

DIGITAL
EDITION

THE MAGAZINE FOR INDYFANS
indymag

July 2016 10

INDY V

He's back!
Older, smarter and
ready for action!

CONDUCTING RAIDERS!
Inside the orchestra

Exclusive interview with ace Indy artist
RUSSELL WALKS

**DOES GOD
WEAR A FEDORA?**
Jürgen Mathy
looks to heaven

**I HATE SNAKES, JOCK!
I HATE 'EM!**
John Brueggen
talks Indy animals

A special thanks goes to Jack Harland for his amazing Indy V pencil cover!



July 2016 Issue 10

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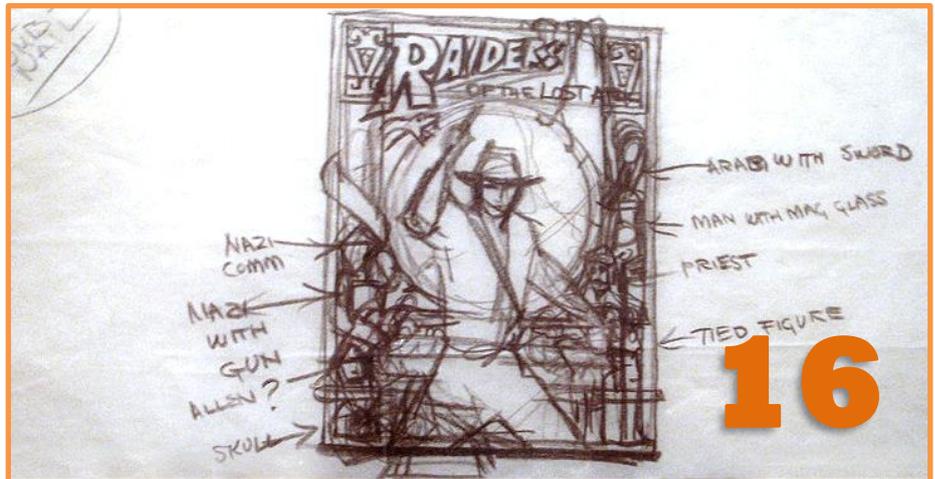
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Is there anything you wish to share or do you feel like contributing to the mag? Then visit our website. www.indymag.org

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"Yes. They are nice!"



ISSUE QUOTE

It was just about a year ago that I wrote an editorial expressing hope for Indy 5 for the holiday season of 2018. And now we have a real live date of July 19, 2019. I almost feel like I should take some credit!

We're all curious, anticipating and pretty darn excited. Speculation is just getting started, which doesn't stop it from running rampant. How will the story develop ("Pages! We must have these pages!"), will we see old friends, new characters, flashbacks, what will the McGuffin be? How will Indy interact with 1960s counter culture and the historic references of the time? But maybe most of all – can an older Indy, embodied in Ford, be an action hero?

That's a critical point, but perhaps an even more critical point is that Indy is much more than an action hero. Through *The Chronicles of Young Indiana Jones*, the films, comics, novels, and games, we have known Indy literally since the day he was born.

We've joined him on his adventures and life experience from childhood through his teen years, adulthood...and into, well, now. In the panorama of action heroes – or any other panorama for that matter – he's unique. Indiana Jones isn't just an action hero; Indiana Jones is a person.

So while the professorial aspect of our favorite archaeologist isn't an issue, nor his humor, intellect, personality or attitude, the question remains: Can an older Indy be cool, tough, and handle himself in a difficult situation? I say sure. Once a badass always a badass. What's a little more mileage? Indy is Indy.

JOSIE DEPUTY ED

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Indynews

Indynews

THE GREATEST
NEWS STORY...
EVER!



HIGH FIVE! INDY'S BACK

To quote the words of Willie Scott... "Oh... my... God! Oh my God... Oh my God..!" because Indy V has finally been announced and the world will once again get ready for a new rollercoaster ride!

“We’re back!”

Frank Marshall @LeDoctor

On the 15th March 2016 the below appeared on the Walt Disney company website...

Indiana Jones will return to the big screen on July 19, 2019, for a fifth epic adventure in the blockbuster series. Steven Spielberg, who directed all four previous films, will helm the as-yet-untitled project with star Harrison Ford reprising his iconic role. Franchise veterans Kathleen Kennedy and Frank Marshall will produce.

“Indiana Jones is one of the greatest heroes in cinematic history, and we can’t wait to bring him back to the screen in 2019,” said Alan Horn, Chairman, The Walt Disney Studios. “It’s rare to have such a perfect combination of director, producers, actor and role, and we couldn’t be more excited to embark on this adventure with Harrison and Steven.”

Famed archaeologist and explorer Indiana Jones was introduced in 1981’s Raiders of the Lost Ark – one of AFI’s 100 Greatest American Films of All Time – and later thrilled audiences in 1984’s Indiana Jones and the Temple of Doom, 1989’s Indiana Jones and the Last Crusade and 2008’s Indiana Jones and the Kingdom of the Crystal Skull. The four films have brought in nearly \$2 billion at the global box office.

**Who
doesn’t
like
Disney
now!**

Yep, they’re back! The waiting is over and it’s time to crack open the bubbly and celebrate a new Indiana Jones film for 2019.

Although not necessarily a surprise, as it was rumored that Harrison Ford had cut a deal with Disney to sign on for Star Wars VII, this is welcome news although it does leave one scratching ones head about how Indy will be handled this time.

Coming over a decade after Crystal Skull, the film that still polarizes Indiana Jones fandom, we would like to think that this is an apology for Shia LaBeouf and any other crimes they may have committed against physics and normal everyday sanity.

We suspect that this could potentially be the last hurrah for the production team and it will be a labor of love for all those involved.

The key question is how will Harrison fare as Indiana Jones as he pushes towards 80? We don’t care.

Harrison Ford, regardless of age, imbues everything that Indiana Jones is and as Frank Marshall correctly stated “He is Indiana Jones”. There will always be speculation as to who will fill the fedora but for the next 4 years, we know who that person will be.

One person who was conspicuous by his absence is George Lucas. Since 1999, Lucas has been taking a beating from fans who have little or no knowledge of how Lucas has transformed the way we see cinema today. His only crime was to make great films for children but forgot that adults have feelings too, especially when you mess with their childhoods.

George Lucas is very much the heart and

the voice of Indiana Jones who pushed the franchise in new directions (whether we liked it or not) by having a clear creator’s vision.

Even though Disney has been relatively successful in rehashing A New Hope for a new generation, it will be a shame not having Lucas involved in a full creative role rather than just an executive producer. It’s like Snap, crackle and pop without the pop!

David Koepp takes script-writing duties again and our only objection to that is, he is not Lawrence Kasdan but then again, who is!

It could be argued that Koepp was hampered by a legacy script that had been passed through too many hands or he’s simply not that good. Koepp has compared KOTCS in tone to ROTLA which is like comparing Lee Strasburgs School of acting to the Marx Brothers. If that is what he was aiming for, then he missed it by a fair few miles, however we are happy to let bygones be bygones and hope he doesn’t screw it up this time.

What will Indy V be about? Who knows? Our best prediction is that the theme will revolve around Indy’s mortality and the specter of death but we don’t feel he will bite the bullet this time and if this was going to be Harrison’s final outing, then Indy’s fate should be left open ended.

Until that point, there is almost 3 years to idle away the time thinking about all the different possibilities. Therefore, our advice to all Indy fans is to sit back, chill and enjoy the upcoming rollercoaster ride, as this is very much an ‘autumn’ gift that should be cherished and celebrated.



BYTES

On the 3rd June, the old Franklin Schoolhouse was a booby-trapped temple, a Nepal tavern, a Nazi U-boat, and the Well of Souls!

RAIDERS OF THE LOST ARK: A Staged Radio Parody was an immersive 35th Anniversary Party with outdoor Tiki Bar, peruvina finger food and an original concoction called "Adios, Satipo," served from a crystal skull.



It starred Laurence Mintz as French archaeologist Rene Belloq and Gestapo agent Arnold Toht, Michael Jarnus as museum curator Marcus Brody and Egyptian excavator & sidekick Sallah, Danielle Illario as Indy's former flame Marion Ravenwood, and Jeff Maschi as Dr. Henry Walton Jones, Jr. (aka Indiana). Also, Danielle Illario singing some Cole Porter in Cantonese!



It also featured a side show Bullwhip Artist performing a range of cracks and stunts including the "Throat Wrap Cut," a trick only a handful of whip artists can do (Indy does this in Temple of Doom when he wraps the guys throat and throws the whip into the ceiling fan), and "The Cairo Flash," a 3 piece crack Indy uses in Raiders to fend off his pursuers in the market; plus a range of slices and grabs and the fabled "Fire of God" flaming whip!

A special introduction by film scholar Barry Monush. Monush is a researcher/curator at the Paley Center for Media (formerly the Museum of Television & Radio), the longtime editor of Screen World, and the author of numerous books on film, including a forthcoming book on Steven Spielberg.

ON THE ROAD

Just like Jack Kerouac, the Raiders Guys hit the road in a 'booted and suited' *Raiders!* RV for an odyssey across America to celebrate friendship and the world's greatest hero.

We all know the story, after seeing *Raiders of the Lost Ark* in 1981, three 11-year-old boys, Chris Strompos, Eric Zala and Jayson Lamb decided to set out on what would become a 7 year odyssey in creating a shot-for-shot adaptation of the action adventure film.

Now, they have embarked on a nationwide tour of the US with their documentary *Raiders! The Greatest Fan Film Ever Made*.

Alamo Drafthouse are supporting the tour that kicked off in Seattle with a series of advance screenings leading up to the official June 17th release date.

"You really couldn't ask for two better people to work with than Chris and Eric." says co-director Jeremy Coon of the duo about their involvement. "Once they were on board, they never held back on what they gave us full access to and never interfered with what we portrayed in the doc."

Co-director Tim Skousen added "And that they stipulated that this would be a "warts and all" documentary, which, of course, we wouldn't have any other way. Nothing would be a greater disservice to this story than for Chris and Eric to have tried to mold and control their images through the process. They inherently knew that the film would be better if it was real. As far as I know, they only really disagreed with one comment in the film. We listened to their opinion on it, but felt that the comment was true based on all the interviews we did, so we left it in and they respected that. I'm happy to say that it was a really good and respectful relationship between filmmakers and subjects."

"Chris and Eric are both totally studs and they don't do anything halfway. They jump in and give it their all. Currently 30 cities are lined up for the tour with a double feature of both the documentary and rare screening of THE ADAPTATION afterwards and Chris and Eric are doing Q&As at all the stops. If you don't see your city, feel free to reach out and help bring it to your town." says Coon.



We all know fan films are a mixed bag of bad acting, shaky direction and dodgy sets. We can only applaud those fans who take on such productions, however you cannot help feel that there is something magical about the Raiders Guys journey and how special their story is.

Raiders! is affirmation of friendship and love of film, this will be one documentary you won't want to miss. It's a celebration of one of the greatest adventure films ever put to the screen, and also a rallying cry to anyone out there to follow your dreams and stick by your passions,

Raiders! Is available on VOD, June 17 via Drafthouse Films.

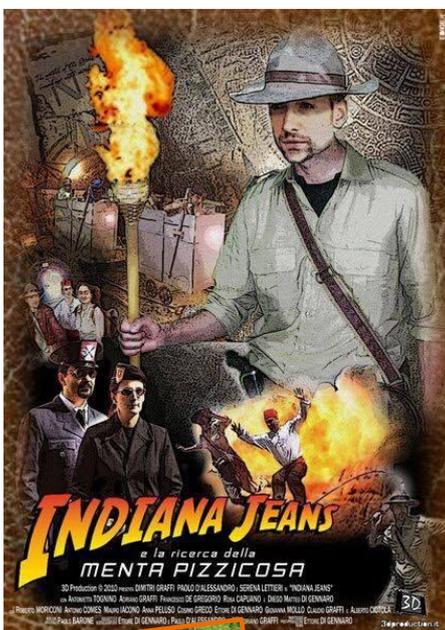


INDIANA JEANS

Wacky Indiana Jones Parody released from 3D productions.

Associazione Culturale 3dproduction have released a rather bonkers Indiana Jones parody called *INDIANA JEANS e la ricerca della Menta pizzicosa* (*Indiana Jeans and the pursuit of the Mint Pizzicosa*).

From what we can gleam, the plot revolves around the famous archaeologist, Indiana Jeans, and the search for the precious spiced pizzicosa mint. The mint needs to be delivered to the mythical Golden Child before Nazis/fascists gain the universal knowledge. Indiana Jeans with his faithful servant Fez and Sara Kroft try to defeat the evil forces of evil.



3D Production is the product of three childhood friends who like nothing more than messing with cameras. Over the years, they have challenged themselves in making amateur films and have made a number of short films, parodies freely drawn from pop culture. These days they can bring better production to their work with new digital technologies that help them get closer to the movies they love. Their main help comes from friends who the team see as their real heart of the 3D Production. Aside from the fact that most of the special effects seem to have been created in a microwave there's a lot to like in the production and can be seen at https://www.youtube.com/watch?v=6soEGn_Bbr8&feature=youtu.be

OBIT KIT WEST



From the left to the right: Richard Edlund, Kit West, Bruce Nicholson and Joe Johnston

British special effects artist, who is most known for his work on Raiders of the Lost Ark and Return of the Jedi, dies aged 80.

We all know the story. A dusty scene, with a futuristic World War II one-wing plane, military fuel trucks, and a 60ft high outpost tower that have to all end up in a big bang! Who should be the person you'd ask to do it? There should only be one person, Kit West.

Christopher John West was born in 1936 in Wandsworth, London. After attending Kings College in London he began his career in the film industry as a camera assistant. Later he joined Bowie Films, a film production company specializing in military documentaries, as a director of photography and developing a speciality in photographic effects.

A two-year stint of National Service in Malaysia interrupted his career in the Army, however he did enter a world of explosives which would later become his professional calling card. West returned to London to continue his work behind the camera. He built up his SFX knowledge, and later - when forced by the union to decide between camera work and special effects - he decided to focus his talent on special effects.

Kit West worked steadily throughout the 60s and 70s, primarily on war movies. In 1980 he got a phone call from Robert Watts, an old cohort from El Condor, asking Kit to work on Raiders.

Raiders was a special effects heavy movie and Kit West's expertise was demanded throughout all the production. He fired up a studio at Elstree, blew up a plane in Tunisia and tied Harrison Ford to a periscope! But his calm, assertive demeanor always enforced his point of view.

Kit was asked about his favorite scene among all the movies he worked on and he answered: "I think it has to be the opening sequence of Raiders of the Lost Ark. The rolling boulder chasing Harrison Ford, and all the other mechanical and pyrotechnic effects are to me the most memorable and exciting in the public's mind."

Throughout his career Kit West received a host of nominations for international awards including Oscars and Baftas, and he won numerous times. After four decades of creating magic in the movie industry, he worked on his last film, *City of Ember*, in 2008 before he went into retirement.

A final comment should belong to the SFX master himself in a 2014 interview, "On reflection, I consider that I am one of the very lucky persons in life who have accomplished most of what they had wished to achieve from my early childhood. From leaving college, all I wanted was to make a living within the motion picture business, and now at the age of 78, I feel well contented with my efforts."

On April 17th 2016, Christopher John "Kit" West left us forever – silent, without a big bang.

written by Jürgen Mathy



Nothing looks better than weathered Indiana Jones cosplay especially when it is done right. Yes, we all think we can do it, however how many of us can say that the weathering is screen accurate. Not many we suspect.

To be able to do this you'd have to be a skilled crafts person who spends far too many hours studying the minutiae of the Indiana Jones personage.

Well, fear not True Believers (à la Stanley Lieber!) if you can't be bothered to watch Indy for the millionth time then there is such a person who has done all this for you – Kyle Nibbling of KN Costume & Prop Weathering who now has set up his stall on Facebook and Ebay offering the best in screen accurate weathering. Take it from us, Kyle is a Top, Top Man when it comes to this kind of craft and many of us have marvelled at his amazing cosplay photographs.

If you're interested in finding out more about Kyle's work and your looking to rough up your brand new Wested jacket then look no further than <https://www.facebook.com/groups/552106354950004/>

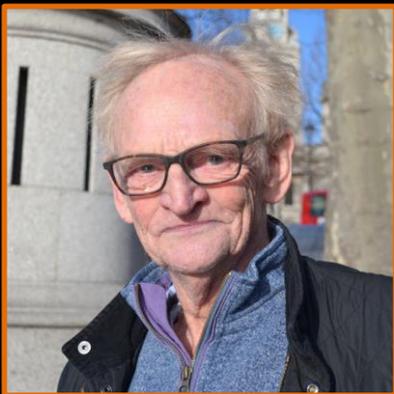


Image: Puffice Girod /sciencfictionarchives.com

It's good to see Roberts Watts back in the producing chair as he is teaming up with Italian songwriter Mauro Repetto and French writer Typhanie Soulat on the live-action/animated romantic comedy "Miranda" and psychological thriller "5, 6, 7, 8". Watts most recently worked on an untitled documentary about peace activist Garry Davis, directed by Arthur Kanegis.

FANTASY BASEL

There is collecting and there is 'collecting'! Most fans are happy with a poster and maybe a few figures however, Andreas Dragone has gone to the extreme and has collected enough movie props and screen accurate replicas from the films to be able to present an exhibition at Fantasy Basel!

Fantasy Basel was a three days Swiss Fantasy convention held last month. There Dragone debuted "Raiders of the lost Treasures: The Exhibition" where his collection was on view to the guests. On display was a wide range of items, from the Grail Diary up to a full size German Motorcycle and sidecar with personal guides to answer any questions.

