

FREE
EDITION

THE MAGAZINE FOR INDYFANS

indymag

Sept 2015 7

**EXCLUSIVE
INTERVIEW**
JANE JACOBS
VOICE OF SOPHIE HAPGOOD

**FOA-SE!
DEVELOPMENT
UPDATE**

YES!

IT'S FINALLY
HERE! OUR...

DALE DASSEL!
HAL BARWOOD!
and
MUCH, MUCH MORE!

**FATE OF ATLANTIS
SPECIAL ISSUE**



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September 2015 Issue 7



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



"We'll always have Iceland Indy."



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Ever wondered what the Father/Son relationship was like before Tom Stoppard was brought in by Sean Connery? Wonder no longer!

EDITORIAL

Here it is! Our Fate of Atlantis Special. Twenty Three years in the making! To be fair, it was more likely six months since we originally muted the idea in Indymag Towers and then mulled over exactly how we would celebrate the iconic game.

Unfortunately, we underestimated how hard that could be. Seriously underestimated! The Indymag schedule went south... way south as we found out there was a million, even a zillion different ways we could take the issue even though the game only had three!

It's taken time but we feel it was worth it as we have a nice balance of interviews and features along with some of our regular Indymag features getting in on the act.

The one thing we really wanted to do was serialize Dale Dassel's Fate of Atlantis novelization and we knew we need to do it justice and the last thing we wanted to do was 'muck' it up.

We needed a quality artist to step in and fortunately for us Jonathan Harris filled that brief nicely. I'm sure you will agree, he has done an amazing job and we are already excited to see what he will produce for the coming segments. Check out his other work on Facebook – search for artistjharris – and maybe you'll find an Indy bargain!

Now that we are serializing Dale's work we are committed to publishing each chapter along with a complimentary piece to accompany the work. This means we can do the zillion other ideas we have!

Just one more thing. This issue is dedicated to Dale for being as crazy as we are about sharing our love for Indy.

THE ED

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Chairman Emeritus - Fat Reperteeeee

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Indynews

ATLANTIS AHoy!

IS THE FATE OF ATLANTIS REMAKE GETTING CLOSER TO SHORE IN BECOMING A REALITY?

There is a lovely buzz in the Indiana Jones community for Patrik Spacek's remake of the *Indiana Jones and the Fate of Atlantis*. With over a thousand fans signing the 'remake Atlantis' petition and three and a half thousand supporters on Facebook it appears there is an appreciation for the amount of work that has been put into this project considering how deep and expansive *Fate of Atlantis* was for its time.

From what we've seen the project has certainly moved on leaps and bounds as his team nears completion of the demo.

So much so that Patrik has been given an acknowledgement via Disney that they wish to keep the files. What this means we're not quite sure however it is certainly a positive move for the project as the next step is to approach Lucasfilm with the full demo and move towards gaining the licence.

If you are still unsure about the project then check out these amazing development pictures with comments from Patrik or pop over to the facebook page at <https://www.facebook.com/fateofatlantisSE?fref=ts>



INDIANA JONES

and the

FATE OF ATLANTIS SPECIAL EDITION

**Not aware of the Fate of Atlantis remake?
Where have you been! Here's our handy
overview.**

The WENT2PLAY team is a devoted set of fans of *Indiana Jones and the Fate of Atlantis*. Their mission is to create a remake of the legendary game after more than 20 years, which nobody has attempted yet. Their updated version will feature high definition digital artwork, smooth, realistic animation, high quality music, sound effects and voice overs.

