

HURT! HENSTRIDGE! HARGREAVES!

“How about I play the female villain trying to steal that idol from you?” Natasha Henstridge

● **Issue 13** THE MAGAZINE FOR INDYFANS
indymag



A WHIPCRACKING ISSUE!

INDIANA JONES 5

IS INDY OUT OF TIME?

AUG 2017

INDY ANIMALS! ADVINTAGE HATS! HELL WEEKEND!

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Yet again, our news hounds have rifled the bins of all your favorite Indy Celebs to find the latest gossip. It's the turn of Jimmy Buffet stalker Frank Marshall, little big man Kiran Shah and, your favorite and ours, the one and only Pepe LaBeouf!



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

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The name is Craig, Daniel Craig! Badap ba daa ba da daa ba daa da deda daa Badap ba daa ba da daa ba daa da deda daa (Enough, Ed) What can you say about 007 Daniel Craig other than...PWOAR!

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We dredge up Frank Darabont's 'City of Gods' screenplay to remind him what a fantastic film this would have been and send him into a spiral of depression. Or he could simply ignore us and forget that it ever happened.



editorial

IF THERE is anything that we can say about Indiana Jones fandom is that we are a resilient bunch.

Whilst many 80s heroes have faded away to the bargain bin of the local dollar shop – Johnny five, Axel Foley, Beetlejuice, Mr Miyagi, Mick Dundee and the forgettable Major Scott McCoy – we find the time to keep the Indy flame burning.

It's not like we all haven't got anything better to do with our lives. Many of us have real lives behind the hobby – Doctors, teachers, policeman, artist, electricians, plumbers, archeologists, shop assistants, door people, brain surgeons and really important jobs like mime artists and contemporary lead dancers.

What binds us altogether is that cup of morning Indy as he's always in our thoughts throughout the day.

You wake up in the morning and find your partner has hid in the upstairs funnel. You have breakfast and discover the dates on your cornflakes are...bad dates. You drive to work at breakneck speed and bump a few motorcyclist into puddles. You get to work and have to avoid the boss by carefully and slowly making your way to the coffee machine whilst your co-worker rubs his finger in anticipation of getting a decent brew. After a hard day's adventuring at work you get home to embrace your partner only to have the local kid douse you in water...

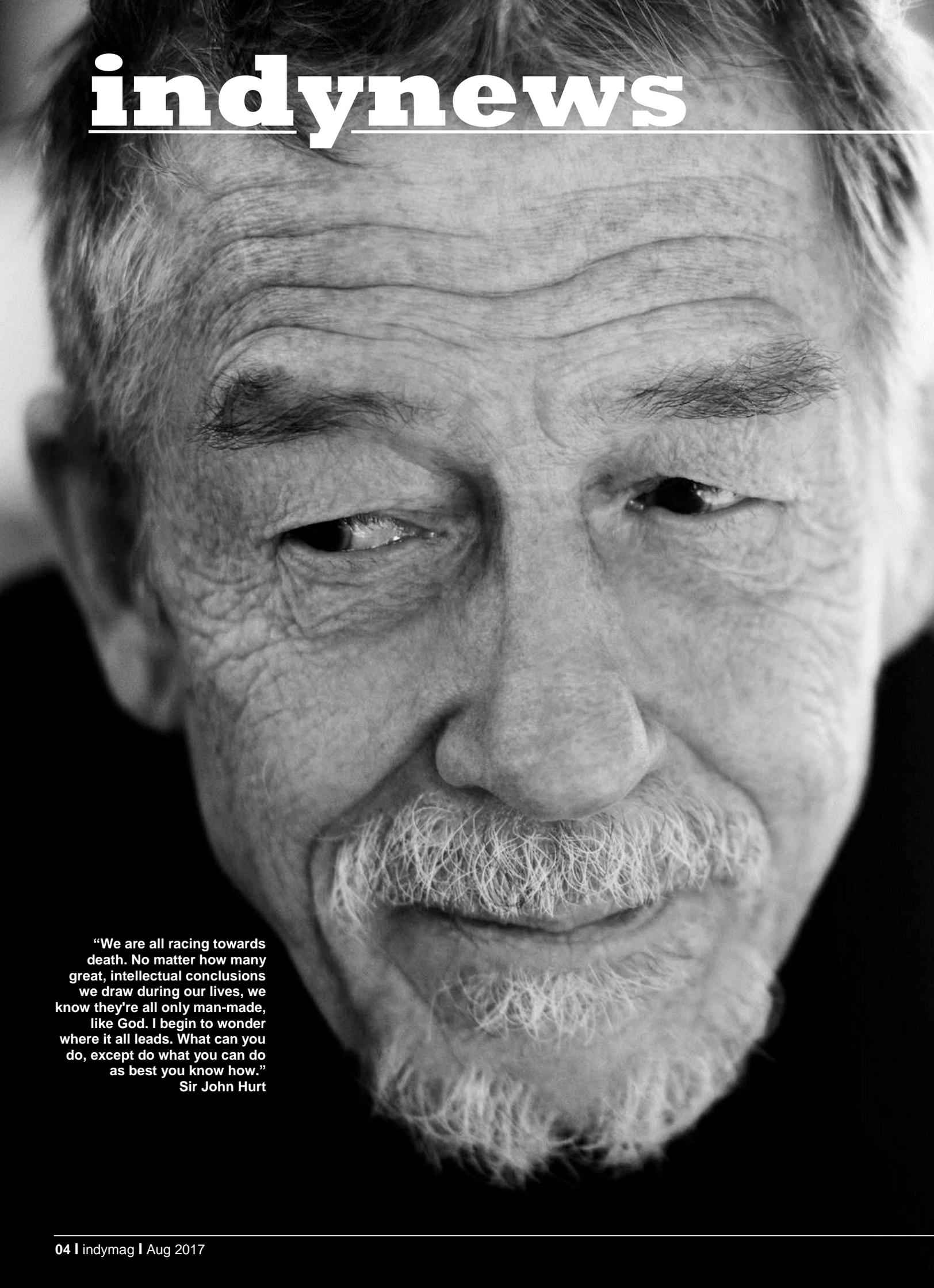
The list is endless as Indy motivates us like nothing else on earth to make sure that we follow the hero path. That's what makes us so resilient. The fact that through him we can become our own hero. How many of us can say we would be the people we are today without that dash of Indy? Not many.

JUNIOR ED

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indynews



“We are all racing towards death. No matter how many great, intellectual conclusions we draw during our lives, we know they’re all only man-made, like God. I begin to wonder where it all leads. What can you do, except do what you can do as best you know how.”

Sir John Hurt

SIR JOHN HURT DIES

Actor takes a pathway to another dimension

WE MAYBE a little late in the game in offering our thoughts on the death of John Hurt however it is fitting that we at indymag tip our fedora to such a titan of acting who graciously joined our Indy family in *Crystal Skull*.

Born 1940 in Chesterfield, Derbyshire Hurt decided his future lay in acting following his first role as a girl in a school production of *The Blue Bird* by Maurice Maeterlinck. His headmaster, Mr Franklin, laughed when Hurt told him he wanted to be an actor, telling him that he "wouldn't stand a chance in the profession" but nobody, including his parents, could have expected the success he achieved. Over a 45 year career he has been honored with countless national and international awards, including 2 Oscar nominations for *Elephant Man* & *Midnight Express* and a Golden Globe win in 1979 for best supporting actor in *Midnight Express*.

No matter how many awards Hurt received nothing would surpass the notoriety of the chest busting from *Alien*. Regardless of the many great performances (and there were many - *10 Rillington Place*, *Scandal*, *Heaven's Gate*, 1984, *Scandal*, *Harry Potter and the Sorcerer's Stone* and *Vendetta*) the iconic and disturbing scene will be remembered as one of Hurt's most enduring screen performances and has become a part of show business mythology.

In spring 2007, Hurt joined the cast of *Crystal Skull* after Spielberg offered him the role of Harold Oxley. Spielberg sold the part as the character Ben Gunn from Stevenson's "*Treasure Island*" and John Hurt said of the casting, "I was invited to do it. I'd never met Steven Spielberg before, and he called me out of the blue. I almost felt like saying, "Oh yeah, Steven Spielberg! Anyway, we had a chat and he said, "Do you want to come make a film for me?" I said, "Well, that sounds very inviting." "In Peru..." I said, "In Peru! Yes, that sounds extremely inviting."

The script described the character of Harold "Ox" Oxley as a very close friend of Marion Ravenwood as well as a father figure to the young Mutt Williams. Oxley was an expert on the Lost City of Akator, alleged to have been built by the Maya thousands of years ago however the film took a more interdimensional bent on that story.

Of the character Spielberg said: "When I first met up with John, I said, "Read the script, but understand I'd really like you to look like you've gone around the bend with the long hair and the scraggly beard. He's picked up different pieces of costume from his travels in South America. He's got a serape that's all tattered and he's got a hat that he probably took off of someone sleeping in an alley. He's just not himself lately." Hurt also brought in his own ideas to the character: "I brought something to the character that wasn't on the page. I was visiting a friend in Ireland and he had been given in India some sort of musical instrument, which makes a very haunting kind of tune. I thought 'Wow that would be a fantastic thing to have around the campfire when you first see Oxley. My wife taped me playing with it and we sent it to Steven; he loved the idea so much that he sent his prop man to India to find one. They came back with a rather smaller one, but then made out of South American bamboo exactly the same instrument. And that is what I used in the film."

In 2015, Hurt was diagnosed with cancer and died on January the 25th 2017. It's hard to believe that an actor of such talent will no longer grace our screens that had such a passion for his craft even when dealing with *Indy* he took the role of 'Ox' seriously as he had an acute understanding of series.

"I believe I saw *Raiders* pretty well when it came out, somewhat against my will I have to say because it was completely contrary to everything that I was trying to do at that time and the films that I wanted to be in. I wanted the nouvelle vague to reach England. And in looking at it again when *Crystal Skull* came up, I could see precisely what Steven was trying to do and what he achieved. Certainly retrospectively there is a great deal more to them than just a sense of adventure. It deals with imagination and was a fantastic creation."

R.I.P John and may you find that space between the spaces.

BYTES

LAST DISNEY IMAGINEER

George McGinnis, the last Imagineer hired by Walt Disney, has died. He was 87. McGinnis was the show designer on a variety of projects while at Walt Disney Imagineering including Space Mountain at both Disneyland and Walt Disney World.

Before retiring from Disney he designed a variety of vehicles for its theme parks around the world, including the "jeeps" for the Indiana Jones Adventure at Disneyland.

He also wrote a book about his experiences that was published in 2016, "From Horizons to Space Mountain: The Life of a Disney Imagineer."



SPIELBERG "TEMPLE OF DOOM WORST INDY FILM"

Doubling down on a previous interview back in 1989 Spielberg again states the obvious in an upcoming HBO documentary set to be released in October that Indiana Jones & the Temple of Doom is his least favorite movie in the franchise. Susan Lacy told the Associated Press via the New York Daily News that "I can only guess that turning 70 is a turning point for many people." She also went on to say that Spielberg was not afraid to talk about his mistakes and flops during the candid interviews, specifically talking about some mistakes in his movie 1941. Lacy also revealed that they were initially only supposed to meet and interview 4 times, but they ended up meeting 17 times in total.

If Spielberg says it then it must be true as who would know better than the director? Discuss!

INDIANA JONES IN CATALONIA

Filmmakers Jonatan Jiménez and Lluís Ortega Giménez bring a bit of Catalanian elegance to Indiana Jones with their new production *Crown of Thorns*.

Indiana Jones and the *Crown of Thorns* is a new production from a group of Catalonia filmmakers who have a passion for Indiana Jones.

The production is well underway with the trailer available online. Although in Spanish the film has subtitles so those of us who fell asleep in Spanish lessons need not worry!

Written by director and producer team Jonatan Jiménez and Lluís Ortega Giménez the plot focuses on a younger Indiana Jones, played by Lluís, as he begins his professorship at Marshall University. The drama begins to unfold when Indy receive a letter about a religious object and sets off on his travels with mysterious new companion Anaïs Walton.

The production itself has been shot throughout the province of Tarragona including Ulldecona, Alcanar, Benifallet, La Sénia, Santes Creus, Tortosa, Amposta, and Campredó. The locations are a couple of hours from Barcelona, within an area that has a Roman Heritage that has been declared a World Heritage Site by Unesco. Other locations included a unique medieval old town, ten miles of coastline with fine golden sand, pristine beaches, boardwalks and one of the largest ports in Europe. Ideal for an Indiana Jones movie!



Lluís Ortega Giménez has previous experience when it comes to acting, already starring in *La Noche de Laura* (2016) and *Inspiracion* (2014). So how does one go about preparing to play Indy?

"I've been preparing all my life!" Lluís explained, "I've watched the film thousand times. I watched Harrison Ford very closely. The way he smiles, the looks he gives and his general mannerism. I can only hope that this shows through in my performance and the people enjoy my interpretation."

In developing the film, the team didn't want to be weighed down with the baggage of the Indiana Jones film

"We didn't want to do the same as the four Indy movies", explains Jonatan "It's difficult because the characters are so well built and stories are amazing...This story is before all the movies, before *Lost Ark*."





You can see Indy, Nazis, characters of all the Universe of Indy and various objects, but before the movies.”

In regards to the production and filming the team have face a few challenges.

“It’s all been challenging!” laughs Jonatan “We wrote the script with the idea we could film it. We figured early on that you can’t write that a tank is following Indy if you can’t afford a tank! I think the most challenging was to continue Indy’s universe (characters, clothes, props, make up...) and also try the characters expressed we want to show in the film.”

Lluis has a different view of the difficulties. “The weather! Whenever we had the actors and crew together it would rain for sure!”

The filmmakers are in no hurry to finish the film as they want it to be the best film they can produce and something they can be proud of. At present, they’re waiting for an original score to be done by composer Marian Marquez but once that is done they will be looking to premiere the film within Catalonia as the location plays an important part within the story.

If you’re interested in finding out more about the film and the filmmakers feel free to visit their facebook site <https://www.facebook.com/indytgn>, flick a few pages and see our fantastic feature on lead actress Aida Masip Brevers or read more in our next issue when we’ll be doing a bigger feature.



Whatcha Doin? Updates

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



Frank Marshall

Well, what do you know Ole Frankie is getting geared up for the next Indiana Jones film despite messing with our minds over a year ago. He’s certainly the ‘rollercoaster ride of producers’. In the meantime he has been producing many things such as *The Grizzlies*, *They’ll Love Me When I’m Dead* (Documentary), *The Other Side of the Wind* and *Jurassic World: Fallen Kingdom*, however he’s spending most of his time promoting *Jimmy Buffett’s Escape to Margaritaville the Musical* with best mate Buffett. We wonder if he’s taping up Buffet for the next Indy film? Stranger things have happened and we’re happy for you to share the rumour!



Kiran Shah

No role is too short for Shah as he holds the Guinness World Record for the "shortest professional stuntman currently working in film".

From Abu in *Raiders*, Shah has gone on to have a sterling career in film that includes an Ewok in *Return of the Jedi*, *The Adventures of Baron Munchausen*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *The Hobbit: An Unexpected Journey*, *Star Wars: The Force Awakens* and most recently *Rogue One*. Being short is not the only skill that Shah has, he is also a published poet. Shah has been writing poems from the age of fifteen years old. In 1996, he had his first poem published

with *The Spotlight* poets and from 1990 he has had many poems published in various anthologies. Most of his poems are based on humanity, world wide issues and how we can live in peace together. A collection of his poetry was published in *Small Voice Large Thoughts* and can be purchased from Shah direct at <http://www.littlekiran.com/poems>



Pepe LaBeouf

Yay for Pepe! In the chaos that is his private life he’s actually managed to make a film *Borg/McEnroe* and you don’t have to guess which part he’s going to play and it ain’t Chris Evert!

However, and true to form, Pepe is feeling ‘deeply ashamed’ following a racial outburst towards a black officer after being arrested for offensive language in front of children and being disorderly. The actor apologised and said he is struggling with addiction, after a video emerged of him using racially charged language towards a black officer.

In his statement, LaBeouf put the behaviour – which took place in the police station – down to issues with addiction. He said: “I am actively taking steps toward securing my sobriety and hope I can be forgiven for my mistakes.”

