paul Markham at the Goblin Con, for one day only on bank holiday Sunday 27th March 2016.

**indymag:** Brandon, you are author of the book *Star Wars Costumes*. Indiana Jones is another big franchise from Lucasfilm. Are you planning to do anything similar for Indiana Jones?

**Brandon:** I would love to but any decisions on such a book would be made entirely by Lucasfilm. As far as I'm aware there are no current plans for such an Indy book.

**indymag:** While doing research for the *Star Wars* book you were guest of the Lucasfilm archives. Did you have access to the Indiana Jones archive as well? What were your experiences?

**Brandon:** The archives at Skywalker Ranch contain material from all of George Lucas' films. While the focus in making the book was on the *Star Wars* costumes, I certainly saw many incredible Indiana Jones pieces while working in the Archives. I've also had the opportunity to view the *Indiana Jones and the Adventure of Archaeology* exhibit a few times, where visitors get up close and personal with real Indy artefacts. It's a great exhibit.

**indymag:** Stephen, not long ago you met a famous veteran

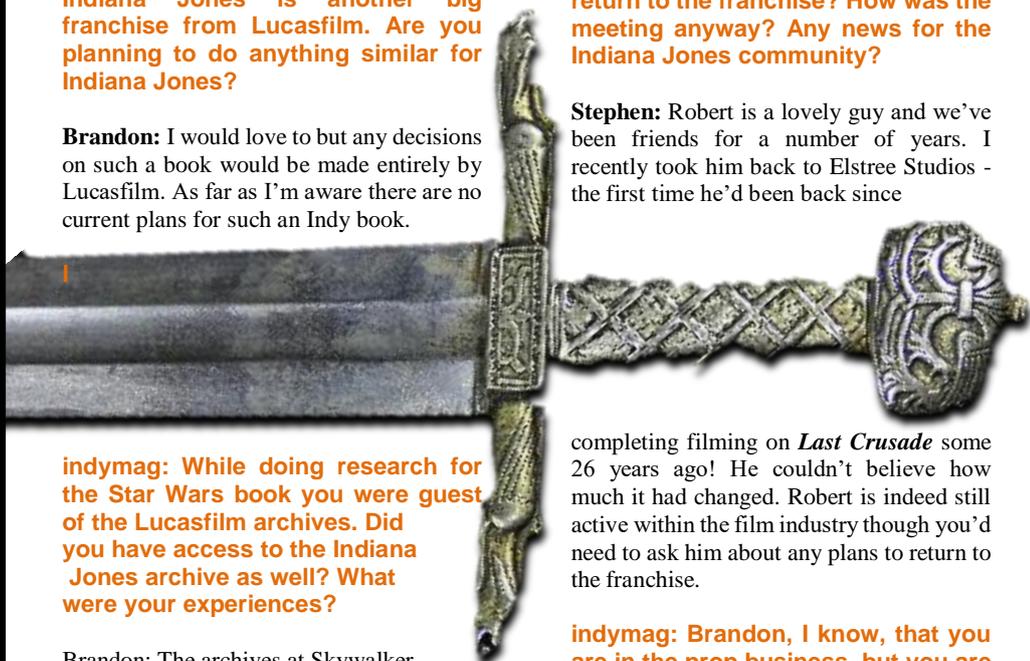
of the Indiana Jones franchise: Is Robert Watts still active? Would he return to the franchise? How was the meeting anyway? Any news for the Indiana Jones community?

**Stephen:** Robert is a lovely guy and we've been friends for a number of years. I recently took him back to Elstree Studios - the first time he'd been back since

completing filming on *Last Crusade* some 26 years ago! He couldn't believe how much it had changed. Robert is indeed still active within the film industry though you'd need to ask him about any plans to return to the franchise.

**indymag:** Brandon, I know, that you are in the prop business, but you are also a fanboy. You went to Hawaii to find the original film locations of *Raiders*. Did you find anything? Have you visited any other Indiana Jones locations?

**Brandon:** When I visited the Kauai *Raiders* locations, I found styrofoam pieces from the entrance to the temple at Kipu Falls. Sadly those falls are now closed to the public. I've seen a number of Indy locations including the Tunisia sites



# Whatcha Doin? Updates

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

(Tanis digs, Streets of Cairo aka Kairouan), various California locations such as the college exterior, Indy's house from Raiders, the airport from Last Crusade, the site of the bike chase in Last Crusade (Mt Tamalpais) – lots of places. I love these films.

**indymag:** Stephen, in the past months Prop Store had done major auctions. A few weeks ago you were spotted at the Skywalker Ranch. If I work out two plus two, what is your next big deal?



**Stephen:** I love your detective work! We had some great and exciting auctions in the past - Breaking Bad, in July this year we had a successful Live Auction in London back in September (which had some great Indy content as mentioned previously and shown here in the article), a new Rick Baker online auction is coming up and Fury to see out the year. Lots more exciting events lined up for next year too. Please keep an eye on [propstore.com/auction](http://propstore.com/auction) for updates.

**indymag:** Thanks guys for the interview.

Visit Brandon and Stephen at [www.propstore.com/](http://www.propstore.com/)



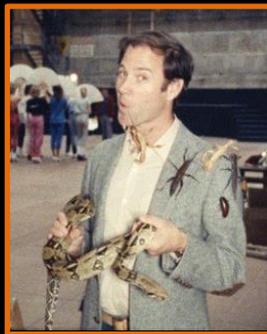
### Harrison 'Woof' Ford

With the 'what's its name, the space film, with the big dog and the bleeping dustbin" (Quote from indymag's resident Brooklyn postman!) Harrison Ford has duly started the promotion circuit start off as a hotdog on Jimmy Kimmel. Very amusing but no Indy. In Oct, Harrison received *The Albert P. Broccoli Britannia Award for Worldwide Contribution to Entertainment* for being, well, Harrison Ford! Harrison mentioned Indy V but only if we live long enough so where hoping the wiley old coot will start spilling the beans in 2016.



### Kate Capshaw

In 1984 when Capshaw wasn't Karen Allen and TOD wasn't ROTLA Indyfans took a dislike to Willie regardless of much Capshaw would scream. However, the years have rolled by and fans have been placated by 2 more films without her so there has been an acceptance that Willie wasn't too bad and that Capshaw did an amazing job capturing the ditzzy singer come romantic adventure companion. These days Kate is very much on the Los Angeles socialite circuit as Steven Spielberg's arm candy following her last film *Due East* released back in 2002. This is a shame because she has proved herself a very capable actor and indymag hopes to see Capshaw scream again.



### Le Doctor

For every dream that Frank Marshall kills he also gives us wings into heavens with his slightly off the cuff comments. In Oct, Marshall was quoted as saying "There's a bunch of people who could probably take the baton," Marshall said. "[But we are] not doing the Bond thing where we're going to call somebody else Indiana Jones... we have to figure this out." Sorry, figure what out? Only a few months ago Marshall was banging the nails into Indy's coffin. Whatcha Doin? can only assume that the puppet masters at Disney want a return on their \$4 billion to acquire Lucasfilm and Indy is back in the frame.



### Pepe Labeouf

As I am writing this I am actually thinking you couldn't write this! There is a certain inhumanity in the way that Pepe has conducted himself in the last few years as he seems to have become a prank monkey for "art". The humiliation Pepe has suffered over the internet has turned from slight bemusement to a full on "Why is he doing this?!" His latest effort was to watch all of this films, all at once. We figure Malcolm McDowell had it easy.

# Indy stuff



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

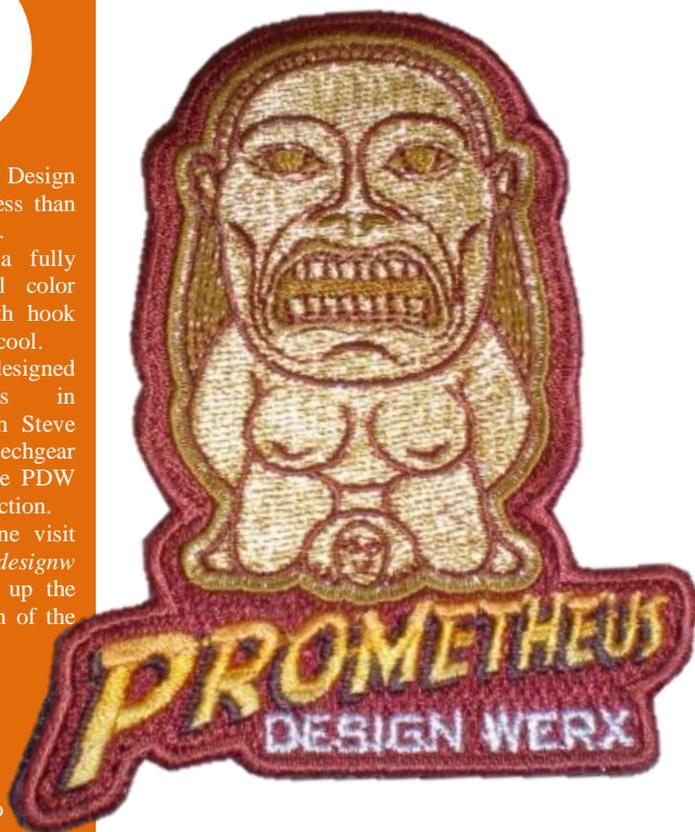
1

From Prometheus Design Werx here is a less than subtle nod to Indy.

Displayed on a fully embroidered, full color morale patch with hook backing it's supercool.

The patch was designed by Prometheus in collaboration with Steve St-Louis of Webtechgear and is part of the PDW Community Collection.

If you want one visit <http://prometheusdesignwerx.com/> to pick up the patch as a portion of the proceeds from the sales benefit the David Sheldrick Wildlife Trust, a leading conservation group dedicated to saving wildlife in Africa with a focus on elephants and the black rhino.

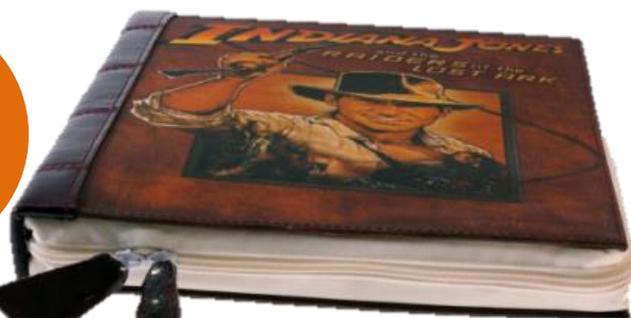


2



HOLY SMOKE! We don't know that much about this apparel except that it was designed by Bubblemunki and that it is pretty smoking. If you want to look as casual as the former Mancunian student above it is available to buy at <http://www.redbubble.com/people/bubblemunki/works/10449190-club-obi-wan?c=149237-films>

3



Do you want your MacBook to stand out in your local Starbucks or Costa Coffee whilst you pretend to slowly get drunk because your partner was blown up in a truck?

Case Library is selling customized Indiana Jones Macbook Pro 13 Canvas cases at <https://www.etsy.com/uk/shop/CaseLibrary?ref=12-shopheader-name>. Case Library claim these unique cases ensure a long and reliable life for your MacBook laptop even if it drops on a concrete slab with a height of 11.15 feet. If you test that, don't blame us if it smashes to pieces!

# Insane Purchase

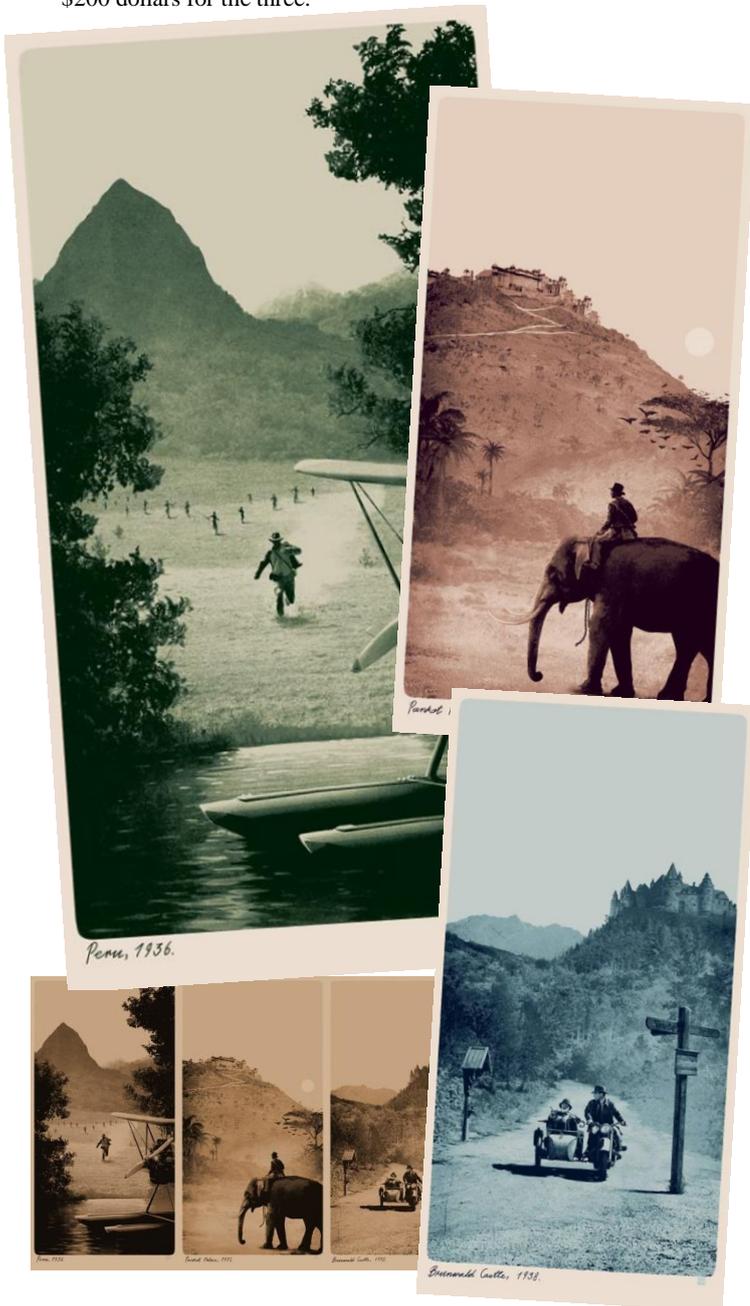
It's a shame that these cookies have fallen in the 'why would any looney collector buy these' category as they are quite nice and potentially tasty collectables. The reason why they are here is simply preservation. Along with Lindsey Lohan food does not age well and before you know it they'll be stinking out your collection. Still, there's no harm in adding these to the part of your collection that is stored in your stomach!

# 4

The trilogy of images below has been created by Matt Ferguson who is a UK based artist/designer with clients ranging from Marvel Studios to 20th Century Fox.