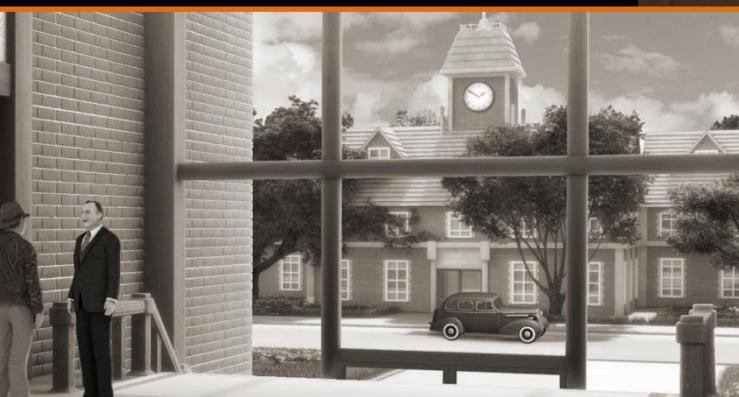
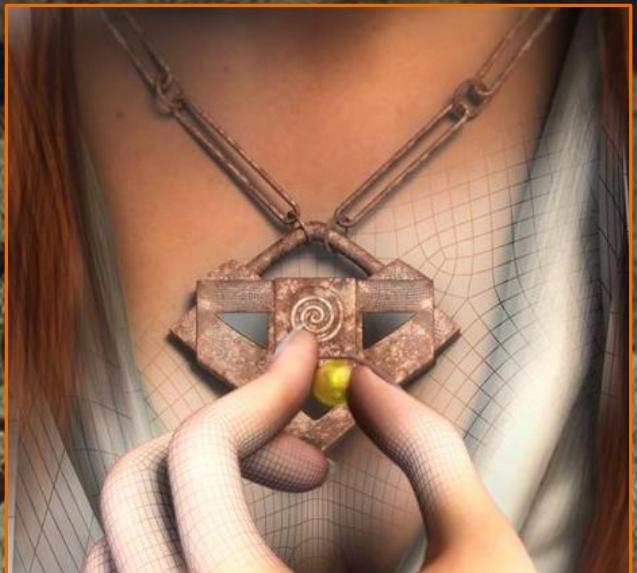
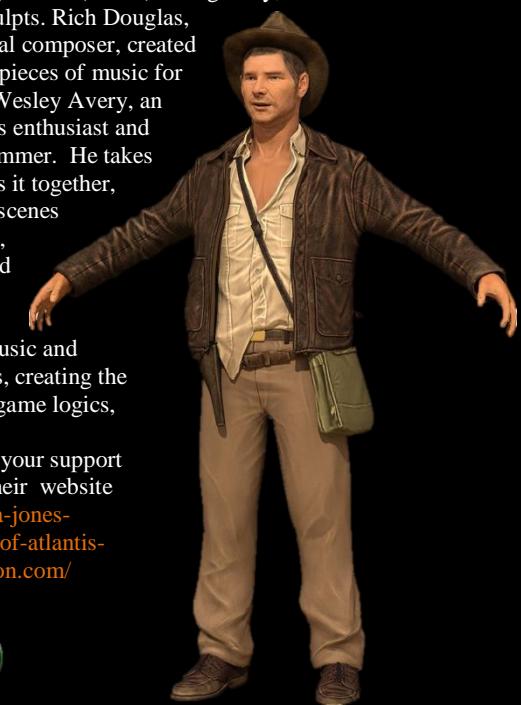
The team, led by Patrik consist of independent video game developers who want to bring this classic title to a new generation. All team members are skillful senior developers with lots of experience in the computer field.

Team members are: Luis Belerique, who created the amazing Indy model (below). Doug Petty, who creates the high poly sculpts. Rich Douglas, a professional composer, created about 6 new pieces of music for the project. Wesley Avery, an Indiana Jones enthusiast and is the programmer. He takes it all and puts it together, building the scenes in the engine, triggering and syncing animations, dialogues, music and sound effects, creating the puzzles and game logics, UI, etc.

Give them your support by visiting their website
<http://indiana-jones-and-the-fate-of-atlantis-special-edition.com/>



WENT2PLAY



SPOT THE DIFFERENCE

Take a peek at how Patrik and the team recreated a classic for the 21st Century. We asked Patrik for his insight.



"I studied original images for quite a time to decide what would be the best way in emulating the original atmosphere and bringing a soft look and mood of the 40s. In the Demo version we are using Unity3D 5, which can mix 2D pre-rendered images with real-time 3D characters. We've upped the screen resolution of the game to modern game standards that is 1920x1080 and goes up to 6144 pixels for scrolling images."



"Lucasfilm had great artists who did an excellent job in all areas, even if it was a pixel art, I could not have better references. However, to update the pixels all characters have been modeled in 3D software and an animation blend system was used to bring smoother and realistic variations to the characters."



"We've added a new user interface as players use an interactive icons menu to perform actions they need. The game has a new high quality soundtrack with a great selection of voices for the characters. Every time I look at the old graphics I wish I was there and could touch each of those items and artifacts. The original game images are full of history and you can feel that you are inside the game. Hopefully the powers that be at Lucasfilm will have the same dream as I and bring this legend back to old and new fans."