Oh! Pepe! It’s really not getting any better. Why not try and surprise us by not turning up next issue with another non-news report of your shenanigans. Surely you must have better things to do!

indyfocuz

Indystuff

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

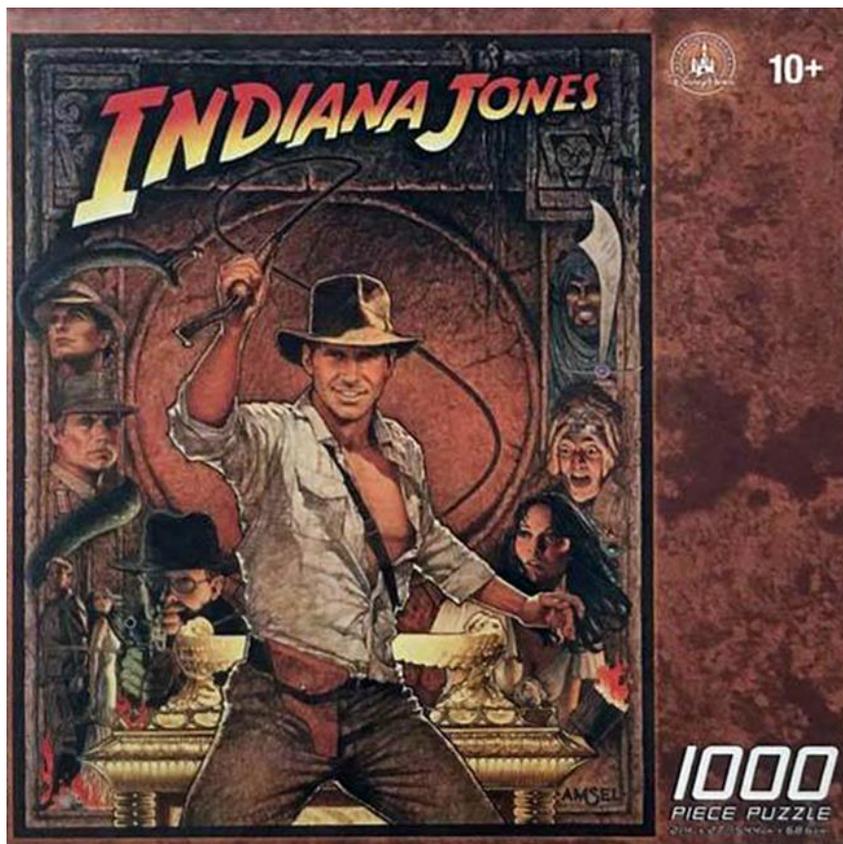
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1000 piece jigsaw puzzle! Well, they said it was never going to be easy! Yet again, Disney have outdone themselves by releasing a product that will sell out in minutes to merchandise starved Indiana Jones fans leaving the rest of us to beg, steal or buy overpriced. Yes, it is lovely to see that Disney is slowly releasing items and you can't really go wrong with the Richard Amsel Raiders re-release poster but you'd hope as we build up to the next movie they will start to give everyone a chance.

2



Official merchandise alert two! It seems to be becoming a thing! Items like this rather snazzy bag are being released onto the market however with little or no fanfare from Disney unless featured in the new 'shop parks' app. The only reason I can see this happening is that these are park exclusives and limited to guests and we get to see them if they are resold or bought for resale by unscrupulous Ebay hawkers. Still, it is nice as Marcus would say.



3

Another piece of official Indiana Jones merchandise from Disney! We're getting dizzy as we're not used to this much attention! The Ark of the Covenant in paper thin metal. What's not to like!



Insane Purchase



Just when we think that we have reached the bottom of the Indy merchandising barrel something comes along that passes the depths of our expectation! A fedora for a dog that looks like poo. Only the warped mind of Etsy vendor would sell this. I suspect a trip to the vet is in order for the vendor and it be a one way ticket!

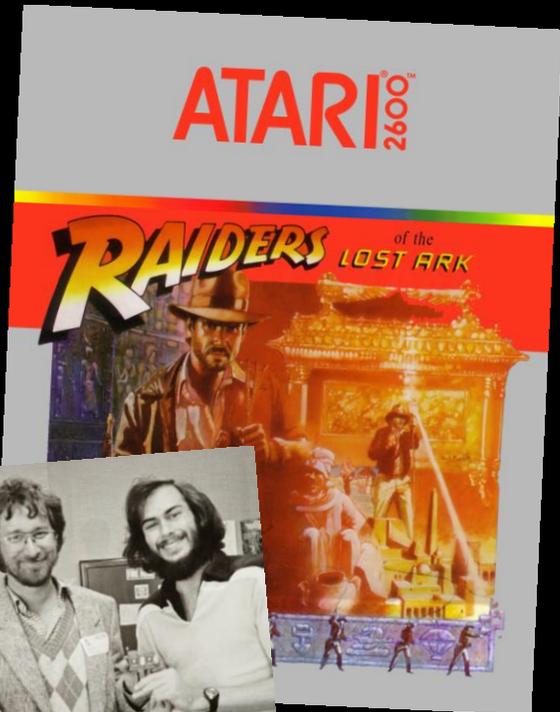
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What? Another piece of official merchandise. Well, not quite but we are sure a few of these will magically walk from the restaurant and make their way to sale. If they do then we would say that it would be an essential add for all Indy collectors and murdering a fellow fan for one of these would be seen as justifiable homicide. (No, it wouldn't, Ed!) From front to back it is full of nods and winks to Indy from the food names "Snack of Ra", "Tanis Taco's" to Jock's flight log mentioning Indy's &

Marcus' trip to Tibet in Tomb of the Gods or reference to Sea Butchers in Further adventures. We could go on and on but it's better to discover all this for yourself.



100 TOP Collectables #87



ATARI Raider

ATARI was looking for someone to do a game based on Raiders of the Lost Ark and so Howard Scott Warshaw volunteered. He was flown to Warner Bros. Studios and got to meet with Steven Spielberg! Upon Spielberg's approval, Warshaw decided to do a game similar to Warren Robinett's Adventure, but with more sounds, colors, and puzzles – the biggest adventure game ever! Adventure was only 4K and Warshaw wanted people to say "Wow! This is truly the next step from Adventure."

On completing the game Warshaw made a video of the game and showed it to Spielberg. He narrated and played through the whole game. It was one of the few times in his life that he played the whole game perfectly. It was right on time. After showing the game to Spielberg, he said "It's just like a movie!"

We're not sure what Spielberg would class as a movie but we can definitely say, in this case he has a brilliant imagination or Warshaw was a true genius.

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

The new pins on offer are the "Marion's Amulet" otherwise known as the headpiece of the Staff of Ra (useful for identifying the location of the ark), the "Brotherhood of the Cruciform Sword Cross" (useful for identifying yourself when being beaten up by an American) and finally "Richard's Shield" (useful for identifying the location of the Holy Grail and following Knights who say 'Ni!'... no, wait, wrong movie!)

Detroit
PATCH CO



This pin...wait a minute... Indycast has its own pin! We bet Ed Dolista is flipping summersaults over this lovely piece of enamel. Our first question is "What do we need to do to get one?" and our second question "How do we get one for indymag?" James, James...JAMES!

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



Aida Masip Brewers



i T TAKES a certain amount of guts to be an Indiana Jones heroine. Whether that is hard-drinking Marion, screaming Willie or just plain old evil of Elsa you'll need to match wits with Indy.

Model and actress Aida Masip Brewers has stepped up by joining the cast of *Indiana Jones and the Crown of Thorns* to play the role of Anaïs Walton.

All we can say about the role is that it is a bit of a mystery as filmmakers Jonatan Jiménez and Lluís Ortega Giménez want to keep the character under wraps character under wraps however we spoke to Aida about the role and how that came to be.

"I saw a page in the social networks", Aida said "where they were looking for a protagonist for their new film. I talked to them, I did a casting and within a month I was Anaïs Walton!"

"Prior to the role I have been modelling, which I continue to do and appeared in a couple of short-films and have done various theatre"

Although Aida is being slowly recognized, it hasn't been so easy.

"I studied theater for two years however my parents have never been supportive of me in pursuing this career and always told me to go to something safe. They said to me, *if you carry on with that career how will you eat tomorrow!*"

This isn't going to change in the near future as Aida explains.

"It feels good to act and it's not something I can leave. I've always liked the world of acting, films and the behind the scene so despite what my parents say hopefully I will be eating in the future!"

Aida can be seen in the upcoming film from Jonatan Jiménez and Lluís Ortega Giménez - INDIANA JONES AND THE CROWN OF THORNS.



“WHY INDY?”

JARED JONES

What's your favorite Indy memory?

My first Indy memory, somewhat ironically, is the one that remains the most traumatic to me: the bug tunnel scene from Temple of Doom. As someone who has an intense dislike (no, I WON'T say fear) of insects in general, the sight of seeing Kate Capshaw turn her hand over to reveal that massive – what was it, a mantis of some kind? – was enough to give me nightmares until I was 27 years old. Did I say 27? I meant 7. I'm totally over it now and please don't challenge me on this.

That all being said, Harrison Ford's delivery of “We are going to die!” remains probably his greatest line to date.

Do you have a life outside of Indy?

I do...but it's mainly attempting to recreate scenes from the film while vacationing in exotic locations. It has gotten me banned from 13 countries to date.

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

Marry: Marion. I believe the term used to describe women of her ilk is “ride or die.”

Snog: Elsa. She not only oozes sexuality but would be powerless when faced with my unabashed arrogance [also, I think marrying a Nazi would send the wrong message to your readers].

Avoid: Willie. If she's too high maintenance for Indy, she's too high maintenance for me.

Can you match any of Indy's skills?

I am something of a marksman on the shooting range, but no, I would never dare declare myself equal with Indy in any department.

Most embarrassing Indy moment?

“This is going to be so awesome, you guys.” – Me to my friends at the Crystal Skull premiere.

Favorite Indy quote?

Either “We are going to die!” or “He chose...poorly.”

KOTCS – Love or Hate?

Hate! Hate! Hate!

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

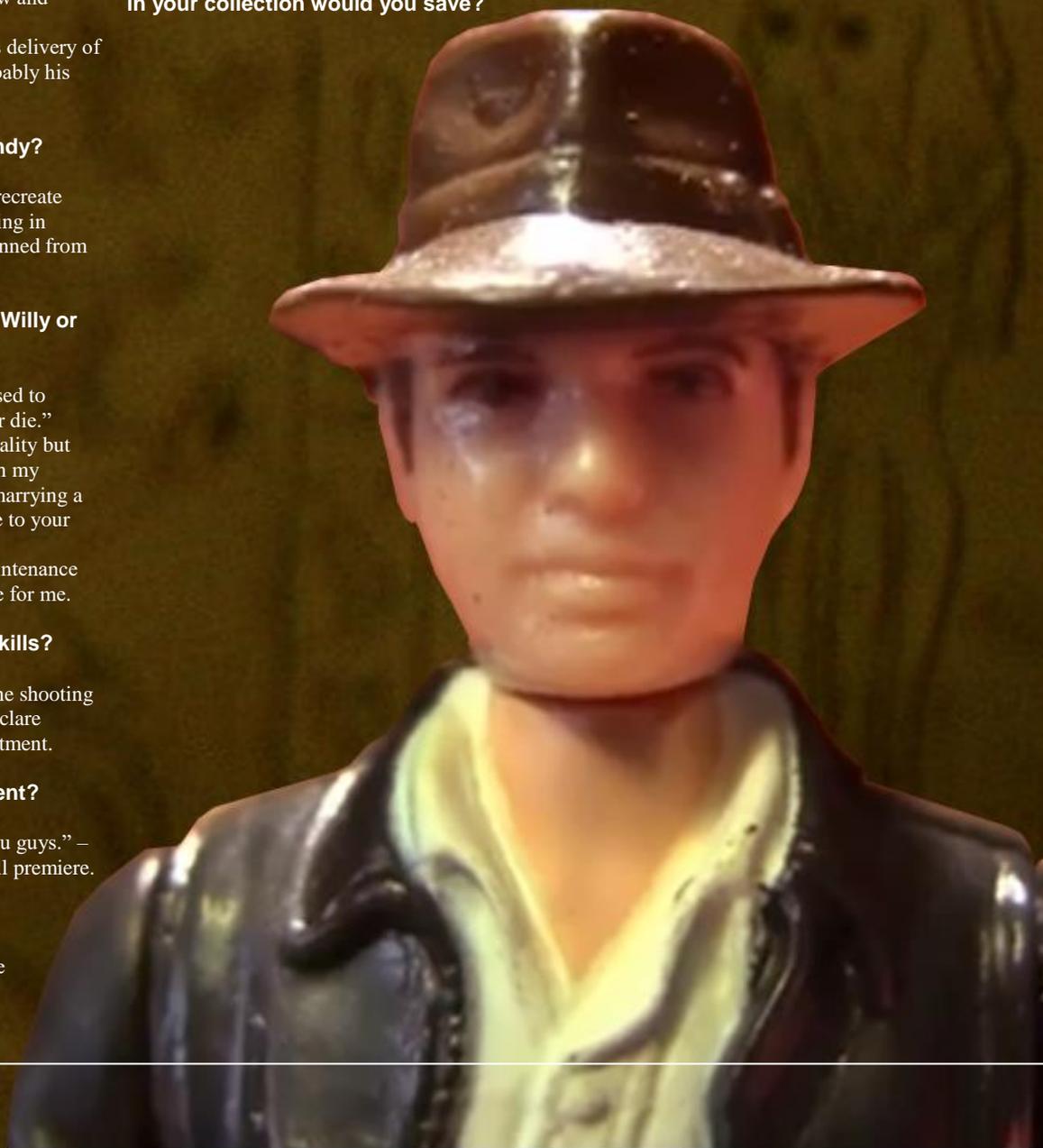
They think it's slightly more acceptable than my obsession with Tremors.

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

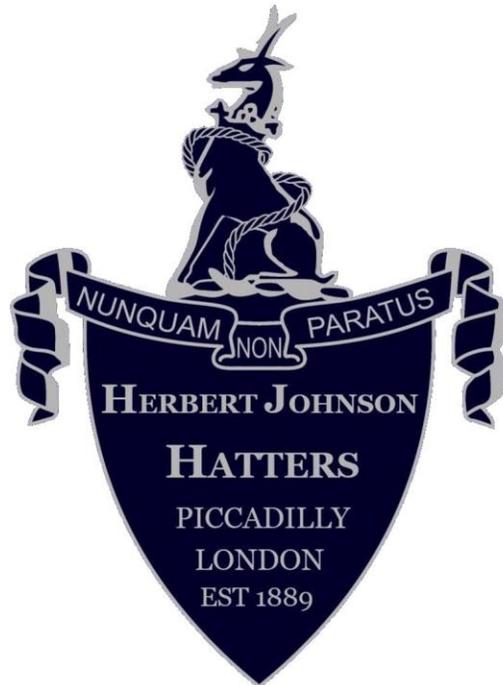
Definitely my “Complete Adventure Collection” box set. Then as I'm fleeing, I'd remove Crystal Skull from it and toss it back into the flames, laughing maniacally as I watch it burn.

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

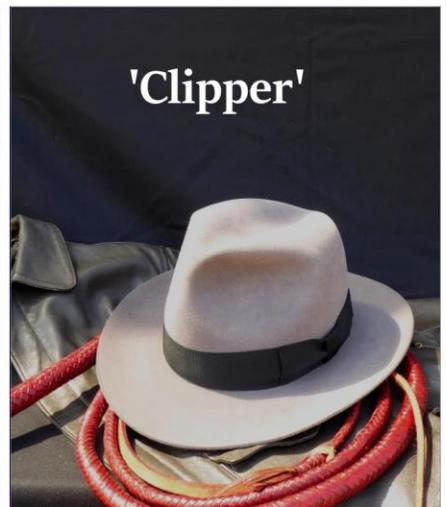
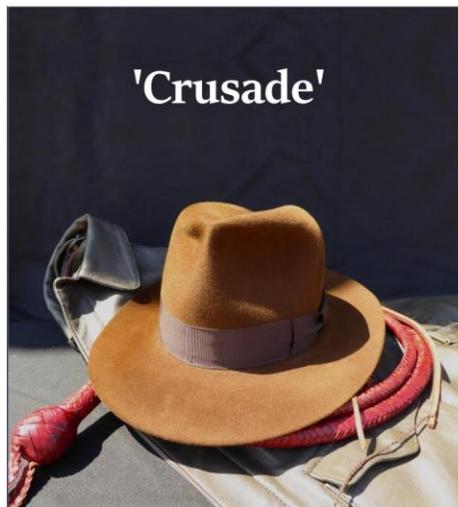
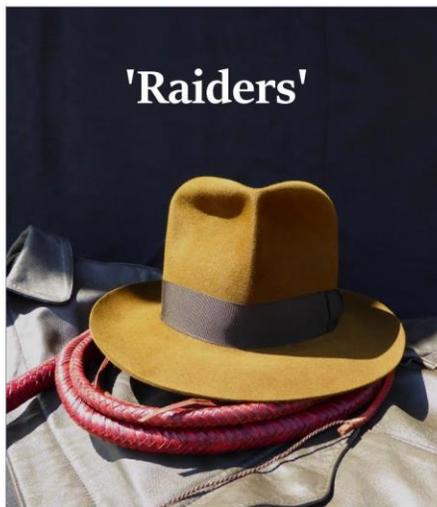
“You're meddling with powers you can't possibly comprehend.”