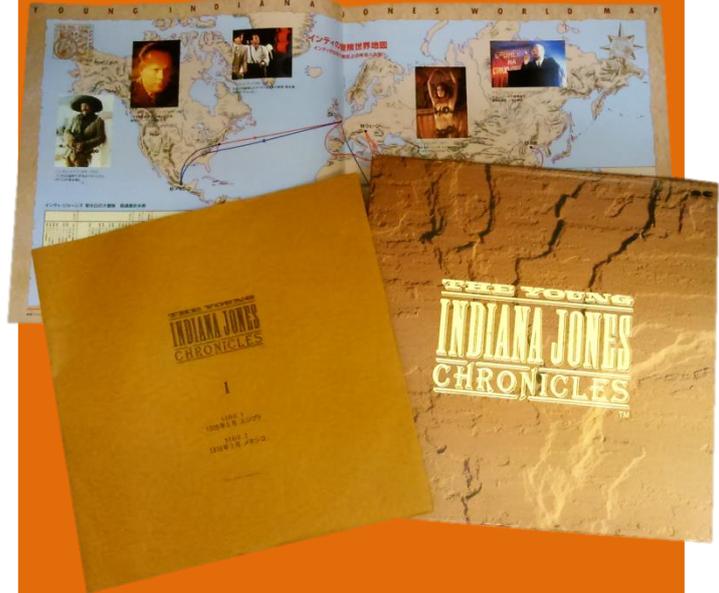
He also regularly exhibits at galleries in the US including Gallery 1988 and is well known in the industry for his beautifully stylised creations for established Film and TV properties including official art for the *Star Trek* franchise and *Hellboy*.

He has recently had great success with a joint art show, called Influences, with Marko Manev for Bottleneck Gallery, NY. The art is screen printed and comes in two different limited Edition of 75 and 255 sized at 12" x 24". These have quickly sold out at <http://www.bottleneckgallery.com/> however you should be able to find sellers on ebay however it will set you back between \$185 - \$200 dollars for the three.



# 100 TOP Collectables

# #25



# INDY JR LASERDISCS

**T**here was a time when Greedo shoot first, Sebastian Shaw wasn't Hayden Christensen and Indy grew old.

We suspect that most people were happy with this state of play and merrily got on with their lives. As the years floated by George Lucas decided this wasn't good enough and began to tinker with his works.

At some point in 1996 Lucas made the decision to comprehensively re-edit The Indiana Jones Chronicles into TV movies and arrange them in chronological sequence. The Old Indy bookends were removed, and - where necessary - new footage was shot to make the material run smoothly in its new format.

George Hall disappeared in thin air and only the memories of Indy's eye patch remain.

However, before the butchery began in 1993 Pony Canyon released 15 episodes uncut, as originally aired, of the TV Series plus a "Making Of" on side 16, telephone card and a 10 page colour booklet.

Other than a few dedicated Young Indy fans piecing together the original episodes the series remains unreleased in English speaking territories making the above laserdisc a solid 25 in our 100 top collectables.

# “WHY INDY”

## Jeffrey H. SHANKS\*

### What's your first Indy memory?

My first Indy memory was going to see *Raiders* on opening weekend with my family in Pensacola, Florida. I was nine years old at the time – maybe the perfect age for a film like this to resonate with me on a very deep level. There are few opening sequences that just suck you in like that and take you along for a ride. At that point in my short life only *Star Wars* and *Empire Strikes Back* had given me that kind of thrilling and completely immersive movie experience. It really is a near-perfect film.

### Do you have a life outside of Indy?

I do, and yet in a sense my life is always tangentially connected to Indy. I'm actually a professional archaeologist and I've worked in some amazing places, from Etruscan shrines in Italy to Scythian tomb mounds in Ukraine to 17th century Spanish missions in Florida. I also do a great deal of work in popular culture studies, in particular looking at how archaeology and anthropology have influenced pop culture – especially early 20th century pulp fiction. Indy, in many ways, is very much the ultimate expression of that idea. And so I'm sure I'd be lying if I were to deny that my career choices probably had a lot to do with that nine-year old boy sitting wide-eyed in the theater so many years ago.

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

Marry Marion – Beautiful and intelligent, confident and capable, and fiercely independent. What's not to love? She's the perfect partner. Avoid Willie – Exactly the opposite of Marion in nearly every respect, with the added bonus of being completely obnoxious. Snog Elsa – I guess I'm a sucker for bad girls. It's hard to resist the sexy, but dangerous, allure of a true femme fatale.

### Can you match any of Indy's skills?

Well, I think I can hang in the archaeology and history department. And I can crack a bullwhip.

### Your most embarrassing Indy moment?

Well there was the time when I was a grad student that I nearly got arrested by

Turkish soldiers trying to sneak into the ruins of the temple of Isis at Ephesus (I really needed some pics for my master's thesis). At the time I was leading a group of American students on a study abroad program so it was probably a bad idea for their teacher to go running around playing Indy.

### Favorite Indy quote?

“It's not the years – it's the mileage” – Best. Movie quote. Ever. And so, so true.

### Kingdom of the Crystal Skull – Love or Hate

Sigh. Mixed feelings. I don't hate it as bad as most people, and I completely

understand what they were trying to do with the alien stuff, but I think it was a poor decision to go that way. So yes, it was a let-down. On the other hand it gave me a chance to take my own son, Alex, to see Indy in the theater, and that was a truly special experience for me.

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

Well, my wife always says that as a little girl she told everyone that she was going to grow up to marry Indy. I suppose I'll have to do. At least I am an archaeologist.



# INDY 2.1!

Your house is burning down; what item of your collection would you save?

I would definitely grab my original Raiders one-sheet poster signed by John Rhys-Davies. Because of the pop culture work I do, I often get invited to host panels at cons with actors, authors, and artists. A few years ago I was fortunate to be able to do a panel with John, and to hang out with him over the weekend. He is a true scholar and a gentleman and we had great discussions on archaeology and history. At the end of the show he was kind enough to inscribe my poster: "From the best digger in Cairo, to a real archaeologist! John Rhys-Davies."

And finally –THE QUESTION. You're on the psychiatrist couch. He asks you "Why Indy?" Your answer?

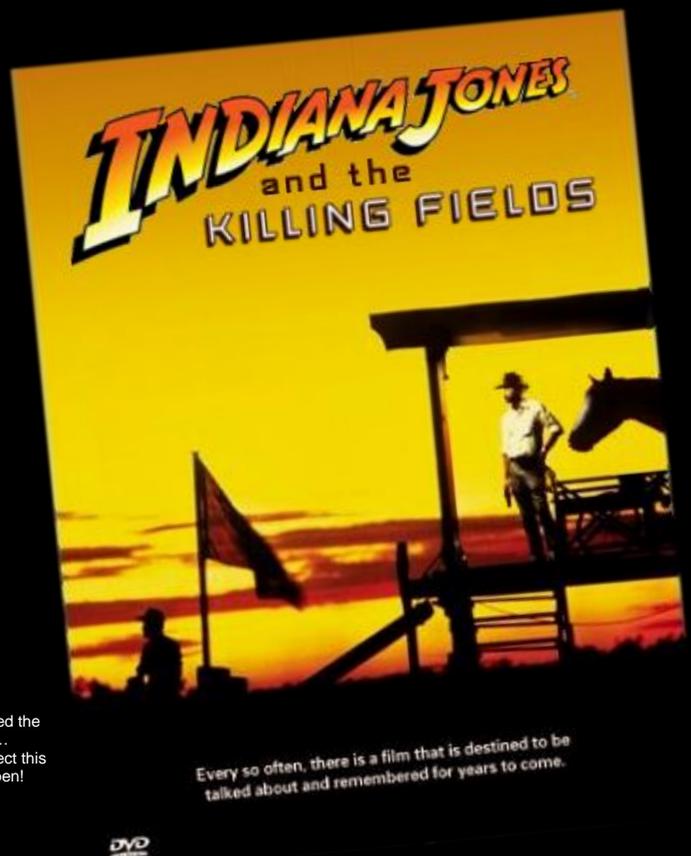
For me *Raiders* came out at the perfect time in my life. It was really a perfect storm of my own interests and my impressionable age. I was already a huge fan of the old pulp adventure heroes that were seeing something of a renaissance in the 1970s in comics, Saturday morning television, and paperback reprints. Heroes like *Tarzan of the Apes*, *Conan the Cimmerian*, *John Carter of Mars*, *Doc Savage*, *Buck Rogers*, *The Lone Ranger*, and *Flash Gordon*. My imagination was filled with images of swashbuckling adventure, two-fisted square-jawed heroes, hair-raising escapes, lost jungle cities, flashing swords, and blasting ray guns. At the same time I was fascinated by history and the ancient world, even as a child. My family took me to see the traveling Tutankhamen exhibit when it was touring the US in the late 70s and that had a profound impact on me. *Raiders* and *Indy* brought all of these elements together on the big screen. The mysteries of the ancient world, coupled with the style and aesthetic of the pulp adventure stories and matinee serials that I loved so much. I was hooked and after the first movie I was a life-long Indy fan, devouring the comics, the later films, video games, and other spin-offs. Indy is a spectacular example of modern mythmaking. Lucas and Spielberg took an older popular archetype, the adventurer/explorer hero in the vein of Haggard's *Allan Quatermain* or Doyle's *Professor Challenger*, mixed in the gritty toughness of the hard-boiled detective pulps, and the daring-do of the cliffhanger serial heroes. But they also transformed that archetype and those familiar tropes and let us view it through a modern, perhaps more genre-aware, lens. Indy is a flawed hero who doesn't always win; cynical, with the baggage of past sins and mistakes. His fedora isn't white and Belloq's line "We are not so different, you and I?" hits uncomfortably close to home. And yet despite his flaws he is a hero, with his own moral code formed not by laws or religion, but by the realities of a vast and varied life experience. He always perseveres even in the face of complete hopelessness and he succeeds more often than not because of his intelligence and knowledge, not just his whip and pistol. Indy is an approachable hero to whom we all can relate because of his imperfections and self-deprecating humor. But he is also a hero whose actions and achievements we can aspire to emulate – a mythic hero for a modern age.

## Don't worry, we haven't gone all MCP on Indy. John Lenihan looks at a reboot with a difference.

What I'm sharing is speculation but there's certainly precedence in the world of tent pole, franchise building and movie making. First off, personally, I'd like to see Harrison Ford return, at least one more time to bring his association with the character down for a happy landing. 'KotCS' has its merits, but detractors and supporters alike agree that the mythos remained open ended, and even Mr. Ford felt there were still places to go. The enthusiasm for seeing him return to *Star Wars* indicates that the public accepts the man, no matter his age. As for my thoughts about recasting and the ripple effect it plays on the franchise and what is understood to be canonical...

Should it be recasted, I believe we will be entreated not so much to an 'Indy V' rather an 'Indy 2.1'. When Indiana Jones arrived in 1981, those of us who were around back then discovered a character that was a throwback to characters referred to in serials, WWII heroes on the 4:30 movie, and the late show. References far more common to come across and appreciated then, because we pretty much watched what was programmed. If we selected anything, we went to the movies. Bigger world now. The demographic experts at Disney and Lucasfilm will consider that in the retooling. Their target audience will not be 40 and 50 somethings, it will be youngsters, tech savvy, gamers, and the appreciation for nostalgia will not be the same. It's happened to 007, the super heroes, even Jack Ryan gets dialed back, there's no reason to believe they will treat Indiana Jones any differently. I'm not saying that he will be contemporary, but if the 1981 movie took place 45 years in the past, a 2018 release could reflect events in 1973... 'Indiana Jones and the Killing Fields' maybe a bit too extreme, but certainly as time reflective.

Anyway, if Harrison is hanging up the fedora, certain other charms will go away too. We'll see the hat, the whip and hear the 'Raiders March', but a new Indy will also create a new Indyverse, and IMHO, he'll have trouble keeping up with our Jones.



We've designed the poster... so expect this to happen!

To us David J. Negrón is primarily known for producing illustrations within the motion picture industry for major films such as *Star Trek*, *Jurassic Park* and, of course, *Indiana Jones*.

Today, David is regarded as a painter with the eye of Sargent and the wielding brush of Monet.

We speak to David about his life, his work and his thoughts on the industry.



## The Life

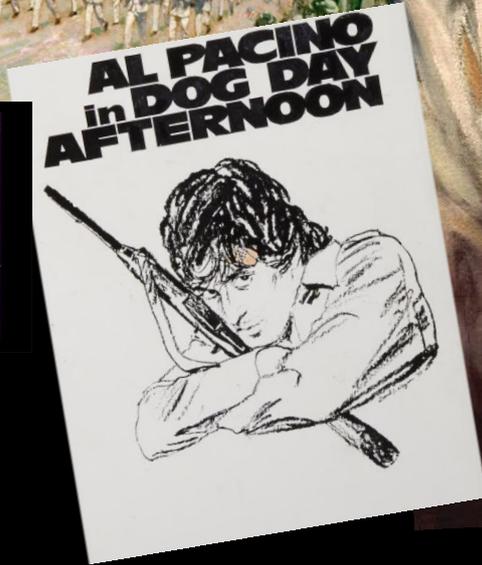
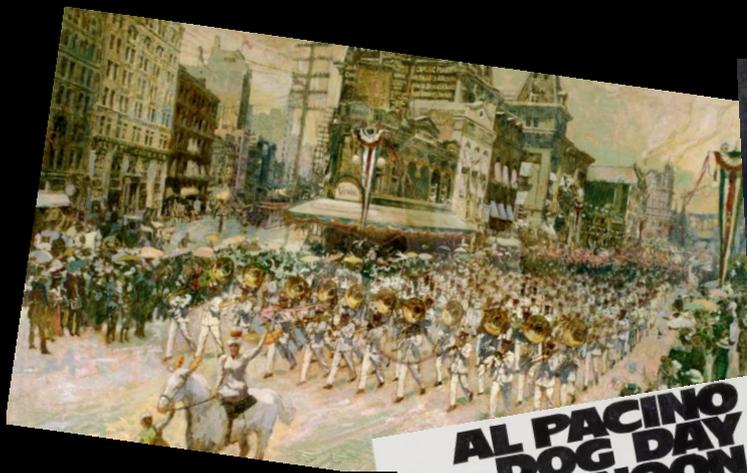
An exclusive

**INDYMAG:** *Thanks for taking the time to do our interview. Tell us a little bit about your family heritage and your parents Delis and Adela Negrón?*

**David:** I was the fifth member in our family of seven. My father was from Puerto Rico and my mother was born in Monterey, Mexico. My father was a newspaper man and when I was about six he owned a newspaper business in Laredo, Texas. The whole family worked in the newspaper.

**INDYMAG:** *Tell us about your siblings.*

**David:** I had three brothers older than me. They were in charge of the newspaper. They worked in the teletype and printing columns for the newspaper. They learned tele-type and were doing most of the work translating the news and tele-typing.