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.

Indynews

BYTES



Indiana Jones is heading for the Royal Albert Hall next spring – with his whip, his hat and a full concert orchestra!

In 2016, to celebrate the film's 35th anniversary, Raiders will be shown on the big screen at the Hall whilst the 21st Century Symphony Orchestra, led by conductor Ludwig Wicki, simultaneously perform John Williams' legendary score.

This live-in-concert experience will allow fans of Harrison Ford's action hero to experience the film in a brand new way, and will mark the first time that a full Williams score has ever been performed on the Hall's famous stage.

www.royalalberthall.com/tickets/events/2016/raiders-of-the-lost-ark-live/



Organizers at Northampton Community Television postponed the screening of their shot-for-shot *Raiders of the Lost Ark* — originally scheduled for August 31st at Forbes Library in Northampton — of “The Crowdsourced Cinema Project.”

NCTV director Al Williams wrote in an email to the Gazette that he anticipates the showing will take place sometime in October; a date will be announced later.

The program involves some 40 teams of filmmakers who recreated scenes from *Raiders of the Lost Ark*.

LET'S BEGIN THE



INTERROGATION!

INDYMAG'S DEPUTY ED, JOSEPHINE MORI, GIVES THE IJ INTERROGATION TEAM THE ONCE OVER!

The Indiana Jones Interrogations is a YouTube web series created and spearheaded by Shattered Star Productions' Jonathan Rogers.

A multi-part fan film for the Indiana Jones character, the series is in a Found Footage format that actually makes sense for the character's time period—degraded interrogation footage taken by his Nazi captors while he is their prisoner in the year 1937. Indy is forced to cooperate with a former student of his, Dr. Claire Capshaw, who has defected to Germany, adding salt to Indy's torture wounds.

The show is designed as a character piece for Indiana Jones, partly out of necessity owing to Rogers' limited budget and production resources, and partly to help it stand out as a unique creation. The series has been steadily building a cult following, and is primed to explode within the Indy fandom.

Indymag recently spoke with Team Interrogations: writer/director and on-screen Indy Jonathan Rogers; co-stars Rebecca Cardenas and Steve White; producer/special effects editor Jonas Acuff.

INDYMAG: Jon, since you are the project initiator, let's start with you. How did the idea for Interrogations come about and how did it evolve?

JON: The actual concept of the Interrogations had been created several years ago, in my earliest days of imagining what projects I'd like to do someday. The basic germ of the idea was Indy having been captured by villainous types to be interrogated for some reason, and he is forced to work with an old colleague that has since joined the bad guys' side, which allowed for some drama and an insight into Indy's personal life. When I was considering how to go about an Indy project last year, I - by chance - stumbled upon the old

script for the concept, and I decided to resurrect that project. The script for the first episode remains nearly untouched from the original copy, the only major changes being an extension of Indy's rant at the end of Episode 1 and also the decision to make his interrogator a woman, as I felt that would liven up the tension even more, given how Indy works with women.

Another important change to the concept was to rework it in the context of ‘found footage’, but in a way that makes sense for the universe Indy lives in. And so to pull off that bit of wizardry, I asked my friend, fellow up-and-coming filmmaker Jonas Acuff, to be my special-effects editor on the series. He agreed, and it was when he began to help with the project that things

really picked up steam and cemented into the final version of the story I have now. But best of all, was that I managed to find two very talented voice actors to play the two major off-screen roles of Dr. Claire Capshaw and Dr. Erik Oberhaust. Originally, I'd intended to just voice the roles myself and use both accents and editing to tweak the performance to mask that it was me doing it, but I got so lucky with finding these people who expressed interest in joining the project. Suffice to say, the Interrogations has definitely grown and improved in the development process, from the pet project of one passionate fan working entirely on his own, to a unique creation that is a collaboration between multiple fans. As a result, it feels more like a proper film production, and as an aspiring director, I could not be more pleased.

INDYMAG: Directing these next two questions to Jonas. How did you become involved with Interrogations as a producer, and what does that role entail?

JONAS: Jon and I have both collaborated in the past on projects. He's a writer, and I'm more of a visual storyteller, so we're able to pick up the slack for each other. We're both breaking into filmmaking, and it's hard not to lend a hand to someone who shows a lot of potential. His concept for Interrogations is very intriguing, so I came on board to assist in Producing and working as the Post-Production editor for the series. Two sets of eyes are better than one, but this story is Jon's baby. I just happened to have the editing resources to raise already great material up to the level Jon had dreamed of.