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PROP



indymag meets Bill Hargreaves, one of the legendary prop makers behind *Raiders* and *Star Wars* who started his career as a concrete fabricator until he met Harry Lange at Pinewood Studio who steered him into creating some of the most memorable robots and coat hangers this side of Marrakech!

Interview by Ian Trussler
Conducted by Jürgen Mathy



indymag: How did you get to work on Raiders of the Lost Ark, who asked you to do the job?

HARGREAVES: I'd been working with Norman Reynolds on The Empire Strikes Back. He asked me to come across, so I was recommended by Norman and was working for Norman.

indymag: Norman Reynolds was the Art Director on Raiders. How much did you work directly with him, whilst on the film?

HARGREAVES: Quite a lot. He used to involve me to do the set design with him, other aspects of the film, such as what people would have done, so quite closely. He was a friend then and still is.

indymag: What exactly did you do on Raiders in terms of the props you made and any other contributions to the sets and design?

HARGREAVES: In the opening sequence you see a lot of natives with bows and arrows, blowpipes, I made all of those. I made the coat hanger for the SS Officer, Toht and did a lot of set decoration for Norman, on the Well of the Souls set.

indymag: Tell me about the encounter with Steven Spielberg involving the blow pipes.

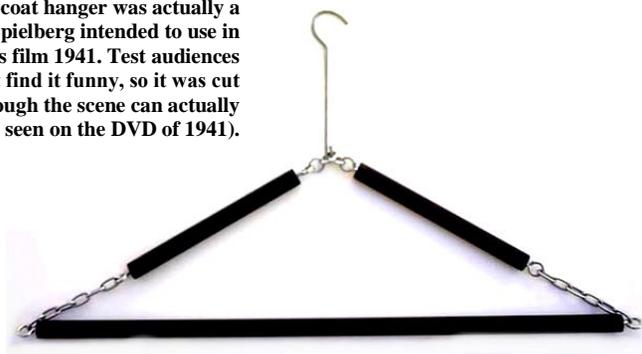
HARGREAVES: Steven Spielberg came in to see me. I had made the blowpipes to be authentic, so they looked like a black stick with a few feathers in them and he did not really like them. So I put a dart in one of the pipes and blew it across the prop room into the dartboard, and he said "They're great, let's use them".

indymag: There was another time you had interaction with Spielberg on set. What was that about?

HARGREAVES: Yes, I had to make a lightweight Flame Torch for the interior of the Well of the Souls, for when Harrison Ford climbs the Idol, holding the flaming torch in his mouth and spins it into the snake. I had to speak to Steven about it and he started yawning. So I asked him if I was boring him and he replied, "No I'm just tired, I've been out clubbing"

indymag: You mentioned that you made the coat hanger for the character of Toht. What is the story behind that from the beginning when you started making it, through to what happened to it after the film was finished?

The coat hanger was actually a gag Spielberg intended to use in his film 1941. Test audiences didn't find it funny, so it was cut (though the scene can actually be seen on the DVD of 1941).



HARGREAVES: Frank Marshall, one of the producers came to me and said he needed me to make something that was fierce looking but actually not fearsome. So I had a think and was sitting having a coffee when I looked across the room and saw some coat hangers on a rail and thought, that could be quite vicious looking folded up, with a hook on the end of it. That was how it started. I thought I've got to make a folding coat hanger. It was made from a length of chain, four pieces of aluminum tube and a piece of surgical equipment for the hook and a big keyring. So I made the prototype, showed it to Frank and he said, that's it, we'll use that as it is. At the end of the film I was given the coat hanger as a gift and took it home. Later things entered the realms of the production office and they were saying it wasn't mine, it belonged to Lucasfilm and they sent two burly looking security guards to my house to take it back from me.

indymag: Later it was made in to an executive toy and sold commercially, is that right?

HARGREAVES: Yes, it was made commercially, in a couple of different designs. One looked like four pens and one was just black but was basically the same design, but used for executives to put in their pocket, go to a meeting and hang up their coat.

indymag: Were you aware that, when you were making the hanger, the idea had been attempted before in Spielberg's previous film, 1941, as some sort of gag involving Christopher Lee.

HARGREAVES: No, I have never seen 1941. I do not recall Frank Marshall mentioning it. He may have done but I do not remember him doing so.

indymag: You worked on the Well of the Souls set and within that set there is a Star Wars easter egg of a carving of R2D2 and C3PO on one of the pillars. Who had that idea, who made the panel and what happened to it?

HARGREAVES: As far as I know, that was just a joke and homage to Star Wars by Norman. It was most likely made by the set plasterers, who made the panel and afterwards it would have most likely ended up in a skip like most everything.

indymag: You worked with a lot of people in the production team, like Robert Watts, Frank Marshall, Pat Carr. On the whole what was the working relationship like with those people?

HARGREAVES: Wonderful! They were all friends, particularly Robert Watts and Pat Carr. I had known them for years at that point, I'm still in contact with them now. Frank has gone on to bigger and better things, so I have had no contact with him since those days, but it was lovely working with them, it was fun.

indymag: Did you have any contact with George Lucas whilst working on Raiders? Was he around on set much?

HARGREAVES: He was about during Raiders but I never had any direct contact with him. I probably passed him in a corridor but I never had a meeting with him or such like.



indymag: You worked on Raiders but didn't go on to work on Temple of Doom or The Last Crusade. Was there a particular reason for that?

HARGREAVES: I guess I was busy on another project and couldn't do it, but it could have been that they didn't want me, but that's back in history and I can't really remember. I would have liked to work on the other films but life has its own way of panning out.

indymag: What would you say is your best memory while working on Raiders?

HARGREAVES: Best memories are probably of doing some of the bodies (mummies) in the Well of the Souls set, which was fun, a new thing. A lot of close up stuff was done by make up artists but I got to do a lot of the background stuff. It was just fun to do, it was a great film to work on, really good fun.

indymag: What is perhaps your worst memory or the thing you liked the least about working on Raiders?

HARGREAVES: The only thing you tend not to like is the long hours you work. It eats into your social life and a lot of your sleeping time, but there was nothing that was nasty to work on.

indymag: From all of the different things that you made for the film, did you manage to keep any of your props or items you had input to?

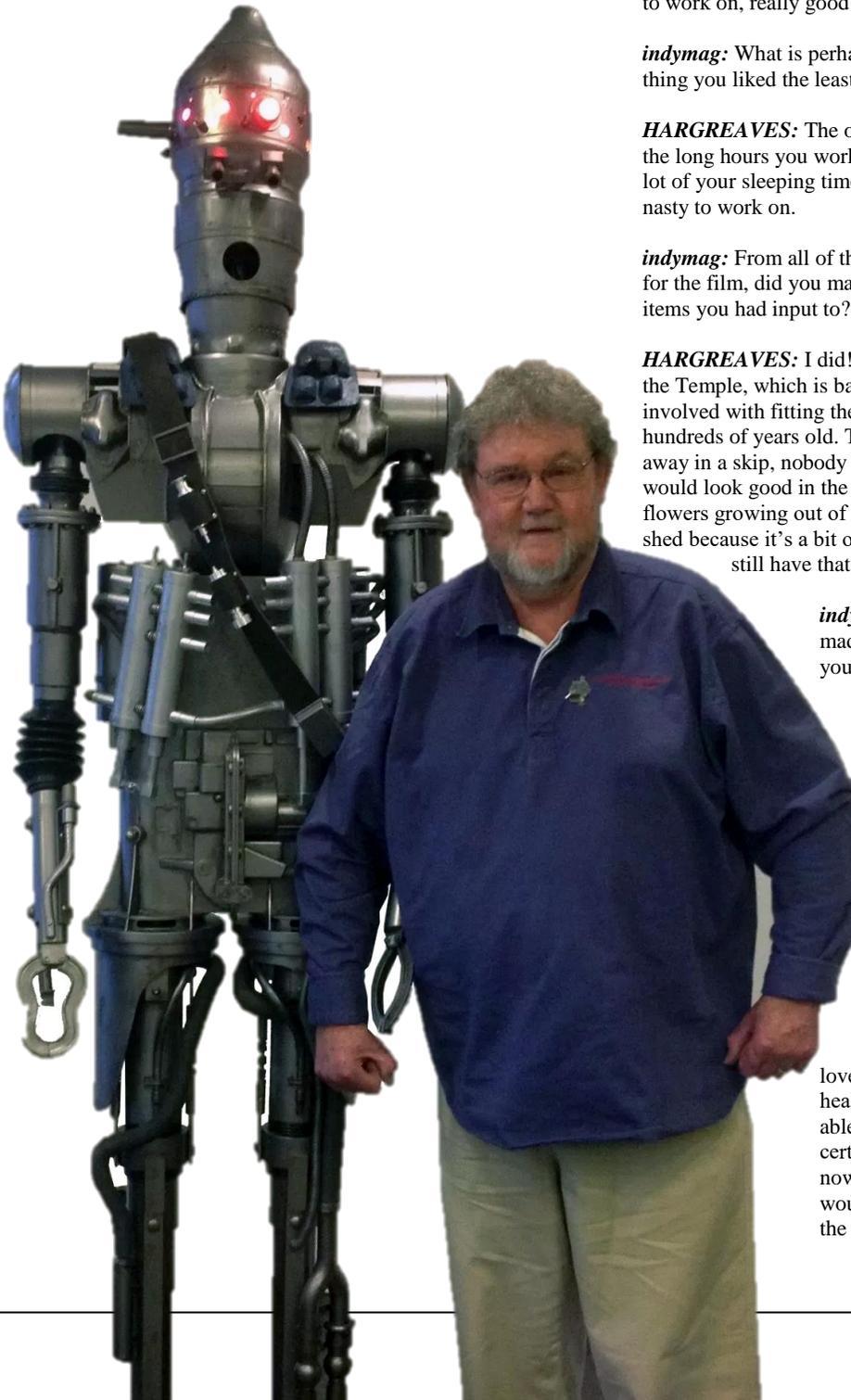
HARGREAVES: I did! I kept one of the Flambos from the Temple, which is basically an Aztec design. I was involved with fitting the set and making them look hundreds of years old. There were lots of them thrown away in a skip, nobody wanted them, and I thought that would look good in the garden with a plant in it or flowers growing out of it. At the moment it's back in my shed because it's a bit old and bedraggled now, so I still have that.

indymag: What would that have been made of, to stand the test of time in your garden for so long?

HARGREAVES: It was made out of plaster and fibre glass. It's very thick plaster and heavy, plus it was painted which helped to keep the weather at bay.

indymag: There are plans to make a fifth Indiana Jones film in the future. If you were asked would you like to work on the new film?

HARGREAVES: I would love to work on it but my physical health is such now that I wouldn't be able to do what is needed, and I certainly couldn't cope with the hours now, and all the standing. But it would be lovely to just go in and visit the production if the chance arose.



The Animals of INDIANA JONES

IN *INDIANA Jones and the Kingdom of the Crystal Skull*, the movie opens with the typical Paramount mountain logo that fades into the mound of a loveable rodent, somewhere in the desert southwest of the United States. Now you might be having trouble identifying this mammal. Somewhere in the recesses of your brain you are thinking; gopher, hedgehog, prairie dog, or possibly a groundhog.

Well, the groundhog (*Marmota monax*) is a rodent, also known as the woodchuck or, my personal favorite, the whistlepig.

The groundhog does star in a movie! You can find the groundhog opposite Bill Murray in *Groundhog Day*, 1993, but that is not the rodent we are dealing with here. The gopher also starred in a movie opposite Bill Murray, in *Caddysack*, 1980. Gophers are also known as pocket gophers and there are about 35 species known. While they do occur in North America, this is not the animal we are seeing in our Indy movie. The hedgehog isn't actually a rodent and doesn't look anything like the animal in this opening scene. Rather there are 17 species of hedgehog, all of which look more like a small version of a porcupine. While I don't know of a hedgehog in a major motion picture, there was a movie called *The Hedgehog*, 2011. So, that leaves the prairie dog. The prairie dog is also a rodent, from the genus *Cynomys*, and there are five species, one of which is called the Utah Prairie Dog (*Cynomys parvidens*). Now, you might find this hard to believe, but there is a connection between the prairie dog and Bill Murray as well, at least a connection to Bill Murray and Indiana Jones. As it turns out Bill Murray was the first to be offered the part of Indiana Jones for *Raiders of the Lost Ark*. In fact, he was signed and scheduled to shoot, but the schedule conflicted with shooting *Saturday Night Live*, and Bill Murray had to back out. The Utah Prairie Dog is probably the animal that best fits the computer generated version we have here. These are a type of endangered ground squirrel and while I was in Utah last year, I saw a display in one of the national parks, explaining the plight of the prairie dogs.

Utah Prairie Dogs are what is known as a keystone species. They help indigenous flora by pruning the vegetation, which promotes growth and makes sure that these plants are available as food for other animals in the environment, such as pronghorn antelopes.

Prairie dogs are also prey items for other animals, including hawks, eagles, coyotes, and even badgers. Because of this, prairie dogs have a sentry of the group that stands watch and gives an alarm call if a predator gets too close. The sentry's call even tells the others of the group which direction the predator is coming from, so they know which direction to escape. Their escape is to a network of underground tunnels, which is capable of housing up to 25 family groups and spanning several acres. The national park collects money to be used to help protect and maintain prairie dog habitat and to create educational materials.



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

THERE is a reoccurring dog theme going on in the latter Indiana Jones movies, since Indy took his name from his favorite childhood pet. There are several dogs represented in Doom Town. They are all fake dogs, being walked by the fake people of the nuclear neighborhood, which has been built to test the results of the atom bomb.



We see one of the dogs turn black and crispy, like a marshmallow in a camp fire, making it easy to see why the Cold War was such a frightening time.

As Indy and Mutt look through a book they see several of the Nazca lines, or geoglyphs, pictured there. We see the monkey with the curled tail, the hummingbird, and an animal that looks suspiciously like a giant ant. However, the real Nazca geoglyph looks much more like a spider. These are the famous geoglyphs over Nazca, Peru. There are 26 known geoglyphs in Nazca and half of them are animal representations, including many different types of birds. No one knows for sure why the geoglyphs were created, since they can only be seen from very high up, in a plane or spacecraft. There are, of course, many theories. The lines are associated with the Incas, who may have been trying to appease the gods, or, some believe, may have been aliens themselves.



The lines could be landing strips for their return relatives, or they could be some sort of celestial calendar. Some experts suggest the lines could be pointing to underground water sources (cenotes), important in a very dry environment. The elongated skulls, seen later in the movie, are not movie fiction.

There are many examples of skulls found in Incan civilization with this strange elongation, adding to the alien mythology. As Indy and Mutt travel by plane to Nazca, Peru, the spider and the hummingbird are seen from above. Once the plane lands Indy and Mutt are left standing amongst the chickens with only Mutt's motorcycle.

By following a series of clues left behind by Harold Oxley, Indy and Mutt end up in an old cemetery, where there is yet another glimpse of the geoglyphs, including the spider and the hummingbird.