Joining Dragone was Michele Gammino, a well-known actor in Italy and primarily known for his dubbing of Indiana Jones and Carlos Gil, who was First/Second Unit Director on the Indiana Jones trilogy.

Away from the convention, Dragone is perhaps the largest Indiana Jones props collector in Switzerland and his apartment is filled with various Indiana Jones memorabilia from porcelain plates to figurative bears! His study has cinema seats along with movie lights illuminating the many posters and pictures of Harrison Ford.

This passion has been with Dragone since childhood, inspired by Indiana Jones and his many adventures.

"In the 80s, when the films were first released I was immediately impressed with Harrison Ford as Indiana Jones and how he embodied the hero. It has stayed with me to this day.

The story of the archaeologist and his adventures have always touched and fascinated me."

He started his collection with a couple of photos and a few magazines and now at 40 years old he has a whole smorgasbord of props and memorabilia from the films.

"I have been buying items for decades mainly as sale items or from other collectors," he says. However, as many of the original props are unobtainable, the vast majority of pieces that adorn his shelves are replicas.

His collecting does not limit itself to Dragone's front door as his enthusiasm for the Indiana Jones has propelled him to travel all over the world visiting various film locations.

"Yes! My wife and I have visited many locations where the films were shot including the film studios!"

Thankfully for Dragone his wife supports his hobby but she doesn't necessarily share his passion. We wondered how he managed to persuade her to follow him on his adventures.

"We usually compromise. Once we've traveled to an Indy location we'll also go to a concert of her choosing. Mainly Michael Jackson tribute artists!" laughs Dragone.

Now that he has done *Raiders of the lost Treasures: The Exhibition* at Basel he is looking to tour his collection at different venues and has already taken bookings for more events.

"The great thing about the exhibit is that it's not just for Indy obsessives but anyone who enjoys a bit of adventure. My dream would be to house my collection in a museum of my own but at the moment I don't have a location or enough suitable space!"

This means that his collection will be on road for quite some time so expect to find Dragone's collection visiting a city near you!

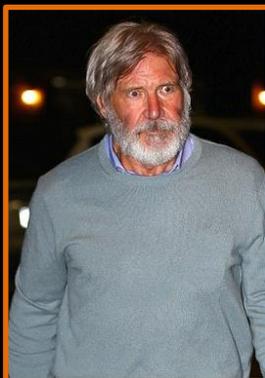


Andreas Dragone and team bring adventure to the Swiss Cosplay convention.



Whatcha Doin? Updates

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



Harrison Ford

You know what? Life is full of surprises and there was nothing more surprising to find out that Harrison had announced that... he was growing a beard! It appears that it started when he could not be bothered to have a shave in the mornings and before he knew it the beard was hitting social media. Rumour has it that the beard has already signed a contract with Kathleen Kennedy to appear on Mark Hamill's face in Star Wars VIII. From our perspective, we like the beard but we'd like a lot less of it.



Joel McNeely

Since the Young Indiana Jones Chronicles McNeely continued to compose and produce a range of film and television music for the last 20 years. He has scored Radioland Murders (1994), Air Force One (1997) and A Million Ways to Die in the West (2014). Nowadays he is most noted for working with Seth MacFarlane on various projects including American Dad. If you like the sound of Peter Dinklage belting out old classics, Joel will be teaming up in September with MacFarlane at Jones Hall, Louisiana for a program of tunes from the Great American Songbook. And if you're lucky you might get to hear "She's Wonderful Too" that has a connection to YIJ.



Kevork Malikyan

Interesting bloke is Mr Malikyan a.k.a Kazim. As the youngest son of a poor Armenian-Turkish family from Diyarbakır he spent seven years training for priesthood at the Holy Cross Seminary in Istanbul. At the seminary, there was a small stage where the students acted. When he was 16, an Oxford Anglican priest who liked "Richard III" changed Malikyan's life. The priest must have liked Malikyan's acting as he found him a scholarship in the UK. The rest is history and Malikyan now teaches in Istanbul.



Pepe LaBeouf

Yay! More Pepe news! Pepe and his gang of artists are hitchhiking across the USA in the #takemeanywhere project. The project, which began in May, involves LaBeouf and his companions cryptically tweeting coordinates, and waiting for people to come find them. LaBeouf has pledged to do almost anything at a stranger's whim, and agree to whatever fans who find him suggest. Let's hope it's Rutger Hauer with a gun rather than Spielberg with a contract, as it's only going to be down hill for us all. The thought of Indy V and Shia gives us shivers down our spines.

Indy stuff



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

1

Is there nothing better than sipping a cup of morning Toht? Well, it can only get better with this Raiders inspired cup. Listed as 'Indiana Jones melting dude' on Esty the cup is designed by Exquisite Corpse who are based in Newcastle, England and specialize in screen printing and illustration.

This follows their previous Indy effort "He chose poorly/ This certainly is the cup of the Kings of Kings" cup which we feel has a lack of melting face. Which is how we like to take our Toht!



2

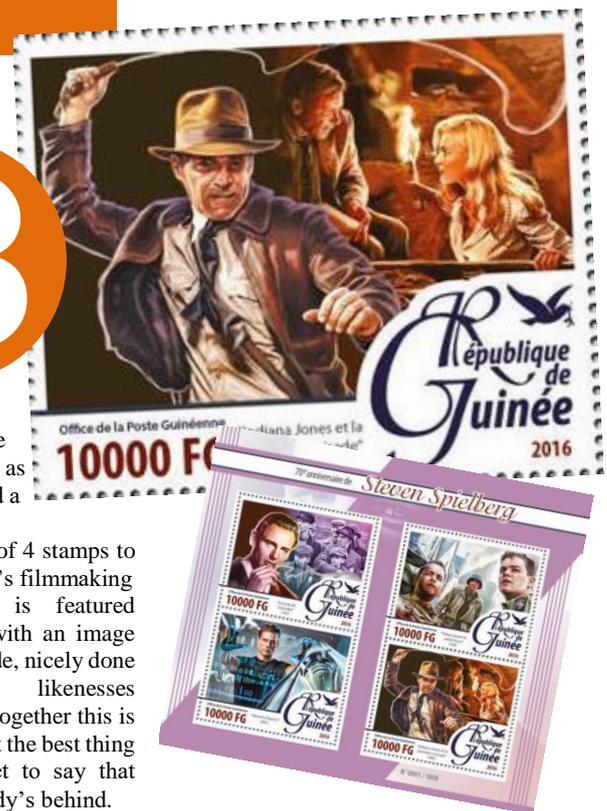


With this month's design being modelled by Alison Doody what's not to like about this T-shirt! The Last Crusade inspired design is by Cary Farlander (Darthfar on Deviantart) aptly named "You Call This Archaeology?" and is available through TeeFury for about \$20. Cary describes himself as a disgruntled ex-microbiologist, tutor, local symphonic orchestra French hornist and dabbling artist in practice. A good combination of digital and plain old drawing on a piece of paper. We give this the thumbs up...especially Alison!!

3

The Republic of Guinea must love Steven Spielberg as they've produced a 70th Birthday

Anniversary set of 4 stamps to honor Spielberg's filmmaking prowess. Indy is featured within this set with an image from Last Crusade, nicely done and good likenesses throughout. Put together this is a nice tribute, but the best thing of all... you get to say that you've licked Indy's behind.



Insane Purchase

Which meeting did I miss where it came acceptable to mash up anything? Would you put cheese with peas (Cheesypeas)? No. Would you put Gravy with Ice Cream? No. Trying to cross Indy with Mario (Dr Mario) by melting a few mini fuse beads together does not make it right. Rather insanely, the artist is asserting his intellectual rights to the character. He needn't bother as I suspect the product will be as popular as Rice Krispies and dirt.

4

This ace Raiders print is by artist Paul Mann who grew up loving the Golden Age of Illustration, especially art produced during the 50's and the 60's. He has always felt the caliber of art and artists during this time were the best in illustration, such as Tom Lovell, Frank McCarthy, Howard Terpning and Robert McGinnis. He studied their techniques and learned everything he could from them.

Paul brings his skills to Indiana Jones and showing the ability and talent to capture the great likeness of both Harrison Ford and Karen Allen. So, if you like Paul's work he has completed a Temple of Doom version that will be available from his Esty shop.

Visit <https://www.etsy.com/people/PaulMannArt> for more top draw illustrations.

100 TOP Collectables #91



CINEMAQUETTE 1:3 SCALE INDY

If it was good enough for Harrison Ford to sign off on a likeness then it's good enough for us...well, almost.

Initially designed by Jeff Yagher, the sculpt went through several revisions before the final version was released in 2008. As a whole, the statue is amazing and you can't really argue with the intricate detail of the costume and paint work with only minor faults with sizing.

No matter how much you can admire this piece you can't help thinking Harrison mustn't look at himself to often as it appears that likeness is off. Whether it is or isn't, who cares. From certain points of view the likeness is uncanny and others, well...Michael Ironside will be flattered. Whatever your view this shouldn't detract from what is a top, TOP! collectable.



“WHY INDY?”

Adam Joyce

What is your first Indy memory?

I got the LJN Temple of Doom Indy figure as a kid. Honestly, I wasn't all that into the movies until the DVD release and then I loved them and watched the trilogy often for years before I made a costume.

Do you have a life outside of Indy?

Don't we all? Although I haven't been wearing the suit much lately, I have other pop culture interests in Marvel, Supernatural, and of course Pokemon Go. I also am interested in the paranormal and I like to write.

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

Marry Marion, because she will always have your back on every adventure and tell you when you are being a jerk. Snog Elsa because come on, look at her. Avoid Willie because she makes everything about her.

Can you match any of Indy's skills?

Well, I did learn how to use a whip when I started so I could get into character, but, for the most part the biggest thing we share is my love of research.

Your most embarrassing Indy moment?

In the area we live in, there is a local tv show that did an episode on geek dating. I knew the owner of the geek dating site and she asked me to come in costume. I ended up being interviewed on television as Indy (doing my best to imitate Ford). People said I did ok but I still find it embarrassing.

Favorite Indy Quote?

“It's not the years, it's the mileage.”

KOTCS—Love or Hate?

I love the parts that felt like old Indy... the area 51 escape, the chase from the college, and just seeing Indy again. But overall, no, it was a poor movie with many bad decisions.

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

I'm single. In 2008 when Kingdom came out, and I started working on the suit, my girlfriend at the time hated me for it.

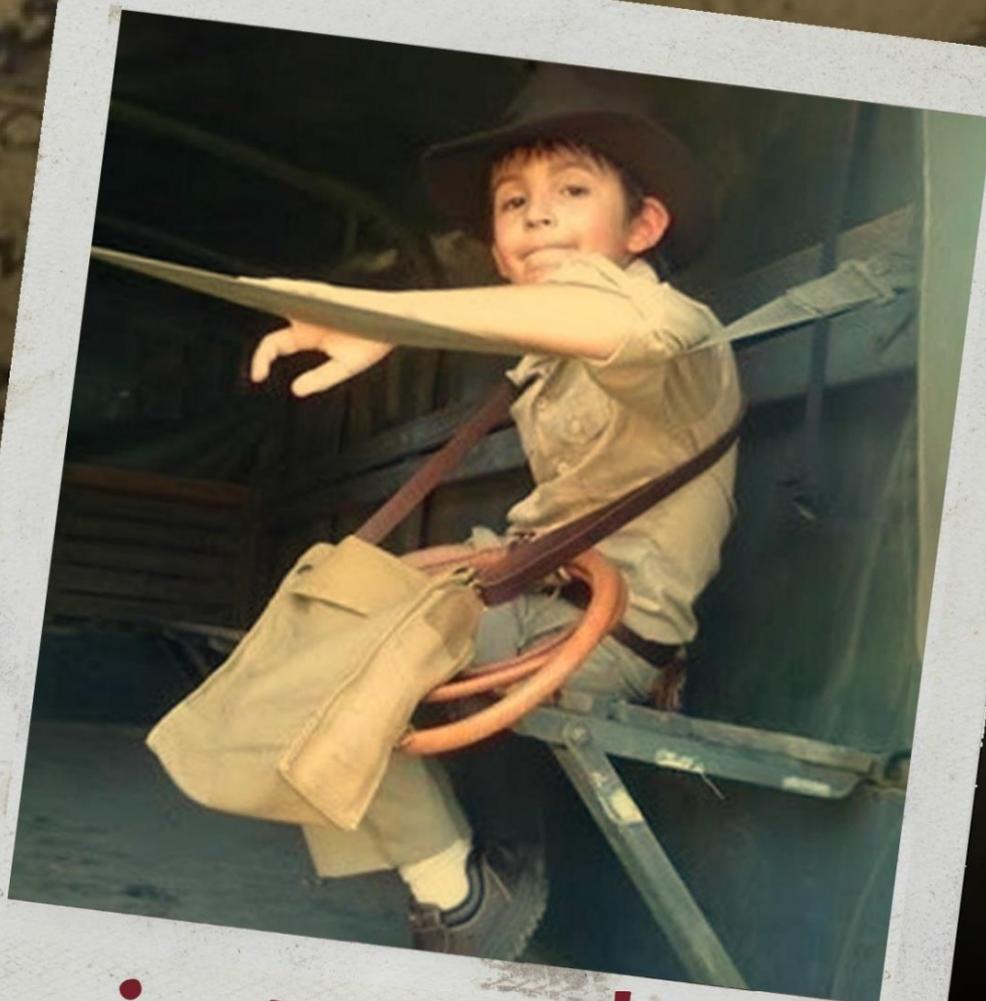
Your house is burning down. What item in your collection would you save?

The hand made grail diary. That took me a whole summer to make.

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

Because we all need adventure in our life. And not all of us can run off to do so, so we find comfort in Dr. Jones.

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



i am iNdy!



**the
Penman hat co.**

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

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.

Part One

The Animals of INDIANA JONES



Indiana Jones has a lot of interactions with animals in his adventures. Sometimes they are the cause of distress and other times, at least for the audience, quite humorous.

I'd like to discuss the animals found in *Raiders of the Lost Ark* and how accurately or inaccurately they were presented. I should mention that while I am going to point out the truths and misconceptions about these animals, I am a fan, and in no way want to take away from anyone's enjoyment of the movies. There were three kinds of animals that Indy encountered in the first movie other than the horse he used to run down the truck carrying the Ark of the Covenant.

In the opening scenes of *Raiders* Indy is seen making his way through giant spider webs, presumably made by giant spiders. After walking deeper into the cave Satipo notices that Indy has several giant spiders on his back, and to his horror realizes his own back is covered with the giant spiders as well. While this may be the stuff of many people's nightmares, the truth is that these giant spiders are Red-kneed tarantulas (*Brachypelma smithi*) and are actually quite harmless. They do not make the giant webs seen in the movie; in fact they don't actually come from South America, but rather live in much drier environments throughout Mexico. While tarantulas tend to give people the willies because of their giant size, there has never been a confirmed human death from the bite of any species of tarantula. All spiders are venomous, this is how they kill and start to digest their food, but very few have potent enough venom to be a problem for humans. It took the spider wranglers a lot of effort to get that many tarantulas in one place and make them move for the scene. There was probably more concern over the spiders flicking the tiny "hairs" off their abdomen into someone's eyes than anyone getting bitten. This is a common defense of tarantulas in the wild, and while it doesn't cause permanent damage, it is usually enough to make a potential predator leave the spider alone.

As Indy makes his escape from the Hovitos he climbs into Jock Lindsey's plane and discovers Jock's pet snake,

Reggie in the cockpit with him. This is where we learn of Indy's deep seeded hatred of all things serpent. Reggie is a Burmese python (*Python bivittatus*), a snake from southeast Asia, and one commonly kept as pets around the world. In fact, this is the snake that is often making news in south Florida because it was accidentally introduced in the Everglades after Hurricane Andrew destroyed thousands of homes in 1992, releasing people's pets into the wild. Burmese Pythons can grow to be very large, up to 20 feet, and therefore don't make great pets for most people. They are usually quite docile though, and Indy probably didn't have any reason to fear.

Fast forward to Cairo where Indiana and Marion interact with a devious Capuchin Monkey (*Cebus capucinus*). It turns out that the monkey is a spy and even does the Nazi salute. Before you start thinking this is some sort of movie magic and that no animal could be trained to do such a thing, let me assure you that Capuchins are actually extremely smart and the animal handlers did just that! They worked for several weeks, through positive reinforcement, to get her to do the salute on request. In real life Capuchin monkeys have been used as support animals through the Helping Hands program to help people in wheelchairs that can't reach certain things for themselves. They are the same type of monkey that used to be on peddlers carts that would play an accordion for tips, or pick the pockets of people that were otherwise occupied.

When Indy and Sallah finally find the Well of Souls, Sallah looks down into the room and famously says, "Asps, very dangerous! You go first!". "Asp" has become a general term for any venomous snake including cobras. Cleopatra famously committed suicide by letting an asp bite her. The Well of Souls seems to be teaming with deadly serpents! This is where a lot of movie magic enters the picture. It turns out that there are really only two venomous snakes in this whole Egyptian tomb. These are the two cobras that Indy, and later Marion, come face to face with. There are many types of cobras in the world. I've heard these misidentified as king cobras on many occasions, but these are the beautiful Monocled cobras (*Naja kaouthia*), named because they have a single circle on the back of their hood that is reminiscent of a monocle eyepiece. The rest of the room, it turns out, is filled with rubber snakes, non-venomous snakes (I noticed Boa Constrictors, Burmese pythons, Reticulated pythons, African rock pythons, and a ball python), and a lot of animals that look like snakes, but are actually European Legless Lizards (Commonly called Sheltopusiks, *Pseudopus apodus*). What makes them a lizard and not a snake if they don't have legs? I'm glad you asked. These legless lizards have eyelids, snakes do not.