INDYMAG: The 'old 30's footage' effects play a prominent part in the overall impact of the series. As the special effects wizard, can you tell us how that aspect developed and how you were ultimately able to bring it to screen?

JONAS: Jon had a pretty good idea of what he wanted the series to look like. I helped refine it into something that could be made consistently from episode to episode. I edited what would become the prototype for the series, a part

Prologue/part Teaser Trailer. It was going to be a much more traditional trailer with cuts to black and cheesy titles, but I got his permission to start experimenting with a single unbroken take. Now things are a bit more streamlined. He sends in the episode nearly complete, directed how he wants it. The nature of the show requires significant post-production. The episode starts as plain color footage, which then gets degraded with layers of grime, jitters, film scratches, cropping, and a very unique color grade. It

highly frustrating, as I imagine if financing was less restrictive I'd be able to do so much more with the series, but then again, I keep in mind that some of my favorite films were made in similar conditions, with the threat of setbacks hanging over the production like a cloud, and the filmmakers lacking all the resources they'd ideally have. It seems that limitations bring out the best creativity in filmmakers, and so I like to think my limitations encourage me to be more unorthodox and inventive with solutions.



isn't just black and white; it has some tones to give it the impression of aged celluloid. The audio track is modified to sound like it was produced on older equipment, and to help sell that all the voice actors are in the same room. Some more sound effects are added into the mix to make it sound like it's projected from the film reels by the Germans.

INDYMAG: What, if any, were standout challenges?

JON: The biggest difficulty so far is budget. With every idea, every script, I have to consider if I can even pull off the slightest concept. This can indeed be

INDYMAG: How many episodes are planned for the series?

JON: The outline for the story suggests at least five or six episodes. Ideally, I want this to be a pretty short and briskly paced series, both for practicality reasons and because I think it will help the overall integrity of the story if it doesn't have too much padding.

INDYMAG: Will they all be about the same length?

JON: Hopefully yes. My goal is no longer than 6 or 7 minutes at the absolute most, but certainly longer than 3 minutes.

INDYMAG: What is the individual episode release timing?

JON: The release schedule is heavily dependent on when I can get opportunities to film, when I will acquire the lines from my voice actors, and when Jonas is available so as to ensure there is plenty of time in the interval to accomplish all that, I plan on a new episode being released each month until the series is complete, barring unexpected delays.

INDYMAG: Any behind the scenes anecdotes you'd care to share?

JON: Well, one that I can think of is that my Indiana Jones fedora is one of the original replicas that came out back during the release of Kingdom of the Crystal Skull (a film I am a proud defender of, FYI). But to my dismay, the hat lacked the pinch in the front of the crown that makes Indy's hat so distinctive. And so for the Interrogations, I had to apply a clip to the area in question for multiple days, to force a pinch into the material. Now, it's much closer in appearance to the classic Raiders

BYTES



In a rather strange late night admission in the UK's Big Brother House, former Supermodel and all round diva Janice Dickinson told other housemates of being in the frame for the role of Marion in Raiders and Spielberg was keen to have her cast.

We're not quite sure what Spielberg saw in the absolutely stunning beautiful Dickinson back in 1981 however it wasn't for her acting talent as she confessed she didn't get the role as she could remember her lines!



Get ready to blow the lid of your bank account with this miniature Ark of the Covenant lid made for *Raiders of the Lost Ark* at the latest Prop Store auction. The Lid was made for the scene in which the Ark's lid was blown off during the finale. As pyrotechnic effects were used during the sequence, a number of lids were constructed for the scene; however, the shot was completed in only a few takes and the unused lids were repurposed as crew gifts. Crafted from resin, this item resides in a custom built display case with a plaque featuring the film title along with "Industrial Light & Magic Special Effects Crew" below. Estimate are £3,000-5,000 and the auction takes place on 23rd Sept 2015 at BFI IMAX London.

fedora, my personal favorite version.

INDYMAG: How do you prepare for a scene?

JON: Sometimes filming happens entirely on a whim. It often depends on if I can find the right time of day to film myself, without having other pressing things to do in the day or at an hour when my apartment is not terribly noisy. But generally, I get ready for filming by positioning my webcam, in the right spot to capture my upper-body; putting on my Indy costume and taking care to ruffle it up to simulate that Indy's been battered a bit lately; applying fake blood to my face and around my mouth specifically (since the idea is that Indy is regularly beaten in between interrogations), and then I sit down in front of the camera, and try my best to film my lines with the proper timing and eye-lines to match up with the lines.