# of David J. Negrón

## interview with the 'Raiders' Storyboard Artist

One of my brother was just 3 years older than me and was in charge of distributing the newspaper. I was still too young to do much except when a form was put

ten years younger than my sister, Delia, and was so little she was mostly taken care of.

married her and later started a newspaper.



David's Father and Mother.

**INDYMAG:** Tell us, if anything, about family life in Del Rio, Texas?

**David:** Del Rio, is where I was born. My parents lived there a very short time. After I was born they moved to Laredo, Texas. I don't remember too much of that city.

**INDYMAG:** Can you tell us about your early schooling and if you remember the first influences on you?

**David:** I attended a pretty regular school in my early years, before high school. I met an art teacher who influenced me quite a lot. Her name was Miss Eldah Burk. She used to teach at Sidney Lanier High School and on Fridays and Saturdays, she would go to a Mexican Christian Institute, MCI, where she taught arts and crafts. I wasn't old enough for high school nor old enough to attend her school at the MCI. I went there one day when she was absent and a substitute teacher had taken over her class. When I attended the class the substitute knew that Miss Burk would not accept me in the class because I was too young, but she let me stay. I drew a sketch of a young Christ. I went home thinking I was not going to be accepted in the class, but the next week I got a message from

**INDYMAG:** You moved to Laredo. Tell us about this time?

**David:** Yes, my father's first job as a newspaper man was in Mexico. City. He got his job when he was riding in a train going to the capital Mexico City and the train derailed - he took notes and managed to land a job in the main newspaper when he arrived in Mexico City. So when he got back to Laredo and after doing some work as a director of a theater, he met my mother, an actress. He

Into the paper which was not tightened it would spill all the type under the press. I was the only one small enough to go under the printing press to pick up all the pieces of type that had gone under the large printing press.

My sister, Adelisa, was about nine or



one of my older friends who was attending her class asking who was the boy that had drawn that Christ. So she took me in and it was very good for my development. After I grew up and attended high school I continued to take art classes with her.

**INDYMAG:** *What was the Mexican Christian Institute?*

**David:** The Mexican Christian Institute was a Christian center which had sports, crafts, wood shop, and art classes for free to anyone who wanted to attend. It was run by a nice gentleman, Mr. Luna. He was the director and manager. It was pretty well run. They catered to children of various ages. A very nice situation for children like me.

**INDYMAG:** *Whilst at school you painted Mexican movie stars for Spanish cinemas. Can you remember the art and the film? How did this come about?*

**David:** There were three movie theaters that showed Mexican movies. I must have been in my teens when I decided to apply as a painter at these movie houses. It was great to be able to advertise and see the movies being played. I used to take my lunch at one of the movie theaters and watched a movie while I was having lunch. I used to project and paint the characters in the movies and another older man would do all the lettering. We did paint those characters in a large garage type building. I had to put them up with the help of a couple of fellows.

**INDYMAG:** *We understand that you had a run in with the FBI at this time? How did that happen?*

**David:** Oh yes. That was funny. I remember there was a movie about the FBI and people who counter-fed money. I made a funny twenty dollar bill and on the back we advertised the movie. We had people handing this fake movie money outside the theater. Pretty soon the Government Officials came and confiscated the propaganda and said it was too close to the real thing to be handing them out to people. They called me in as the originator of the bills and just dismissed me, telling me not to do that anymore because it was illegal. I guess I was too young for them to do anything to me.

**INDYMAG:** *Before you went to Baylor University what were your key artistic influences?*

**David:** Miss Eldah Burk - she was a great influence. She helped me develop my talent and to work it as far as I could go. The fact that I worked at the movie theater helped me develop much of what I needed when I got to Baylor University.

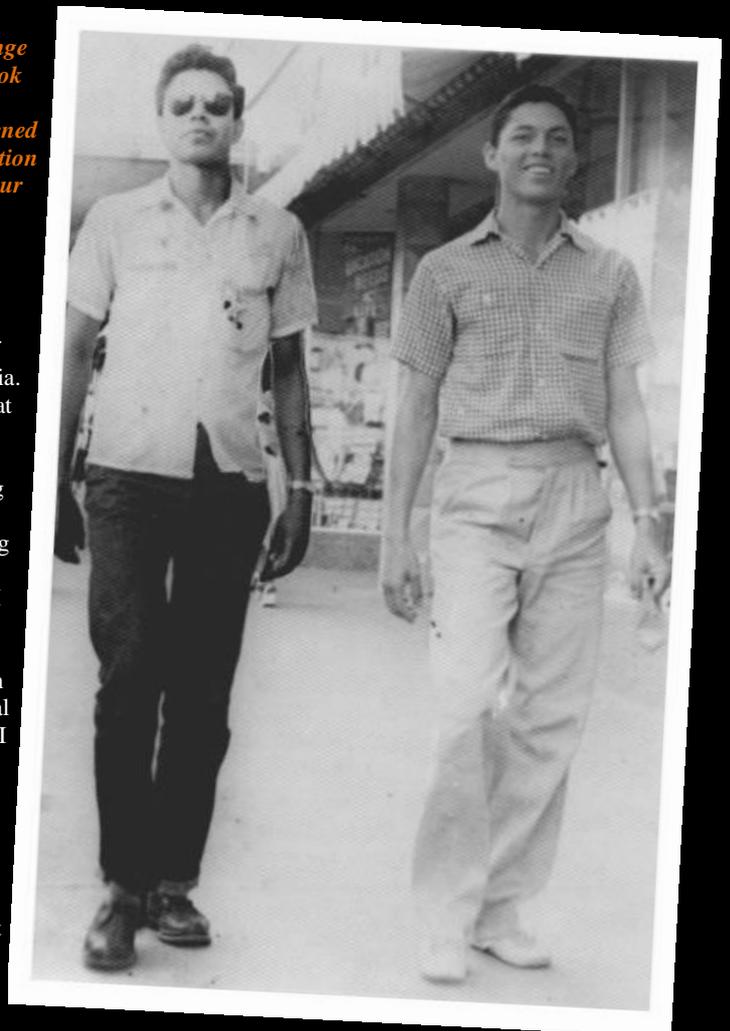
**INDYMAG:** *Whilst at Baylor you took majors in Math and aeronautical engineering. Fortunately, you had a change of heart and took up art. Tell us how this happened and the realization of following your dream.*

**David:** Well, when I went to Baylor - I went with a friend of mind, Joe Garcia. I was scared that art would not make money and I was going to Baylor to study something that would be beneficial and I could make money to live on. I liked math and aeronautical engineering so I decided to stick to that. After the first quarter I ran out of money and had to find a job to support me going to school.

Joe had gotten a job at the Student Union Building, doing some art work for a gentleman who was working there, Art Sullivan. I applied and was also hired. Art left and Joe and I took over the job. I stayed there until I left to continue to work trying to attain a degree in aeronautical engineering from Texas A&M. I was there two years until finally I discovered that engineering was not what I wanted to do for the rest of my life, so I quit. I even dropped out of ROTC and had to enroll as an Air Force Cadet. When I finished basic training I got married.

**INDYMAG:** *After leaving Baylor tell us about the type of work you were doing.*

**David:** I really didn't have a goal. I worked doing window dressing for three women's stores. One was the biggest store in San Antonio. I learned to dress mannequins and displayed them to the best advantage. I was working for a family of three. They taught me a lot on how to dress women. I continued to study art by correspondence course at home. The name of the course was Famous Artist School. I moved from dressing women to an envelope company where I worked designing envelopes and letter heads for different companies.



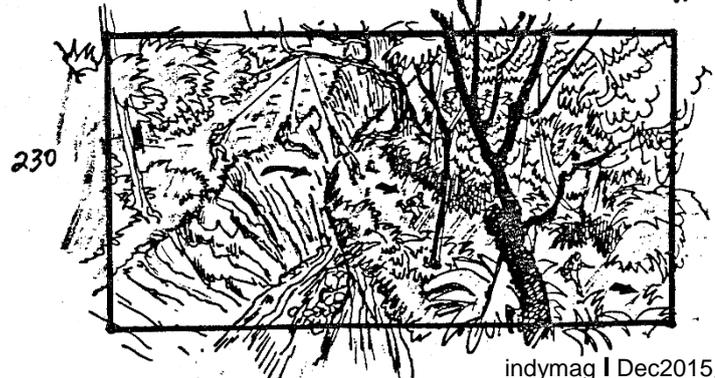
**INDYMAG:** In 1958 you married Diana. Tell us how you met and the influence she has had on you through your career.

**David:** Diana was my girl friend of and on since we were very young. I met her when she was about twelve. She was my sister's best friend. I used to play the piano and she wanted me to teach her. I kinda left her when I first went to Baylor. After I came back and was getting out of Texas A&M I got reacquainted with her. I married Diana as soon as I came out of basic training in the Air Force. She was really smart. She never discouraged me in any of the adventures I decided to take. She was very supportive. So when Mrs. Mathis from Baylor called me to ask me if I wanted to come to work at Baylor I decided to go. I took everything we had and left for Waco.



**INDYMAG:** You returned to Baylor as the Student Union Art Director. What prompted the return?

**David:** Mrs. Mathis had a lot of confidence in me -- more than I had. She made me Student Union Art Director. I gained a lot of confidence and I learned to be a real leader. She would let me do anything I wanted. Christmas was one of the best parts. During the student break my student workers and I would stay and work day and night decorating for Christmas. We had our own coveralls with our Student Union logo on it and we worked to decorate the main entrance to the Student Union and the big Hall where they would have dinners. It was great to do all that. Mrs. Mathis gave me full range - anything I needed I could get from a car turn table for our Christmas trees to tumble weed from West Texas - it was great! Last November I presented Baylor University with a portrait of Mrs. Mathis to honor her. It hangs in the Student Union building today.



**INDYMAG:** *By the early 1960s you were looking at becoming a commercial illustrator. Why did you pick Art Centre College of Design in Los Angeles?*

**David:** After working at Baylor for about three years and during the assassination of President Kennedy, I decided to continue my art education and to go to the best art school I could find. It was the Art Center College of Design in Los Angeles, California. Mrs. Mathis was not too thrilled but eventually agreed and I left with her blessing.

**INDYMAG:** *Tell us about your first Storyboard artist job at 20th Century Fox?*

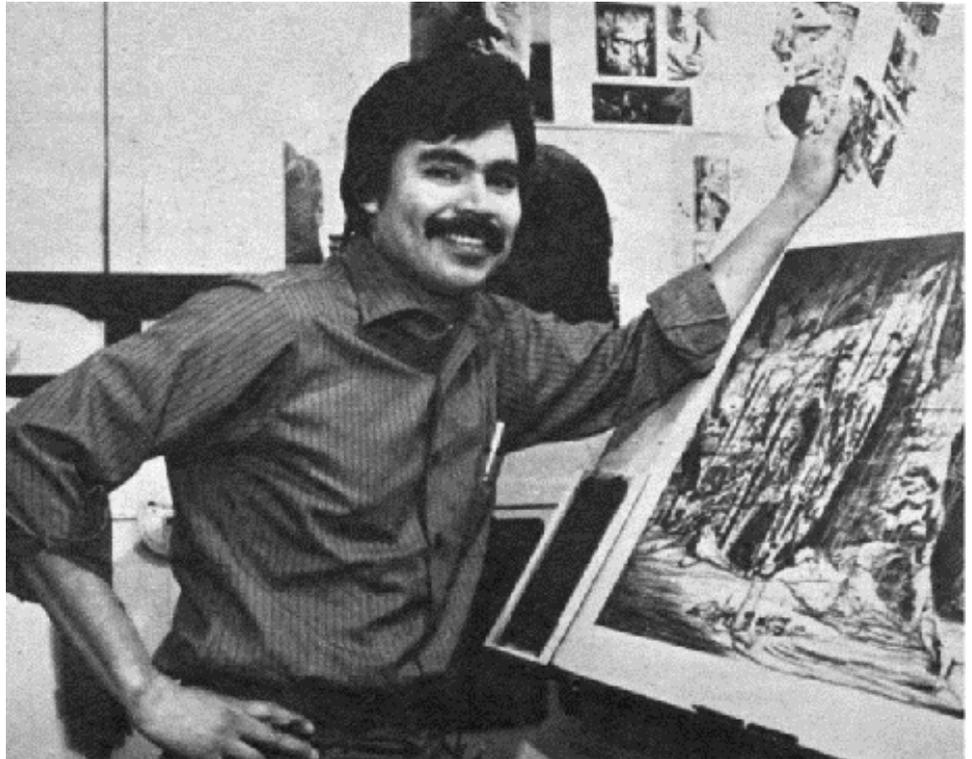
**David:** After working at the Art Center for three years, I graduated with a degree of Distinction but with no money. As I was doing some graduate work I told one of my instructors that I was going to go back home because I had run out of money. He left for a while and came back to tell me to go to 20th Century Fox for an interview. I went and I got hired.

**INDYMAG:** *Your production sketches for Hello Dolly are wonderful and very evocative of the time. Tell us about the film work you did prior to Raiders?*

**David:** I started doing work on *Dr. Dolittle* with Rex Harrison. Then I worked on *Planet of the Apes*. I met production designer John De Cuir who selected me to work for him. I didn't realize that he was the top Art Director at that time. I worked with him on many films including *Hello Dolly*.

**INDYMAG:** *When were you approached to do the storyboards for Raiders of the Lost Ark?*

**David:** I got a call from the office of Steven Spielberg to do some work on *Raiders of the Lost Ark* in 1980. There



were four storyboard artists on the show and each one had to take various sections of the script and work out the sequences. I was a little confused because I didn't have the whole script. I guess Spielberg did not want the story to get out. We signed plenty of papers saying we would not discuss this story with anyone outside the production company. It was great working on the movie. I had a good understanding with Steven.

**INDYMAG:** *Can you remember how you got the job. Was this on recommendation or assigned via Paramount Picture due to your work on Star Trek?*

**David:** I'm not sure. I remember I got a call from Lucasfilm to meet with Steven Spielberg. We had a meeting and I was

off and running with some drawings by Steven and a fourth of the script.

**INDYMAG:** *Was this at the earlier stage of production around 1979?*

**David:** Yes, very early. It must have been in the late 1980 or early 1981.

**INDYMAG:** *Who was involved at this stage? Were either Lucas or Spielberg involved and if so, in what capacity?*

**David:** I only worked with Steven. I never met George Lucas.

**INDYMAG:** *There was a lot of talent in the Raiders art department such as Ron Cobb (Alien, Blade Runner), Roy Caron (2001), Ed Verreaux, Dave Stevens (Rocketeer), William Stout and Ralph McQuarrie. Can you remember working with any of them and what you felt about their work?*

**David:** I knew Ed Verreaux. I met him when we were working on *Star Trek* and we became friends since then. I knew most of the others by their work but never had close contact with them.