They have ears, snakes do not. They also have a very long breakable tail that will regrow if it gets damaged. Snakes are unable to do this. I'm sure the animal handlers still had their hands full with hundreds of legless lizards, but it was probably easier than managing the same number of snakes. Snakes do not usually congregate in large numbers like this in the wild, although there are some rattlesnake dens in the desert southwest and garter snake dens in Canada that would be nightmares for those suffering from ophidiophobia (fear of snakes). From a plot perspective, I have to wonder what all those snakes were eating during their long stay in the tomb. It would have taken all the rats from the Last Crusade to keep them fed!

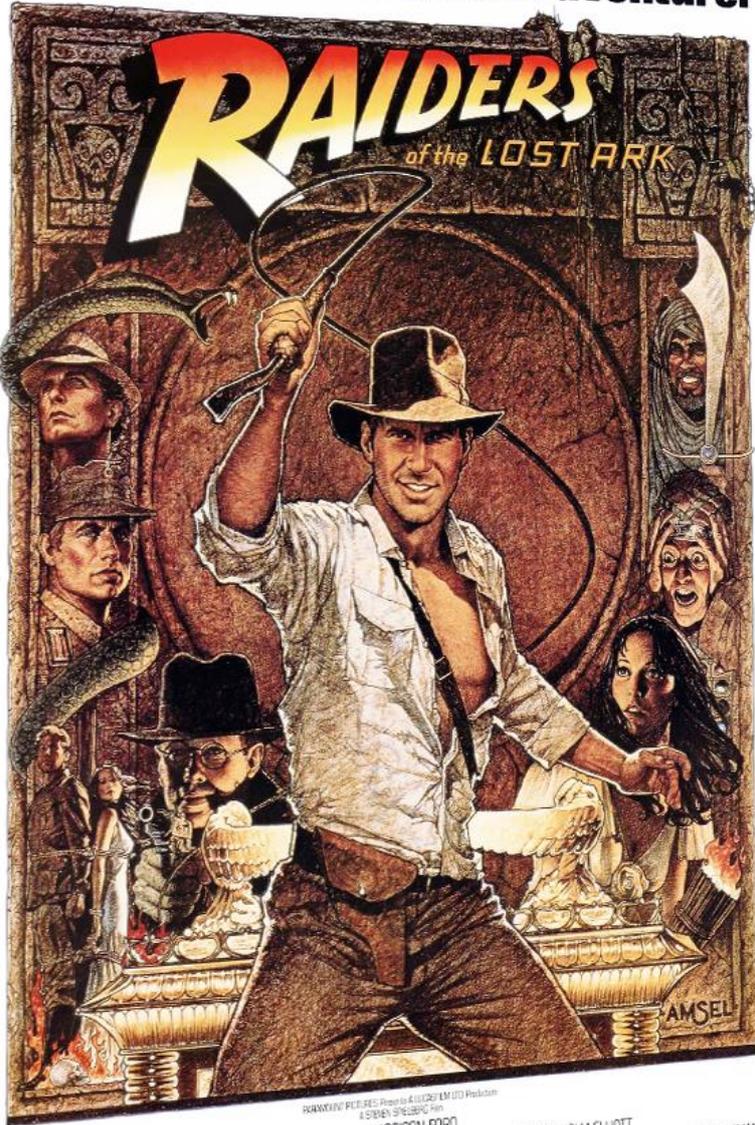
I'm a lover of adventure and animals and I'm so glad that Indiana Jones combines them both. I can't help but think that Indy would have a great time exploring the many places my wife and I travel around the world.

Whether we are catching crocodiles or jumping out of airplanes, we are happy to have Indiana Jones as our inspiration.

Note: In addition to the animals listed above, there was a hooded rat on Katanga's ship, near the crate carrying the Ark of the Covenant. There were also poison darts at the very beginning of the movie, which is an accurate representation of darts created by South American tribes for hunting by using the excretions from tiny poisonous frogs of the family Dendrobatidae.



The Return of the Great Adventure.



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Music by JOHN WILLIAMS
Screenplay by LAWRENCE KASDAN
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"RAIDERS OF THE LOST ARK"

THE ART OF THE POSTER

• AMSEL •

A VIEW FROM ADAM MCDANIEL

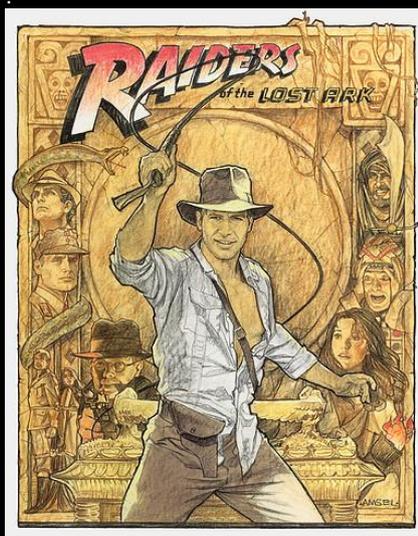
Looking back on my childhood, the 1980's were a pretty damn scary time here in the States. Reality gave us Reagan, the Cold War, the threat of nuclear Armageddon, rampant homophobia, AIDS... but our movies somehow offset those terrors and made life bearable. E.T., Raiders of the Lost Ark, The Dark Crystal, The Secret of NIMH, The NeverEnding Story – those films did more than entertain me. I think they probably saved me. They all possessed a wonderful, handcrafted quality about them, and their posters reflected that, too.

For me, there has always been a profound difference between “pencils and pixels”, as I call it. A movie animatronic that was fabricated, or matte painting done on glass, or a poster done with paint and pencil – all touch me in an emotional way that a digital construct never could. A hand puppet like Kermit the frog has far more heart and soul than a digital Jar Jar Binks, but that's a very modest example. If you look at the work in The Dark Crystal, for example, those costumes like the Skeksis are still powerful to behold, and are marvelous constructs that make the film feel timeless. I don't care if young people scoff at technology that, to them, may seem antiquated; they're not getting the point. There was real, genuine, tangible artistry there, and it will forever resonate with me.

As for poster artists, my love for movie poster art is probably as intense and long-lived as my experience with the movies themselves. Drew Struzan, Bob Peak, John Alvin, Steve Chorney, Saul Bass, the Hildebrandts – those guys are art giants to me, just as Spielberg, Kubrick, Coppola or Welles were filmmaking giants. But the work of Richard Amsel, above all, always held a very special place in my heart. As a kid, I'd try to copy his work (however badly) to better understand his technique.

Amsel remains a titan in the realm of entertainment art, even thirty years after his death. His work is unique in that while he could change and adapt his technique to suit the different styles of the films he did posters for, the work remains easily identifiable as his own. He experimented, too, particularly in his early work – with spirograph collages for Hello Dolly! or the J.C. Leyendecker

inspired poster for The Sting. But over the years, he perfected what I call a method of controlled, hand drawn chaos, using a combination of acrylic and gouache washes and layers of colored pencils and pastels. His use of pencils was particularly extraordinary, as he'd draw in all sorts of frenzied directions, while maintaining extraordinary control and getting the details just right. He was very gifted in capturing personalities, too; it wasn't enough to make something look photorealistic. Look at his album covers of Bette Midler, for example



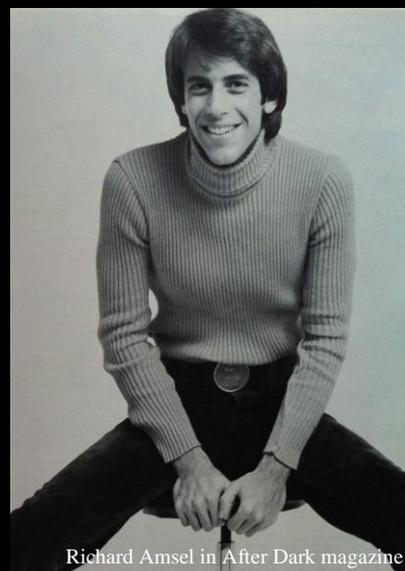
His work held onto that homemade, illustrative quality, but also perfectly captured the essence of someone's eyes and face. His sense of composition, too – including hand drawn typography – was another strength. Many artists have extremely gifted technical skills, but don't have that gift of design and space. Amsel could take something, make it look simple, while perfectly capturing its essence.

Amsel would often make scores of preliminary thumbnail sketches, trying to figure out how best to capture that direct essence of a design. While he often worked from photographs – he had a large lucigraph for tracing images – he was not bound by them, either. He'd sketch a hand, a smile, a face, an object, and later puzzle piece them together into a clear, concise composition.

He'd then render a rather detailed color comp, which he would show for creative approvals before embarking on the final illustration. I've seen a number of these originals up close, and they're just as impressive to my eyes as the finals.

For the final works, he'd start with the detailed pencils, work with washes of paint, then add colored pencils, gouache, more paint, more pencils – a back and forth process until he got it exactly right. He was also skilled with an airbrush, and made extensive use of it with some pieces. But he'd be unorthodox, too, in his creativity. He sometimes used gold leaf, even if it couldn't be reproduced on a poster. He even did one poster on an antique, rustic wood headboard.

The Dark Crystal was a stunning poster, as it has a fantastical, lived-in look to it. I know Bob Peak, whom Amsel idolized, had submitted a number of comps for that poster campaign, but I'm not sure how Amsel came up with the composition of the final. What's interesting about it, and is a practice almost unheard of today, was that he actually incorporated the elaborate title design within the illustration itself. He was obsessed over everything – not just the art, but the overall layout of the titles and the billing block. A lot of his early poster concept designs included the titles within the artwork, which today's marketing teams would surely go “no-no.”



Richard Amsel in After Dark magazine

Amsel's design seemed clear from the very outset, as even his earliest sketches nailed Harrison Ford's portrait as it appeared in the final work. The original color comp is interesting, in that while it resembles the final piece, it has some variations; like a Bob Peak portrait, the color is more intense, and the lighting is more dramatic. The final poster looks more monochromatic, and is flatly-lit – as if Indiana Jones himself was a mysterious figure to unearthen.

Amsel's poster for the 1982 reissue was a different matter altogether, as by then the film was a worldwide hit. Having seen the film, Amsel was not only able to perfectly capture its fun, adventurous spirit, but also celebrate the phenomenon of the movie itself.



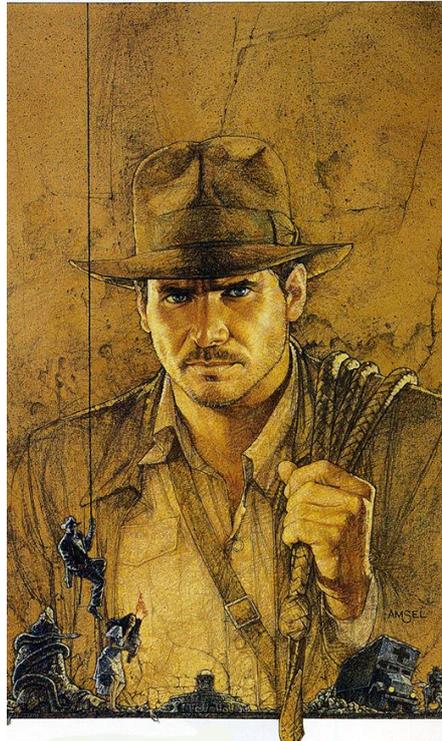
For this, Amsel did voluminous sketches, particularly of Harrison Ford's pose. While there was a photo of Ford brandishing a bullwhip that served as an initial general reference, that dynamic pose is something Amsel slaved over, with sketch after sketch of hands, faces, etc. I love how Ford is smiling in that poster. Had it been done by any other artist, it would have looked cheesy. But Amsel made it work; Indy's smile was somehow well earned.

For me, Amsel's RAIDERS re-release is my favorite poster. I mean, just look at it -- that poster is the movie, and remains, in my mind, one of the greatest hand-drawn movie poster illustrations of all time.

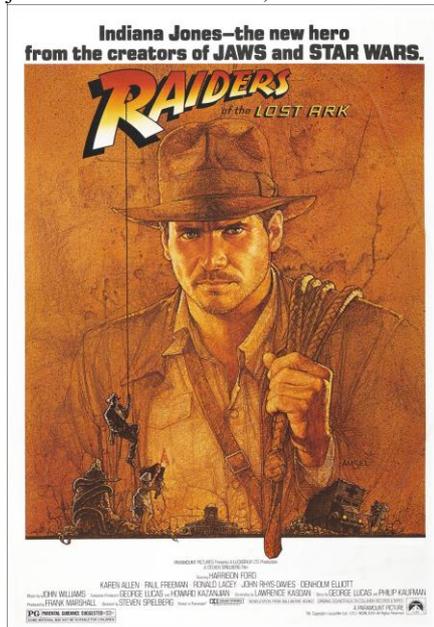
Amsel, Struzan, Peak -- these guys had something special about them. You could tell through their work that they had the ability to put pencil and paint to paper, and create magic.

I think the only big setback for "traditional" hand drawn illustrated posters, aside from the rise of Photoshop and the flexibility it gives, is that such talent is best suited to particular styles of films – particularly fantasy. This is why poster artists often had to compete for the same projects.

I'm not moved or excited by most posters nowadays. They seem like mere marketing constructs, done by unnamed pixel pushers, who have to work fast rather than well. It's ironic that I say that, though, as for years I made my living pushing pixels myself!



I've become part of that system in order to survive. It's hypocritical of me to bitch about it, I know, and at the end of the day, I still consider myself to be very, very lucky. But that's why I continue to do freelance, hand-drawn work on the side. I enjoy it, and I love it. A friend recently asked me why I don't go exclusively digital these days. It'd certainly be faster, and likely easier in the long run. I could certainly make more money that way. But I don't create art to get rich; I do it because I love it. I'm certainly not the best at it, and never made the best living at it, but I love it just the same. And for that, I'm thankful.



•AMSEL• *Crusade*

Adam McDaniel's love for Richard Amsel stretches beyond the internet to an in-depth documentary of his remarkable body of work while chronicling an enigmatic life of personal heartbreak, celebrity friendships, creative genius, and a tragic end at the age of 37 from AIDS.

For those of you who are not aware, he is currently filming a feature film documentary on Richard Amsel's life and work, titled "Amsel: Illustrator of the Lost Art".

The project is still in its early stages, he has already done a number of interviews on his own, and eventually plans a more extensive shoot, traveling across the United States to meet with the artist's surviving friends, colleagues, and talk to other illustrators who were influenced by him. He is hoping to eventually reach out to Spielberg and Lucas.

"This is not just another documentary about a movie poster artist. It will be the first and a time capsule of New York's artistic culture in the seventies and eighties, and how the onslaught of AIDS decimated generations of talent, and robbed us all of the creative work that should have been." Adam said.

Indymag fully supports Adam on this project and we hope that both Indy and Amsel fans can offer their support in helping Adam to create a fitting tribute to the artist.

If you feel that there is anything that you can contribute to the project, please feel free to contact Adam at his website:

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

He ruled the world of entertainment art,
in a life and career all too brief.

• AMSEL •

ILLUSTRATOR OF THE LOST ART

a film by ADAM McDANIEL



www.richardamselmovie.com

IF GOD WEARS A HAT IT MUST BE A FEDORA!

After *Indiana Jones and The Kingdom of The Crystal Skull* left cinemas it was acknowledged as commercial success creating the largest box office receipts for any of the Indiana Jones films.

At the end of 2008 the film found itself second on the worldwide box office taking list for that year and 56 on the all time listing.

By Hollywood standards you would think a sequel would be in order however commercial success doesn't always mean critical success as many hardcore Indiana Jones fans found the film wanting and it had the ignominy of receiving the Golden Razzie Award for Worst Sequel in 2008.

Prior to KOTCS, George Lucas was suffering from the backlash of the Star Wars prequel trilogy and now had to contend with a portion of the KOTCS audiences blaming him for a lackluster Indiana Jones film.

One would suspect that after receiving so much negativity that regardless of box office success Lucas' interest in making a new Indiana Jones films be less than enthusiastic.

From nowhere things suddenly began to change. The first indication was in 2012, when the Walt Disney Company bought Lucasfilm, including all creative property, for \$4.2 billion. Lucasfilm and Disney have had a close relationship for decades with Disney opening both Star Wars and Indiana Jones attractions in Disneyland and Walt Disney World.

It's obvious that Disney wanted to harness the commercial possibility of the Star Wars universe, so it was no surprise that new movies were announced.

But what of the second big franchise from Lucasfilm: Indiana Jones?

It's not clear from the agreement where Indiana Jones stood as it appeared to be an afterthought that offered so much more commercial options.

Could this have been the death of Indiana Jones? It wasn't a good sign that Disney's subsequent announced it's plan to close the Indiana Jones Epic Stunt Spectacular. It was felt by fans that the report suggested that Indy might not be valued under Disney management.

Did it mean goodbye to Indy forever? Nothing but Star Wars?

By 2012 a new Star Wars film was in production but there was no news on Indiana Jones until December 2013 when a press release stated that Lucasfilm had entered an agreement with Paramount Studios regarding the Indiana Jones franchise. The agreement allowed Paramount the marketing and sales rights to the four existing movies with Disney handling sales and distribution for upcoming future movies. "Upcoming movies!"

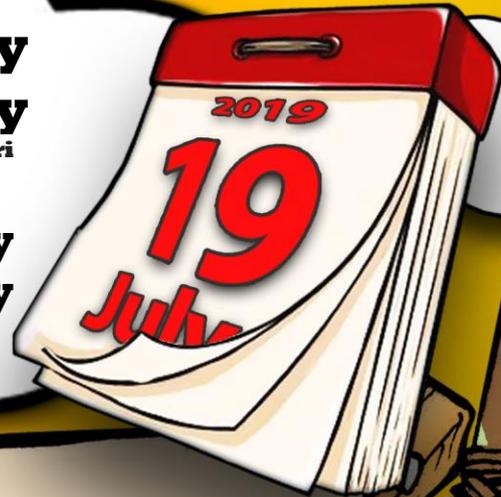
A small ray of hope at the end of a dark tunnel for fans who had not anticipated the films continuing.