Here they are attacked by dart wielding locals. Indy tells Mutt to be careful because these are poison darts (this reminds me of the beginning of Raiders of the Lost Ark). As I said in my first article (Indymag 10, page 15), South American tribes use poison darts for hunting. They collect the poison by irritating the tiny poison dart frogs and rubbing their darts in the poisonous secretions. There is a technical difference between "poison" and "venom". Poison is something you ingest, venom is something injected into you. Assuming you have a healthy digestive system (i.e. no stomach ulcers) you could drink snake venom without a problem.

Your stomach acid would destroy it. So, the poison dart frog is dangerous to animals that try to eat it. However, when the poison is added to the tip of a dart and the dart is introduced into your bloodstream, it is now technically a venom, and is still quite deadly, depending on the dose. Poison dart frogs are poisonous because of something they consume.

We don't really know what it is, probably stinging ants, but we do know that poison dart frogs in captivity are not poisonous, because we apparently don't feed them the required toxic foodstuffs. We are still learning much about these tiny amphibians. In fact, as recently as January 2017, there was a report of an entirely new species of dart frog being discovered in Peru!



As Indiana and Mutt make their way through the cemetery underground, they pass through the giant iconic spider webs, which Indy has to part with his hands. Of course some spiders do make giant webs, but these seem extremely undisturbed if Oxley had been there in the recent past. Not to rehash Raiders, but these are not the spider webs of tarantulas. Tarantulas make little to no web for catching prey, instead they overpower their victims because of their size. Some of the larger scorpions lack potent venom because they can simply overpower their prey as well. So, Indy's advice here is fairly accurate. If a scorpion is very large, and has especially large claws, then its sting is probably pretty weak.

The scorpions that crawl across Mutt, however, are not native to South America. They are either one of the Forest Scorpions of Asia (*Heterometrus longimanus*)



or the Emperor Scorpion of Africa (*Pandinus imperator*). Both are shiny black with large claws. Both are kept as pets because of their large size and weak venom. My scorpions rarely even try to use their tail to sting when

eating, unless the prey is particularly large.

All scorpions regardless of species, size, or even if they are alive or dead, glow under black light. In fact, I recently read an article that said that even fossilized scorpions glow under black light. So, if you happen to be camping in a particularly scorpion dense area, like the desert southwest of the United States, you can use a black light flashlight to inspect your camp site before bed or your boots before putting them on in the morning.

Harold Oxley draws several ideograms while auto-writing for Dr. Jones and Irina Spalko. One of the drawings is a large snake, which Indy says represents the Amazon. Soon after this, Indy and Marion get stuck in a dry sandpit and because of a void collapse begin sinking at an alarming rate. Mutt runs off to find something to help pull them out. Mutt returns with a rather large, but slender, snake, which he insists is a rat snake (*Elaphe sp.*). Indy tells him that rat snakes don't get that big, and once again the professor is absolutely correct. This is not a rat snake, but rather a Papuan Olive Python (*Apodora papuana*). As the name suggests, Papuan Olive Pythons are not from South America at all, but rather can be found in the wilds of Papua New Guinea and Indonesia. Animal wrangler, Auges Sylvester worked with Shia LaBeouf to get him comfortable handling the large snake. In a complete reversal of their on-screen personalities Harrison said that he has never had a fear of snakes, while Shia was decidedly uncomfortable working with the snake at first. This python can grow more than 4 meters long (13+feet), and they eat rodents and other snakes in the wild. This snake's face and scale patterns are not drastically different than a rat snake, so the description in the movie is not a total miss. Oddly enough, in some of the Crystal Skull movie posters a Burmese Python (*Python bivittatus*) (think Reggie from ROTLA and "snake surprise" from IJTOD) is used instead of the Olive Python or a rat snake.

After a sword fight, while in a car chase, Mutt gets caught up in some jungle vines and finds himself surrounded by Capuchin Monkeys. In Indymag 10, page 15 I talked about capuchin monkeys, as it was a capuchin monkey that was a Nazi spy in *Raiders of the Lost Ark*. That one was a White-faced Capuchin (*Cebus capucinus*). The monkeys in this jungle are harder to identify. They are computer generated monkeys, obviously based on a type of capuchin monkey, but I couldn't find anywhere that would give them a species. I think they look more like the Black Capuchin (*Sapajus nigritus*), also famous in other movies, like *Night at the Museum*, *The Hangover II*, *Zookeeper*, and even *The Big Bang Theory*. All of these parts were played by the same monkey, whose name, coincidentally, is Crystal.

The car chase ends when the cars get stuck over a barren part of the jungle, near the river. It turns out the land is barren because the entire area is a huge ant mound. Indy calls them Siafu ants, and when Mutt questions him he just says, "big damn ants". Siafu ants are big damn ants, but they do not occur in Peru. They are native to areas of Asia and Africa. They are also known as Driver Ants or Army Ants (*Dorylus sp.*). There are 60+ species of *Dorylus* ants, and they do form chains as seen in the movie to get to hard to reach places. They are the insect version of a Mongol horde. They kill and eat anything unlucky enough to be in their way. These ants do not grow to the size seen in the movie, but they can be quite large, the queen Driver Ant reaches 5cm (two inches). The queen of a fossil ant (*Titanomyrma giganteum*) has been found as long as 6cm (2.4 inches).



We do have to give Indy a break here, as he is not an entomologist and South America does have some large ants in the genus *Atta*, known by the locals as saúva ants, which are a type of leaf-cutter ant. Leaf-cutter ants can be seen working their way through the jungle, each ant bringing a piece of leaf back to their underground mound. The ants don't actually eat the leaves, rather they grow a fungus on the leaves, which in turn becomes their food. Different species of leaf-cutter ants grow different species of fungus. This is a type of obligatory mutualism. The fungus needs the ants to keep it alive, and the ants need the fungus to keep them alive. While the movie exaggerated the size of the ants, it did not exaggerate their voraciousness. If army ants grew this large they could be a serious threat to people. As it stands, few people have been harmed by being in the path of a marauding group of ants, but those few people certainly had an uncomfortable experience.

Note: There are stone and metal animals represented in the movie, mostly toward the end. Just before they get into the treasure room and inside the treasure room itself we see animal effigies. There are the large serpents on the door, large serpent heads made of stone, an elephant statue, camel statue, and a large ram's head. There may be even more in the treasure room. It is hard to take it all in.



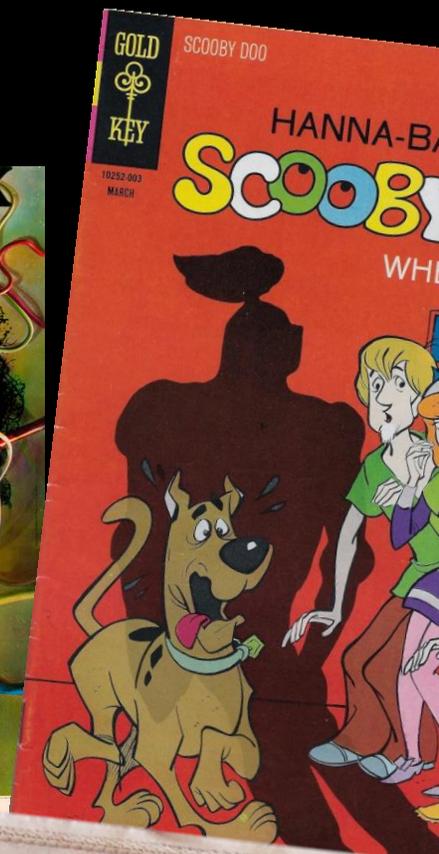
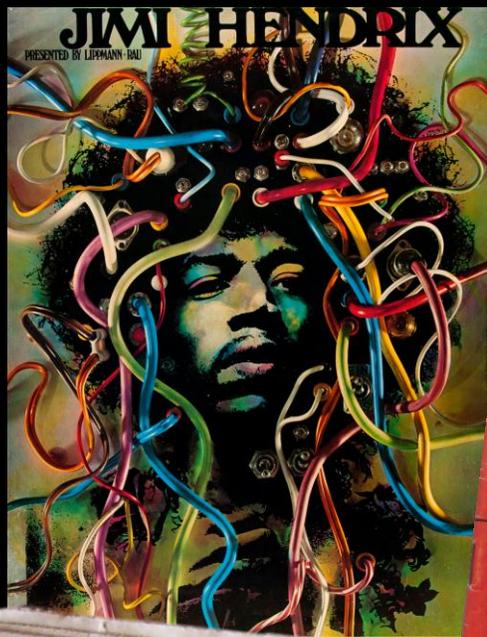
INDIANA JONES™

and the
CROWN of THORNS

UN FANFILM DE JONATAN JIMÉNEZ

LLUÍS ORTEGA AIDA MASIP ORIOL TORRES JORDI REVERTÉ SERGINEBOT ÀNGEL MINYANA LLUÍS ORTEGA MÉLICH
MÚSICA MARIAN MARQUEZ GUION JONATAN JIMÉNEZ LLUÍS ORTEGA MAKEUP ESTÈTIC SILVIA FORCADELL FX MAQUILLAJE DANY TATTOO
SONIDO JUAN BIGORRA EFECTOS VISUALES SAM VILA LLUÍS ORTEGA PROMOCIÓ ANTONIO CLEMENTE DISEÑO PÓSTER JORDI MADNESS
PRODUCCIÓ LLUÍS ORTEGA DIRECCIÓ JONATAN JIMÉNEZ

Like a fine wine, Harrison only gets better with age. But does that mean that Indy gets better as Ford gets older and the years get closer to our time. After seeing Crystal Skull we'd suspect most fans would cry "no" (and there was a lot of crying!) whilst the rest of us don't care and are quite happy to see Indy in a spacesuit in 2121! Junior Jones has a think about what this all means.



Is Harrison Ford OUTTA TIME?

I'VE JUST woken up from a nightmare. A nightmare so real I couldn't bear to leave the safety of my Raiders of the Lost Ark sleeping bag!

It involved Indiana Jones, Jim Hendrix, a bunch of hippies and Scooby "Scooby" Doo looking for the lost floppy disc of the IBM data machine. It was called Indiana Jones V.

Once I'd calmed down and the shakes stopped the reality dawned on me. Has the casting of Harrison Ford, as Indy, in *Indy V* taken the character "outta time"? (Cue Huey Lewis and the News... "The power of love is a cur....")

Harrison will be knocking on the door of seventy-six years old when production begins in 2018 and although he is more than capable of producing the goods, Indy's natural setting of the 1930s will be a distant memory.

Yes, *Crystal Skull* was '58 and was passable but we'll be 11 years away from '58 and that would make the timeline the late 60s/early seventies. In the 1970's what's really left to discover other than disco and Atari consoles?

We're all for another Indiana Jones film but at what cost? Although *KOTCS* was not *ROTLA* the sheer force of Harrison pulled that film and the 50s setting wasn't too

out of place. It worked and once they were in the jungle it was business as usual.

For *Indy V* what could the McGuffin be? Almost everything had either been discovered or debunked and by the early 70s travelling around the world wasn't the preserve of tough men with chiselled chins but tourists with floppy hats and factor 10 sunscreen.

What would a travelling companion look like? A hippy or an early 70s Michael Douglas look-a-like.

Who were the villains in the 70s? The Nixon administration?

Unless Hitler's brain was sitting in a jar somewhere in South America you'll be hard pressed to find a nemesis. Punching zombie Nazis in South America sounds ace but that's not really what Indy's about.

What about the music? Cole Porter will have passed and the mantle will have been taken up by Giorgio Moroder.

I don't have an issue of *Indy* getting old but I don't like the idea of *Indy* acting the old man "...in my day we didn't have things like 'Daisy Dukes'!" and being the butt of "Old man" jokes.

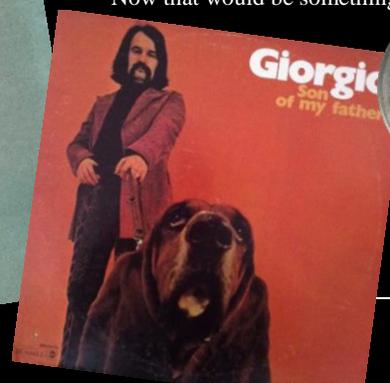
I'd like to think that when the action begins the focus will be purely with *Indy* and that he's first on the dance floor before Travolta.

To take *Indy* completely out of this time will require a deft piece of writing that not only saves *Indy* from being an acronym but also preserves the series integrity. It may smell of A Connecticut Yankee in King Arthur's Court however the idea of sending *Indy* back in time (Cue Huey Lewis and the News... "Tell me, doctor. Where are we going this time? Is this the fifties? Or nineteen...") isn't such a bad idea. Can't be any worse than watching *Indy* walk the same streets as Travis Bickle.

Koepp has his work cut-out if the filmmakers decided to take *Indy* forward another 11 years as he will have the lone responsibility of the screenplay and he can't hide behind a second-hand Darabont script. Koepp is more than capable of ushering *Indy* in this area and it would be prudent to take a look at how Kasdan dealt with Ford in *Star Wars* as neither age or location made any difference in bringing out the Ford-ian hero. (See what we did? We created a new word. "Ford-ian". Remember you heard it here first. Dep Ed)

With all the key people nearing their 80s the expectation is that this will be last Indiana Jones adventure for Ford unless both he and the crew live on for another adventure in 11 years where the timeline will reach 1981 and can watch himself on the cinema screen!

Now that would be something!





**THE
MAN WITH
THE HAT
IS BACK!**



Intrepid indymag reporter Haiko Albrecht traverses the convention world bringing us the best of his unique experiences. This time Haiko travels to the “WEEKEND OF HELL” in Oberhausen.

WHAT A fantastic year 2016 has been! First we got to meet the lovable John Rhys-Davies at the Medieval Fantasy Convention and just shortly after that we found ourselves at the Amsterdam Comic Con where Jonathan Ke Quan blew our minds with his friendliness and his sincere interest in what is going on within the Indiana Jones fandom. And if that wasn't enough, attending the Indiana Jones Adventurer's Summit in Mainz just a few weeks later certainly wrapped up that year in the nicest possible way. Or so I thought.

Here we were, thinking that winter can come and that my wife and I will finally be able to start planning our upcoming Thailand trip. But that had to wait just a little bit longer. 'Why?' I hear you ask. Well, in order to finally enjoy our well deserved holiday in South East Asia I first had to go to "Hell" and back. Let me explain...

Just a few weeks after we had returned from the Adventurer's Summit in Mainz (Germany) a friend of mine contacted me to ask if I was interested in attending a John Carpenter concert. For this you should know that apart from being an Indiana Jones fan down to the bone I also love soundtracks and scores and have been collecting them for more than 30 years now. It is one thing though to listen to a CD and quite a different thing to attend a live concert, especially from one of the cult composers that hardly ever gives concerts at all. So Hell Yes, count me in! But my enthusiasm was bitterly shattered after I was given the date of the concert: 5th November 2016! This was the same day that my wife and I would be attending a Thai Cultural Festival that we have been looking forward to for months now. Just my luck... Nevertheless I asked my friend to give me some more details and he pointed out that John Carpenter would give this concert during an event called the "Weekend of Hell" which would be held in Oberhausen, Germany. So when I checked that website it really did hit me. This "Weekend of Hell" was nothing else but some kind of Comic Con on a smaller scale for all the fans of the horror genre. And they even had plenty of guest stars lined up. Browsing through the guest list made me keel over backwards. John Carpenter, Adrienne Barbeau, Tom Atkins, James Remar and Tommy Flanagan to name a few. The love of my youth, Natasha Henstridge, would also be coming to Oberhausen! How could I not go?? And then I read his name: Sean Patrick Flanery a.k.a. Young Indiana Jones! Now it was settled, I had to attend the "Weekend of Hell", no matter what!

What followed was a chat with my wife who I wanted to be on board as well but as she was helping with preparations at the Thai Cultural Festival it was not possible for her to join me. And even I would only be able to spend a few hours in Oberhausen as I wanted to enjoy that Thai Festival together with my wife in the evening. That meant having to pass on the John Carpenter Concert. But what the heck... I would be meeting Indiana Jones himself, so that would certainly make up for the loss, wouldn't it? You betcha!



I purchased a day ticket as well as some tickets for photo shoots. But not just for the chance to pose with Young Indy, no... I also had to grab the chance to pose with my flame Natasha Henstridge. In addition to that the organizers of the "Weekend of Hell" offered their guests the possibility to purchase a ticket for a so-called "Meet & Greet". If you would buy one of those ones it would guarantee you some "one-on-one" time with the guest of your choice. As these tickets came with a steep price tag attached to it, I had to make a decision. Natasha or Sean Patrick? Yes, you guessed right... I went for the latter! It was just too tempting to be able to get to know that guy a bit better. Now I was ready to go to Oberhausen!