**INDYMAG:** *Did you work in a team?*

**David:** Many times. Once the studios broke up - when they didn't have a permanent art department, most of the illustrators worked on a freelance basis and were seldom working in a group. I freelanced from my studio in Los Alamitos and finally in Bellflower.



# FILM OGRAPHY

**INDYMAG:** You were credited as sketch artist. What did this entail?

**David:** As a sketch artist you mostly illustrate the script with camera moves, action of the characters, and movement of anything that happens on the screen. We have to show all this with notes, arrows and frame movement of the camera. Today a lot of that is being lost, that is why there is not too much believability on the reality of the shows.

**INDYMAG:** We know that Spielberg likes to do his own thumbnail storyboards. How close did you work together?

**David:** Spielberg draws but his drawings are mostly symbolic and rough notes for the illustrator to work with. He explains his ideas very well but only an illustrator can understand and read his thinking. That is why he uses an illustrator to make everything clear to the rest of the cast.

**INDYMAG:** Did you have to do much research for the images?

**David:** Research is a learn portion for the illustrator. He not only knows the action and reason for what is being discussed but he has to illustrate it with the right description of clothing and objects that will appear on the screen.

**INDYMAG:** What was the process behind doing the storyboards. Was it straight from script or via art direction?

**David:** It all depends on the director. Steven gives you a rough sketch that you have to interpret and render it fully where other directors like Roger Donaldson on *Dante's Peak* let me illustrate whatever I wanted and he was using me as a competitor and would try to beat what I had come up with. Every director works very different from one another.

**INDYMAG:** Can you remember what draft script you were using?

**David:** I usually work with a script that is changing and I adapt to the changes.

**INDYMAG:** Did you have any people in mind for the characters you were portraying? Was there any names being handed around?

**David:** For most of the movies I worked on I knew who the stars were going to be. So I had a lot of scrap with their pictures and I used that for information.

**INDYMAG:** Can you remember any scenes from the storyboards that didn't make it into the film, such as *Indy jumping over the Jaguar when he was running from the natives!*

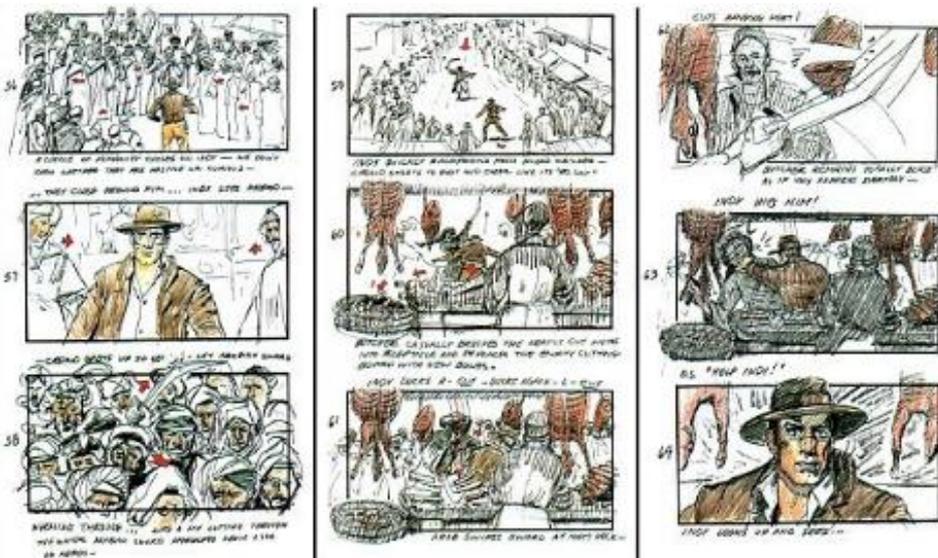
**David:** You picked one which was very rare, Spielberg shot almost every frame that I illustrated. But there were many where a lot of my storyboards were used as a reference point and they would shoot something else. It is nice to have someone there who knows how to shoot a scene and for you to try to do it better.

**INDYMAG:** Once you did the storyboards, what was the approval process?

**David:** It all depends on the movie. Sometimes I am not there to see how the scene is shot. In the movie *Ghost* I storyboarded most of the movie. I was there with the director and writer working out how everything was going to work out. We storyboarded almost all the movie and I left before any of it was shot. They hired another illustrator when they started shooting but most of my storyboards came out in the final cut.

**INDYMAG:** Can you remember any production stories you'd like to share with us?

- 2003 Out of Time (storyboard artist)
- 2002 Scorpion King (production illustrator)
- 2001 Joe Somebody (storyboard artist)
- 2001 Evolution (storyboard artist)
- 1998 Wrongfully Accused (illustrator - storyboard artist)
- 1998 The Warlord: Battle for the Galaxy (illustrator)
- 1997 Speed 2: Cruise Control (illustrator)
- 1997 Dante's Peak (senior storyboard artist)
- 1996 Head Above Water (storyboard artist)
- 1996 Lawnmower Man 2: Beyond Cyberspace (storyboard artist)
- 1995 Three Wishes (illustrator)
- 1995 The Tie That Binds (storyboard artist)
- 1995 Boys on the Side (storyboard artist)
- 1994 Mother's Boys (storyboard artist)
- 1993 Last Action Hero (illustrator)
- 1993 Jurassic Park (production illustrator)
- 1991 For the Boys (production illustrator)
- 1991 The Marrying Man (storyboard illustrator)
- 1990 The Big One: The Great Los Angeles Earthquake (TV Movie) (illustrator)
- 1990 Child's Play 2 (production illustrator)
- 1990 Ghost (storyboard artist)
- 1990 Loose Cannons (production illustrator)
- 1988 Traxx (storyboard artist)
- 1988 Midnight Run (production illustrator)
- 1988 Rambo 3 (storyboard artist)
- 1987 Masters of the Universe (storyboard illustrator)
- 1987 Innerspace (production illustrator)
- 1986 Jo Jo Dancer, Your Life Is Calling (illustrator)
- 1985 The Jewel of the Nile (production illustrator)
- 1984 Gremlins (storyboard illustrator)
- 1982 That Championship Season (illustrator)
- 1981 Raiders of the Lost Ark (sketch artist)
- 1979 Star Trek: The Motion Picture (production illustrator)
- 1976 King Kong (illustrator)
- 1975 Dog Day Afternoon (illustrator)
- 1969 Hello, Dolly! (production illustrator)
- 1967 Doctor Dolittle (production illustrator)





**David:** There are many, but there is one which kinda stands out. I was working with Dino De Laurentiis on the movie *King King* with Jessica Lange. I was an illustrator. They were having trouble with the mechanical hand of the Kong. It was not working. So I had a thought about how to do the shot using special effects. I came home and made a 16-mm film using my children. I had a tiny little girl, my daughter Cindy, inside a box with several dolls and my other two sons watching. I managed to make it look like one of the boys goes down into the box and picks Cindy up in his hand, closes his hand around her and brings her close to his face. It was something that had never been done before. I showed Dino, the Director and other people who were interested and they could not believe it. They gave me Jessica Lange for an afternoon and let me try with her. I did, but as I was working on the project the hand of the Kong began to work and they dropped my idea. I still have some samples of the test I had done with Jessica.

**INDYMAG:** *When did you first see Raiders and what did you think?*

**David:** I saw *Raiders* as soon as it came out. I was very impressed. Most of the

boards that I had worked on were pretty much the way I had designed them. It was very satisfying.

**INDYMAG:** *Have you followed the other films and what are your thoughts?*



**David:** We are working so fast that we kinda forget what the last film was like. It is hard to keep in mind what one film did in my life. I have a son, David, who does storyboards and I help him sometimes. He works on computer drawings and is very fast. I still do work on paper.

**INDYMAG:** *Since Raiders your career has had a varied amount of diverse projects from King Kong to Midnight Run (one of my personal favorite films) and Jurassic Park to Last Action Hero (a much underrated film). Do you have any personal favorites from this time and is there a project you think deserved better?*

**David:** I've been very lucky. I work with people who I respect very much. So it is not the film that impressed me but the directors and associates. I liked working on the movie *Out of Time*. This movie was very fun to make. Carl Franklin was the director and Theo van de Sande was the cinematographer. We used to huddle in a room every afternoon where they would prepare the shot for the next day shooting. When it came to the scene of the sketch artist, they had many pictures of actors who they thought would play the part. As they started to look at the pictures Carl looked at me and said "We have a real artist right here. Can you play it Dave?" I said "Sure, why not." So they said okay you are on. So I came out in the picture acting as a sketch artist.

**INDYMAG:** *In the 70s you set up an Art Gallery/Studio in Los Alamitos. Tell us about your reasons for doing this.*

**David:** Well, this was when 20th Century Fox closed the art department. I took my severance pay and decided I was going to start a gallery. I never thought I would go back to work for the movie studios. About a year later art director John De Cuir

started to call me to do more work for the studios. So I started freelancing and got hooked on working again for the studios. So the Gallery in Los Alamitos didn't last very long.

**INDYMAG:** *You were very much influenced by the impressionist movement. Tell us how this evolved?*

**David:** I think the impressionist would be movie illustrators today. There is so much that they do that is very similar to what we do. When we paint we have to do it in such a way that the impressionist seem to have a very closed door to what we do. Our painting is fast and loose because we want to get across an idea fast and simple. The impressionists were pretty much the same, they had to impress with very few strokes and very fast impressions.

**INDYMAG:** *A majority of your paintings are faith based. Is this a subject you prefer?*

**David:** No, but I do have a very close relationship to who ever made me. I don't believe that all humans are here by accident. There is a reason for our existence. Some of us were made to know why we are here and some are not. It is difficult to explain in a few sentences but I don't think anyone else can explain the nonexistent very clearly either.

**INDYMAG:** *How does your Christianity influence your work and does it play a role in how you approach a painting?*

**David:** Talent is given to all sort of individuals. I do not believe that it is something that a Christian has and other people don't have. Painting or drawing is a way of seeing things. Anyone can learn it. I do not believe that talent is given to a religious person or not. Painting and drawing is something I like to do. It has nothing to do with my faith.

**INDYMAG:** *Do you have a favorite illustration amongst your personal work and why?*

**David:** It is hard to pick one because I have many and for many reasons. I believe Sweet Gaze would be one of my favorites. It is a painting I did in a few hours. It is as if it painted itself - something I had nothing to do with. It is a portrait of my granddaughter. I painted it so fast I forgot when I painted it. But every time I look at

it, it seems to come alive. It is very strange. I guess I cannot give you the why of this painting.

**INDYMAG:** *Can you tell us about you latest project?*

**David:** I am working on a portrait of my niece. She is very beautiful. It is a pretty dark painting but I still have to develop it some more. I paint impressionist art, which is a gift for expressing my feelings on canvas that depict life's touching and colorful moments. I bring to my work a wealth of fresh ideas and images derived from my experience in the Movie Industry - a zest for and a celebration of life.



**INDYMAG:** *If people wanted to find out about your work, what is the best way for them to do this?*

**David:** They could go to my website: [www.davidjnegrn.com](http://www.davidjnegrn.com)

(I'm not usually starstruck but I just want to say that it was a complete and utter thrill for us to interview David as he is a real art hero of mine and I personally can't thank him enough. Humbled. ED)



# GREAT IMPRESSIONS

To his contemporaries David Negron is held in high esteem being compared artistically to Sargent and Monet.

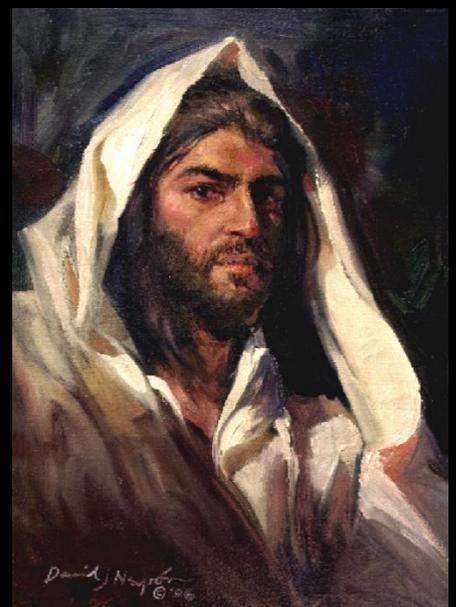
They all recognize his rare talent as one of the great American Modern Impressionist. David is collected by many influential art connoisseurs, including the Disney family and Steven Spielberg. Take a look at some of his most beautiful work.



"Carmelina" – Oil 30" x 40"



"Roping a Stray" Oil 36" x 48"



"Are you the Christ?" Oil 12" x 17"

**Intrepid  
indymag  
correspondent  
Haiko Albrecht  
takes a trip to  
the new  
Indiana Jones  
themed bar at  
Disney World  
Florida and  
shares his  
photographic  
observations.**



**W**hen travelling the world in search for forgotten artifacts one does need to take a break from time to time.

I am sure all adventurous archaeologists will agree. So it does not really come as a surprise that Indiana Jones' daredevil pilot and longtime sidekick, Jock Lindsey had this idea of opening a retreat for all those adventurous travelers from all over the world. Here they would find a spot, where they could "refuel", exchange experiences and marvel about the mysteries that are archaeology.

You see, as the story goes, Jock discovered this waterfront property in 1938 as he flew with Indiana over Florida on the hunt for the Fountain of Youth.

He returned to this area in the 1940s to make it his home, setting up a small business — Jock Lindsey's "Air Tours" — offering scenic plane tours of the state. And now we are left with the Hangar that he also used to host his friends in the Society of Explorers and Adventurers, of which Jock, too, was a member.

This old airplane Hangar was the perfect setting for such a place and after months of planning we finally get to enjoy "Jock Lindsey's Hangar Bar".

So much for the official story that surrounds the bar...

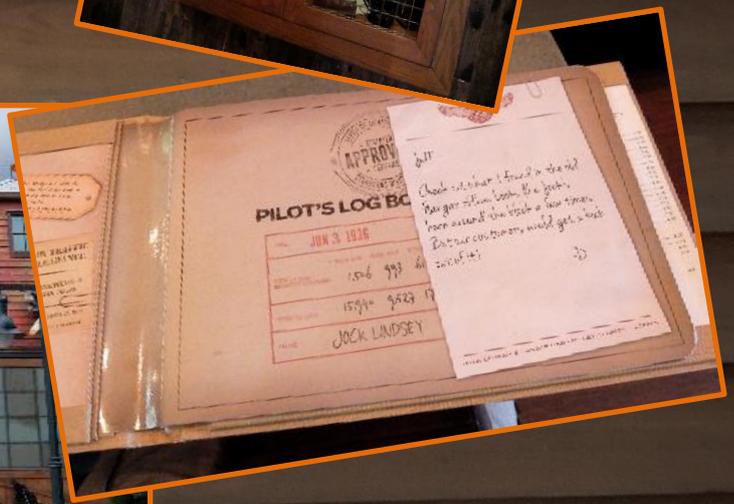
The opening of Jock Lindsey's Hangar Bar took place on 22nd September at 11.30 am in Downtown Disney, Orlando... or Disney Springs, as they call it today. Located in an area named The Landing right at the waterfront at Lake Buena Vista between Paradiso 37 and the Old Boathouse it offers all visitors the perfect setting for such a bar.