Although no movie had been announced a lot of new questions arose: Will Harrison Ford be able to play an action hero in his seventies? Can all the crucial participants assemble for a new movie especially Steven Spielberg who was working on so many different projects.

Words by Jürgen Mathy

Assistance by Josephine Mori

Art by
Alex Levitsky



He was already involved in *The Adventures of Tintin*, *The War Horse*, *Lincoln*, *Bridge of Spies*, and committed to *Robopocalypse*, *Ready Player One*, *BFG*, and others planned or in production. So when could there be time for a new *Fedora* movie? Or could it be that Spielberg would be replaced by another director? Would there be a remake? Or a reboot of the saga? Would someone other than Harrison Ford play Indy? Rumors and speculation abounded with the most prevalent that of Chris Pratt replacing Harrison Ford as Indiana Jones. Pratt was very successful with both *Guardians of the Galaxy* and *Jurassic World*. An unknown artist skillfully photoshopped a picture of Pratt on Harrison Ford's body and got a lot of people excited over the idea he would be taking over the role.

The world waited and nothing happened. Nevertheless, interest in Indiana Jones continued with press constantly asking both Ford and Spielberg about the future of Indiana Jones. Both their responses were extremely positive and enthusiastic and told the press they were open to making a new Indy movie and would love to continue the series. It was rumored that Ford only agreed to reprise his role as Han Solo when he got a commitment from Disney to play our whip-cracking hero one more time.

Was all this positivity just something to appease the media and the public? However, Disney Chairman Bob Iger and Lucasfilm president Kathleen Kennedy were queried about future projects they maintained there would be a new Indiana

Jones film and that it was in the early stages of development. A concession to quell the constant questions? Or was it for real?

On March 14th 2016, a small and tweet from Frank Marshall teased fans "Look for some exciting news this week"

Nobody knew what this mean't? Was finishing the fifth *Jason Bourne* movie. Could the mysterious tweet refer to that film – or something completely different?

The following newsfeeds all over the world exploded. Disney distributed the following news...

Spielberg and Ford Reunite as Indiana Jones Returns to Theaters July 19, 2019

It was awesome! Almost unbelievable! Indiana Jones will be back. A new movie will hit the silver screen, not be a remake or reboot, with Harrison Ford playing the role of Indiana Jones in a new adventure. Looking at *The Force Awakens*, Ford proved he can still perform as an action hero and will have no problem slipping into the leather jacket, putting on the hat and crack the whip again. It was also confirmed that Steven Spielberg will return and helm Indiana Jones movie for the fifth time.





In a BBC interview, Harrison Ford confirmed that Spielberg's involvement was a requirement for the actor to return to the character. Rejoining the team will be another Indy veteran: The Maestro himself, Mr. Swinging baton John Williams will thrill the audience with his conducting genius.

Even George Lucas returns to the franchise. Frank Marshall confirmed in an interview in May that Lucas will be associate producer, and in June Spielberg stated he would never make an "Indiana Jones" film without George Lucas. "That would be insane," he said in an interview.

Lucas will take the role of an executive producer, and how deeply Lucas will be involved in the creative process of the story is yet unknown. But as demonstrated by the success of *The Force Awakens*, Disney can produce a solid action adventure without Lucas' creative input.

It was announced that KOTCS screenplay writer David Koepp had been tapped to write the story for the fifth action adventure, but with Steven Spielberg deeply involved in story development.

For Spielberg, this means a lot of work over the next few years with promotion for the BFG, filming "Ready Player One" and working with Mark Rylance, award-winning actor from Spielberg's "Bridge of Spies", on adaptation of "The Kidnapping of Edgardo Mortara". Principal photography starts in early 2017.

At CinemaCon in Las Vegas Frank Marshall was honored as Producer of the Decade, and of course,

was asked about the future of Indiana Jones and in an interview in *Variety* said that more Indy movies are possible in the future, but he cannot imagine an Indiana Jones film without Harrison Ford. For him Indiana Jones is Harrison Ford, and he will not consider replacing Ford with any other actor like in the Bond movies.

Hopefully his opinion will be heard by the suits with the mouse-ears.

The story is not written yet, but Marshall confirmed that it will continue the story of *Crystal Skull*.

What does that mean? Another big Indy clan event with family and friends? A return of the disliked Shia LaBeouf swinging on ropes through the jungle?

Recently, Karen Allen was asked at Toronto Comic Con about her possible role in *Indy V*. She said she would love to return as Marion Ravenwood, and is keeping her fingers crossed that she will be part of the next installment. Before *Indy V* was officially announced, John-Rhys Davies, who refused to play just a cameo in *Crystal Skull*, said he would be open to returning as Sallah in a new Indy movie. But... who would not want to return? Even Connery, in retirement, might consider bringing back Henry Sr back from the dead!

The long and agonizing uncertainty is over. Our celebrated archaeologist will return to the big screen for another adventure.

Even though we know nothing about the story yet, we are pretty sure that the film will be another worldwide phenomenon. Besides, 2019 is not too long to wait.

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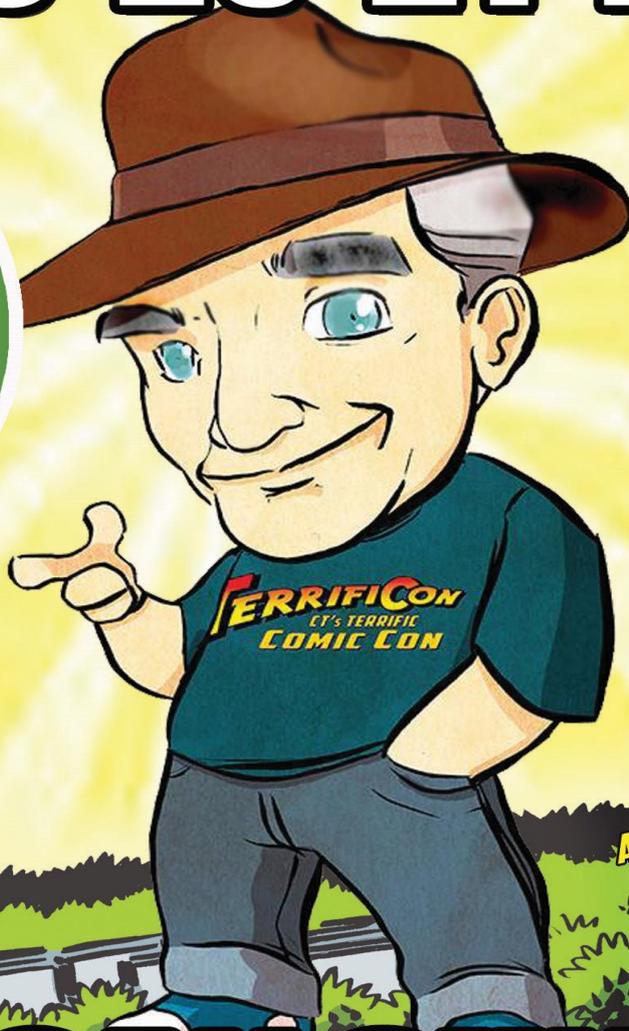
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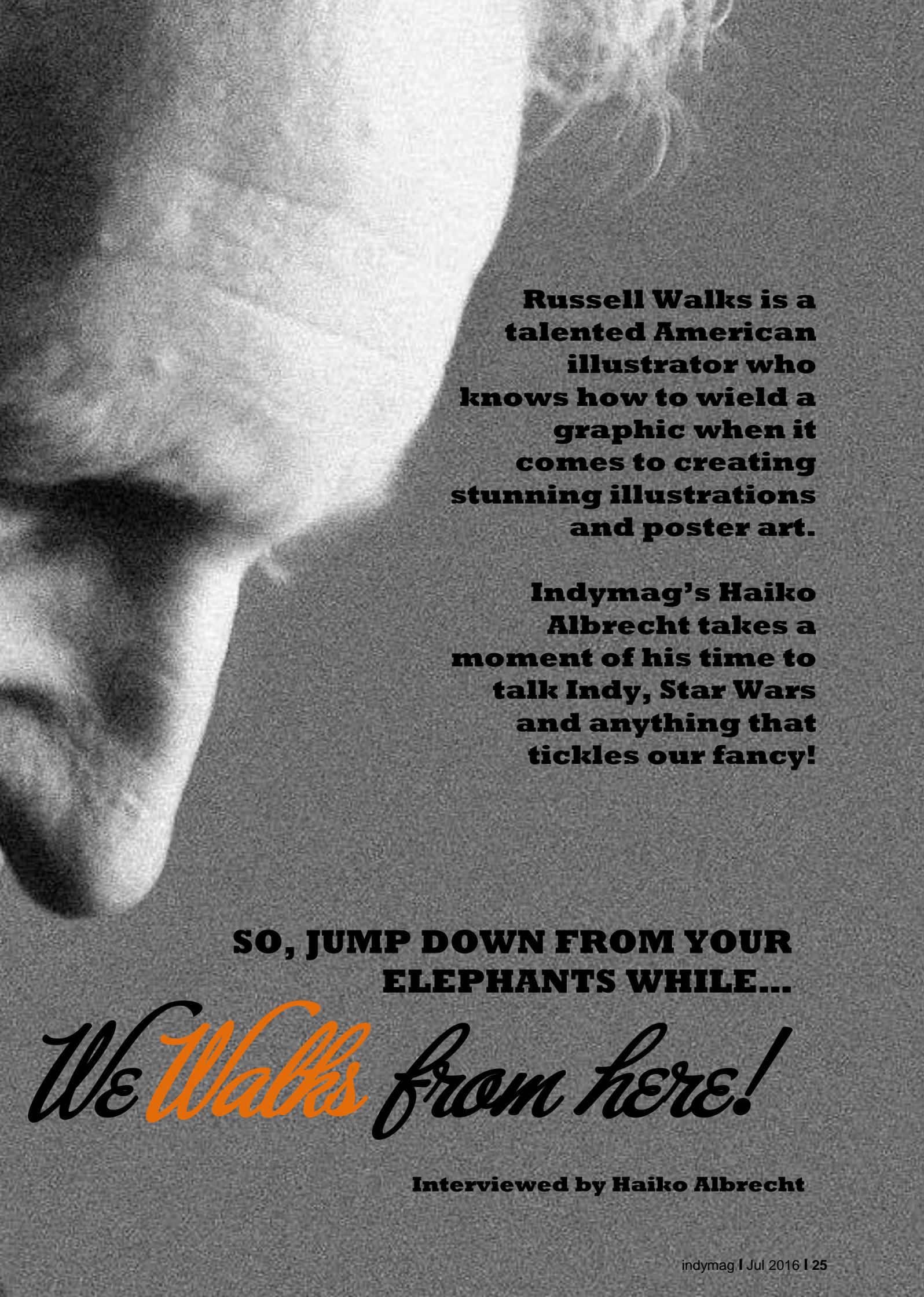
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CELEB GUESTS: JASON MEWES, SAM JONES, RENE AUBERJONIS, JEREMY LONDON, SEAN GUNN, "COMIC BOOK MEN" CAST, ROAD WARRIOR ANIMAL AND MORE...
GUEST LIST SUBJECT TO CHANGE





Russell Walks is a talented American illustrator who knows how to wield a graphic when it comes to creating stunning illustrations and poster art.

Indymag's Haiko Albrecht takes a moment of his time to talk Indy, Star Wars and anything that tickles our fancy!

SO, JUMP DOWN FROM YOUR ELEPHANTS WHILE...

We Walks from here!

Interviewed by Haiko Albrecht

About *Russell Walks*

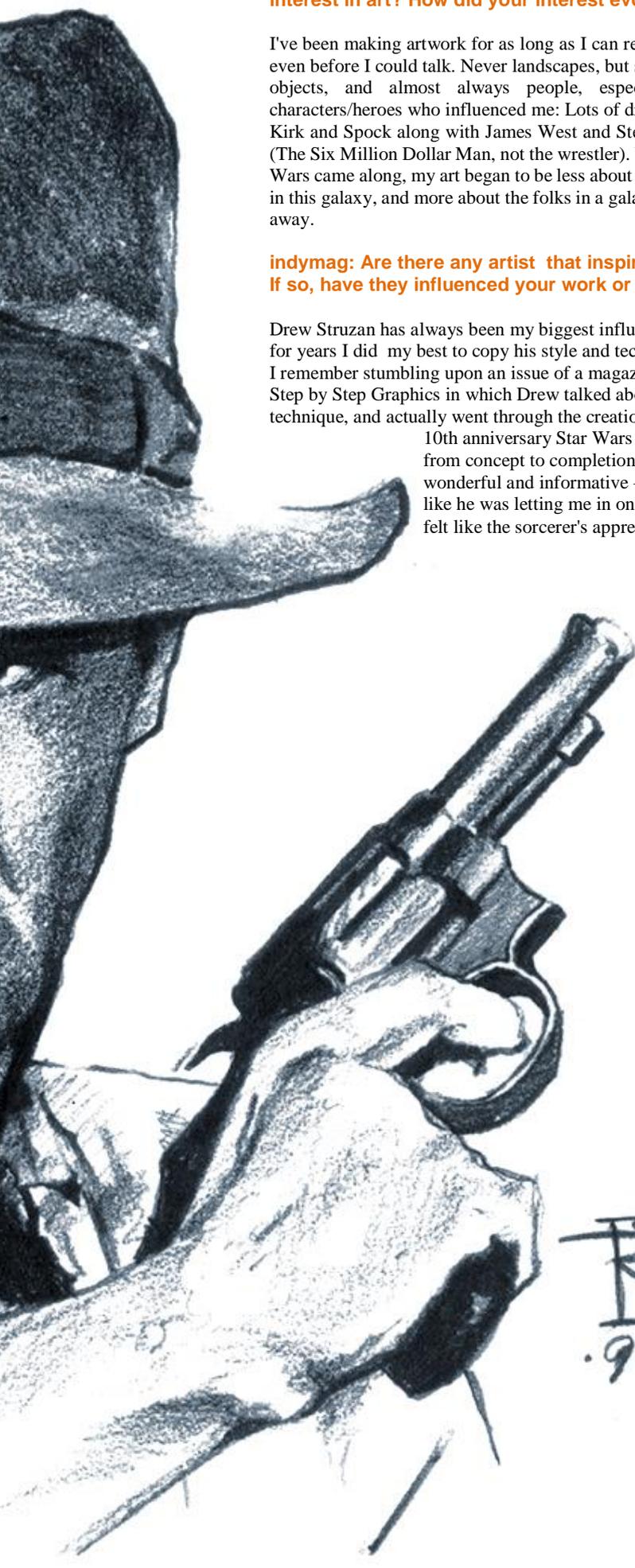
Although his original goals included both becoming bionic and joining the Rebellion against the Empire, Russell Walks eventually decided that his destiny lie along another path, and chose art school over adventure.

Adept at both traditional and digital illustration & design, he has created art based on licensed properties for a variety of clients, including Lucasfilm, Paramount, Time/Warner, Disney and Marvel.



Walks is also a successful painter; his personal work has won both regional and national acclaim, and hangs in private collections throughout the world. He currently lives in Montana, where he spends his days drawing, painting and training hard for the next Kessel Run.





indymag: When did you realize that you had an interest in art? How did your interest evolve?

I've been making artwork for as long as I can remember – even before I could talk. Never landscapes, but sometimes objects, and almost always people, especially the characters/heroes who influenced me: Lots of drawings of Kirk and Spock along with James West and Steve Austin (The Six Million Dollar Man, not the wrestler). When Star Wars came along, my art began to be less about the people in this galaxy, and more about the folks in a galaxy far, far away.

indymag: Are there any artist that inspire you? If so, have they influenced your work or style?

Drew Struzan has always been my biggest influence, and for years I did my best to copy his style and technique. I remember stumbling upon an issue of a magazine called Step by Step Graphics in which Drew talked about his technique, and actually went through the creation of his 10th anniversary Star Wars poster from concept to completion. It was wonderful and informative – I felt like he was letting me in on a secret. I felt like the sorcerer's apprentice, and

for a long time (a couple of years, I suppose), I was sure success would only come if I used the same paints, paper, pencils and airbrush that Drew used, almost as though it were like learning a spell or making a potion. It didn't occur to me then that part of the magic of artwork is that a little bit of the artist is there on the canvas WITH the pencil and paint. I could never paint exactly like Drew, because I wasn't Drew, and never would be. Eventually, as I gained confidence and experience, more and more of myself began to emerge on the paper, and I gradually moved into a style and technique that is more me and less Drew. The other artists and designers that have influenced and inspired me are numerous and varied, and include (Note: This list is nowhere near complete and is in no particular order): Saul Bass, Boris Vallejo, John Singer-Sargent, James Bama, N.C. Wyeth, Maxfield Parrish, Gregory Manchess, Jeremy Mann, Mark Raats, Bill Waterson, Steranko, J.C. Leyendecker, Mobius, Gil Elvgren, Andrew Loomis, Charles Dana Gibson. There are so many more.

indymag: When did your collaboration with Dark Horse Comics start and how did that come about?