November came pretty fast and I tried to prepare myself as well as possible for that meeting with Sean Patrick. For that I watched quite a few episodes from "The Adventures of Young Indiana Jones" on DVD. Man, I hadn't seen those episodes in ages! I must admit, I have never been a huge fan of that series, especially the episodes starring Corey Carrier as the very young Indy. The episodes with Sean Patrick however were entertaining and I really enjoyed those ones back in the 90s. But as I have always been a fan of "The Boondock Saints" as well, I was sure that Sean and I would have plenty to talk about.

Natasha or Sean Patrick? Yes, you guessed right... I went for the latter!

So on the 5th November I found myself driving my car all the way to Oberhausen wearing almost my complete Indy gear. As I had to return the same day I would not have the time or the space to get changed onsite. Other than my gear and a few props for the photo shoot I only brought some photos for Sean Patrick and Natasha to sign as well as the latest issue of indymag. I thought this might do well as a present for him.

After I arrived in Oberhausen the first thing I noticed was the fact that this whole event was on a much smaller scale than the ordinary comic or movie convention. The organizers chose a very fitting location for an event called "The Weekend of Hell"... and I mean this in the best possible way! The "Turbine Hall" is an old brick stone factory building which consists actually of two different halls and offers the perfect look for a hellish weekend. Upon entering one of the halls one could tell that the organizers did a pretty good job in terms of decoration. But there was also a second event area which was located in an adjacent hall. This one was very different in appearance and layout. The smaller of the two was the old dark factory hall which looked the real deal with all its decoration. Here the visitors would not only find all the guest stars but also quite a few vendors that offered all sorts of evil goodies like old & new movie posters, masks, press material, FilmCells, action figures, buttons, statues, novels, magazines, autographs, T-Shirts and much much more.



The second hall was larger and much brighter in appearance. Here one would find the majority of the vendors as well as the Food Corner and also some exhibition space for Cosplayers. One of the best Cosplayer groups at that event had to be the guys and gals from the “Walking Dead German Cosplay” group. They were such a great bunch of people and it was nice to get to know them and exchange opinions about our hobbies and about cosplaying.

As much as I would have loved to check out all the vendors, that was not the reason why I was here. And considering that I only had limited time on my hands I fought my way through to the area where the guest stars were located. There were tables along two connecting walls where all the guests were seated and I found it quite surprising that most of the guests had only a few visitors waiting in line. Then again, it was still pretty early and I was sure that this would change throughout the day. The one booth that was pretty busy all the time was – of course – the one from Sean Patrick Flanery. There were lots of female admirers queueing for an autograph and most of them seemed to know each other. Only later I found out that a few of his female fans were a group of friends that all shared the same passion, namely Sean Patrick Flanery. One must admit, Sean did take his time for each and everyone and it became very clear to me why he was such a favorite. He showed his utmost respect to the fans that have been following his career for many years and who stood by him, no matter what. I got to meet some of his female fans and they too were such a lovely group of individuals. They loved my Indy outfit and were very keen on talking to me about all things Young Indy! But first I had to meet the man myself.

The line in front of me dissolved and finally it was my turn. Sean greeted me like we had known each other for years. He looked at my gear and said “Man, I love your outfit!” for which I thanked him. We started talking a bit about Young Indy and you could feel straight away how grateful he was for having been part of that series. I did present him with the latest issue of indymag. He was absolutely surprised to see the mag which does feature him on the cover and he started to flick through the pages immediately.

He turned to some of his female friends and showed them the mag. Of course you can imagine what kind of reaction he got out of that. They loved it. I told him that this was for him to keep but brought of course a second copy with me for him to sign. He told me that the mag looked great and professional and that he looked forward reading it on his flight back home. I did ask him to sign not only my copy of indymag, but also some stills that I brought with me as well as my beloved Grail Diary. He loved the Diary and started to go through that one too. He seemed fascinated by the detail and the passion that was surely required in order to put something like that together. As with all the other actors that previously signed my Grail Diary, I asked him to add a quote to his signature.

**“Ohh, I have an idea.” she said.
“How about I play the female villain trying to steal that idol from you?”**





He told me that it has been such a long time since he did that show and that he could not remember his lines that well, especially not a quote that would be worth the book so he asked me if I had a favorite one. And of course I came prepared. I told him that I liked the quote "I think I'll stick to archeology. Safer." Surprisingly he knew straight away that this was from the episode "Hollywood Follies". So he signed my Grail Diary and returned it back to me. As the queue behind me grew longer I knew that my time here was limited. I told him that I looked forward to the photo shoot and asked him if he was game for some fun photos to which he replied "Definitely!" On top of that I also had that Meet & Greet still ahead of me, so all this would keep me busy for the next two hours or so.

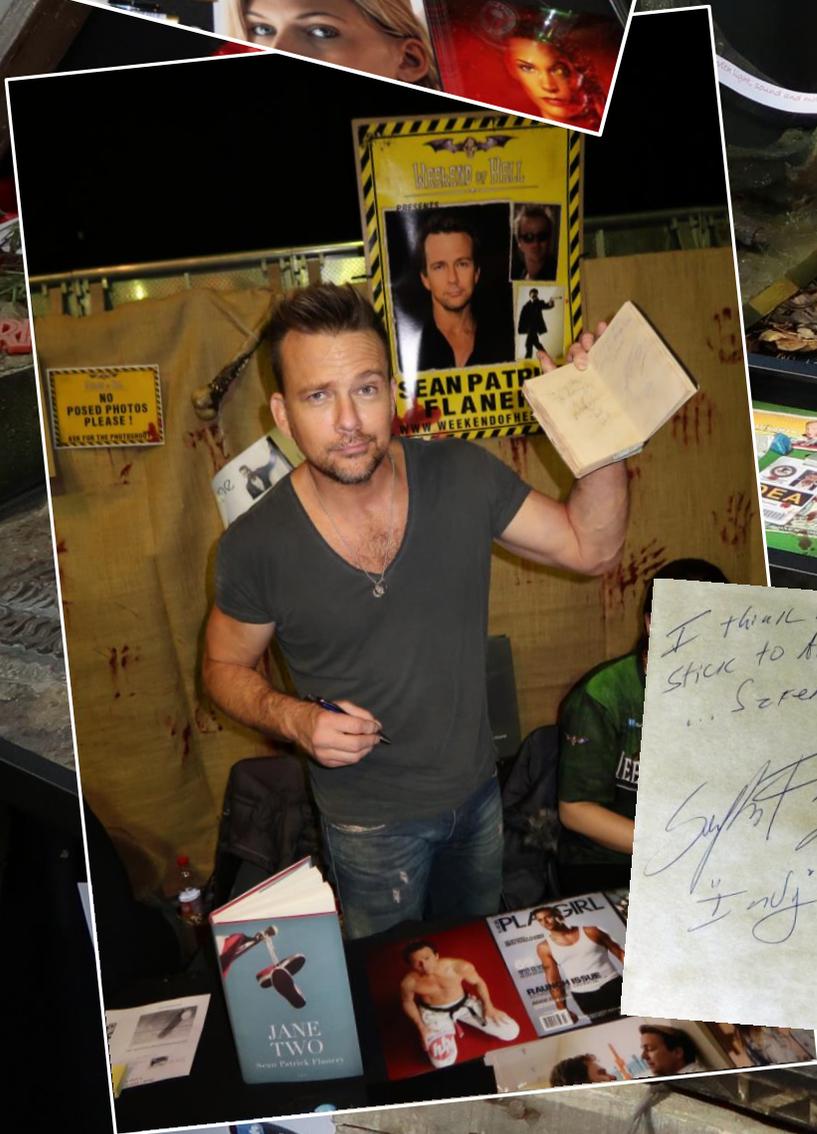
The Meet & Greet was supposed to start in about an hour so I spend some time chatting with Natasha Henstridge and getting a few photos signed by her. She is such a lovely and beautiful woman! On top of that she seemed very open and she also really took her time with each and every fan. Natasha told me that she loved my outfit and asked me about my passion for Indiana Jones. We started chatting for a while and I told her that I could definitely imagine her being in an Indiana Jones movie. Ohh, she really loved that idea. That actually triggered a thought in my head.

Later on I was in line for the photo shoot with Natasha as I had purchased two tickets. I waited on purpose to be the last in line and when it was my turn she greeted me again with a big smile. Grabbing the bull by the horns I asked her if she was willing to do some Indiana Jones kind of photo with me. "What do you have in mind?" she asked. I pulled the Golden Idol out of my bag and handed it over to her. "Ohh, I have an idea." she said. "How about I play the female villain trying to steal that idol from you?" That sounds great, I replied. Jokingly she asked me if I need any time to get into character which made me laugh out loud. So there we were, the tall blonde seductive spy and poor old Indiana Jones being robbed of the Golden Idol yet once again. We both had to laugh out loud at the same time when we tried to look serious for the photographer. The photo however came out great! The second shot was just us with our best smiles! After that I thanked her for being such a sport and we bid farewell to each other. Man, this "Weekend of Hell" turned out to be a trip to Heaven!

Next up was my Meet & Greet with Sean. I was under the impression that this was actually a one-on-one but I was told that it would be in fact 4 of us who would get the chance to have a private chat with Sean. I did not mind at all as I had no idea what to expect from this. So when I turned up at the meeting point two anxious and shy looking Japanese girls were waiting there already. As it turned out they came to Germany just for this event and were both huge fans of Sean. Well, travelling that distance they had to be! Both were so hyper excited that I was worried they would faint any minute now.

indytravels

The fourth person to join us was a dutch girl who was also a huge fan of Sean. After a few more minutes Sean and his personal assistant turned up. He greeted me with "Hey buddy!" and his assistant led the five of us to a small room near the hall. Inside that room there was a table, a couch and a chair. Not a fancy room at all, but we were here for the talk, not for the comfort. As Sean obviously hadn't met the ladies before, he greeted them and started the conversation by asking us our names and where we were coming from. Within minutes I could tell that this Meet & Greet would be most likely a conversation between Sean and myself as the Japanese girls could not get any word out. The dutch girl did ask the occasional question but Sean and I did most of the talking. One thing that I always wanted to know was how he actually felt about Indiana Jones and if he himself was a fan of the movies. He replied to that: "You remember the first movie, Raiders of the Lost Ark? I have never seen a movie before that made me physically so nervous in my seat. I have never seen a movie like that! I loved it!" After asking him if he ever felt intimidated by stepping into the footsteps of Harrison Ford by taking on the role of Young Indy he answered: "No, not really. But only because when I read the script it was so different. There was World War I, the Battle of the Somme, Verdun... it was heavy and dramatic. There was no twinkle in the eye!" He continued "Everybody was an Indiana Jones fan and it was great to get Young Indiana Jones but when you read it (the script) you realize it is not the Harrison Ford character. It is a very very different style of writing. I am honored to have done it anyway but the Harrison Ford character is written very differently." When talking about Harrison Ford you could tell that he really had to be a fan of him. "You know, in my opinion Harrison Ford is the last iconic movie star that we have. You know what I mean? Brad Pitt is a movie star... but kind of tabloidy. Harrison Ford to me is like Humphrey Bogart, Errol Flynn, Montgomery Clift. Those were icons, movie star icons!" At one point we started to talk about 'The Boondock Saints' and about the possibility of a third movie. He seemed a bit secretive about the whole thing and did not rule it out. All that brought me to my next question: "Is there anything in particular you are looking for in a script?" He answered with a short "Good!". "How do you define 'Good'?" I wanted to know to which he replied: "In my opinion there is three reasons why you do a film. You want good material, meaning a good script. Or you want to work with good people, meaning other actors or the director. Or you do it for the thing called money. Any three. And ideally you love to get two. Two out of three is like 'I do it!' Now, if one is a perfect 10, you'll do it. Like if there is no money, if the script is shit but Martin Scorsese is directing it you go 'F... it, I do it anyway'. If the script is so mind blowing, they have a brand new director and there is no money you do it because is it such an amazing script. And sometimes, if the script is shit, they have no name to it but they pull up the wheel barrel then you say 'Why not?'. Everyone does it." I really



ED HOUSE COLLECTIBLES

FACEBOOK 

loved the way he spoke, as he seemed down to earth and honest to the bone. He also made no secret out of the fact that some of the movies he made weren't that great, but he loved the people he was working with and that alone can be a reason to accept a project. As for his work on 'Young Indy' he continued: "I am very grateful for it (Young Indy). It opened up every door that's open to me today. If I wouldn't have done 'Young Indy', I would have never gotten 'Boondock' (Saints) or 'Powder' or any of the films I loved doing. But it was not my favorite type of work." We talked a lot about the work on Young Indy and the three girls seemed to enjoy our talk as they did not interfere at all. At one point I felt so guilty that I asked them to step in if they had any questions for Sean. Anyway, Sean continued to tell us about his experience on set of Young Indy. What a ride it had been to spend so much time over the years filming on different continents and being the youngest crew member on set. At the time he was a newcomer and the fact that so many of his co-stars were well-known actors and actresses did not make things easier for him. And there were dangerous situations he had to cope with, too. Like the filming of the Battle of the Somme sequence near Prague in the Czech Republic that could have ended in tragedy while filming the Charge out of the trenches. All extras used rifles with real bayonets and within the chaos of filming that sequence one of those bayonets missed him only by a few inches. But overall he gained so much as he learned about the film making process, about script writing and different filming techniques.

The benefit of working with so many different directors on 'Young Indy' over the years has been invaluable for him and is something he would not trade for anything in the world. After some 30 minutes our meeting was over and his assistant urged him to return to his desk in the exhibition hall. Sean gave each of us a friendly hug and wished us well before he was rushed out of the room by his assistant. I still had my tickets for that photo shoot with him so I was in for some more waiting time. I decided to grab something to eat and while I was heading towards the food corner I was already looking forward to that photo shoot. I had something in my mind and hoped that Sean would go along with it. We would see...

The photo shoot started about half an hour later and for me it was getting late. I still had to drive all the way home, take a shower and get changed before heading off to the Thai Festival where my wife would be waiting for me. But first things first... I took once again the last place in the line so I would not have to rush through the shooting due to people waiting behind me. When it was my turn Sean greeted me again with a big smile. Knowing that I wanted to take some special photos he asked me "So what's your plan?" "Here it goes" I thought. I pulled out an extra fedora that I brought with me and handed it to him. "You know that this would happen sooner or later" I said to him. He looked at me with a big smile and said "Whoaaa! Great hat! But don't get me wrong, I won't wear it because I have so much shit in my hair and I don't wanna ruin it! But let's definitely use it!" By "ruin it" I presume he actually meant his hair style, which was a bit disappointing. But at least he would use the hat for the photos. And he really got into it! We did a crazy "Yeehahh" shot which cracked us both up. That was followed by a shot of him wearing my whip over his shoulder while the last one had to be with us presenting the indymag. After we finished we had a look together at the pictures. They really turned out great. He said "These are cool". And sure they were! As Sean had to return to his desk we had to say Good-Bye there and then. I told him how much I enjoyed meeting him to which he replied "Same here" and that he had a great time talking to me. He gave me a brother handshake and returned to the exhibition hall. At that time I realized that it was much later than I had anticipated. I really had to get going. While driving home I was trying to put my thoughts in order and recall those past few hours. I could not stop thinking about that meeting with Sean. He was so different from what I expected, but not in a bad way. He certainly left an impression on me! Here was a guy that did what he did because he liked doing it. He did not play nice guy for us but presented us with his honest beliefs. A bit crazy, Yes! A bit over the top, Sure! But certainly someone with a mind of his own, who spoke up and did not care too much about the language he used while doing so. So what...? It certainly showed that Sean Patrick Flanery is after all just a guy like you and me, and that has to count for something these days, doesn't it?

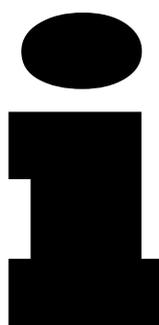


CRYSTAL LAKE
AMPG & U'IL 



DANNY BULANADI

Most people know Danny as the longtime inker for Marvel and DC Comics. His credentials include Captain America, The Fantastic Four, Daredevil, West Coast Avengers, The Blue Beetle, and, yes, Indiana Jones! We speak with Danny about his time with our whipcracking hero.



indymag: Did you see Raiders of the Lost Ark?