Travelers and adventurers alike will find here a venue that offers such a wide variety of not just exotic beverages and dishes, no... for us Indiana Jones fans it is the perfect place to be as it is filled with items and artifacts that make us drool all over the counter.

Disney Springs, for all of you that did not know this, is a dining-, shopping- and entertainment complex that – eventhough being part of the whole Disney Franchise – everyone can visit without having to pay any entrance fees. The whole area surrounding Disney Springs is still a massive construction site as yet another new parking garage, a hotel and more entertainment and dining venues are going to be build, most likely in record time.



When walking along The Landing one will not miss the Hangar Bar as a mighty crane displays a large sign with the venue's name that can be seen already from afar. The Hangar Bar building does indeed – as the name suggests – look like an authentic Hangar from the outside. And judging by the exterior we can only agree that this Hangar must have been around for quite some time... or so it seems. When entering the Hangar Bar it is difficult to focus on just one thing. Too many items, artifacts and photos, articles and what-have-you are being displayed here. Now this is what I call a Theme Bar!!!



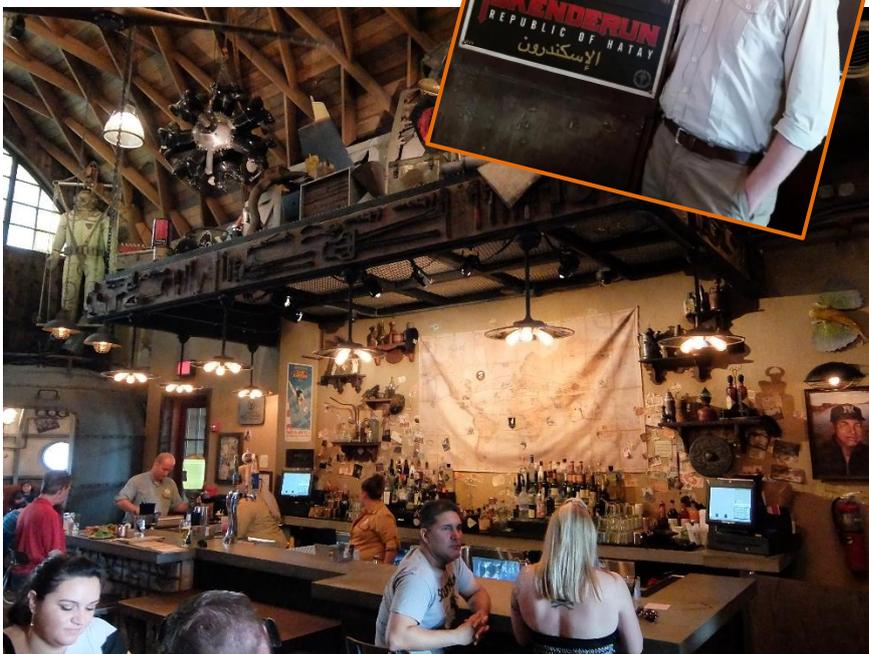
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The interior of the building is actually not that spacious as lots of space has been used for decoration purposes, which is good news for us fans. We will find the bar on the right hand side and guests can choose to sit there either on high bar stools or some low chairs, but space is limited and only 8 guests can be seated along the bar. The centre aisle of the bar offers limited space as well. Only three tables of two are located here. Along the wall on the left maybe another 16 guests can be accommodated at various seating arrangements. One of the preferred seating areas is definitely the massive diving bell in the right back corner of the Hangar. 6 to 8 guests can be seated inside this unusual vessel from the olden days. So much for the seating inside.

When stepping outside onto the terrace at the back of the Hangar we can find plenty of tables and chairs combined with great views over Lake Buena Vista. Another bar has been set up here and in addition to that we also find a passenger boat - lovingly called "Reggie" - alongside the terrace on a drydock that is used for additional seating space.

As for the menu: this is a bar and as such you will not find a proper lunch or dinner menu here. Of course you can grab a bite or two, but do not expect the full dining experience. The dishes however are tasty and the prices range from approx. 8 to 15 dollars. All food items were given exotic names that have a familiar ring to the ear... well, at least to ours: Good Dates, Rolling Boulder Sliders, Snack of Ra, Tanis Tacos and Lao Che's Revenge to name a few. Isn't that the stuff that dreams are made off?

When it comes to the beverages the Hangar Bar can certainly show off! Travelers can choose from a wide variety of alcoholic and non-alcoholic cocktails as well as beers and sodas. And here we will find the kind of beverages that surely our Indiana Jones must have tested himself: Cool-Headed Monkey, Pancho's Margarita, German Mechanic, Shorty's Singapore Sling, Anything Goes and my personal favorite Hovito Mojito. The list goes on and on and it will take you a few visits to work your way through all those delicious cocktails. Price wise I would consider the Hangar Bar to be fair. Alcoholic cocktails are being offered for approx. 9 to 10 bucks, while non-alcoholic ones can be purchased for 4 dollars. The prices for bottled beers vary from 6 to 10 dollars.



The real problem with this bar is... at least for us Indiana Jones fans... that you can not just sit down and enjoy a beverage of your choice as there is just too much to discover within the walls of this Hangar. Ancient artifacts, voodoo dolls, maps, photos, letters, statues, trophies and god-knows-what can be found even in the smallest corner of this Hangar. This is paradise for all relic hunters and one is being faced with the dilemma to marvel at them but also having to leave them all behind. In addition to that, there is no merchandise available at this point. But I was told that this is going to change within the next few months. And wouldn't it be cool to call a vintage looking "Jock Lindsey's Hangar Bar" baseball cap your own? I am sure good old Jock would agree!

<https://disneyworld.disney.go.com/dining/disney-springs/jock-lindseys-hangar-bar/>

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

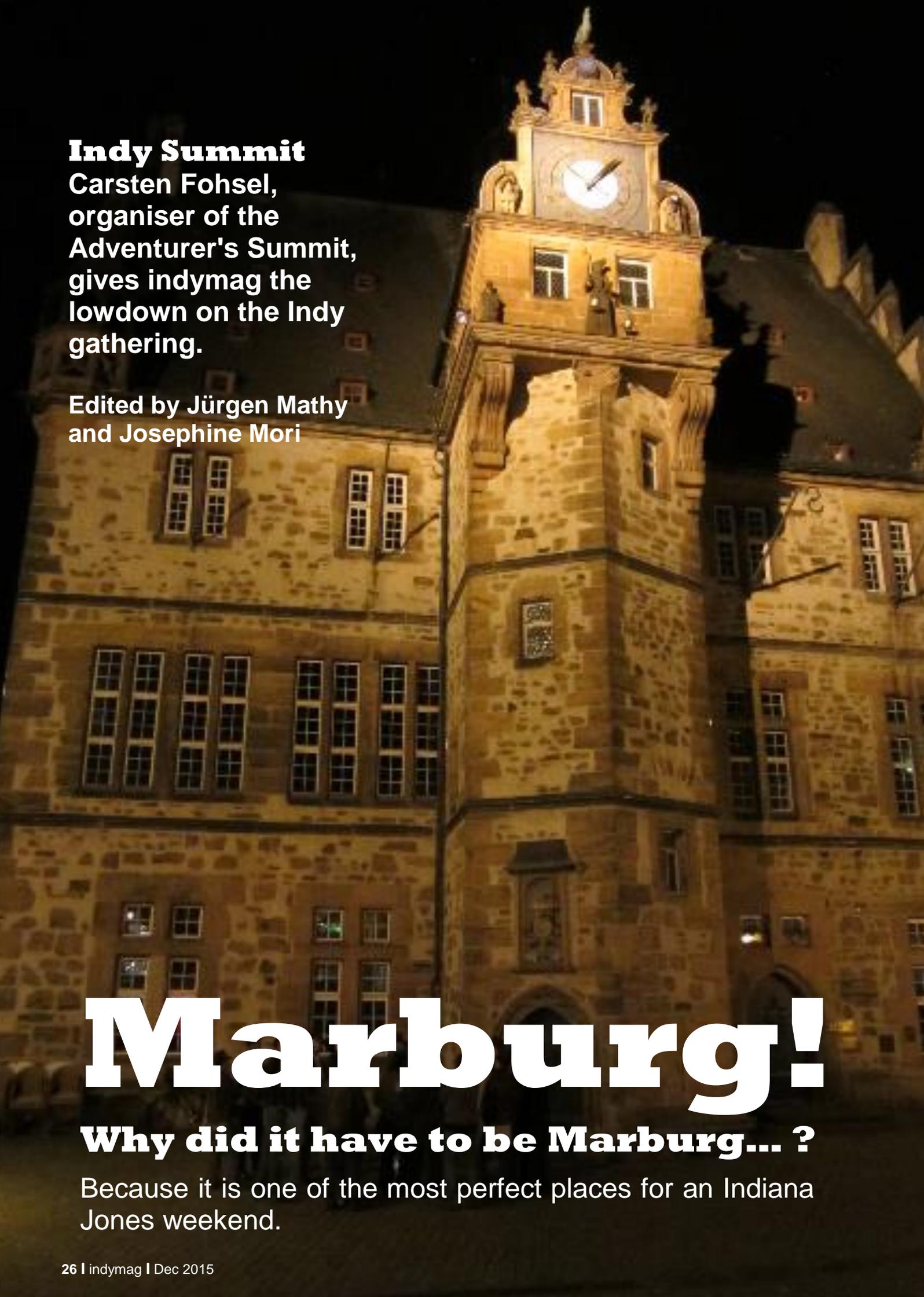


*i am indy!*



**the  
Penman hat co.**

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



**Indy Summit**  
Carsten Fohsel,  
organiser of the  
Adventurer's Summit,  
gives indymag the  
lowdown on the Indy  
gathering.

Edited by Jürgen Mathy  
and Josephine Mori

# Marburg!

**Why did it have to be Marburg... ?**

Because it is one of the most perfect places for an Indiana Jones weekend.

The city of Marburg was founded back in the 13th century and the historical buildings like St. Elisabeth's Church and The Landgrave Castle need to be explored. The beautiful old town can claim such famous residents as the Brothers Grimm. They lived and studied in Marburg and most of their famous fairy tales were written here.

The whole weekend was dedicated to our beloved fedora-wearing hero and started on Friday, September 25th. An enthusiastic group of around fifteen adventurers from Germany and Switzerland got together late Friday afternoon in one of the oldest taverns in Marburg's old town, the restaurant *Zur Sonne*. It was established in 1562 and when you come in, you feel like you are going back in time. The interior is an adventure in itself. After a typical meal the group started for their first event. A bunch of brown leather-jacketed explorers were guided through the old town of Marburg by a local night-watchman in period costume. He augmented his knowledge with plenty of historical anecdotes about Marburg.

After an hour full of local history the group ended up back at *Zur Sonne* to close the day with a lot of stories about our favorite world famous archaeologist. We talked until long after midnight, sustained by a lot of delicious beer or healthy green tea. Everyone was fascinated by José's recounting of an awesome project he undertook with a friend in Jordan last year. (We from indymag hope to get a full report for one of our next issues)

The group was happily surprised on Saturday morning by sunny weather and a few more participants, who arrived to join the event. At about 10am the now larger group of 20 adventurers got a guided tour of the historical defense complex of *The Landgrave Castle*, a highlight of an adventurers weekend.



Like real IndyFans, most of the participants were dressed in a brown leather jacket, wearing a fedora and whip to climb the castle's hill. Up on the roof of Marburg, inside of the castle the team met the Marburg docent. The tour started with a walk through the castle's underground. Time to explore the casemates, a labyrinth of caves and tunnels from which medieval soldiers protected the castle from enemies. Unfortunately we were not allowed to carry a torch like Indy, but there were as many insects here as in the *Temple of Doom*. The tour ended with a big bang. The guide demonstrated the equivalent of ancient cannon fire by discharging a shotgun inside of the casemates. After saving the castle, the team was rewarded with snake ala surprise aka pizza and pasta in a fine italian restaurant.





By late afternoon it was time to meet our hero on the silver screen. The „fedoras“ entered the local cinema, Cineplex Marburg. Especially for the *Adventurer's Summit 2015* the organisation convinced the cinema to celebrate with a special Indiana Jones Night. As an appetizer the show started with the fan-film *Revenge of Kali*. It was a big surprise to hear the german dubbing voice of Harrison Ford welcoming the audience to this extra-ordinary event. Followed by the best trilogy of the world.

Finally it was time to bring the world of Indiana Jones from the screen to the audience. A large collection of original and replica props and wardrobe was shown to a very excited crowd, who asked the Indy experts about the collections and were very impressed by such items as the Cross of Coronado, the Holy Grail, or production used items like crew jackets or production notes.

The exhibition was also laden with real treasures, such as artist Martin Schlierkamp's original artwork including the 2015 Adventurer's Summit poster. Outside, Marburg citizens were introduced to the art of whip cracking. Some Indys are experts in whip wielding and showed bystanders how to crack. It was great fun for young and old alike, and a fine first approach to win new adventurers.

The day closed with the deep satisfaction of having seen the original trilogy on the silver screen again. Fantastic! (By the way, the master version came directly from Paramount Pictures Germany and was at 4K DCP Master of the movies.)

The final day started with sun and fun. Back to the cinema for a last meeting. Carsten, the organizer, surprised the hat-wearing explorers with a raffle. The first prizes were a brand new fedora from *Adventurebilt Hat Co.* (the creator of the Indy IV hat), and another from *adVintage Fedora*, which brought very big smiles to the faces of the winners. But everyone was happy with their posters, games books and other memorabilia of the Indiana Jones universe.

The last event was a guided tour through the cinema, showing us everything from old-fashioned projectors and to state-of-the-art digital equipment for highest quality playback on the beloved silver screen.

But eventually all wonderful events have to come to a close. It was great for all participants to make new friends and meet old ones again. An awesome and successful *Adventurer's Summit 2015* ended... looking forward to the next in 2016.





Final words from the organiser: The idea to create a IndyFan convention in Marburg had been on my mind for years. It culminated after the *2014 Adventurer's Summit* in Cologne and I started to plan and organize a summit of my own. Of course, I was aided and encouraged by the consultation and support from other like-minded forum members, especially the *Adventurer's Club Cologne*. A special thanks goes to Martin Schlierkamp for bringing my vision to the gorgeous 2015 summit poster. I'm looking forward to the next fan summit and hope to see more fans, supporters and participants from countries all over the world.