I met Diana Schutz of Dark Horse in San Diego sometime in the early 90's. At that point, I still hadn't finished school, and was seriously into watercolor. Guys like Kent Williams, George Pratt, and John J. Muth were my biggest influences during that period (Drew was still there, of course, but to my way of thinking back then, trying to paint like him would be like trying to fly close to the sun.). I showed Diana a few samples and got a job creating a cover for the anthology Cheval Noir. Everyone seemed to like it, and a few months later, I was approached by, I think, Bob Schreck, who hired me to create the covers for a series called Indiana Jones and the Arms of Gold. I wasn't their first choice; Hugh Fleming was apparently tied up with something else and couldn't do it. When Bob called me, I was thrilled. I've always loved Indy, and of course I also knew that Lucasfilm owned the property, so I hoped somewhere in the back of my mind that it might eventually lead to something Star Wars related. After I accepted the job, I found out that they had been proceeding under the assumption that Hugh would find time to squeeze in the covers. From what I understand, he didn't move aside until fairly late in the process. Because of that, I had somewhere around a week and half to do the first cover. I got it done, but wasn't happy with it – in fact, I assumed I was going to be fired, once the folks at Lucasfilm saw it. There weren't any negative comments, though, and I had more time to work on the next piece, which turned out fairly well (I was doing my best Drew imitation). That piece led to one of the highlights of my career – A little note of approval from Lucy Autrey Wilson, the Licensing Director at Lucasfilm. "Excellent job on this piece! We all love Russell's work". That little bit of praise kept me going for a long time, and I'm still thankful for Lucy's kindness. The "Arms of Gold" stuff, along with an ability to portray likenesses led to some further cover work, not just for Dark Horse, but for DC and Marvel, as well. In '94, I got a job with Topps creating a Chewbacca trading card for Star Wars Galaxy, and that really cemented my association with Lucasfilm.

indymag: Were there any rules that you had to stick to when it came to creating a cover? How much freedom were you given with the artwork?

As long as the likeness was there, and as long as my artwork didn't move up into the title and logo area and

at least loosely related to the story outline/pencils I was sent, I was free to do what I wanted. Deadlines were always tight, and I remember being a little frustrated with that, but mostly it was a dream job. I wish that I had been more experienced and confident – I would've done better work. Looking at the majority of those covers now, I see youth and inexperience.

indymag: Were there any policies or guidelines relating to the comic series that came directly from Lucasfilm?

In a couple of instances, I had Indy's head breaking into the logo. Lucasfilm never approved that – The Indiana Jones logo had to remain unobstructed.

indymag: Has any of your artwork ever been rejected and if so, for what reasons?

I can't think of any specific, rejection related issues, but as a general rule I had really good luck with the concepts I submitted to LFL. I think that likeness was particularly import to them, and since I'm lucky enough to have the ability to come pretty close to portraying the way Harrison as Indy really looks, I haven't had any serious issues.

indymag: What was your preferred medium for the covers and why did you choose that?

I mentioned earlier that when I first started out as a professional, my ultimate goal was to sort of be the new Drew Struzan. My every goal stylistically was to imitate the look of his work. Still, as hard as I tried, whatever I did, looked like me – like I did it, and not Drew. Ultimately, I realized that that was a gift. The world didn't need another Drew, but maybe there was room for me. The watercolors were an early expression of individuality – I really dig the spontaneity they provide, and I still use them occasionally when I'm creating personal work. I don't use them much for the paying gigs anymore, mainly because they are really unforgiving. It's tough to fix your mistakes!

indymag: Other than that, was there any other Indiana Jones artwork that was commissioned? If so, what was it for?

When KOTCS came out I created the majority of the food related Indy portrayals. I made artwork for Dr. Pepper, and Burger King, and Keebler, and Kellogg's, and a variety of subsidiaries of those companies. It was super-deadline intensive, and there was not a lot of opportunity for me to improvise stylistically, but I DO have a couple of interesting anecdotes. The first is that when I was initially commissioned, I was told that Indy should look serious, but with a humorous and youthful undertone. I added a little twinkle to his

eye, and that seemed to get the job done. Additionally I was asked at one point to "complete" Richard Amsel's wonderful and iconic image, and paint the rest of the figure from mid-thigh down. This seemed like sacrilege to me, and I turned down the job. Finally, I was asked to create some comps for the Blu-Ray DVD release of the Indy films. This was very exciting, although the deadline was extremely tight. As is often the case in these situations, the advertising firm ended up going in a different direction, but I was absolutely flattered to even be considered.

indymag: Have you ever met George Lucas? If so, what was that like?

I met George at the Star Wars Celebration in Anaheim in 2015, along with his then fiancée, Melody. He was very kind, and, in fact, insisted on purchasing several prints right there at the booth. That was absolutely a bucket-list event, and something I'll never forget.

indymag: Most of your artwork for SW is very different from the traditional poster artwork that most artists create. For example all the retro poster designs of different time periods for the original Star Wars movie come to mind. Where do you get all those ideas from?

My initial impetus is to do something different from everyone else. There are brilliant montages out there, (Drew's work being at the forefront, of course) and I do not want to do what someone else is currently doing. Additionally, I am currently fascinated by some of the work created years ago, particularly the stuff created mid-century. Some of it is relatively sophisticated, and I love the colors, styles and typefaces prevalent during that period. Additionally, I have this theory that Star Wars would've been magic and would've affected people in the same way regardless of when it was created.

The retro posters are an attempt to explore that thesis. I also enjoy problem solving, and creating interesting 6 posters from the same subject matter, and with the same text, was a challenge I really enjoyed.

indymag: We know that you are busy with all your SW related artwork. Is there still a chance to see any Indiana Jones related artwork see the day of light in the future...

Oh man, I hope so!

indymag: You are a SW fan at heart, but what place does Indiana Jones have in the personal life of Russell Walks?





I love Indiana Jones. I love the idea that there are secrets right here, on this world, waiting to be discovered. I love the idea that someone with enough drive and determination can uncover those secrets. Bust most of all, I love the idea that there is both absolute good and evil, and that there are champions on the side of good, doing their best to make sure the darkness never overwhelms the light. And, of course, there's Harrison Ford. He is wonderful, and, always and forever, the only Indiana Jones.

indymag: Which Indiana Jones movie is your favorite, and why?

Raiders. Always the best – I remember seeing it with no inkling of what it was, and just being totally, totally blown away.



indymag: Where can our readers see more of your artwork?

Web: russellwalks.com, Twitter: @russellwalks, Tumblr: livinginanalog.com

indymag: What are you currently working on? Anything Star Wars related?

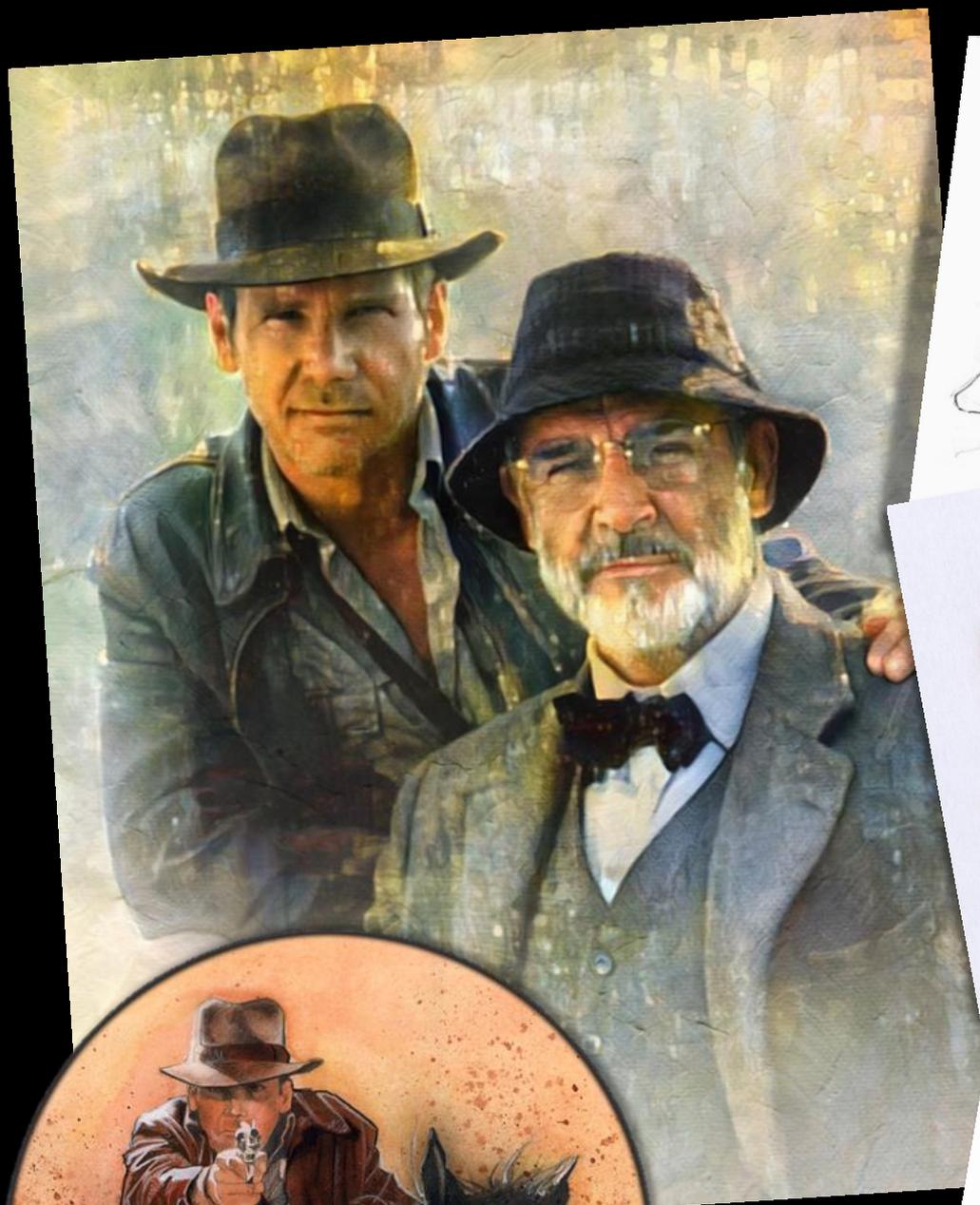
This summer, I'll have a brand new Episode VII poster (based on the amazing Rey) available (<http://russellwalks.com/for-sale/pre-order-the-force-awakens>). I'll also have a new set of licensed, propaganda themed, Star Wars related postcards. I just finished some really cool Rogue One related pieces for a Star Wars licensee, and am currently wrapping up a series of 21 paintings for a new book spanning the Star Wars entire saga, from the Dawn of the Republic to the end of The Force Awakens. Finally, I am just beginning to prep something "adventure" related. Something I can't yet talk about...

indymag: Thank you, Russell, for taking the time to talk to us.

You're very welcome



Russell Walks ARTIST GALLERY

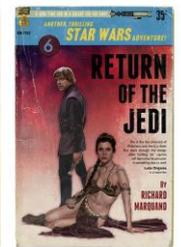


Above: Walks' newest Indy piece, done just for fun (and for Father's Day) explores the relationship between Indiana Jones and his biggest influence, his father.

We couldn't fit all of Russell's wonderful Indiana Jones illustrations in the interview so we've decided to splash out with a gallery. If you are interested in find out more about Russell's work or even commission or purchasing a print visit his website - <http://russellwalks.com/>



ARTWORK from another GALAXY!



Conducting RAIDERS

Remember the days when you could see Raiders in a theatre without a full orchestra? It seems everyone is jumping on the bandwagon since KKL Luzern got the boulder rolling. Dragone Andreas talks to Andreas Roth, Marketing and Communication for KKL Luzern and conductor Ludwig Wicki about their production.

indymag: What inspired you to create such an event?

Roth: In recent years during the holiday season the main hall of KKL Luzern was underused, so we decided to contact Walt Disney Switzerland, 21st Century Symphony Orchestra in cooperation with KKL Luzern to start concert events in the main hall of KKL Luzern and its concert hall. The events feature an amazing program including a gourmet dinner and climaxing with a block-buster movie. This is something completely new.

indymag: It is obvious that the Indiana Jones symphony started in the same month as Star Wars Episode 7. Is there a relationship?

Roth: No, there is no relationship at all.

indymag: The premiere was back in December. There seemed to be a distinct lack of celebrities. Was there a reason for this

Roth: We presented *Indiana Jones – Raiders of the lost Ark* as a world premiere for film, music and dinner. This kind of concept was very well received in the past with several productions of *Pirates of the Caribbean*. The premiere was reserved for partners, guests and the fans.

indymag: Beside blockbuster movies, are you planning events with more classic movies like Nosferatu or Charlie Chaplin?

Roth: The 21st Century Symphony Orchestra presents classic films as an independent host from time to time. These events are pure music performances or film presentations, and are unrelated to our combined film, music and dinner concept.

indymag: What is your target audience for these events?

Roth: Our main focus is a young audience and movie-lovers. But we cannot say that as a generality. Usually it depends on the individual movie being shown.



Above: Ludwig Wicki

Left: Andreas Roth

Interview by Dragone Andreas

Translation by Jürgen Mathy
Edited by Josephine Mori

SCHERZO for the fans

So, you want to hear John Williams' epic score performed live with a full symphony orchestra. Here are some suggestions.

JULY

- 1-2 **Chicago Symphony Orchestra**
Chicago, IL, Symphony Hall
- 1-2 **Houston Symphony Orchestra**
Houston, TX, Jones Hall
- 9 **National Symphony Orchestra**
Vienna, Austria, Wolf Trap
- 29-30 **Sydney Symphony Orchestra**
Sydney, Australia
Sydney Opera House

AUG

- 5-6 **Tokyo Philharmonic Orchestra**
Tokyo, Japan, Tokyo Forum A
- 10-11 **Orchestra Sinfonica di Milano Giuseppe Verdi**
Milan, Italy, Auditorium di Milano
- 12 **Osaka Philharmonic Orchestra**
Osaka, Japan, Festival Hall
- 13 **Pacific Symphony Orchestra**
Irvine, CA, Irvine Meadows Amphitheatre
- 19 **San Diego Symphony**
San Diego, CA, Embarcadero Marina Park South
- 26 **Boston Symphony Orchestra**
Lenox, MA, Tanglewood - Koussevitzky Music Shed

SEPT

- 3-4 **The Cleveland Orchestra**
Cuyahoga Falls, OH, Blossom Music Center

OCT

- 28 **Colorado Symphony Orchestra**
Denver, CO, Boettcher Concert Hall

NOV

- 4-5 **Melbourne Symphony Orchestra**
Melbourne, Australia, Hamer Hall
- 5 **Tulsa Symphony Orchestra**
Tulsa, OK, Tulsa PAC
- 5-6 **Vancouver Symphony Orchestra**
Vancouver, BC, Orpheum Theatre
- 10/12 **Kansas City Symphony Orchestra**
Kansas City, MO, pm Kauffman Center



The audience range here is much bigger than in ordinary classic concerts in KKL Luzern

indymag: The movie itself is of long duration and the music is very demanding. Does the orchestra need significant preparation as well as rehearsal time?

Wicki: This kind of production is very complex and intensive. It requires a great deal of preparation. During the single events we rehearse constantly.

indymag: What about the role of the conductor? In general the conductor somewhat interprets a piece. How do you handle it here? Are you bringing in your own style or following the original exactly?

Wicki: Timing is a massive factor. In general I - as a conductor - can blend my ideas into the score and influence the speed. In this case you have to work more strictly to match the movie and be guided by the scenes. You could say that you are wearing a corset. In the beginning it is more of a handicap, or a kind of pattern which you have to accommodate. But sometimes a pattern can also be helpful, because being completely unrestricted isn't always the most productive way.

indymag: Gentlemen, thank you for taking the time for this interview.



Indymag's Dragone Andreas contemplates the fine art of dining and cinema!

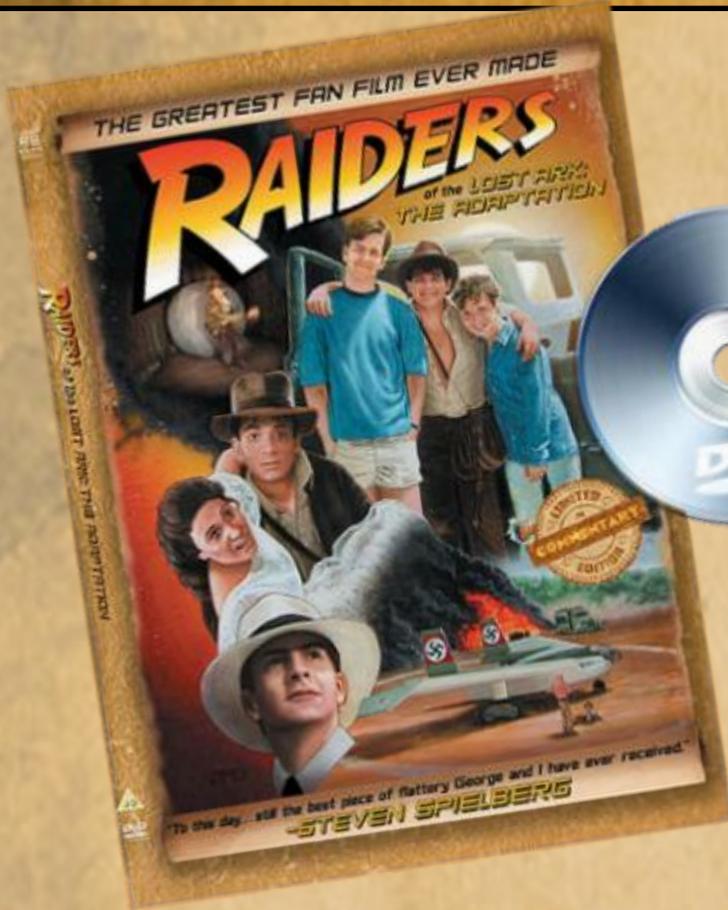
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RAIDERS GUYS

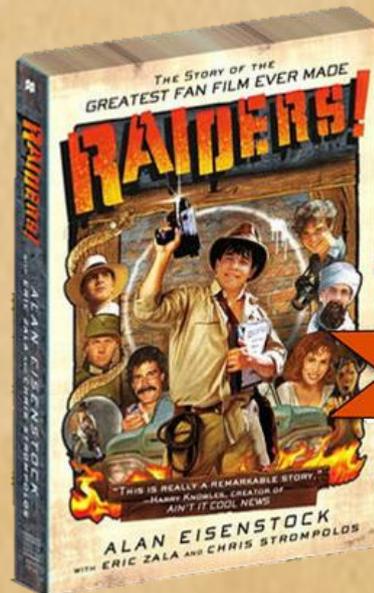


and the **NEW**
TRADING POST!