BULANADI: I've seen all the movies, including the latest one. I really enjoyed them. I like action movies.

indymag: Did it play any part in you getting the job as the inker on The Further Adventures of Indiana Jones?

BULANADI: No it didn't. The Indiana Jones books were late for whatever reason. Louis Jones, my editor, knew how fast I could ink. I started out as a fill-in inker to get them caught up. But with the many different pencillers, I was given the job permanently.

indymag: Were there any issues with Marvel and/or Lucasfilm working with Indiana Jones character?

BULANADI: By the time the penciled pages got to me for inking, they had already been approved by the various powers that be. All I did was follow his pencils while applying my style of inking. The ones who had the problems were the pencillers, who had to follow a strict guideline and make Indiana Jones look similar enough to Harrison Ford.

indymag: Who was your favorite penciller on the series?

BULANADI: I liked all the pencillers I worked with. One that does stand out for me is Ron Frenz. His style of penciling on the series was very dynamic, just like a movie.

indymag: Did you have any issues with going from penciller to penciller and did everyone turn in full pencils or were some breakdowns only?

BULANADI: I remember Herb Trimpe did breakdowns only. That is, he drew the characters, but there was no shading to it. Very loose pencils. It was up to me to decide where to spot the shading. Steve Ditko was very much the same. Loose pencils.

indymag: Did you have to redraw anything?

BULANADI: No, not really. Sometimes, I would modify hands to make them more proportional to the rest of the body.

indymag: During your inking run, did you use any assistants?

BULANADI: No. Anything that is credited as being inked by me is inked by me.

indymag: You inked the second half of Gene Day's run on the series, was that done at the time he passed away or were those stock pages?

BULANADI: I think those were some of the last pages he drew.

indymag: Did you receive any feedback from the pencillers that you inked?

BULANADI: I always got encouragement from them that I was doing a good job. Rick Levins, who I worked with on Captain America, and who recently passed away would always call me and tell me I made him look good. But I think his pencils were good. Paul Ryan liked how I inked him in DP7, Fantastic Four and some West Coast Avengers.

indymag: Did the change in editors make a difference in how you did your work?

BULANADI: Not really. As long as I turned in my assignments on time, there was no problem.

indymag: Looking back at the series, how do you feel about it? Would you change anything?

BULANADI: I'm very happy with the work I did on the series. I would have liked to keep inking more pages.

indymag: Are you working on any Indiana Jones related projects?

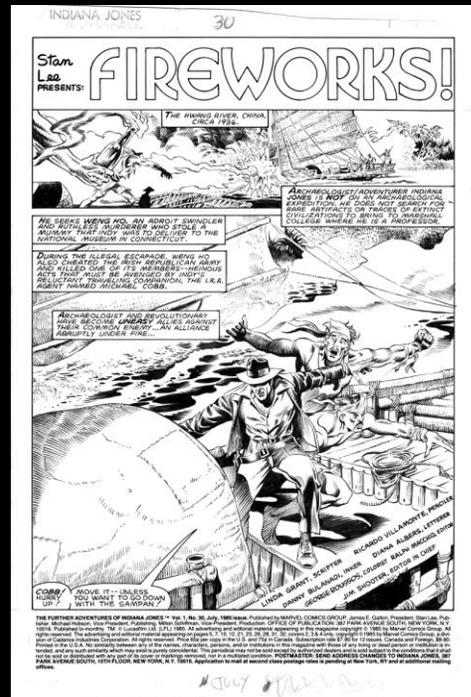
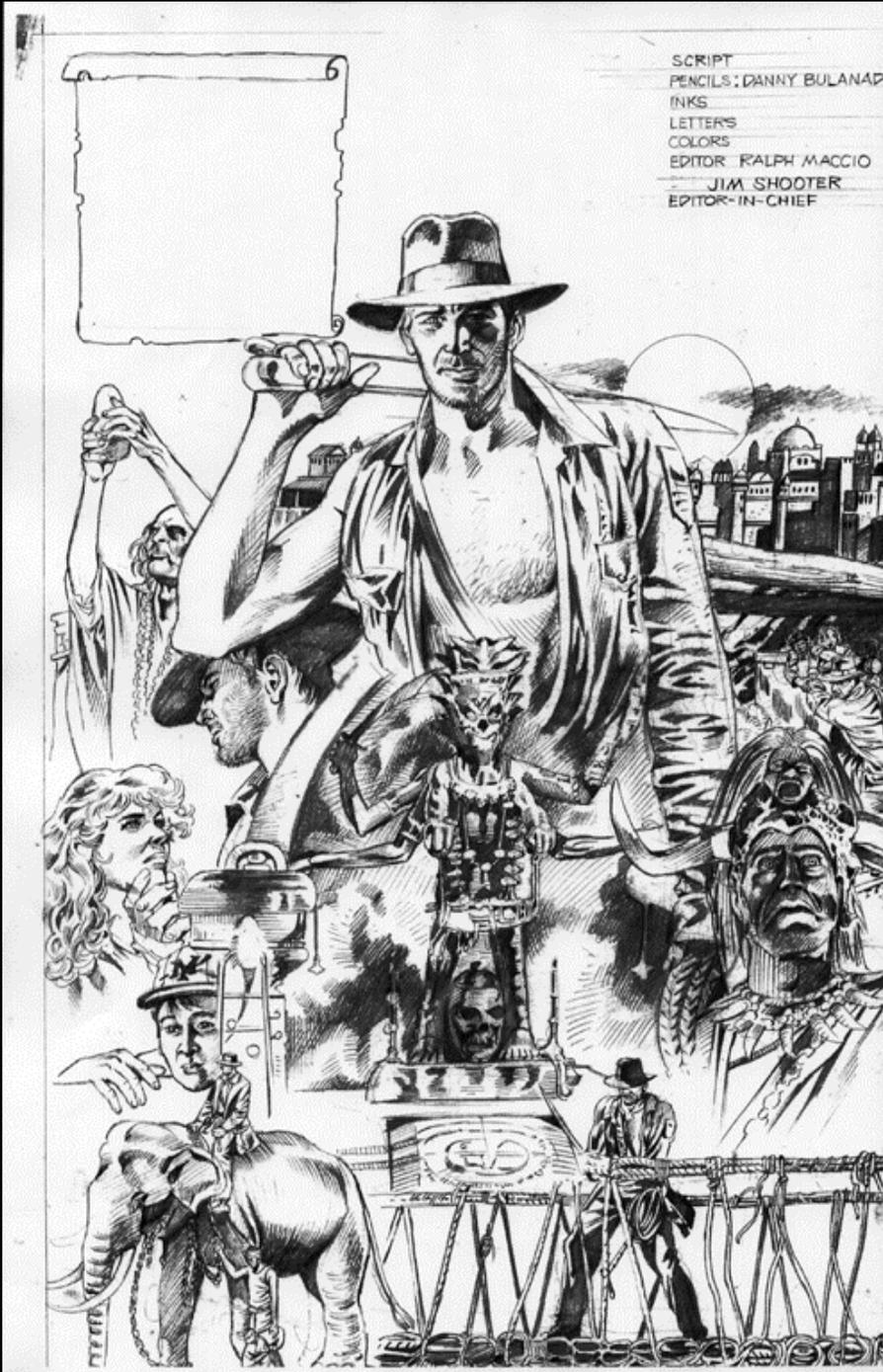
BULANADI: Aside from the odd commission here and there, no.

indymag: John Byrne mentioned a fully completed but unpublished Indiana Jones issue. Did you have any part in that?

BULANADI: No. I didn't. I believe he was talking about an issue he did, but for whatever reason it was scrapped.

indymag: We've seen a fully penciled splash page from what looks like Indiana Jones and the Temple of Doom. Can you tell me about that page? Were you slated to do the pencils on the Marvel Adaptation of the movie?

BULANADI: Actually, that was just a sample page I drew to show the editors that I could pencil as well as ink. I used it as part of my portfolio. The editors, told me I was more important to them as an inker, because I was fast. When deadlines loomed, and the inker was in danger of being late, I was called in to help finish the book and keep the deadline. But that page was just to prove that I could handle pencilling.



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 installments accompanied by artwork from various Indy artists. So get comfortable and indulge in a quest for a legendary civilisation as Indy continues into his deepest adventure...

Oranienburg, Germany

The sprawling compound resembled a large warehouse from the air, but nobody flying over the 25-acre spread of nondescript buildings in the rural countryside northeast of Berlin would guess that its inauspicious roof and plain brick walls encompassed a production plant for industrial-grade uranium. The unremarkable facade concealed the purpose of the massive factory as the heart of the German nuclear program, but the truly important work occurred belowground.

Six levels of research laboratories comprised the subterranean core of the *Auergesellschaft* complex, all devoted to exploiting the revolutionary new fission process. Only persons with the highest security clearance had access to the sub-level facility, via a series of strict checkpoints. Fewer still were permitted entry into the clandestine inner sanctum designated simply as Laboratory D, a spacious room built to virtually bomb-proof specifications. This labyrinthine network safeguarded the most secret weapons development laboratory in Europe.

It was here, deep underground and far from the prying eyes of the world, that Klaus Kerner placed the corroded bronze statue on the table before Professor Hans Übermann. "See what Herr Jones has kindly provided?"

"What on earth?" The bespectacled senior physicist leaned forward to examine the horned idol. Nikolaus Riehl, the director of the facility, regarded the crude artifact with a dubious frown.

Kerner crossed his arms expectantly, confident that he'd succeeded on his vitally important mission. "Isn't it amazing?"

Standing proudly at his full height of six-foot-three, Klaus Gerhard Kerner considered himself an elite warrior. The blond, square-jawed German was the epitome of Aryan perfection, right down to his piercing blue gaze. After his recent undercover trip to America, he was grateful to be attired in his familiar SS uniform once again, free to display the symbol of his devotion to the Third Reich: a red swastika armband with black piping, the crowning achievement of an illustrious military career.

During the Great War, he had served on the *Sturmabteilung* mortar team in the German 3rd Army. The capture of an enemy tank on the Western Front earned him an Iron Cross for bravery. Afterwards, Kerner chose a police career in his desire to bring order to his country, which was embattled in revolution following its bitter defeat. He joined the fledgling SS in 1928 as a guard for prestigious Nazi speakers.

His fierce devotion culminated in a post on Adolf Hitler's personal regiment, and Kerner was elected into the Reichstag with a promotion to full-fledged Oberst.

Shortly thereafter, he was assigned to the *Wehrmacht's* weapons procurement division. It was there that Kerner met Hans Übermann, one of the chief researchers working with the *Ahnenerbe* to locate arcane historical weaponry that might be developed for military use by the German Army. Their first priority involved an ancient mineral called orichalcum, described by Karl Zschaetzsch in his book, *Atlantis: Die Urheimat der Arier*. The element promised untold power if they could locate a source in existence, and its pursuit set him on the trail of several notable Atlantis experts rumored to possess artifacts from the vanished kingdom. Now, having acquired the statue from Jones, Kerner's efforts were about to pay off.

"Herr Doktor, this 'knick-knack', as I believe you call it, comes from the lost city."

"What do you think, Herr Doktor?"

Übermann turned the robust idol in his hands. He noted its tarnished condition with distaste. "I send you to America to find the weapon of the age, and you bring me this... prehistoric knick-knack?"

"This 'knick-knack', as you call it, comes from the lost city." Kerner's tone was irate. He had no time for the inane opinions of this ancient windbag. He wanted confirmation on the success of his mission, and nothing more.

"Then we have failed! I see no evidence here of a magical metal that Plato called 'orichalcum'."

Übermann rose from the table and strolled over to a large diagram pinned on the wall. The word *Uranbombe* was boldly printed in white letters across the blueprint, which depicted a cross-sectional cutaway of a large bomb with fins. He tapped a red circle inside the bulbous warhead, indicating the source of its destructive power.

"You see Diebner's device, Herr Kerner? It is perfect!"

We need only the fissionable material for the core and it will be ready for production. Uranium is the only element capable of sustaining a chain reaction, but we are unable to manufacture it in sufficient quantity. *Der Führer* is unsatisfied with our progress," he fretted, wringing his bony hands nervously. "He was displeased by the early miscalculations, saying the timeframe for our program is too long. Science cannot be rushed, you know."

"I am well aware of this, Doktor, but it shall not permit us moving forward with our endeavor. Once we prove ourselves with this device, we will gain the full support of the *Heereswaffenamt*."

"Yes, yes, but we only have thirty tons of uranium at present, and the quality is unsuitable for our purposes. Alas, I'm afraid we need something else."

"This might prove useful." Kerner withdrew a glass vial from his uniform. "I found these curious metal beads among Fräulein Hapgood's relics. It is my guess that we found the treasure we seek."

Übermann held up the vial and studied its brilliant copper luster in the stark lights of the laboratory. He picked up the horned idol. "Notice how the statue mouth is open, ja? Let us place a bead inside and see what happens." He opened the tube and withdrew one of the shiny pearls.

Kerner watched as he pushed the bead neatly into the idol's mouth and set it down again. The statue's eyes glowed to life. They stepped back as it began to vibrate, emitting a high-pitched whine. The torso rotated in a circular motion, faster and faster. It jittered across the lab table, the upright arms a blur.

"*Mein Gott!*" Nikolaus Riehl exclaimed in astonishment.

The idol tumbled over the edge and struck the floor, where it continued to whirl madly. Sparks flew as its metal arms grated against the unyielding stone. The statue flopped in an awkward circle, writhing like a wounded animal until its dose of orichalcum was depleted. Its blazing eyes finally went dark again.

Kerner was awestruck by what he'd witnessed. "You saw that? Think of trucks powered by these beads. Think of tanks. Think of *airplanes*..."

"Use your imagination, Kerner," Übermann chided. "Think big like the Americans. Think of bombs!"

"Yes! This will make the Reich an unstoppable force!" he exclaimed in triumph.

"But first we must test! Let us submit the orichalcum to the Evonik."

By **DALE DASSEL**

INDIANA JONES

and the
FATE OF ATLANTIS

Chapter VI

hey had a decisive advantage thanks to the Degussa Corporation, a refinery of precious metals contracted to furnish the *Auergesellschaft* with the very latest in scientific technology. Their state-appointed benefactors had spared no expense in providing all the tools necessary for ordnance research. As a result, Germany had one of the most sophisticated manufacturing facilities in the world at its disposal. Kerner saw the promise of success everywhere he looked.

Rising above them was a massive Tesla coil slaved to a high-voltage induction capacitor that stood humming against the wall. The Van de Graaff generator, topped by a large silver sphere, was positioned on the other side of the laboratory. A chain of oversized plasma globes were suspended from the ceiling like a model of the universe, joined together by a network of glass condenser lines. But the centerpiece of Übermann's domain was the *Uranmaschine*, a particle accelerator engineered for isotope separation and the measurement of nuclear constants.

Cloaked in his white lab coat, Übermann donned a pair of goggles and slipped his hands into a set of insulated rubber gloves. He opened a panel in the machine and slid out a metal tray. He carefully placed several of the metallic beads into a lattice of tiny cubes. He placed the tray back into the accelerator and shut the heavy door, locking it with a deft twist of the handle.

He double-checked the seals and pronounced the machine ready. "Initiate the start-up procedure, Doktor."

Riehl flipped a sequence of switches on the control panel, and a row of indicator lights blinked on in response. The machine came to life with a sibilant hum that slithered across the floor like oil beneath Kerner's boots. The scientist adjusted dials with practiced finesse. He checked the indicator readings on the display gauges. When the electromagnets were primed to full capacity, Riehl activated the cyclotron.

Almost immediately, a deep, ominous whirring sound emanated from the machine. The sheer power of the rapidly accelerating centrifuge produced a thrum felt through every surface in the room. Kerner swallowed the bitter taste in his mouth and clenched his vibrating teeth together as the concrete floor trembled underfoot. Even from a distance, he saw the skin of the *Uranmaschine* blur like a mirage that might suddenly disappear.

"Frequency rate is constant," Riehl reported calmly as if he were announcing a chess move.

Übermann was irresistibly drawn to the machine. He cupped his hands over the viewport and peered into the fission chamber, enthralled.

The lenses of his thick goggles glowed with an unearthly light. "Das ist wundervoll," he breathed reverently. "The energy that drives the universe..."