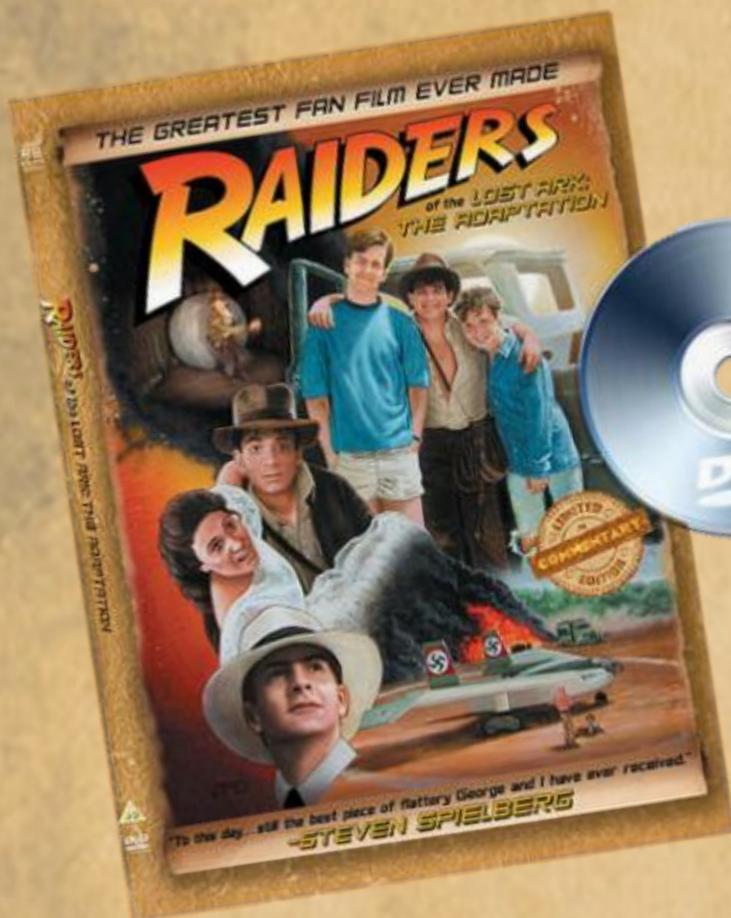


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# RAIDERS GUYS

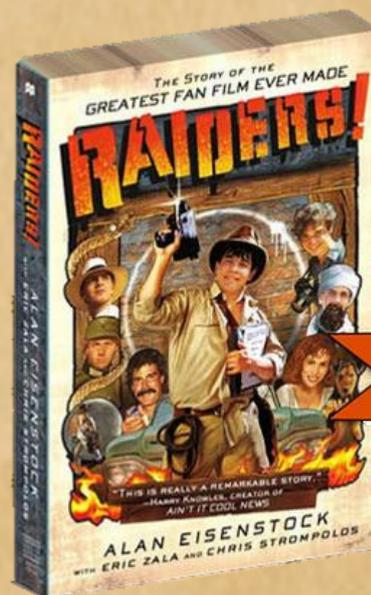


and the **NEW**  
**TRADING POST!**



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 Stropoulos (Producer, Indy). Learn about the famous boulder scene. Where did those snakes come from anyway? How did the kids get hold of a truck? And all that fire? How did they do it? Now you can find out!

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

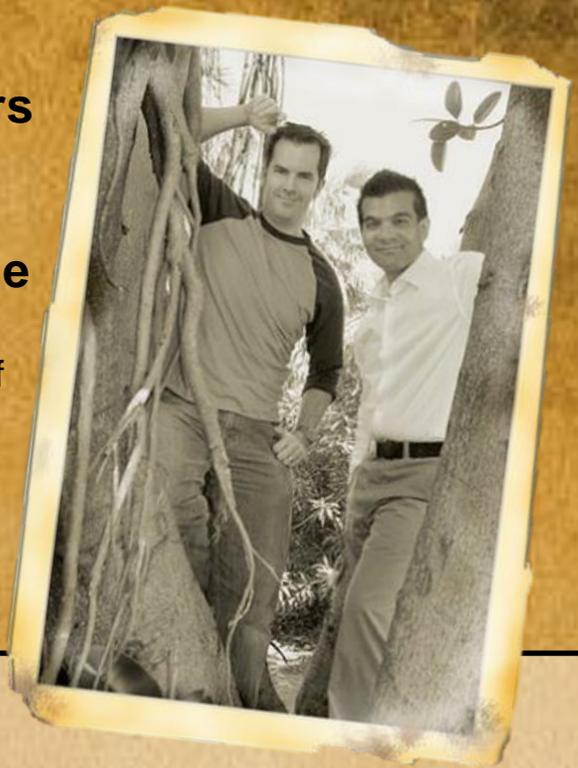


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**Come discover the new Raiders Guys Trading Post and excavate the limited edition items and collectibles that are only available from the website!**

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

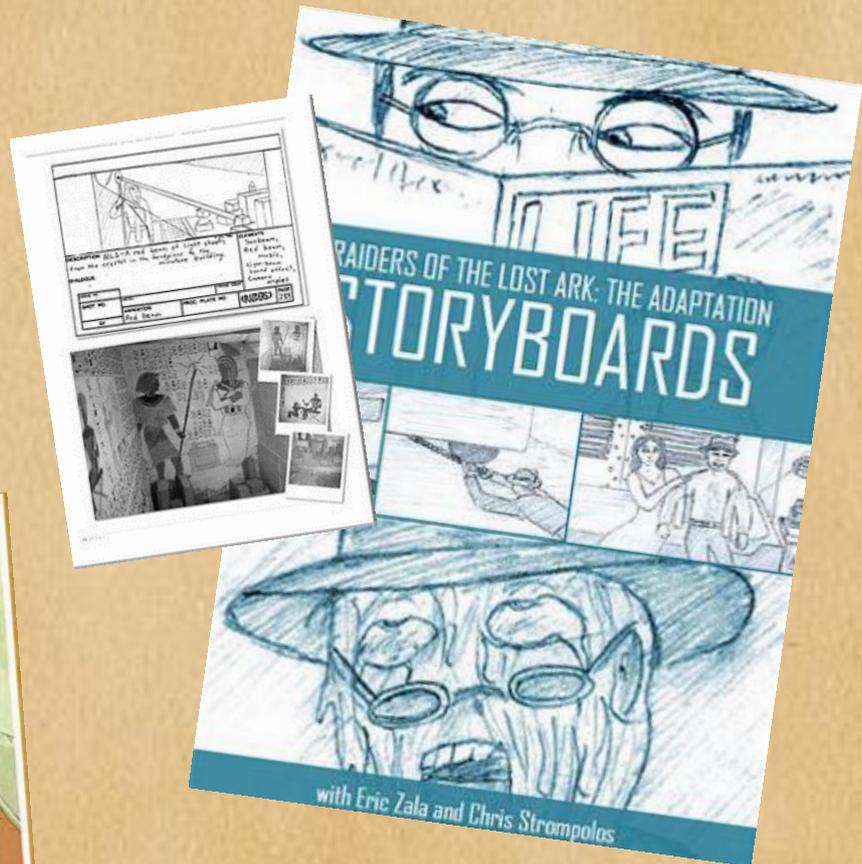
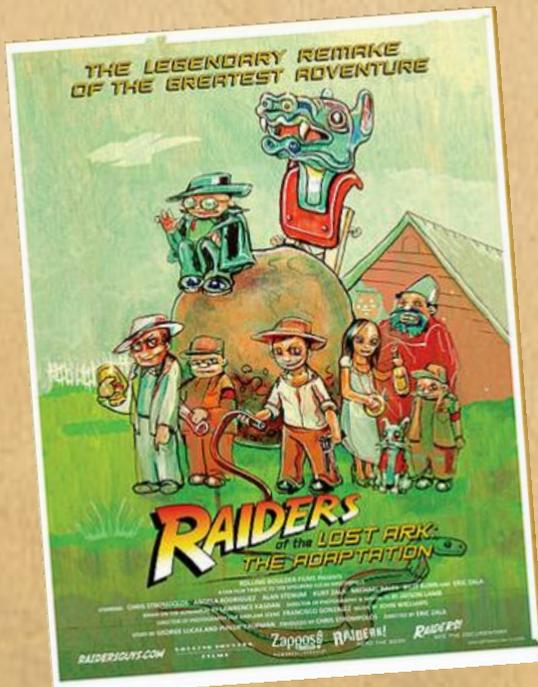
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## COMING SOON!

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.

**PRE-ORDER NOW**



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 that plunges Indy into his deepest adventure...

# INDIANA JONES

and the

## FATE OF ATLANTIS

Dusk had nearly set by the time Indy's taxi squealed to a stop at the curb of the Imperial Theater on West 45th Street. The last rays of sunlight traced the skyscrapers in threads of silver fire against the cool indigo sky as he stepped out of the cab and handed the driver his fare, plus a generous tip for whisking him downtown from the train station in record time. Turning from the street, he raised his eyes to the glowing marquee that soared across the front of the building. Indy shook his head in disbelief. Long ago, Sophia Hapgood had promised him that her name would be in lights someday, but he never truly believed it. Yet there it was for all to behold: Madame Sophia. In smaller letters beneath the title billing was the addendum: Oracle of ancient wisdom!

Then he noticed that the block was devoid of people clamoring at the box office to get inside. The electric tiara proclaiming Sophia's greatness illuminated an utterly empty sidewalk. Indy felt a pang of regret, and hoped that she wasn't too crushed by the abysmal turnout. He strolled up to the glass ticket booth, where a young dark-haired girl was busy counting the day's receipts. Her long red fingernails were a blur as she tallied the ticket sales against her cash box. She was clearly in a hurry to leave for the day.

He tapped on the window politely. "Excuse me. Can I get one for Madame Sophia's show?"

The cashier looked up in surprise, having been absorbed in her work. "I'm sorry, the show's sold out, sir." the teenager apologized in a thick Bronx accent made worse by the piece of gum that she was chewing.

"You're kidding," he grimaced.

The girl shook her head. "No seats, no standing room, no exceptions."

"Thanks a lot," he said, tipping his fedora. Terrific, Indy thought, lingering by the gilded front doors, which were guarded by a surly uniformed police officer. Inside, the plush lobby was a glow, lit warmly by a series of opulent beaded crystal chandeliers. The beat cop admonished Indy's loitering with a stern look that urged him to move on. Hands jammed in his pockets, Indy ambled down the sidewalk in

By **DALE DASSEL**



# Chapter I



frustration. For all he knew Kerner was already inside the theater, sitting in the front row, while Indy couldn't even get into the building. Or could he...

A short distance away, the building terminated at a wide alley. Indy hurried past a vacant newspaper stand and rounded the corner by a telephone booth. He felt a surge of hope when he spotted a utility entrance at the side. A buzzing light bulb above the door threw a splash of dull yellow ambience across the alley, illuminating a collection of discarded packing crates and garbage cans. High up on the side of the theater, a fire ladder climbed the sooty brick wall, passing a nearby window on its way to the roof. Indy sized up his options and decided to try his luck with the door first, rather than risk charges of breaking-and-entering. If it was locked, he could always claim that he was a fire inspector.

He twisted the handle several times, but it was bolted securely shut, as expected. Indy was about to make for the ladder when the door swung open, and he was confronted by a Cro-Magnon in a tuxedo. The heavy bouncer squinted at him with small, beady eyes, jutting out a wide lantern jaw stained by a gritty five o'clock shadow. His overstuffed suit jacket stretched tightly across his chest, barely containing his massive girth. A comically small red bowtie added a touch of forced elegance to the brute's ensemble.

The guard scowled in irritation. "Whaddaya want, pal? This ain't no ticket office."

"I'm here to see Madame Sophia." Best to start with the truth, Indy figured, and see how far it got him.

"You go in through the front door or you don't go in at all, see?" The hired muscle brandished a meaty fist, threatening Indy's face. "Now hit the bricks!"

Indy didn't have time to argue with this Darwinian nightmare. He slammed the goon's teeth together with a piston-like uppercut to the jaw, and the man hit the pavement like a sack of potatoes. Out cold. "After you." He grabbed the unconscious doorman by his ankles and dragged the tough guy behind the crates to sleep it off. Then he slipped inside the building and made his way to the auditorium.

Indy poked his head through a velvet curtain and gazed over an audience that filled every plush seat in the house, including the latecomers who had paid full admission just to stand in the aisles. He couldn't believe that Sophia was packing them in like this. Indy was wondering how she'd managed to book such a prestigious venue when he spied a large signboard by the stage:

*The New York Theosophical Society  
presents  
Madame Sophia: The Light of Atlantis*

Then everything suddenly made sense. The whole room was full of crackpots. Indy scanned the faces in the front row, and felt relieved when he didn't see Kerner. At least he'd arrived in time to prevent the Nazi from doing anything to her. Finally turning his attention to the woman of the hour, he was stunned at how much Sophia had matured since Iceland. When he'd last seen her, she was a fresh-faced grad student of 23—just a kid. Now she was positively stunning.

The slender archaeologist-turned-mystic was garbed in a violet silk blouse with loose-fitting sleeves, and a stylish black knee-length skirt that emphasized her hourglass figure. Her dark crimson hair, pinned up in a neat coif on the back of her head, gleamed in the ambience of the powerful footlights lining the stage. Dazzling silver earrings complimented the shiny bracelets that encircled her wrists. Although he couldn't see it, Indy somehow knew that Sophia was also wearing her prized necklace. She never went anywhere without it. Except maybe the shower, he mused with a smile.

The elaborate golden proscenium arch soared high above her, framing a massive sixty-foot projection screen where fanciful images of Atlantean life played out to Sophia's enthusiastic narration. Indy nearly cringed as the redhead spun a hackneyed yarn of pseudo-history that might have been lifted from a pulp novel. The sold-out crowd was hanging on every word in rapt attention. The place was quiet enough to hear the proverbial pin drop. He couldn't believe that anybody would actually pay to see Sophia, who had filled his ear with this garbage for the entire duration of the Jastro expedition—six long months tenting out in the remote Icelandic wilderness. Back then, he would have paid gladly just to get away from her. But these people were here voluntarily. Water always finds its own level, he supposed.

Indy was startled by a tap on the shoulder. He wheeled around, prepared to slug the duplicitous Nazi officer, and stopped short of decking an elderly man in a visor cap. The guy wore a pair of loose-fitting pants with suspenders, and puffed on a thick cigar. Indy saw a folded-up newspaper tucked under his arm. A racetrack gambler. "You must be the new doorman. It's about time they got rid of Biff. He was such a pushover."

"Uh, yeah. I'm the new guy. Jones is the name."

The gambler stuck his hand out. "I'm Lenny, the projectionist. Nice to meet you, Jones."

Indy shook it with an amicable smile, relieved that he hadn't put the projectionist's lights out. "Likewise."

Lenny blew out a puff of smoke. "So, what do you think of her?" he asked, nodding to the stage where Sophia expounded on the virtues of her utopian society.

"She's... something else," Indy offered noncommittally. He didn't want to offend the man's obvious admiration for the celebrated mystic.