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

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



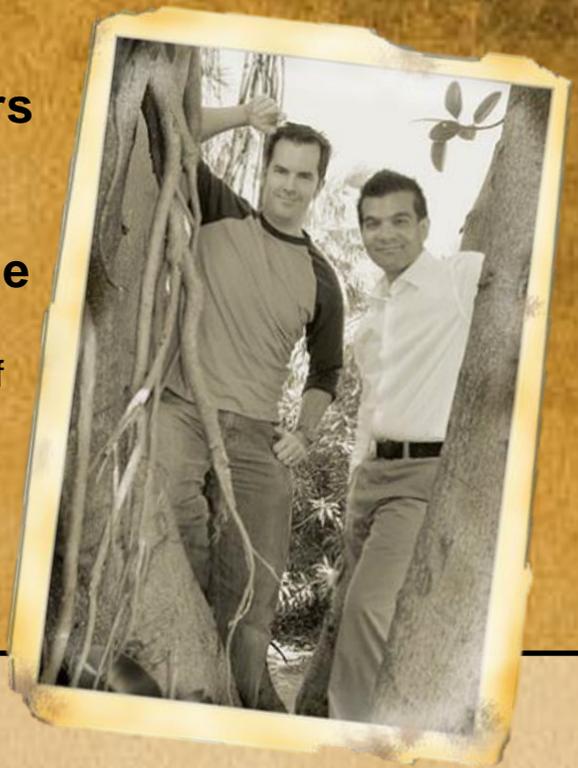
SIGNED
by Chris
& Eric

***Enter Code: IDOL at checkout. Excludes digital downloads.**

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

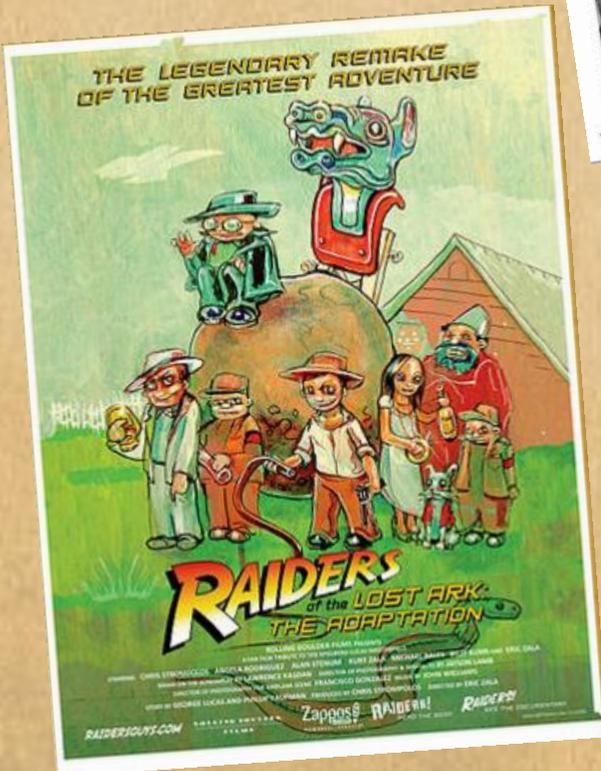
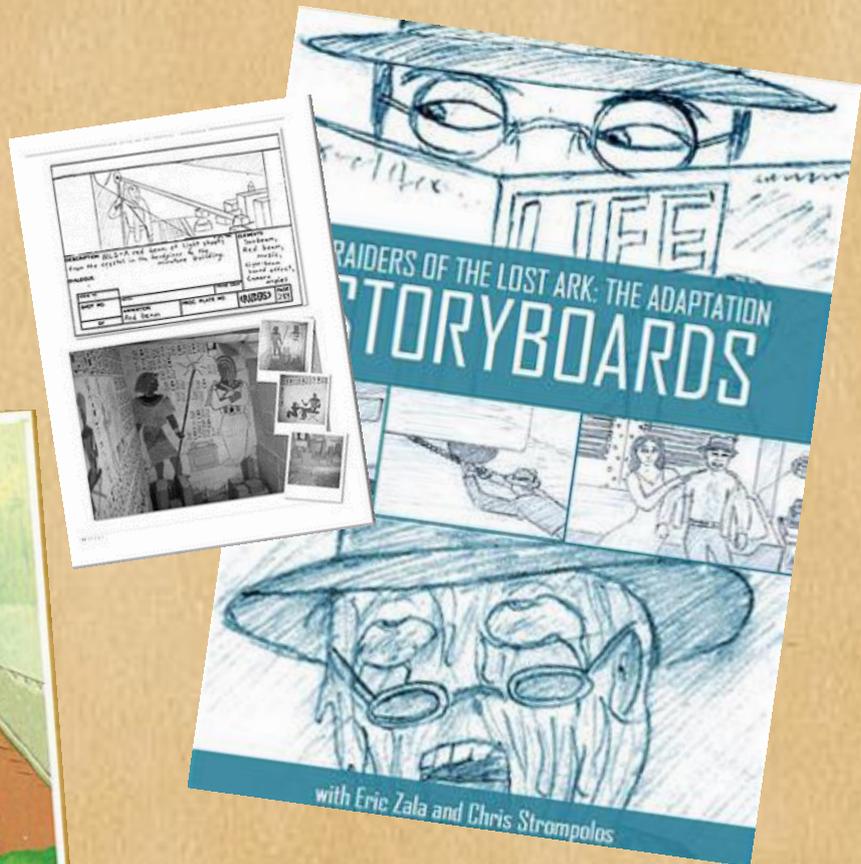
The site offers instant, digital downloads of the fully restored version of The Adaptation and unique collectibles from the making of this unique film.

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



OUT NOW

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



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

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

Thank you for your support!

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

The Vatnajökull glacier stretched inland from Iceland's coast like a glassy doormat, welcoming visitors to the end of the world. The frozen river of ice flowed westward from the North Atlantic into the vast sub-arctic desert spanning the continent's barren interior. After landing in Reykjavik, Indy stopped at the nearest clothing shop for Sophia to buy a coat. She promptly selected the most expensive one that the store offered, a supple ochre-toned sealskin parka with a removable fur collar. Once she was bundled up against the cold, they rented an old 1924 Ford and set out across the glacial ice cap towards the Jastro dig, a remote archaeological site that lay somewhere in the mysterious regions of eternal ice.

"Cold enough for you?" Indy asked from behind the wheel as the Ford motored along the bumpy volcanic road that split the whitewashed landscape.

"This heater is a joke. My ears are freezing," Sophia shivered, her gloved hands tucked under the armpits of her new jacket for warmth.

"I hate to break it to you sweetheart, but this bucket doesn't have a heater."

"You're kidding, right?"

"They didn't make 'em back then," he smiled.

The Tin Lizzie bounced over a large snow-covered rock, nearly jarring Sophia out of her seat. "Apparently they didn't have suspension, either," she winced, then added: "Why can't Atlantis be in someplace warm, like Florida?"

"Some people think it was," Indy replied. He'd heard various rumors attributed to the location of the fabled continent, including the Caribbean Sea just off the coast of southern Florida. "But this isn't Atlantis, is it?"

"Not according to Nur-Ab-Sal. He says that the Jastro site is just an outpost, founded by survivors in the aftermath of its destruction."

"Survivors, huh? And where else might we find these other outposts, because you can bet that Kerner will be looking for them, too."

Sophia grimaced. "I don't have a list, if that's what you're asking for, but Nur-Ab-Sal will tell me when we get close."

Through the Ford's dirty windshield they observed an endless sheet of snow and ice, intermittently broken by black rock formations that scarred the jagged terrain of the central highlands. Low, dark clouds saturated the sky, pressing down upon the bleak landscape while a frigid gale buffeted the frozen tundra. They were completely alone in the cold, windswept realm. Sophia grew quiet and withdrawn as they traveled the forty miles inland to reach their destination.

Each mile nearer to the dig site brought her uncomfortably closer to the past, which she recalled with increasing clarity. By the time they finally arrived, the redhead felt as if she'd never left.

Indy turned off the car and reached into the back seat for his coiled bullwhip. He opened the door and got out, snapping it onto his belt. Sophia eyed the whip. "You're still carrying that old thing around?"

"It's my favorite piece of equipment," he said defensively, tugging on the brim of his fedora.

"Right."

Turning from the car, they surveyed the desolate site, trying to get their bearings after being away for so long. The Jastro dig was situated on the slope of a broad, snow-patched hill that hugged the shore of some unnamed lake, overlooked by the imposing shadow of Mount Hekla rising in the gloomy distance to the southeast. The bleak atmosphere cast a pall of desolation over the countryside, and Sophia wondered how she managed to keep her sanity for the many months they had lived at the remote location. The answer, she realized, was as close as the medallion around her neck. Nur-Ab-Sal imbued her with the fire of ancient knowledge, and told her exactly where to find many secret artifacts hidden among the forgotten corners of the lost outpost. As long as Sophia had her necklace, she wanted for nothing else.

Indy and Sophia hiked up the dirt path to the ruins, past a large cabin tent shivering on its frame in the gusty wind. They saw a cluster of wooden crates and a selection of artifacts lying on a table nearby, waiting to be catalogued and packed for transport. The main entrance protruded from the raw dirt of the hillside, framed by a pair of thick stone pillars capped with a heavy lintel. The columned architecture had a distinctively Minoan flavor that reminded Indy of similar sites in the Aegean. Heavy, angular wall slabs appeared to grow directly from the dirt where a whole corner of the buried structure had been excavated. The grassy slope grew directly to the edge of the roof, terminating on the stone.

"Let's take a look," Indy cautiously led the way inside, not knowing what to expect. Sophia followed closely behind him.

The diminutive figure of Björn Heimdall stood on a crate, dressed in a bulky fur-lined coat, knit cap, heavy leggings and boots. He drove his hammer against a

chisel positioned at an angle on the ice-covered wall, methodically chipping around an object encased within.

He looked up in surprise when he detected movement at the end of the corridor. Heimdall worked the Jastro site by himself, and rarely welcomed visitors into his private sanctuary. He preferred to work alone and unaided, without any bothersome social contact. Leave that for the archivists who put his work on display at the Nationalmuseet in Copenhagen. Still, he was willing to adopt a mantle of civility for his unexpected guests, who might be contributors, come to lend financial support to his research.

Heimdall paused from his efforts and waited patiently while the interlopers made their way down the shadowy, ice-covered passage. His congenial expression vanished when he realized who was paying him a visit. "Doctor Indiana Jones, I believe. And Madame Sophia Hapgood. This is my dig site now. Go away." He wasn't interested in discussing his work with the Jastro veterans, particularly ones whose departure had left the site with such a reputation of disgrace.

Indy frowned at the cold reception, dispensing with any pleasantries he had planned. Clearly they had interrupted the man. "Not feeling very friendly today, are we Doctor?"

"I do not associate with thieves."

"We're not here for artifacts—"

"And you won't get any!" Heimdall retorted haughtily. "You thieving Americans nearly ruined my work here."

"Hey, our work made your work possible!" Sophia fumed, clenching her fists in outrage.

"Calm down." Indy restrained her with a placating hand to prevent her from attacking the arrogant little Swede. "We just need some information."

Heimdall wiggled his tiny shoulders, reconsidering his misplaced accusation. "Oh. Well that's different."

Before he continued, Indy noticed the ice-obsured relic that Heimdall was exposing. He moved over to examine it. "What's this thing you're working on?"

"It's probably a homing beacon for wayward spaceships. Soon I'll have it out of the ice," he said confidently.

"I thought you were still digging up Norse graves in Denmark," Sophia cut in.

Heimdall's moustache twitched with irritation. The old professor was not accustomed to being interrupted. "I was. Obviously now, I'm not."

By **DALE DASSEL**

INDIANA JONES

and the
FATE OF ATLANTIS

Chapter III

Indy's curiosity was piqued by the strange metal spiral embedded in the side of the cavern. "What do you expect to find here?"

"The secret of Hyperborea. That's what the Greeks called Iceland, you know. You read how they sailed north to a fog-shrouded land, but how they never set foot upon it. After traveling thousands of miles, mere fog wouldn't turn them back," he insisted. "Some idiots claim they were repelled by ghosts."

"That's fascinating, Doctor." Indy lied. He was just humoring the old man to ensure his cooperation.

"As I was saying, I am convinced that these travelers came to earth to form colonies like Atlantis."

"That makes sense," Indy said, playing along. If Atlantis, like any mighty empire, was conquering lands far beyond its borders in an attempt to widen its base of power, it would need outposts to maintain its rule. But now it was time to discuss the matter-at-hand. "Have you ever heard of Plato's lost dialogue?"

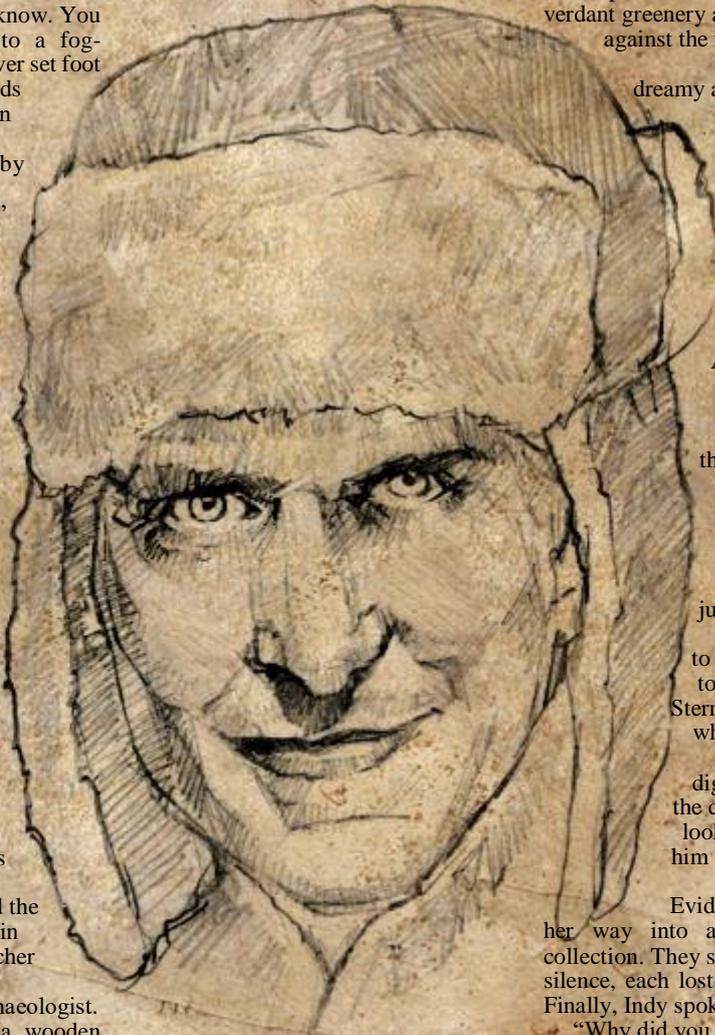
Heimdall considered the question absentmindedly. "Yes, there are rumors about such a book, but I've yet to see it. There are two people you might want to visit. Charles Sternhart, in Tikal, a shady fellow who claims he translated the whole thing. And Filipe Costa, in the Azores Islands. As a researcher he's a farce, but he's a sharp trader," advised the elderly archaeologist.

Sophia wandered over to a wooden table set up against the wall. Like the one outside, it was covered with relics yielded from the ground by months of painstaking work. Indy noticed her scanning the assortment with all the enthusiasm of a bride-to-be selecting her wedding ring. He turned his gaze back to Heimdall. "What can you tell me about orichalcum?" He was vaguely familiar with the term, but knew little about it. Since the old Prof was in such a talkative mood, Indy had a few questions for him. Namely, he wanted to know more about the fiery bead that brought Sophia's necklace to life.

"Ah, yes. The metal of the gods. The name first appeared among the Greeks. Literally translated, it means 'mountain bronze'. It is said that the inner wall of Atlantis was covered in orichalcum."

"Which burned with its reddish gleam," Sophia added, examining another

metal coil with keen interest. The artifact resembled an eel, and had the ubiquitous open mouth shared by the horned idol and her own necklace. "Almost sounds like Corinthian



bronze," which Indy knew to be an alloy of copper and gold. "But what was it used for?"

"It's a potent source of power," explained Sophia.

"No, it was a form of currency," Heimdall argued.

Indy looked between the two scholars, amazed at how people with such a firm conviction in their beliefs could be divided over the purpose of a simple metal bead. "I'm sorry I asked."

Sophia smiled indulgently. "Could you please give us a few minutes, Indy? We're going to talk shop for awhile."

"By all means." Indy doffed his hat and made his way back down the ice-covered hallway. He didn't care to waste an afternoon listening to the Atlantologists discuss every aspect of

their imaginary continent. Indy had what he came for. From his view atop the berm, Indy gazed out over the barren wastes. The surrounding landscape was a craggy relief painted in shadows. Patches of verdant greenery appeared almost black

against the foreboding sky, lending the country a dismal,

dreamy atmosphere. The glacier lay to the west, a flash-frozen river of ice that drained out of the rugged foothills in frosty, rippling folds.