INDYMAG: Do you favor multiple takes?

JON: Definitely, though mostly because I often flub a line, not because I'm terribly perfectionist. This can sometimes be tricky in that the Interrogations is supposed to look like all one take, so if I need to redo a line or moment, I try to not move too much as to create a jarring jump cut, and if there are any that are very noticeable, Jonas will add a cool shutter effect in post-production to help mask it.

INDYMAG: What kind of equipment, lighting, software are you using?

JON: I'm using a pretty basic HD webcam on a laptop. Lighting comes from the lamps in my room, and I try to film only at night so that natural light doesn't interfere with that. And for my part of editing the videos together, I am stuck with Windows Movie Maker and Audacity as my main tools. I definitely take pride in how much I can accomplish with such limited tools at my disposal.

INDYMAG: Do you accept outside sources? If people have ideas, talents, possible contributions they'd like to bring to you, how should they do that?

JON: I am willing to hear small ideas or suggestions (and can be contacted over Facebook or the Shattered Star Productions YouTube channel), but otherwise I am adamant that I not diverge too much from the current master plan. Given how shaky the foundation of the production is already, with my budget restrictions and limited technology (that could crap out at any time, I should add), I want to make sure there are as few unexpected delays/changes to the project as possible.

INDYMAG: Thanks, Jon and Jonas. Before closing, can we weigh in with Steve White and Rebecca Cardenas?

STEVE: Interrogations has given me the chance to be evil! I don't get too many evil roles. Jon is great in that he will listen to ideas and if usable will go with them, not just dismiss out of hand (some directors should try this.) Having auditioned for the part, Jon was quick and professional with lines / feedback etc. The promo videos looked good and the finished Episode 1 is fantastic. It's great to think that no matter what age range or distance, people can get together and use the internet for a better reason than scam or smut. (INDYMAG: As primarily an ezine, we certainly concur!) I have quite a number of projects on the go at the moment, in fact am auditioning for a pantomime together with voicing several French characters etc etc. but Indy is one I can't wait to start on again. The movies are fantastic and this has forced me to watch them again which I have to say is one of the better orders I have given myself.



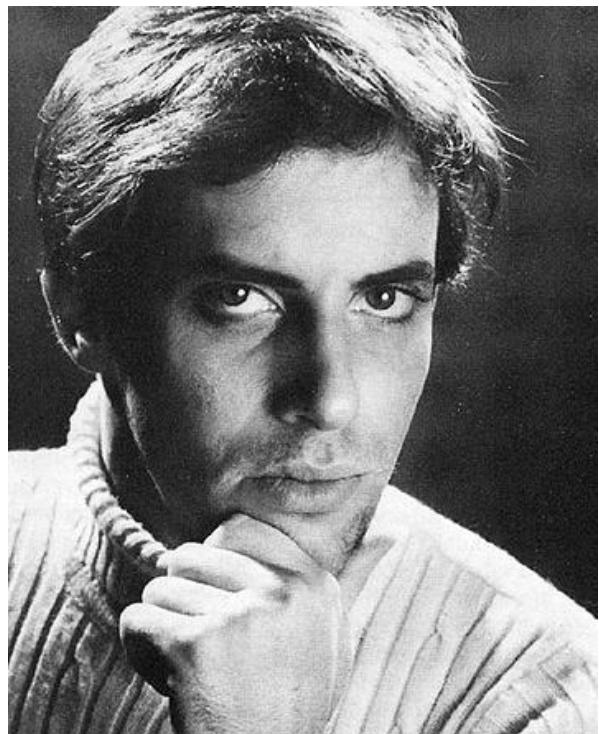
INDYMAG: Last but certainly not least, Interrogations' leading lady, Rebecca Cardenas, who portrays the beautiful, treacherous and complex Claire. How has the Interrogations experience transpired for you so far, and would you be interested in entertaining other projects?

REBECCA: I'm very stoked about working more on the project! Since I've recorded, I've grown a lot as a voice actor, and I'm eager to show what else I can do as Claire. And yes! I would love to work on more projects; I'm always interested in any available work. I can be contacted via email at felkeytwitch@gmail.com or on twitter @felkeyy!