"I hear ya." The stagehand's gaze wandered off, as if suddenly distracted by something behind the curtain. "Well, I'd love to stay and chat, but I have to run the ghost in a few minutes. That's always a big moment."

"Nice talking to you," Indy said. Lenny gave him a pat on the shoulder and hobbled off with his newspaper and cigar. Indy canted his head in confusion. "Ghost?"

He followed the old pensioner around the corner and found himself in

drawn over a wooden kite frame, with some kind of horned mask attached to the front. *Same old Sophie*, Indy thought with a smile.

The woman was a consummate shill for anything to promote her far-fetched schemes about Atlantis, especially if she could make a buck doing it. Not that she needed the money, because Sophia came from a rich family. Her passion was driven by a genuine belief in her mythical lost kingdom at the bottom of the sea. Tonight's event was undoubtedly financed by a stable of wealthy clients who regarded her as a spiritual advisor brimming with Atlantean wisdom. If



a forest of ropes that dangled from ceiling-to-floor. A white, filamentous form with outstretched arms hovered in the rigging. A closer look revealed that Sophia's star attraction was about as supernatural as anything that could be purchased from a linen shop. The faux apparition consisted of a bed sheet

Indy still knew her like he used to. Sophia supplemented her bankroll with palmistry, tarot readings, and a crystal ball. Some people never change, he marveled.

But Indy's amusement was short-lived. Through the curtains he noticed a pair of fidgety-looking ushers

advancing towards the stage. They sported the red-and-gold uniform of the Imperial Theater staff, but their features were distinctly European. More Nazis. Just what he needed. He looked around, expecting to see Kerner, but the SS colonel was nowhere in sight. He had to act quickly. Indy clambered up the backstage ladder, disappearing into the curtains.

"Hey, you can't go up there!" Lenny protested.

"Don't worry, I'm also a fire inspector," Indy called back. He made his way across the narrow steel catwalk in search of a loose rope among the fly rigging. He found one that seemed long enough, reached over the hand rail, snaring it just as the ushers positioned themselves on the stairs at either side of the stage. They eyed the crowd nervously, waiting to make their move.

Indy heard a sudden commotion below. "All right, where did he go?" roared the furious bouncer that he'd sacked earlier.

"Who?" Lenny asked.

"The guy in the brown hat! Where is he?"

"You mean the fire inspector? He went up there." The old projectionist pointed up at Indy among the velvet folds.

Biff snapped his head up in murderous rage, spotting him.

"You're dead, pal!" A moment later, the whole lighting grid shook as the gorilla thundered up the ladder in pursuit.

Out in the auditorium, the Nazis mounted the stage, creeping along the shadows of the blue curtain toward Sophia, who was oblivious to their presence. "Aw hell," Indy muttered. Only one thing to do.

Holding his breath, he took a firm hold on the rope and launched himself over the rail. The fedora flew from his head as he swung across the stage, landing directly between Sophia and the startled Nazi ushers, who paused at his unexpected entrance. Indy saw a flash of white in the corner of his eye. The crowd let out a collective gasp as the linen phantom screamed out of the rafters with a high-pitched wail, its rope blazing around the wheels of an ancient pulley. He released his grip on the line and watched the counterfeit spirit crash to the floor in a heap of broken sticks and rags. Indy winced. So much for Sophia's big finale.

"Hi, Sophie. Can we talk?"

The outraged mystic turned three shades of red while she glared at the man responsible for wrecking her big production, a man whom she hadn't seen in almost 10 years. "Indiana Jones!"

She was about to slug him when a bellow of anger drew her attention to the catwalk above, where Biff had spied his escaped quarry. They both looked up as the tuxedo-clad thug vaulted over the side and dropped from the ceiling on the same line Indy had used. Sophia's ghost was miraculously re-animated as his three-hundred-pound

girth pulled the rope taut. The fluttering mass of rags shot into the rafters and shattered an arc lamp, bursting into flames while the bouncer hit the stage with a bone-jarring crash that shook the floor. The crowd was on its feet now. They were getting more action than they had paid for tonight. The Nazis, recovered from their surprise, charged at Indy from the left while the livid bouncer lumbered toward him from the opposite direction, stomping his fedora into the floor. Indy glanced up at the beautifully projected Atlantean scenery with regret. Things were about to get ugly.

"Sophie, get out of here!" he shouted at the top of his lungs. Then the four men collided, and all hell broke loose.

Indy ducked as the burly doorman plowed into him, using the momentum to throw Biff over his shoulder into the two ushers. The floorboards trembled as they crashed to the stage in a heap. Indy was ready when the first soldier jumped to his feet, unhurt. His less-fortunate companion was pinned under Biff's massive bulk. Indy collared the Nazi with a right hook that sent him back to the wood. He was about to punch him again, but paused in surprise when he saw that the soldier was just a kid of about twenty. The moment of hesitation cost him.

Biff grabbed Indy's legs and yanked his feet out from under him. The archaeologist quickly found himself on the floor with his adversaries. "I'm gonna kill youse!", the doorman growled, pummeling Indy with cannonball fists.

"Stop it! Stop that! You're ruining my show!" Sophia ranted.

Indy gritted his teeth in pain, twisted and thrashed, struggling to get away. Biff grabbed Indy's tie and pulled hard, snapping his head back roughly. Indy's face went red as the enraged bouncer throttled him viciously with his own tie, trying to squeeze the life out of him. The second Nazi finally managed to extricate himself from the behemoth's mass. He quickly regrouped with his partner, and together they advanced on Indiana Jones, confident that the American could be dispatched easily now that he was at a disadvantage.

"Indy, look out!" cried Sophia. Behind her, the projector splashed the final images of Atlantis across the screen as the show neared its conclusion. The futuristic buildings of the city were shattered by an enormous tidal wave in a scene of destruction that seemed to mirror the chaos below.

Suddenly confronted by the two uniforms, Biff paused in strangling Indy to regard the Nazis defiantly. "You fancy-pants bums want a piece of me, too? Come and get it!" He shoved Indy away roughly as the agents came forward. Gagging for breath, Indy quickly loosened his tie and wobbled to his feet. Spots danced before his eyes. The younger Nazi grappled ineffectually with the huge bouncer until Biff picked him up and tossed him off the stage like a mannequin. The

remaining Nazi drew a compact pistol from his jacket and pointed it at Indy. A woman in the front row shrieked at the sight of the weapon. Distracted by the outburst, the Nazi agent glanced into the audience, letting his aim falter. Seizing the moment, Indy dove forward and caught the German around the legs. They hit the floor together and wrestled for control of the gun. The assassin fought in silence, exhibiting a steely lack of emotion. In fact, neither of the foreigners had uttered a word since the brawl first commenced.

"What's wrong, you guys forget how to talk?" Indy said in German for his opponent's benefit.

Enraged by the taunt, the soldier threw a vicious punch. Indy ducked the flying fist and slammed the Nazi's gun hand against the stage twice before he finally released his weapon. He kicked the gun out of reach and pulled his arm back to deliver a knockout blow when he suddenly felt an iron grip on his wrist. Before he could react, Indy was pulled away bodily.

Biff spun him around, grabbed Indy by the lapels of his suit jacket, and stared nose-to-nose at him. "Hey, what are you, some kinda Nazi?"

Indy might have laughed if his predicament wasn't so dire. He pointed at the gun-toting attendant. "No, he is."

Biff looked quickly between the two of them. His dim eyes narrowed in suspicion. "I heard your Nazi-talk, smart guy, and I don't like Nazis!"

"That makes two of us, then." Indy said, driving a knee between his legs.

"Oof!" Biff toppled to the floor like a chopped tree, clutching himself in agony and moaning.

With the doorman down for the count, Indy squared off with his last adversary. They circled each other, waiting to see who would strike first. The Nazi flexed his fingers into fists with a grim smile, anticipating the fight. Before either man could act, Sophia came up behind the German spy and clocked him over the head with the Madame Sophia signboard. He slumped to the stage, out cold. Indy looked at the redhead in surprise, grinning. "That's my Sophie. Still knocking 'em dead!"

Smoke drifted across the mezzanine from the ceiling. Somebody coughed. Indy looked up, suddenly aware of the audience who had witnessed the entire fray. Fifteen hundred people stared in open-mouthed silence. Indy smiled weakly and shrugged, jabbing a thumb at the unconscious bodies piled on the stage. "No ticket."

Lenny stepped out from behind the curtain and began to applaud. It was the best performance he'd seen in his forty years as a stagehand. After a beat, the crowd rose to their feet and joined him. A standing ovation. Indy took a ceremonious bow. Sophia Hapgood stomped away furiously, exiting the theater, stage left.

**TO BE CONTINUED**

# X MARKS THE SPOT



*Merry  
Christmas*

**HAVE YOU EVER ASKED YOURSELF WHERE IN THE WORLD THE CITY OF ISKENDERUN IS? WONDERED WHERE YOU CAN FIND THE CASTLE OF BRUNWALD? CONSIDERING DISCOVERING THE CATACOMBS OF VENICE?**

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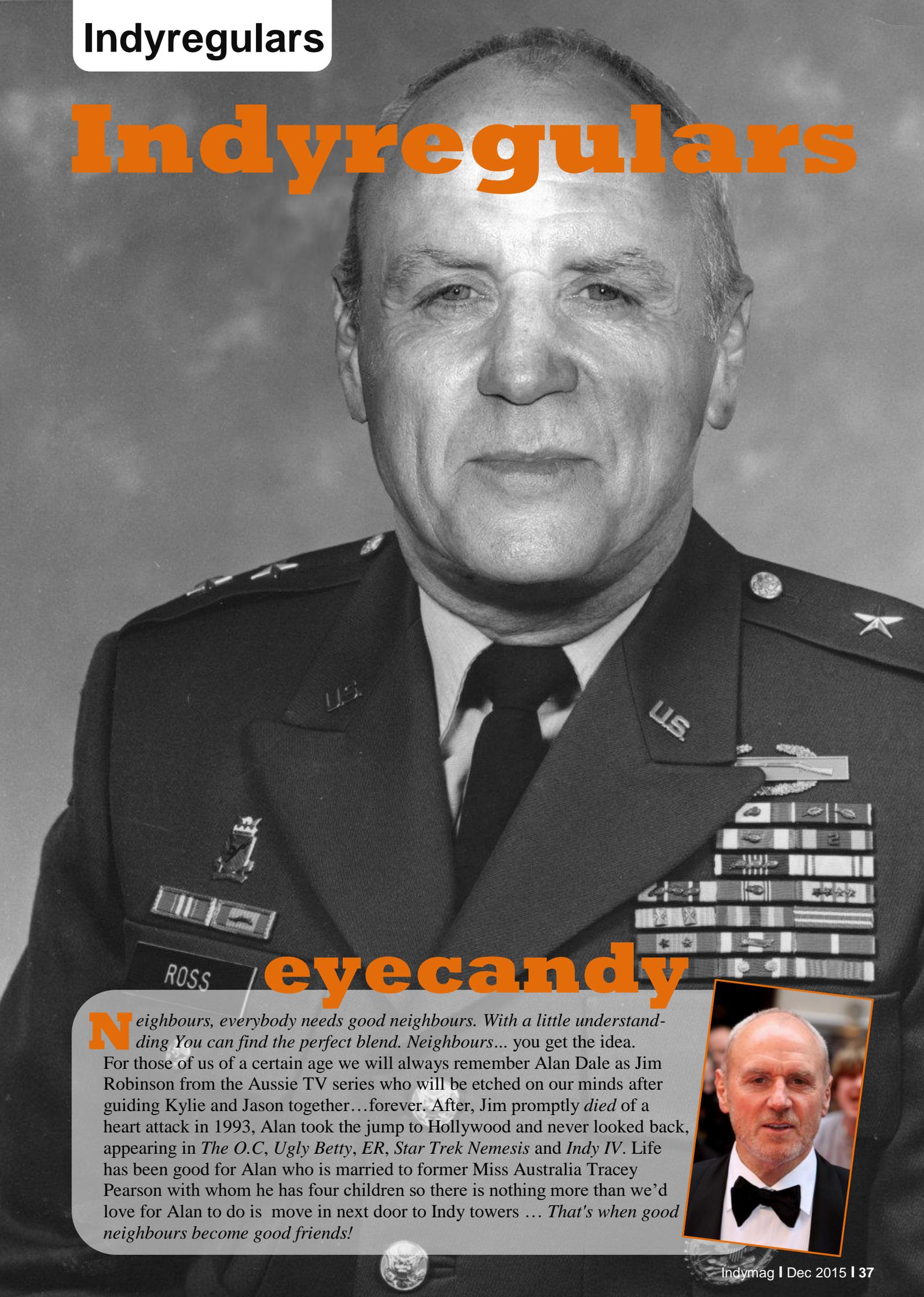
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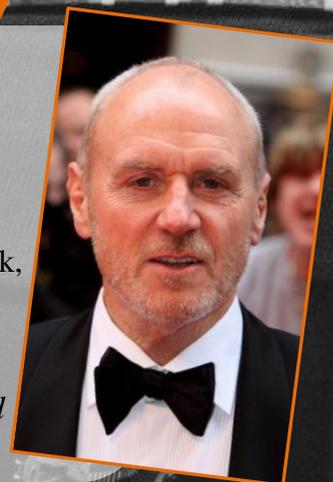
# Indyregulars



## eyecandy

**N**eighbours, everybody needs good neighbours. With a little understanding you can find the perfect blend. Neighbours... you get the idea.