In the far distance he could see the faint red glow of ancient volcanoes glittering in the preternatural dusk. At least they could soon leave this miserable place and head for a warmer climate, he thought with satisfaction.

Costa's location was convenient since the Azores were the hub of cross-Atlantic travel. From there, Tikal was just a hop away by plane. They could pay a visit to Filipe on the way down to the Yucatan Peninsula. Sternhart was in Guatemala, which was fine with Indy.

He'd been on several digs in the area, and knew the country fairly well. Indy looked up as Sophia joined him on the hillside, carrying a cloth-wrapped parcel. Evidently she had bargained her way into another piece for her collection. They stared over the tundra in silence, each lost in their own thoughts. Finally, Indy spoke up.

"Why did you take them?"

Sophia didn't say anything for so long that he thought she wasn't going to answer him. "I was afraid that you guys wouldn't give me credit for the artifacts I found," she said, fingering the pendant around her neck.

So that was it. "You mean Jastro and Thorskald? They were the ones in charge — not me," said Indy defensively. "I had nothing to do with it."

Her nod of acknowledgement was barely perceptible, as if she were still afraid of being punished for what happened all those years ago.

"And you thought it would be better to take your cut of the glory and split? How many pieces did you have to sell before the guilt was gone?"

"Enough to finance a career change, since I obviously wasn't going to be

promoted, Doctor Jones.”

Her sharp emphasis on Indy’s title caused him to flinch. “Who else did you sell to, besides Costa? I have to know if I’m going to help you.”

She crossed her arms like a petulant child being unjustly punished. “I dealt with Alain Trottier and Omar Al-Jabbar. We did everything by mail. I never met them.”

“And Heimdall,” Indy added. Sophia regarded the parcel tucked under her arm, and sighed.

“We should leave now, Indy. I think something bad is going to happen here.”

“What makes you say that?”

“It’s Heimdall. Something is wrong with his aura.” In talking to the lone excavator, Sophia noticed that Heimdall’s aura was clouded by darkness, his future uncertain. She knew he was going to die soon, but didn’t know how.

“There’s a storm coming,” Indy said.

Sophia shivered in the cold. “I can feel it, too.”

“No. I mean there really is a storm coming. Look,” he nodded.

She followed his gaze to see a wall of blackness covering the horizon from one side to the other, blocking out the distant volcanic ridge. The enormous cloud swelled upward like a charcoal tidal wave, churning with malevolence as it rolled across the earth in a nightmarish cascade. Sophia’s eyes went glassy with terror while a bitter lump of ice settled in the pit of her stomach. “Oh no...”

“Run!” Indy yelled.

Torsten peered through his binoculars from their vantage point behind a cluster of large rocks, watching Jones and the redhead several hundred feet away. There were not many places to use for cover in this freezing, godforsaken country, he reflected miserably. Then he smiled, thinking that he would like to get the American woman alone. She was a spirited hellion, and he knew several ways that she might keep him warm.

“What are they doing?” Karl asked from nearby.

“Nothing. Jones is just standing there in the snow like an idiot.”

“What about the Fräulein? Is she still inside the cave?”

“Nein. She is there with him now. They are talking.”

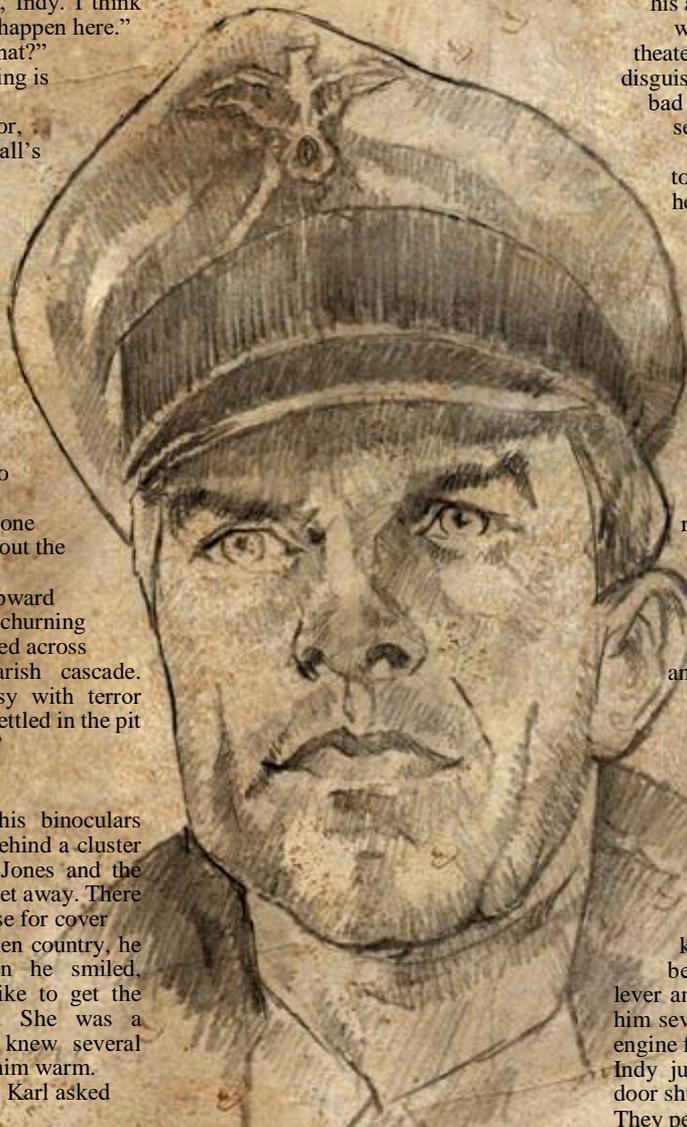
He set the binoculars down and reached into his breast pocket, fishing out a pack of cigarettes. It was going to be a long day.

Karl gave him a look of disdain as Torsten lit up and savored a deep, long drag. “I wish you wouldn’t do that here. They might see the smoke.”

“They are not even looking this way.”

“But if Kerner was here right now—” “Well Kerner is not here,” he snapped irritably, “So I don’t want to hear anymore about it.”

It was pathetic, Torsten thought as Karl turned away quickly, smarting from the reprimand. His young protégé was a disgrace to the Swastika, weak-willed and prone to intimidation—unworthy to serve the Führer and the Fatherland. The only reason Kerner paired them off together was so that Karl could obtain some firsthand reconnaissance experience in the field. But he hadn’t learned anything on this trip so far, particularly in taking advantage of the



many freedoms that one could enjoy while on assignment abroad. Such a shame.

On the other end of their lookout spot, Karl gazed longingly at the photograph in his hand. He sighed, wishing that Mercy were here with him now. He studied her smiling monochromatic image, remembering the color of her sparkling blue eyes and wavy golden hair, the sound of her laugh and the warmth of her touch. He missed her badly, and wondered when he would see her again. Right now he despised Kerner for giving him this assignment, which had taken him to this miserable gray country, so far away from his beautiful young wife and their home in Germany. But he chose to serve his country, and

accepted that duty like a good soldier. For that honor, Karl had no regrets.

Torsten saw his partner looking wistfully at the picture. “Do you have to beg for Mercy, or does she come to you willingly?” he teased with a wicked smirk.

“Shut up!” Karl hastily tucked the photo back into his jacket while his companion laughed and blew a puff of smoke in his direction. Torsten was such a bastard, he thought ruefully. The senior agent had a reputation for overstepping his authority, like back in New York when he’d pistol-whipped the two theater ushers rather than acquire their disguises in a discreet manner. Karl felt bad about it because he didn’t like to see people hurt unnecessarily. But

Torsten relished the opportunity to dispense pain or suffering when he could, as evidenced by some of his interrogation anecdotes.

Torsten flicked his cigarette away carelessly, sending a shower of glowing ashes to the ice. He raised his binoculars to check on Jones again. “The Americans are moving,” he reported tersely just as a strong wind gusted over them, kicking up dust and snow. The Abwehr looked beyond the dig site and suddenly realized why the Americans were running like mad. A massive storm was sweeping across the landscape like a black plague, heading directly for them.

He threw down the field glasses and bolted for their car, which was parked behind a low ridge about forty yards away. “Get to the car! Schnell!”

“What is that?” Sophia yelled as the storm swept down from the glacier. Indy huddled by the grill of the Model T and unfolded the starting rod.

“Volcanic dust storm! Get the key ready, because this is going to be close!” He pulled out the choke lever and hand-cranked the car. It took him several frantic tries before the cold engine finally sputtered to life.

Indy jumped inside and slammed the door shut, throwing the clutch into gear. They peeled off down the road, spewing dirt and gravel as the dust cloud swelled, filling the sky behind them until Indy’s rear view mirror resembled a piece of smoked glass.

“Go faster, Indy!” urged Sophia, clutching the back of her seat as she watched the advancing storm in the back window.

“I’m trying!” He drove the ancient Flivver hard. The speedometer needle crested at 45 miles per hour—the car’s maximum speed—and shivered, the twenty horsepower engine practically screaming as Indy pushed the Ford to its limit.

But it still wasn’t fast enough. The black wall kept coming, bearing down on them like a living nightmare.

Suddenly they heard a series of sharp reports from the back of the car, and Indy feared the worst. The muffler was backfiring.

"Whoa!" Sophia cried as tufts of snow kicked up alongside the speeding vehicle. Somehow Indy knew it wasn't the muffler.

They looked back to see another vintage roadster in fast pursuit. It was driven by a pair of dark-clothed men. One of them aimed a sleek, compact pistol through the passenger-side window, firing at them.

"Who are those guys?"

"Nazis," Indy snarled. And it wasn't difficult to imagine what they were after. Spurred on by the gunfire, he practically ripped the throttle lever off the steering column trying to coax more speed from the overworked automobile.

Another bullet tore Sophia's door mirror away— inches from her gloved hand. Silver fragments of glass splintered everywhere, stinging her leather-padded jacket arm. "Ow!"

"Hang on!" Indy shouted, swerving the Ford from side to side in an effort to avoid the Nazi gunfire. He wanted to see them try to hit a moving target in the dark. The Ford suddenly slipped, its tread-worn tires struggling for purchase on the slushy mixture of gravel and snow. Sophia screamed as the car slewed sideways, fishtailing wildly. Indy gritted his teeth in determination. He tapped the brake gently and the car straightened out, realigning itself with the road.

Sophia's face was gray. "Are you trying to kill us?!"

"No, but they are!" Then he felt the weight of the Webley holstered on his hip. He glanced at Sophia. "Can you fire a gun?"

"I've never even touched one before!"

"There's no better time to learn," he said, quickly thumbing open the flap.

She stared at him in disbelief. "Are you serious?"

"Serious enough for the both of us! Now take it!"

She reached for Indy's belt and gripped the handle, gingerly drawing out the massive revolver. "It's heavy!"

"It's supposed to be. Try to aim for their tires," he instructed just as another bullet spanned off the rear fender.

The redhead bit her lip uncertainly, and made up her mind. She couldn't find Atlantis if she was dead, and she certainly wasn't going to let the Nazis have it either. She pointed the gun out the window and squeezed the trigger, flinching as the Webley bucked in her

hand with a deafening blast. It was like firing a cannon. She beamed at Indy with a bright grin. "Hey, I did it!"

"Great, now try to actually hit something!" he growled, dodging another shot with the Ford as the onyx leviathan spilled across the ice, relentlessly devouring everything in its path.

Sophia narrowed her eyes at his challenge. "Okay tough guy, watch this!" Twisting around in the seat, she extended her arm along the body of the car and sighted the Webley on the



pursuer's front wheel. Her crimson hair blazing in the wind, Sophia felt like she was in a gangster movie as she squeezed off another round. The Nazis' headlight imploded as if struck by a brick, and they swerved abruptly to the shoulder of the road.

"Verdammt! The Fräulein is armed!" Karl cursed, trying to keep his gun steady while they bounced along the rutted highway with the rolling black storm nipping at their fenders.

"Forget about her. Just put a bullet through the back of Jones' seat!" Torsten ordered angrily. He wanted to end this chase once and for all.

But before Karl could take another shot, the woman fired again. The car suddenly listed to one side, stumbling as their front tire went flat. Torsten fought

the wheel to bring it back under control. Jones swerved abruptly on the road ahead, but they struck the massive rock before he could match the swift maneuver. The German's car nosed up into the air and plunged into a deep crevasse beside the rural highway.

Dazed by the impact of the crash, Karl saw the fractured windshield fog over, the glass becoming opaque as the air grew pleasantly warm. The car seemed to shiver in the depths of the snow bank as the ground rumbled angrily below them. The layer of snow slid from the hood and gathered on the fenders, melting away in the hot steam that suddenly filled the pit. Then he realized the danger they were in. "Earthquake!" he cried, forcing open his door against the weight of the piled snow.

Torsten's door was wedged firmly against the wall of the crater, so the senior officer clambered across the front seat and scrambled up the side of the fissure on Karl's heels.

The pair ran for cover as the ground exploded behind them, erupting in a pillar of boiling water that sprayed into the blackened sky. The geyser blasted the sedan upwards, throwing it sixty feet in the air.

Karl and Torsten covered their heads and ran as hard as they could in the opposite direction, praying that it didn't land on them.

The car slammed nose-first into the permafrost, crumpling on impact nearly a quarter of a mile away.

"Scheiße!" Torsten swore angrily, watching the Americans speed off into the distance. Karl screamed.

The Abwehr Officer wheeled just in time to see the geyser consumed

by the plague of windborne ash that swept down on them. Before

he could think or act, they were enveloped in darkness.

"Well, that takes care of those guys. Nice shooting, Sophie," Indy congratulated her.

"Thanks!" she beamed proudly. Then the Ford began to sputter, its engine stumbling. Sophia frowned. "What's wrong with the car?"

"I don't know." Indy looked at the fuel gauge and blinked in disbelief. "What the hell? It says we're out of gas." He'd filled the car before they left Reykjavík, but they had only driven about fifty miles, not nearly far enough to deplete the Model T's 10-gallon tank.

"What?!" Sophia cried, looking behind them to see the black wall advancing with unabated fury.

Indy looked around frantically as the roadster decelerated over the uneven terrain. They were going to have to find a place to hide, and fast. "I think we're in trouble."

TO BE CONTINUED

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

X

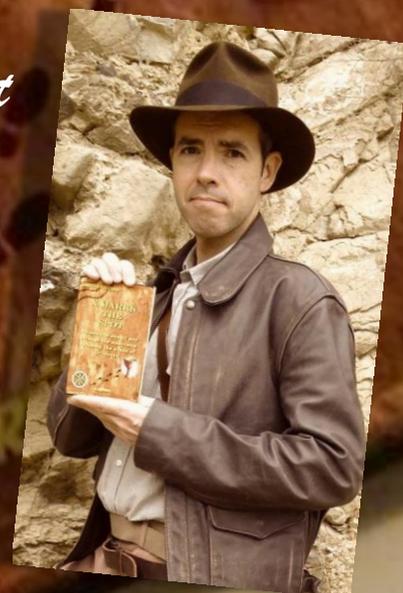
MARKS THE SPOT

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

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

ORDER YOUR COPY TODAY!

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



Indyregulars

Indyregulars

eyecandy

Since appearing as Manfred Albrecht Freiherr von Richthofen or the Red Baron to his German mates, Marc Warren has had steady employment over the last twenty years appearing in various guises as a slightly unhinged cheeky chappy.

His roles included Albert Blithe in *Band of Brothers*, Danny Blue in *Hustle*, Dougie Raymond in *The Vice*, Dominic Foy in *State of Play*, Rick in *Mad Dogs*, the Comte de Rochefort in *The Musketeers* and the Gentleman in *Jonathan Strange & Mr Norrell*. Warren is an intensely private person so other than finding out he likes the Beatles there's nothing much left to say!