The luminous blaze suddenly erupted with blinding intensity. Übermann staggered back as a blue corona lit the reinforced lead-glass window. The accelerator shivered, struggling to contain the violent reaction blossoming within its overlaid shell.

"Critical!" Riehl yelled in panic. He slapped the emergency button, cutting power to the reactor, and then dropped to the floor behind the control bank, anticipating the explosion to follow.

Intense heat scorched the laboratory as the shockwave hit the Tesla coil, shattering the overcharged electrodes. Kerner threw his arms up for protection. White-hot sparks rained over him. From the corner of his eye, he saw Übermann run for cover in the midst of the chaos.

"Himmel!" the wiry physicist cried out in alarm when a wild snap of electricity leapt for the ceiling, attracted by the ionized gases inside the plasma lamps. The rampant power surge traveled through the condenser lines overhead, bursting each sealed globe with a sharp explosion. A blizzard of glass covered the floor like crystal ants, scattering in every direction.

"Das ist wundervoll," he breathed. The lenses of his thick-rimmed goggles glowed with an unearthly light. He touched the machine reverently. "The energy that drives the universe..."

The accelerator whirled to a halt. Everything was silent. Kerner stood warily in the haze of electrical smoke. He looked around in shock. Nearly half of the laboratory was destroyed, including the main power generator. But the Evonik machine was miraculously intact. Übermann hurried to join Riehl at the control board. They consulted the instrument readings in disbelief.

"Amazing! There is significant neutron multiplication without any trace of radioactive contamination," Riehl gushed ecstatically.

"Do you realize what this means? We are on the verge of sustaining a chain reaction!" Übermann held up the vial of orichalcum. "We need more of this material, Kerner, much more. Can you get it?"

"This is all that Fräulein Hapgood had in her possession. I have two agents following her and Jones to see if they can lead us to another source. We also recovered a journal which may prove useful in discovering the origin of this material."

Übermann shook his head irritably. "Seven months ago, we bombarded uranium with neutrons to produce fission, and now our work is obsolete." He jabbed an emphatic finger toward the ruined reactor. "By all rights we should be dead from such a mishap, yet we are not. I think the message is quite clear. We must act now unless you want the Americans to supersede our work."

Kerner felt like throttling Übermann's skeletal neck until it snapped. "I brought you exactly what you asked for," he said with restrained patience.

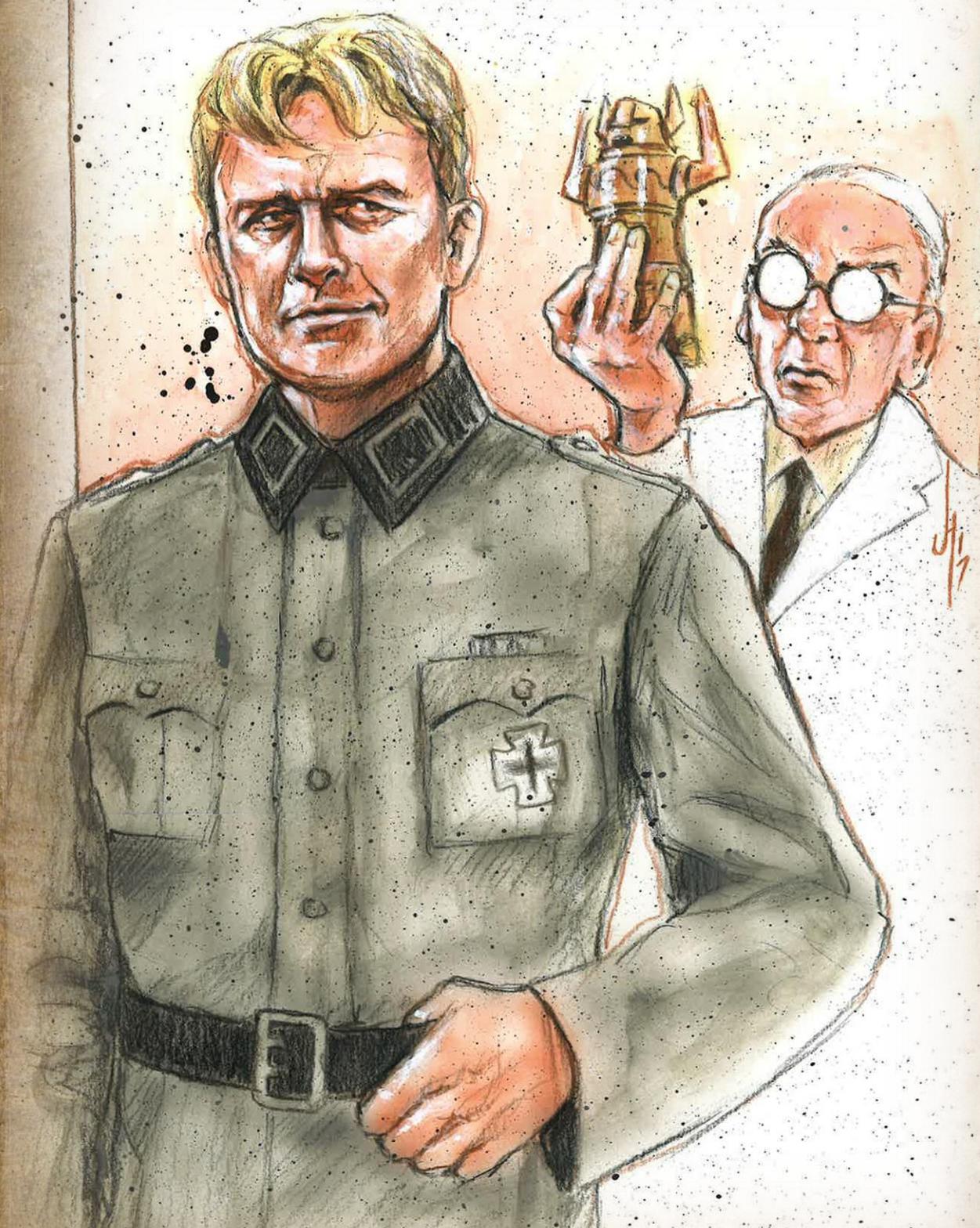
"Yes, but all our toil is meaningless unless we can deliver the *Uranbombe* first! It is imperative that we get more orichalcum at once."

"We are preparing to launch a mission to monopolize this ore, and I have every resource to succeed at my disposal. Until then, I suggest you remember the extent of your authority, Doktor."

Übermann was undaunted by the threat. "Good. Then I will make a report to the Ministry announcing our progress. The future of Germany is in your hands, Kerner. Try not to drop it."

Uranverein Institute, Berlin

The buzz of conversation in the auditorium lapsed into respectful silence when Hans Übermann mounted the stage and made his way to the podium. He did not bring a sheaf of research papers as was customary for such an occasion.



Instead, he placed a small aluminum box on the corner of the stand. The elderly physicist adjusted his glasses and surveyed the roomful of colleagues that filled the tiered rows to capacity. He was pleased that all the key figures of the *Arbeitsgemeinschaft für Kernphysik* were present to witness the first victory of the newly-established *Uranverein*, formed only two months earlier.

"My esteemed colleagues, tonight I am here to make an historic announcement: We have the key to nuclear armament."

Opening the small box, Übermann withdrew the bead of gleaming red metal and raised it high. "Behold, orichalcum! The energy of uranium, without any radioactivity!"

The proclamation elicited a wave of chatter from the audience, who found his bold promise exciting as it was unrealistic. Several upraised hands begged for immediate attention, but Übermann waved them down. He would not be drawn into a debate about the validity of his claim. Tonight's meeting was intended to show that the Institute was ready to deliver on its purpose.

In addition to providing material to the *Heereswaffenamt* ordnance office, the *Uranverein* was charged with developing an atom-based weapon to deploy in future conflicts. Their mission was hampered by the inherent production difficulties of nuclear material, and pressure from an impatient war department. Things might have continued this way until Kerner's timely discovery rendered uranium obsolete. If Degussa could produce quantities of the Atlantean metal for the construction of orichalcum-based weaponry, the possibilities would be limitless.

"Our progress on the Uranbombe has been restricted by expensive methods to produce miniscule amounts of energy until now. This simple bead holds the key to unlimited power. Orichalcum is exponentially more powerful than uranium, far exceeding the potential of the atomic reaction," he said with growing fervor. "This mineral will enable us to surpass America as the dominant military power! No nation will dare oppose our might!" Übermann exclaimed with maniacal zeal. "The age of the *Wunderwaffe* has arrived!"

Watching from the shadow of the curtain off-stage, Klaus Kerner smiled broadly as the roomful of scientists stood and applauded in unison. The speech was a triumph. *Der Führer* himself could not have done a better job. He didn't need their approval, of course, but the show of support reinforced his belief that Germany would shape the world as it was intended to be. Kerner brushed back his crop of sandy blond hair and strolled from the auditorium with renewed purpose. It was time to take control of Germany's future, and he would not fail.

TO BE CONTINUED!

Fate of Atlantis: The Second Time Around

When I first published Fate of Atlantis in June 2013, it was an immensely gratifying moment. It was the culmination of a nearly four-year endeavor, one that I believed to be as perfect as I could possibly make it. Satisfied with my work on the story, I was eager for a well-deserved break.

Having written the novelization for web-based reading, some of the chapters were in excess of 20 pages—impossible to print in a monthly 6-page magazine allotment. The editor suggested that I revise the novel. That was absolutely the last thing on my mind. As much as I adore the game, I was burned out on the story. I didn't mind writing new Special Edition dialog for Indy and Sophia, but I was absolutely finished with the book. It was online for the world to enjoy, and I was done with it.

Then I saw the preview of my first chapter in *indymag*. Being a natural perfectionist, I began making little corrections to the text for the print edition. But the fledgling publication was beset with delays. The subsequent lapse between formatting and premiere day allowed me time to revise each chapter for public consumption, and my initial reluctance to revisit Atlantis was forgotten in my enthusiasm to give Indy fans the best possible story. So, I dived back into Atlantis again, armed with my editing scissors.

In reviewing the story, I was able to address a number of narrative problems that were brought to my attention by sharp-eyed readers. Chief among these, several historical errors I had overlooked in my zeal for writing the adaptation. I was literally researching on the fly as I wrote each chapter. The remaining issues were discovered in the process of revisiting the novel after so many years. In an effort to expand the story, I'd written several lengthy scenes which unnecessarily diverted the storyline. These went to the cutting room floor, along with a slew of extraneous banter between our protagonists in the course of their journey. I also excised a vast amount of tedious description for the sake of simplicity. Less is, quite often, more, as the adage goes.

Longer chapters were divided at natural break points, with the goal of reducing each chapter to 7 - 12 pages. All told, I shaved off about 45 pages from the manuscript, creating a much leaner and flowing narrative that reads like a breeze. The final product, I believe, stands up nicely alongside the Indy films and the original Bantam novel series, and I hope that fans of the game will enjoy experiencing this classic Indy adventure in a shining new format which will give a renewed appreciation for Hal Barwood's epic



See you in Atlantis!

Dale Dassel
August 2017

You can either wait forever for *indymag* to get it's act together and complete the book (although we do have pretty pictures!) or enjoy Dale's fabulous revision at http://orig08.deviantart.net/788ff/2017/220/7/6/atlasntis_by_whipwarrior-dbjcxti.pdf

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Indyregulars

eyecandy

DIDN'T HE DO WELL!* From humble beginnings in Chester, England, Daniel Craig has risen up the British acting ranks to become only the sixth person to play James Bond (Talk about stating the bleeding obvious! Ed) and amassing a net worth of \$95million. Although Bond is the tent pole of which he hangs his career, it is built on solid performances outside of 007 such as Road to Perdition, Munich, Layer Cake and The Girl with Dragon Tattoo.

In 2010, he had the opportunity to star next to Harrison Ford at the SDCC and then some film called Cowboys and Aliens in 2011 where Ford wore a hat that wasn't a fedora. (Shame on him, Ed!) Despite having a bag of spanners for a face he has always had lovely arm candy like Kate Moss and Sienna Miller. However he seems to have settled with 'Rick O'Connell's' old flame Rachel Weisz. So... give us a twirl!!*



*Search - Bruce Forysth!

Indyreviews

AFRICA SCREAMS!

Like a bad penny he is back! Jimmy Hayes continues his odyssey of further adventures as he delves deep into Africa with Indy and Marion and finds out if it's a tale to remember.

Hello again, Indyfans! The Electrifying One is back, and guess what I brought with me? That's right! A comic review of *The Further Adventures of Indiana Jones #7*.

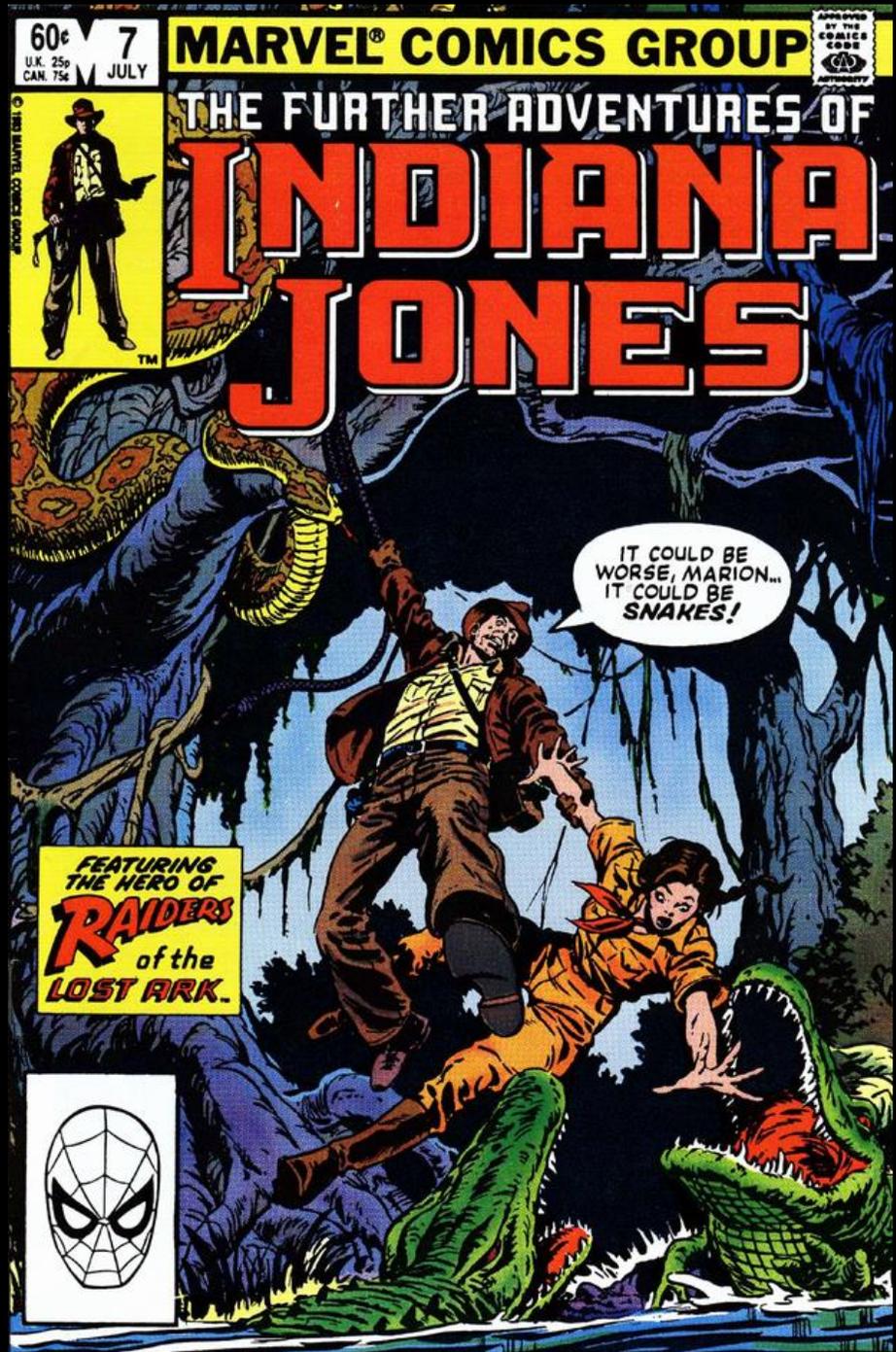
Published in 1983, this issue features a beautiful cover by the interior artist, Kerry Gammill. Can I just mention that *I love* the sense of urgency that this cover gives off? Indy is an all-action, all the time kind of guy, but for some reason this cover especially tells the person browsing that they need to buy and read this comic *right now!*

That is something that is really lacking in today's comics, where almost all the comics have a pinup on the front instead of an actual drawing that depicts something that happens on the inside of the comic, of at least kind-of happens. All right, this issue begins in a hillside vineyard in France.