For those of us of a certain age we will always remember Alan Dale as Jim Robinson from the Aussie TV series who will be etched on our minds after guiding Kylie and Jason together... forever. After, Jim promptly *died* of a heart attack in 1993, Alan took the jump to Hollywood and never looked back, appearing in *The O.C*, *Ugly Betty*, *ER*, *Star Trek Nemesis* and *Indy IV*. Life has been good for Alan who is married to former Miss Australia Tracey Pearson with whom he has four children so there is nothing more than we'd love for Alan to do is move in next door to Indy towers ... *That's when good neighbours become good friends!*



# Indyreviews

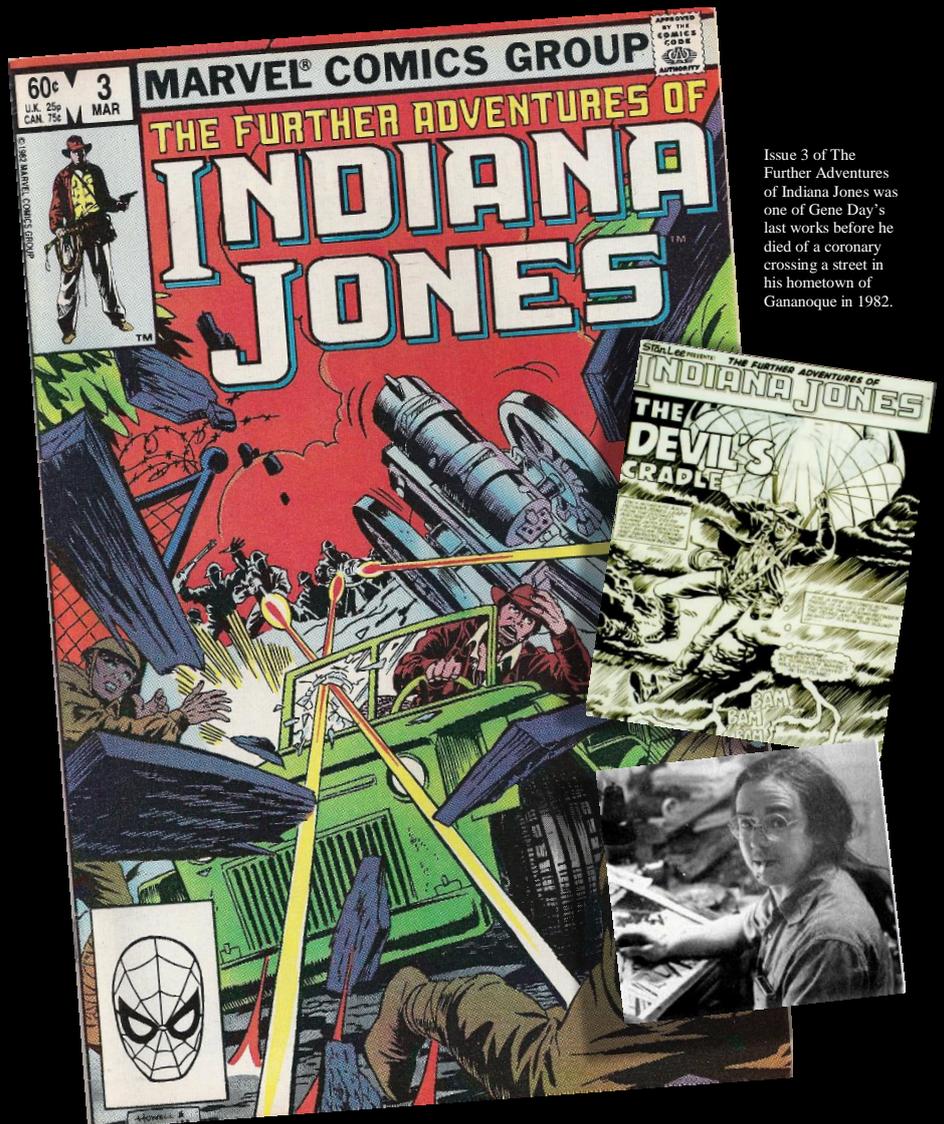
## PROSPERO'S COMIC

After a short interlude indymag's **Jimmy PS Hayes** is back to take a look at Marvel's Further Adventures with The Devil's Cradle. Ooooooooh!

**H**i again, Indyfans! It's time for another look back at the very first Indiana Jones expanded universe; I'm speaking, of course, about the Marvel Comics from the early 1980's. The Further Adventures of Indiana Jones #3 has a cover date of March, 1983. If you were alive back then, you were probably listening to Billie Jean by Michael Jackson or Toto's Africa on your giant headphones while riding your bike to the local supermarket or drug store, looking for this issue.

That's how we had to get our comics in the old days, kids...

Issue picks up about thirty seconds after issue 2, with Indy having jumped out of an airplane after escaping the same fate as Edith Dunne and her partner in crime. Indy drifts down in the middle of a storm towards a mountain range, and about halfway down he hears some gunshots! He manages to land on an outcropping of rocks above a group of men that were the ones firing the guns, and discovers he's landed in the middle of an old-fashioned lynching! At first, Indy's ready to get the heck out of there, but then his conscience gets the best of him, and swoops in and rescues the man that's about to get hanged, managing to REALLY tick off the angry mob in the process. From there, Indy and the young man come across an overturned Army truck and a not too happy Army Colonel named Bulldog Hannigan. Now, on the run from both the mob and the army, Indy and the young man run deep into the forest and come across a big ravine and a very familiar looking rope bridge (although it wouldn't be familiar to us until about a year later when Indiana Jones and the Temple of Doom came out). Indy and the young man manage to get halfway across the bridge before the mod cuts the rope bridge and both Indy and his companion go smashing right into the side of the mountain. Yes, it's almost an exact replication of the scene in ToD. Once on the safe side of the ravine, the young man instructs Indy on how he can get down the mountain to safety. Instead, Indy decides to stick with him in order to find out more about the man who has created an "Elixir of Immortality".



Issue 3 of The Further Adventures of Indiana Jones was one of Gene Day's last works before he died of a coronary crossing a street in his hometown of Gananogue in 1982.

Indy follows him to a cave below that's known as "The Devils Cradle" to a very South American looking cave where the man's grandfather is working on a fresh batch of the Elixir.

The grandfather explains that it is nature that produces the elixir, all he does is provide certain skills to give the water its potency. I should note, that the grandfather speaks in a very formal, almost Yoda-like manner of

speaking, making his dialogue a little hard to read at some points. The grandfather, who introduces himself as Prospero, explains that he's stolen some of the Army's powder kegs and plans to set them off at the top of the mountain, causing an avalanche to rain down on the bunch of soldiers. Indy protests this idea, as he doesn't want all those innocent soldiers to die just because Prospero doesn't want them finding his source of water that

can be turned into elixir. Indy and the grandfather get into a fist-fight and the grandfather beats Indy very easily, knocking him face down in the spring.

When Indy wakes up, he's tied to the Devil's Cradle rock, which is surrounded by the stolen powder kegs. Indy manages to get free, thanks to the grandson cutting the ropes, Indy throws one of the kegs down into the valley to make Prospero think that his plan has worked, and also to alert the Army that there's trouble up on the mountainside. In exhaustion, he falls fast asleep as the sun goes down. Unfortunately, the next morning, he's awoken by the Army and their rifles pointed right at his head! The Army has branded Indy a saboteur, and locks him up in their local jail. Indy, who we all know is handy with a bullwhip, is also handy with a belt and manages to get the keys to the jail, which are hanging on a wooden hook across the hall. Indy manages to steal an Army jeep and makes his way back up the mountain and sees that Prospero and his grandson have lit the fuse on the remaining powder kegs and are making their way back down the mountain to safety before the avalanche starts. With little time remaining, Indy points the jeeps cannon at the mountain top, fires, and causes the avalanche to descend on the OTHER side of the mountain, missing the Army and a lot of other innocent bystanders. Indy makes his way back up the mountain again to discover that the springs, Prospero and his grandson are all gone. He turns to leave only to come face to face with a couple of members of the angry mob that put him in danger in the first place!!! And, that's where we'll stop the play by play of this issue.

The story of this issue was written by comic book icon, Dennis "Denny" O'Neil, who's actually famous for his work at DC Comics writing industry changing stories for such characters as Green Lantern, Green Arrow and Superman. But, he's perhaps best known for ending the "BIFF! POW!" era of Batman comics and bringing the character back his darker, more serious roots. In 1980, O'Neil returned to Marvel Comics and had some notable runs on characters like Daredevil, Spider-Man, Dr. Strange, and he's also the man who named Optimus Prime! As much as O'Neil is one of the best comic writers in the business, his talents honestly don't shine in this issue. It's not a bad comic, it's just not one that's up to O'Neil's usual standards. I would think the man that created R'as Al Ghul would be a little more comfortable with the supernatural bordering on science fact, but it seems like he's just not into the character, and unfortunately, the issue suffers because of it.

The art by Gene Day and Richard Howell isn't a bright spot either. It's not terrible, but it's not great, and considering the writing and story in this issue, some great art really could've changed my opinion of the book. This was the start of Howell's career and he's gone on to have a very long and successful career in the comics industry, drawing everything from The Avengers to Hawkman.

Gene Day had enjoyed a long and storied career in comics, and unfortunately, this was one of his last projects, as he passed away shortly after this issue.

Okay, down to decision. I really hate to say this, but if I'm being 100% honest with you, you can skip this issue. YES I know that ANY Indy is better than NO Indy, and yes I know that not having a complete collection of a comic series will make you stay awake at night, so if you're someone like that (and I am), you're going to pick this issue up regardless. IF, you're just looking for some great Indiana Jones stories to read, you'll probably want to give this issue a pass. There's a lot better stuff coming!



## INDYCAST EPISODES 216 & 217

**A**ugust brought us a couple of Indycasts, and I'll be honest, they were all over the place. First up, HUGE get well wishes go out to Indycast host Ed Dolista's mom, as she suffered a stroke shortly before the episode was recorded. Our thoughts and prayers are with her and the whole family for a complete and speedy recovery.

We begin Episode 216 with an interview with Old Indy by Ron Longo. We then get a great review by Double T's of a Young Indy episode. T's, this is the LAST TIME I'm telling you, your reviews are great, but there's no rule that says they have to be SUPER short!!

Aim for three times what your current running time is, and build from there. We then get to the meat of the episode, a fantastic interview with Bill Messner-Loebs, writer of the Dark Horse Comics mini-series, Indiana Jones and the Fate of Atlantis. I'm not going to spoil anything here, but you REALLY need to listen to this interview. Messner-Loebs reveals tons of behind the scenes facts and stories about writing the mini, dealing with Lucasfilm and Dark Horse, and more. Download this episode, if only for this interview.

Episode 217 consists mostly of an interview with Mitch Hallock about Comic Con. I've never been so bored by something that I could fall asleep... until now. Great work, Mitch! We also get some news about Jock's Hangar Bar in Disney's menu, and a Top Ten by Brad Jost, and Ed reads some listener mail. I recommend downloading this episode, but skipping the Comic Con interview.

Jimmy PS Hayes

# SPOT THE DIFFERENCE!



## Stoo's EPIC Puzzle

# 8

## DRUNK!

Don't worry folks, Lucas hasn't been messing around digitally with our beloved film; it's just Stoo and his next Indiana Jones Puzzle.

This is a straight forward 'Spot the Difference', with seven different changes made to the bottom image. Just spot the changes. We would expect an Indy expert to spot them in less than 3 mins. So, set your clock and find out if you have an eagle eye for Indy.

# 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.

## 1 SOFT

1. Who illustrated this cover?



2. What did Harrison Ford and Sean Connery not wear for the Zeppelin scene?

3. How many times does Indy fire a weapon in Indiana Jones and the Kingdom of the Crystal Skull?

## 2 MED

1. Archaeologist Gustav von Trappen stumbled upon the pharaoh's tomb around 1913. What did he take?

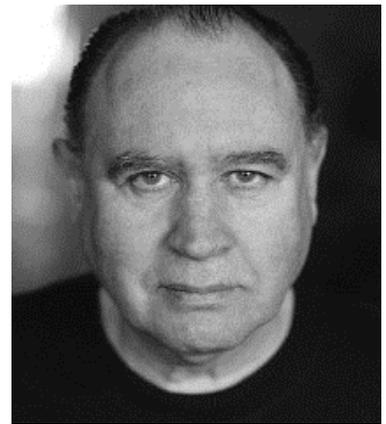
- Uppsala Scroll
- Staff of Aaron
- Ring of Osiris

2. What were the fake call sheet names for Harrison Ford, Karen Allen and Cate Blanchett for Indiana Jones and the Kingdom of the Crystal Skull?

3. Which famous director got his start in the film industry as an intern filling the storyboards for Raiders of the Lost Ark?

## 3 EH!

1. Who is this?



2. "Genius of the restoration aid our own resuscitation" is a quote from which University?

3. How many prints were made of Indiana Jones and the Temple of Doom?

In the first draft of *Back to the Future* it was planned that Doc and Marty were to drive to Nevada to channel energy for the time machine from the very last nuclear bomb test in America rather than the lightning that struck clock tower. The scene involved Marty hiding in a refrigerator to survive the nuclear blast. This sequence that would come back to haunt Indy fans three decades later we present the original sequence as written by Bob Gale and Robert Zemeckis.

## SCENE IT!



### INT. ARTILLERY BUNKER

CONTROL VOICE: T minus 30 seconds!

COLONELL: Everybody into the bunker! Take cover! Now!

Captain Teague and his men leave their artillery post and head for shelter.

### INT. TRUCK - MARTY

Marty can't get the truck started! He's white with fear as the engine refuses to turn over

CONTROL VOICE: ...24...23...22

EXT. PROF. BROWN'S VANTAGE  
The professor is watching through his binoculars

PROF BROWN: Come on, Marty! Come on!

CONTROL VOICE: ...20...19...18...

### INT. TRUCK - MARTY

Finally, it starts! Marty heaves a sigh of relief, then aims for the crater, some 100 yards away away

CONTROL VOICE: ...14...13...12...

Marty jams his walkie talkie against the accelerator and the truck lurches forward. He opens the door and climbs out the moving truck!

### EXT. MOVING TRUCK

The truck barrels along toward the crater as Marty climbs onto the back of the truck and throws the switches on the Time Machine!

CONTROL VOICE: ...9...8...7

The truck hits the crater!

Marty is thrown from his feet into the back of the truck.

The truck lodges into the hole with the nose slightly off-kilter from the tower!

Marty climbs to his feet and turns the solar cell back towards the bomb.

CONTROL VOICE: ...5...4...3

Marty opens the refrigerator door and climbs in.

CONTROL VOICE: ...2...1...

Marty slams the refrigerator door shut!

### INT. DETONATION CONTROL

TIMEKEEPER: Detonate!

Three technicians turn their detonation keys in unison!

### EXT. BOMB SITE

DETONATION! An incredible FIREBALL WHITES OUT EVERYTHING for a moment and turns into a YELLOW GLOW!

### EXT. TRUCK

Brilliant light strikes the power converter!

### INT. 'TIME CHAMBER' - MARTY

Marty looks up as an intense white beams shoots down from the focusing lens above him.

### EXT. BOMB SITE AND TRUCK

The yellow glow turns everything around it yellow! The tower is non-existent now, and the truck begins to melt before our eyes.

### INT. COMMAND BUNKER

The Army Officers, their men, and the civilian observers marvel at the incredible sight before them. The mushroom cloud has formed, billowing thousands of feet into the air.

### EXT. PROF. BROWN'S VANTAGE

Professor Browns turns his attention away from the mushroom cloud in the background, to the mannequin sitting in the sidecar. He notices that there is a bulge in one of the pockets. He stares at it, thinking, wondering, and trying to make up his mind.

### EXT: THE NEVADA DESERT - HIGH NOON

All is quiet on the desert. No mushroom cloud, no sign of life... just the desert. A moment of quiet, then we notice a shifting of sand...as if something was pushing up from below...something is pushing up from below...the refrigerator with the word "Phileo" on it. The door is partially melt, partially rotted, very worn down and aged. Now MARTY climbs out of the refrigerator cavity. He looks around, and sees nothing but desert. He looks at his watch. Noon. He looks up at the hot sun.

MARTY: Shit.

# Next issue?



**You think we have a plan!!  
We're making this... etc,etc!**

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IT MUST BE...*

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