Indyreviews

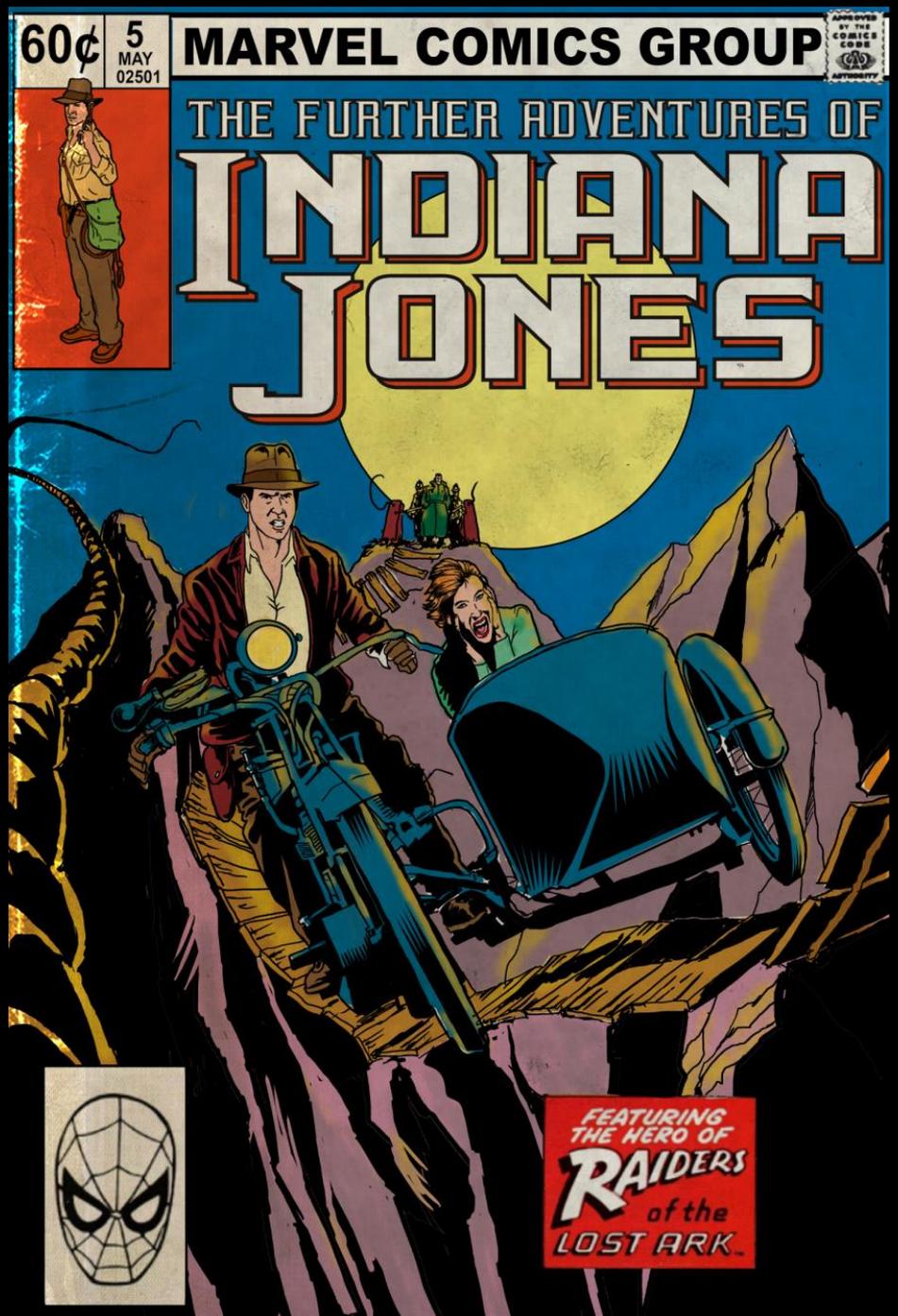
THE HARBINGERS!

Jimmy PS Hayes or the most electrifying man in comics retail (as we like to call him!) devours issue five of *The Further Adventures of Indiana Jones* and finds out if the years have caught up with this issue.

When we last left Indy, he was on a London bridge and was literally falling down. Trapped in a car with Karen Mays, language expert and Indy's companion for this adventure, they're hanging on by a bumper and that bumper is about to give. Thankfully, Indy has a bullwhip with him that's gotten him out of plenty of jams in the past, and will again in the future (Sorry, I probably should've put "Spoiler Warning" there). Indy pulls it out and swings to safety with Karen. Kind of. They climb up the whip to the bridge and are greeted there by the Germans that were chasing them in the first place. When confronted with the business end of a gun and a plummet into the Thames river, Indy takes the smart choice and unravels his whip and he and Karen fall into the river. Luckily, a garbage scow was passing under the bridge and saved their lives.

Back at the house of Karen Mays' mother, the pair get cleaned up. Karen has a short talk with her mother, who tells her in a 1930's British way to "go after" Indy. Indy enters the room after a hot bath, then proceeds to bring Karen (and the audience) up to speed on what's going on. Last issue, Indy and Karen managed to get their hands on an ancient artifact that was in the middle of one of the rocks at Stonehenge, the cylinder dates back to an era before man walked the Earth and if it's placed in the right place that night, whoever left it is going to come back for it. Indy and Karen make plans to get to Stonehenge, but neither one of them notice a small microphone hanging from a vase of roses in Karen's room. On the other end of that microphone are the Nazis, who make plans to intercept Indy and Karen, kill them, and grab the cylinder.

We next follow Indy and Karen to a London train station where they're being tailed by Arnold Smith, the pilot who brought Indy to England and an American who's a Nazi sympathizer. As Indy and Karen ride a train bound for the Salisbury Plains, they sit at a table having some tea and proceed to flirt pretty shamelessly, until Indy gets a gun shoved in his back by Arnold Smith. He ushers them to an empty sleeping car where he's ready to shoot them. Just then Indy yanks



SHINY THINGS

Indy Lara brings us a bit of Indy sparkle with new jewellery offerings.

We all like a bit of bling and we like Indy bling even more so we we're really excited to see the new range of hand made Indy inspired jewelry from Indy Lara.

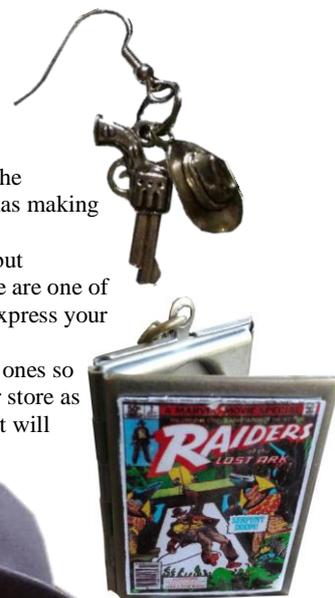
In the past we have scoffed at a lot of stuff that has come from Etsy as it appears that the vast amount of "handmade" & "Vintage" looks like it has been made by kindergarten children on LSD.

The stuff Indy Lara is producing at "MustLoveAdventure" is cute using old recycled materials, ephemera old and new.

This is a new venture for Lara and she just got started on Etsy however she has making jewelry for over 8 yrs.

The pieces not only focus on Indy but adventure and travel themes. As these are one of a kind items Lara can make them to express your particular preferences.

Over time Lara will be adding new ones so we advise that you keep an eye on her store as there may be a piece of Indy bling that will catch you eye!



on the brake cord, but nothing happens. Turns out Arnold Smith had CUT the brake cord prior to taking them captive. Luckily, Indy still has his bullwhip and whips the gun out of Smith's hand and the two men proceed to get into a fist fight, and when Smith isn't looking, Indy crawls out the window and onto the roof of the train. Smith follows, and points a gun at Indy, who gives him the artifact. Indy then jumps down between two cars while Smith meets the side of a mountain as the train goes into a tunnel. Soon, the train makes an unscheduled stop. Some Nazis dressed as British constables have stopped the train and are looking for Indy and Karen. As they approach the car they're hiding in, Indy and Karen jet off the train on a motorcycle with a sidecar attached just like in Indiana Jones and the Last Crusade. The Nazis hop in their car and give chase, but Indy crosses a long rope bridge to escape them. Halfway across the bridge, it falls, but they're able to make it across ok (I swear I'm not making this up!). Indy and Karen start to make their way on foot to Stonehenge, but as darkness falls, they find themselves caught in a pool of quicksand. Like a pro, Indy uses his bullwhip and starts to pull them to safety when the Nazis appear and demand he hand over the artifact or they will kill both Indy and Karen. Indy has no choice but to give the Nazis the artifact. To make sure that they don't escape again, the Nazis cut Indy's bullwhip. After they leave, Indy manages to shoot down a tree branch and get himself and Karen to safety.



Slowly but surely they make their way to Stonehenge only to discover that the military men that have been posted around Stonehenge are knocked out and the Nazis are performing the ceremony that calls "whatever" that made the cylinder back to Stonehenge. The sky gets red as clouds start to swirl and that's where I stop. You know I don't give away endings! This issue was released in early 1983 and it amazes me how it "robs" scenes from Temple of Doom AND Last Crusade. Maybe Steven Spielberg or George Lucas read this title and that's how those scenes came to be, who knows? What I DO know is, this is one heck of an issue! TOTAL Indiana Jones from first page to last, and loaded with all the Indiana Jones "isms" that we as readers would want to see. Also, I can't stress this enough, there's enough there that a casual fan could easily enjoy, but author David Michelinie does a great job in not going overboard on these. There's just the right amount.

As for the art, this is Ron Frenz again, in the infancy of his career. Anyone who follows him, will barely be able to recognize his work, and I'm not sure if that's Frenz's work or Danny Bulandi's inks. I'm thinking it's a little of both. Is this comic worth seeking out in your local stores back issue bins? My answer is a huge YES!!! If you plopped another character in this story, it wouldn't fit and it wouldn't have been the same, this one is exclusively Indiana Jones.



If it's truth you're looking for, Dr. Tyree's

TRUE OR FALSE?

Can you find the truths in the below statements?

Answers at the side and...no peeking!

1. Real archaeology works just like Raiders of the Lost Ark.

True or False?

2. The Sankara stones do not exist. There was an Indian philosopher named Sankara (Shakara or Sankaracarya) who lived around the year 700 A.D. Legend does say that Sankara climbed Mount Kalisa where he met the Hindu god Siva (Shiva), but history does not record a reference to any stones.

True or False?

3. The Nazis searched for and found the Ark.

True or False?

4. The Holy Grail that caught the blood of Christ does not appear in literature until the early 12th century, in a legendary tale of Joseph of Arimathea.

True or False?

5. No notable "Sir Richard" was involved with the First Crusade. The Knights Templar was founded after the first crusaders captured Jerusalem; the knights were charged with protecting Christian pilgrims traveling to see holy relics.

True or False?

6. Nurhaci was a real Manchu chieftain born in 1559. He is best known for his military campaigns that united numerous Jurchen tribes and for conquering Northeast China. Nurhaci's land acquisitions would allow his descendants to conquer the rest of China and form the Qing Dynasty.

True or False?

philosophy class is right down the hall.

7. Vampire Bats live in India.

True or False?

8. The Thuggee cult worshipped Kali-
ma and ravaged villagers in India until
the 1930s.

True or False?

9. The Ark was never hidden in Tanis. Its
location is still unknown. Stories
abound about its possible location,
including Ethiopian Christians who have
claimed for centuries that the Ark is in
the small town of Aksum where it rests
inside a small chapel.

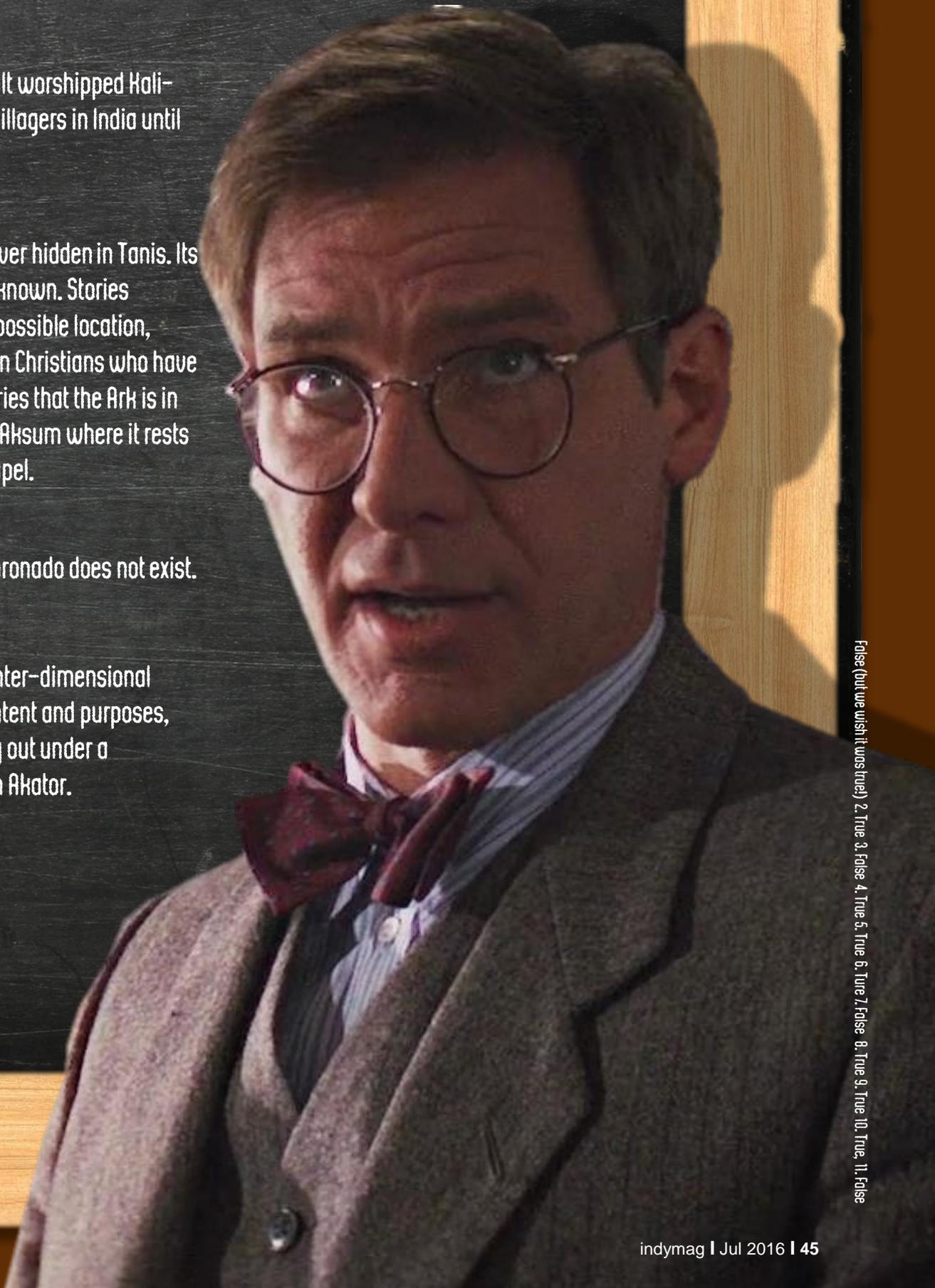
True or False?

10. The Cross of Coronado does not exist.

True or False?

11. Aliens (sorry, inter-dimensional
beings but to all intent and purposes,
Aliens!) are hiding out under a
mountain range in Akator.

True or False?



1. false (but we wish it was true); 2. True; 3. false; 4. True; 5. True; 6. True; 7. false; 8. True; 9. True; 10. True; 11. false

Below is the opening scene from Jeb Stuart's screenplay of *Indiana Jones and the Saucermen from Mars* that was set to be the fourth film during the 1990s. It was scrapped and eventually elements of it were retained in *Indiana Jones and the Kingdom of the Crystal Skull*. So now you know who to praise...or blame!

SCENE IT!



WE DISSOLVE to an identical mountain cowering over a subtropical jungle. Far below, a SMALL STEAMER moves down a dark river.

A LEGEND APPEARS ON SCREEN: BORNEO 1949.

KABUL (V.O.) Dr. Jones, we're out of coal!

A wild-eyed native man, KABUL, shovels the last dust of coal into the engine and looks back terrified at INDIANA JONES. He carries himself from below deck and takes the wheel.

INDY: Bum anything you can get your hands on, Kabul. I'll try to get her out of the current.

He turns the wheel hard and checks the steam gauge.

INDY: Damnit, I meant to get that gauge fixed.

He bangs it with his hand.

ALONG THE RIVERBANK

Crocodiles, twenty-feet long and six months between meals, eye the boat.

KABUL pulls down a pole holding the awning. He breaks it across his knee but instead of SNAP we hear a BOOM. Indy and Kabul exchange a look and suddenly a plume of water rises twenty feet high off the port side of the steamer. Indy looks downriver at... PT BOAT World War II-vintage, equipped with machine gun and cannon. It roars around a bend in the river and bears down on the tiny steamer. The attacking boat's deck swarms with RIVER PIRATES waving guns and parangs (machetes). Its front cannon fires another 5cm shell. CLOSE ON INDY'S PISTOL. He cracks it open, checks the cylinder — it's full — and tosses the pistol to Kabul.

INDY: Make them count, Kabul.

Kabul nods but doesn't like the odds. Indy takes a .45 automatic from a hidden shelf under the gunwale. THE P.T. BOAT pulls up alongside and SIX PIRATES swarm on to the steamer's deck. At first the tiny steamer seems deserted then suddenly the WHAAAACK! of Indy's whip wraps around a startled pirate and hurls him over the gunwales into the river. He snaps the whip loose and shoots a second pirate.

THE CROCODILES slide into the water...

KABUL fires with abandon and in a moment he's out of bullets. He throws the gun at a pirate as the others overwhelm him and tie him to the mast. A well-dressed gentleman, FREDERICK SALDASSARE, appears on the deck of the PT boat to watch the action. INDY ducks around the front of the boat right into the fist of a HUGE PIRATE. Indy's gun skitters across the deck and the pirate bends Indy over the gunwale, pushing his head closer to the water with one hand and bringing his knife to Indy's throat with the other - Indy has to use both hands to keep the blade off his throat. The pirate laughs and looks up at BALDASSARE who wipes his brow with a handkerchief and stares down at Indy.

BALDASSARE: Where are the maps. Dr. Jones?

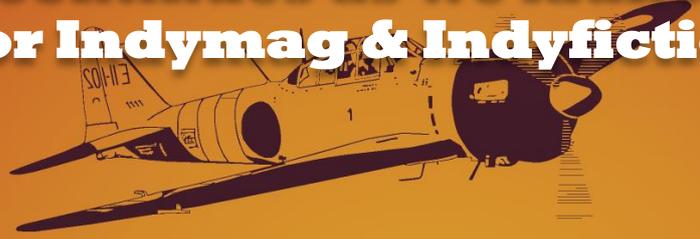
INDY: You're crazy, if you think I'd tell you, Baldassare.

Just then a pirate emerges from below deck with a trunk and holds it up to Baldassare, INDY suddenly eyes a crocodile moving silently as a torpedo for his head. Baldassare grins...

BALDASSARE: Get rid of him!

Next issue?

**The adventure continues as we launch
a new chapter for Indymag & Indyfiction**



**THE UNTOLD ADVENTURES OF
INDIANA JONES**

"The wait will be INTOLERABLE!"

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IT MUST BE...*

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