Indy is "undercover" searching for a rare stone stolen by the bad guy of the issue, McIver. Yes, it's pronounced just like McGyver, which gets to be a little bit distracting at times. McIver leads Indy to the stone and

Indy wraps it in paper, when a whole bunch of McIver's goons bust in, guns blazing and give chase to Indy. Indy ducts down a hallway with the goon in tow, only to find that the hallway opens up to a big banquet hall. Indy looks around and spies a huge tapestry, and quickly cracks his trusty bullwhip, knocking the tapestry off the wall and onto the goons just as they enter the room, just in the nick of time. I think McIver needs to get his money that he paid these guys with, because what kind of henchmen get stopped by basically a giant blanket that falls on them?

Moving on, Indy runs into another hallway, which dead ends. Having no other choice for escape, Indy jumps through a stained glass window and luckily, falls into a vat of grapes that's sitting on the back of a pick-up truck. Indy punches out the driver, gets behind the wheel and takes off with stone in hand. We change scenes to Connecticut where Marcus Brody is examining some kind of document at Indy's place while Indy cleans up after a long plane ride. Marcus tells Indy that the stone is nice, but that the paper he wrapped it in, might actually be of more value than the stone.



The paper Indy wrapped it in is a map that hides the secret location to the city of the Shintay, a group of people that were part of the group that lived in Atlantis. Marcus tells Indy he needs to get to West Africa right away, when a familiar voice from the past says "Don't you mean WE?". Yes, folks, it's Indy's future wife and everybody's favorite "Indygal", Marion Ravenwood. Indy tries to argue with Marion, but you can pretty much guess how that goes.

In a few days, Indy and Marion arrive in western Africa. Indy stops into a local general store where he claims to be a photographer and tells the owner he's looking to hire some locals to show him that area of the Congo and to carry his equipment. The owner tells him he's too late, because the day before a Dutch expedition came through and hired all the men to help them look for a rare flower that they needed to find for medical purposes.

Marion tells Indy that it's too bad they'll have to wait for some men to get back, but Indy says they can't wait, they need to get into the jungle right away. Later as Indy and Marion float down a river in the Congo, they're attacked by one hungry, hungry hippo, but with the help of his wits and a broken piece of wood, Indy gets himself and Marion away from the hippo and right into a bunch of nasty, angry crocodiles.

Barely managing to escape the crocodiles, they find themselves getting attacked by a giant snake, they land in a pit of quicksand and then they're finally rescued by Dutch Pharmaceutical Expedition head, Dr. Curt Vogel. Indy and Marion get taken back to Vogel's camp where they clean up and rest. While looking around, Indy discovers that the Dutch Expedition members aren't really who they claim to be.

They are, in fact, a great big bunch of Nazis!!! Not only that, but the Nazis are in league with that no-good, rotten McIver. While McIver is going on about his plan, Indy manages to kick a table that the lantern is sitting on, causing the lantern to fall into a box of explosives and that causes enough of a distraction that Indy and Marion can escape safely into the night. But, as you can imagine, the jungle at night, isn't necessarily the safest place to be...

This issue is by David Michelinie and Kerry Gammill, and I have to be honest with you, this is my favorite Indiana Jones creative team by far. Michelinie is just always spot on when it comes to Indy stories. He knows just how to put the right amount of history, action, mystery, humor and character into each story. He creates characters that totally belong in the Indyverse, nobody is too over the top and none stick out like sore thumbs. Perfect storytelling.

I could quite honestly go on about them all day, and I will, in a future column. Suffice it to say, this issue gets my highest recommendation. You're going to love it and it's definitely worth hunting through your local comic store to find that back issue!



BEEEEEEEP! SCREEECH!

We search those unknown parts of the internet for Indy fan activity where people keep their clothes on!

Without substantial product coming from either Lucasfilm or Disney it is left to the fans to use their creativity and copyright dodging skills to keep us all humored until the next Indy film hits our screens. Most of this activity is based on the web so here's our trawl of stuff that may illuminate you.

- **Fanfilms** – Fandom is never short of fan films but finding decent efforts is like finding balls on a cow. A good start is *The Indiana Jones interrogations* which is a blindly effective concept that doesn't stretch the budgets and keeps the attention over the seven episodes. *Indiana Jones and the Spear of Longinus* (or Destiny, to you and I) is a Brazilian production by Arglos films that, aside from needing tightening with the editing, is a great good effort and thanks to CC captions from Youtube can be understood. *Indiana Jones and the secret of the lady Elche* is another foreign language film fan film that has it's moments including the Star Wars Cantina band.
- **Websites** – *The Raider.net* is principally dead. Like a parrot. Other than it's Raven message board that helps it limp along one should expect the local priest to give it the last rites. It's a shame because it has so much potential to be the premier site. *Fortuneandglory.org* is always fun especially if you like bitching about Indygear or just simply bitching. (Meow, Ed!). *Throwmetheidol.com* has been dormant and most of the activity has been done on Facebook until the recent announcement of *Indy V* and it looks like Les David has been fired up. One can only hope his bank balance can reflect that! *indianajones.de* is still in the game and they're always pleased to see us but god only knows what they say! *Indygear.com* has the same enthusiasm for dress up as all their members did 30 years ago. You'd think by now they'd have all nailed the costume however the debate lives on.
- **Facebook** – God only knows where one should start – There's the official site that does, well...nothing but still nice to know it's there! The fan *Indiana Jones* site with 5k members that does general posting from people but doesn't necessarily engage in pushing the page. *Indiana Jones and the Collectors Covenant* we like this page for selling and buying, especially the buying. Has been able to unearth some truly astonishing items such as original Kenner production drawing and LJN cast. A must if you're a collector for Rare Antiquities
- **Podcasts** – <http://www.indianajonesminute.com/> now working their way through Temple of Doom. *Indycast.com*, the genius that is Ed Dolista, nuff said!
- **Comics** – The rather good *The Secret Chronicles of Indiana Jones - The Stones of Lost Time* by Crisman Strunk and Travis Weston is a must read for all those Indy fans that miss the Further Adventures.
- **Magazines** – Us. Nobody else. (Well, when we get around to it!)
- **Other** - <https://iconfactory.com/indianajones/> some free Indy icon. Free is good! <https://www.reddit.com/r/indianajones/> no idea how Reddit works but there seems to be people who like Indy on it.





INDY ON THE BLOCK

Thomas Osygus from adVintage shows us his craft over the next two issues and explains what it takes to create a lid that will stand the test of time.

Interview by Haiko Albrecht

“ I have been an Indiana Jones and Star Wars fan since childhood. I remember watching pirate VHS tapes as a kid which were heavily cut over and over again. It is so funny, because some of the scenes I did not get to see until much later as they were completely cut out from those private VHS tapes, like for example the whole beginning of Temple of Doom, which for me started with the plane crash.

Anyway, my parents used to own a small retail shop that offered stationery supplies as well as a range of toys and I think that this triggered the idea of me selling stuff too. Back then internet shopping started to boom so my goal was to offer a wide choice of products online. So at the age of 17, 18 I started off by selling Star Wars related items online that I was able to purchase from wholesale. Lightsabers, Stormtrooper helmets and stuff like that. But at one point I also wanted to be able to offer the Indiana Jones hat.

Not so much because I wanted the hat to be part of my merchandise, more because of my personal interest in that hat. The information on the internet about the original Indiana Jones hat was available already, but not in such detail as nowadays.

But Herbert Johnson was known and they even had their own website back then. So back in 2000 I started off by ordering a hat from them and a year later I just went ahead and asked them if they would also do wholesale, which they did. In 2001 I started to include their Poet hat into my array of products. Me personally, I was not too happy with the hat so my quest for the perfect Indy hat did not end here.

Upon examining the label within that old Herbert Johnson hat back in those days I realized that the hat was factory manufactured in Spain. My real interest in hat making actually just came up shortly after Indiana Jones and the Kingdom of the Crystal Skull when I read all those posts by Mark Kitter (from The Adventurbilt Hat Co.) in the Club Obi Wan (COW) forum. Here was a guy that went ahead and showed us step by step how to heat a workpiece felt with a cooking pot.

Back in those days the main demand was actually on re-blocking hats that had shrunk. For most people the Poet was a nice hat but you could just not walk through the rain with it without risking it to shrink quite a bit. So I went ahead and ordered my very first hat block from the UK not knowing what kind of block I would actually need. This was for experimenting purposes only. Soon I learned that nothing worked with that block. The shape was wrong, the height was wrong and most of all the felt did not want the way I wanted it to. It took me a good 1 ½ years before I finally was able to re-block the hats (that were send to me) in a satisfactory way.

So when I finally got the hang of it I decided to order a complete set of blocks. But not only do you need a set of blocks for the crown, you also need a set of blocks for the brim. So this was quite a financial investment as these sets do not come cheap. And once the sets arrived I decided that I could do a much better job by producing my own line of hats rather than just trying to re-block Poet hats. What helped was the fact that I really enjoyed what I was doing. I had never done handmade articles but I was really getting good at it. My first felts came from an American company called Winchester in Tennessee. Back then this was an open secret to everyone.

So I ordered 20 felts and began producing. As for the production itself, most of my research was actually made through the internet but obviously learning by doing was the toughest and also the most rewarding part of it all. Unfortunately Winchester was only able to offer felts in dark brown as they did not allow for specific variations in color unless you ordered several hundred felts from them. I stayed with that company up till three, four years ago but was then able to get in contact with a portuguese company that offered felts of far superior quality and ever since I have been working with them. They are easy to work with and I can even send them a color sample and they produce their felts according to my specifications.

The one big advantage that I had and that I will always be thankful for is that I had straight from the beginning the support of the community from the German Indiana Jones Forum. I received orders back then without having a reputation or even having anything to show for. Obviously I must have been doing a decent job straight from the beginning as I received more and more orders and all this helped me immensely to further develop my skills.”





“





ADVINTAGE *Fedora*

Step 1: first of all we need to know what size hat and what kind of block shape we need.

Once we have that info we heat up water in a large cooking pot to produce steam. On top of the pot we place the right block for the brim and then we place the raw felt with the crown facing up on top of that block and let the steam do its work.

Once the steam has made the felt workable we turn the felt upside down. Then we take the right sized block and slide it from the top inside the crown, making sure that the brim won't get pulled inside too.



ADVINTAGE *Fedora*

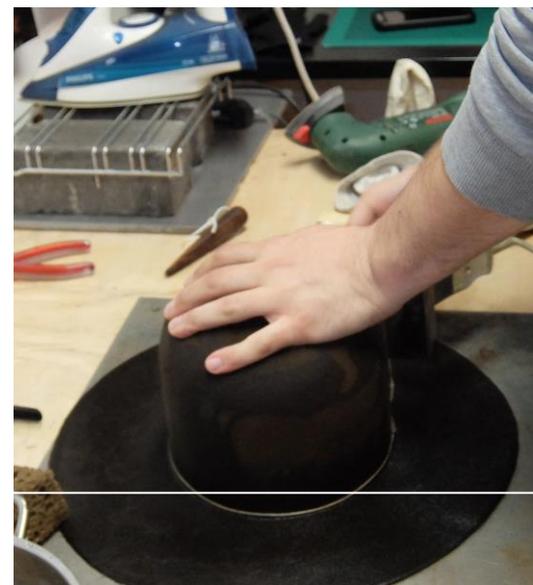
Step 2: once the block is completely immersed inside the crown we take the brim block plus felt with the immersed crown block out of the pot and lay it flat on the workdesk.

Here is where I have to lay hand on the crown just to make sure that the felt is evenly placed on top of the block. I remove the brim block so it lays flat on the workdesk and I start to work with water on the felt. For this I use a sponge.

You have to get the felt really wet. Once the felt is soaked in water I use an old hand iron on the flat brim and the crown to iron the brim break into the felt. Making the felt wet and ironing it makes the felt also more resilient. I will also use a tight cord for the brim to make sure that all surface irregularities will be avoided. This will be achieved by forcing (in the most gentle way) that cord down along the crown. For this I use a runnerdowner (also called pushed-downer)



STEP THREE: NEXT MONTH!





SCENE IT!

What's not to like about a film that opens with a mountain dissolve rather than a groundhog. Here's the opening of Darabont's *City of Gods* sans groundhog...

Actual movie car for Crystal Skull that was saved from a salvage yard to appear in the film.



FADE IN:

THE PARAMOUNT LOGO

A DISSOLVE transforms the mountain into...

EXT. DESERT - DAY

...a REAL MOUNTAIN in a perched land. Even the air here is sun-baked. Buzzards ride the thermals.

A STRANGE DISTANT RUMBLE rises and falls, teasing us...

TILT DOWN to reveal a long ribbon of road coming at camera, heat shimmering from blacktop, a LIZARD sunning itself. There's that RUMBLE again, swelling louder. Thunder on the horizon? Well, no, it's:

TWO HOT-ROADS roaring into view, They're racing full-out, neck and neck, RADIOS BLASTING Bill Haley & The Comets' great 1954 hit "Shake, Rattle, and Roll" across the desert.

The lizard scurries off. The hot-roads loom large, engulfing us with noise and fury. We WHIP PAN WITH THEM as they zip by us in the blink of an eye and a swirling cloud of dust...

(EXT. ATOMIC CAFE — NEVADA DESERT - DAY

...and the Atomic Cafe is revealed as the dust clears — a windswept roadhouse diner with a MISSILE—SHAPED NEON SIGN.

CLOSER ANGLE

A MAN is also revealed. He's just gotten out from behind the wheel of his olive—drab PANEL TRUCK and is coughing and waving the dust from his face. PUSH IN on the man, INDIANA JONES, as he peers after the hot-roads with a sour look.

INDY: Damn kids.

His Friend, YURI MAKOVSKY, is laughing as he gets out of the passenger side. He's got a Russian accent:

YURI: American kids, Indy! Having fun! You should take a lesson!

He claps Indy on the shoulder as they head towards the diner.

MUSIC can be heard within: "Wayward Wind," by Gogi Grant...

INT. ATOMIC CAFE – DAY

...which is coming from a SEEBURG ROCK-OLA JUKEBOX trimmed in neon and bubbling water tubes. A WAITRESS

enters frame, taking us across the diner as she navigates the room balancing two plates of food and a pot of coffee. The cafe's clientele is a mix of LOCAL RANCHERS and off-duty ARMY & AIR FORCE PERSONNEL. The waitress arrives at – A BOOTH TABLE -- and sets a plate down. It's slopping over with a BURGER AND FRIES. A MAN'S HAND enters the frame, lift the burger off the plate. TILT UP to reveal Yuri gazing rapturously at it.

YURI: I love America!

Indy, seated across from him, can't help smiling as Yuri takes a swooning bit.

YURI: I love hamburgers! I love French fries! I love Gogi Grant on the jukebox! You know what I love more than Gogi Grant?

He raises a bottle of ketchup in to view.

YURI: Ketchup! It is a miracle! In my country, such things do not exist. Here...ketchup everywhere! Much as you want! He uncaps the ketchup, drowning his French fries. Amused, the waitress glances to Indy.

WAITRESS: Want more coffee, hon?

INDY: Please.

She freshens his cup and moves off. Yuri admires her figure.

YURI: What do I love most of all? The beautiful lady who brings it all to me. In Russia, the waitresses look like weight-lifters. Here, they are like Lana Turner. (big grin) I LOVE AMERICA!

PEOPLE glance over. Yuri meets the eyes of some SOLDIERS and gives them a big thumbs-up. Indy just shrugs

INDY: He's...new?

The men smile and resume eating.

YURI: And you, my friend? What do you love?

INDY: Me?

Indy thinks a moment. He pulls a handkerchief from the pocket to reveal delicate shards of Native American Pottery

INDY: I love these....

Next issue?



Nobody said it was going to be easy!

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IT MUST BE...*

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