INDYMAG: Thank you. We appreciate your taking the time to talk with us, and you can bet the Indy community will be looking forward to more of *The Indiana Jones Interrogations*.

AMSEL ART

Adam McDaniel relaunches website dedicated to Richard Amsel.



One of the most prolific and popular American illustrators of the 1970s and 1980s, is being celebrated in the relaunched website devised by artist Adam McDaniel. The site dedicated to Richard Amsel recognizing the influence within the world of entertainment art. From his celebrated covers for TV GUIDE, to portraits of legendary personalities like Bette Midler, to his remarkable poster art for films such as THE STING, THE DARK CRYSTAL, MAD MAX BEYOND THUNDERDOME, and RAIDERS OF THE LOST ARK, his work has inspired numerous illustrators including Adam himself, while continuing to be enjoyed by millions of art and film lovers around the world.

"I hope, for my part, that this site will help preserve his legacy." Adam states of the site "It's a perpetual work in progress, with new additions and information added as I gather them. I welcome your contributions and feedback, and hope you'll help ensure that Amsel's work is remembered in the years to come."

Check it out at richard-amsel.com, and richardamsel.info.

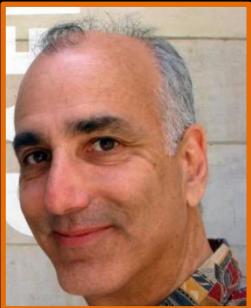


Whatcha Doin? ATLANTIS Updates

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

Noah Falstein

When Google search engine comes looking for someone to be their game guru they looked no further than Noah Falstein. Titled 'Chief Game Designer' at Google, Noah will be fashioning the way forward in its games development. He most recently ran his own consultancy, The Conspiracy, which offered companies help on game design, development and business, as well as being a regular on the lecture and speaking circuit. Ever influential, so perhaps not so surprising that he's wound up at Google.



William Eaken

A highly versatile artist, Eaken does traditional painting, computer animation, storyboarding, cartooning and concept design for books and films. He has created work for Rhino Records, Paramount Pictures, Steven Spielberg, NASA and obviously Lucasfilm. He also offers art classes at various times with a "crash course" that covers many of the techniques and methods used by modern realist masters like Norman Rockwell, Drew Struzan and Boris Vallejo.



Clint Bajakian

Clint Bajakian was the first Vice President and Co-Founder of the Game Audio Network Guild and is a member of Academy of Interactive Arts and Sciences. In 2013, Bajakian received the Lifetime Achievement Award from the Game Audio Network Guild, and in 2012, the Outstanding Alumni Award from The New England Conservatory. At present he is Vice President at Pyramind Inc, an award winning audio production company that specializes in music and sound for AAA games and interactive media and Pyramind Training provides ground campus and online learning for emerging music and audio producers.



Lucy Bradshaw

According to Fate of Atlantis creator Hal Barwood, Sophia's appearance was modeled on LucasArts' Associate Director of Development Lucy Bradshaw who has since become General Manager of the Maxis label of Electronic Arts. She has worked with Maxis since 1997, shortly after Maxis was acquired by EA. As executive producer of The Sims 2, the fastest selling PC game of all time, Lucy Bradshaw oversaw the overall game design and played a major role in its unprecedented success.



Indystuff

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



2



Aww!. These nifty authorized baby-grows are available from Amazon and is a must of all would be adventurers.

Please note that the baby is not included. This you will need to make yourselves. Those who'd want a screen accurate baby will have to book a room on the Bantu Wind! Get to it people!

1

We don't know if this is 'Kosher' as it comes from the knock-off land that is China. It certainly looks the part but the likelihood of it burning your face off is pretty high.

That said, we think this is a pretty neat idea and gives you a great excuse to pull out the old Wii and slap on Lego Indy for a bit of whip cracking action.



3

New item alert! We are truly blessed by the gods of Disney as without them this page would look more desperate than usual! This lovely Indiana Jones canvas shoulder bag has a rather nifty Temple of the Forbidden Eye logo. The Logo edge looks stitched but it is screen printed on vinyl and aged to look old. The outside edge of the bag flap however is stitched. It comes with very large heavy duty buckles with seven pockets. Yes...SEVEN! (4 outside- 2 open/Front, 2 Snap/On sides, Inside- 1 zippered and 2 open). What would one do with seven pockets!!



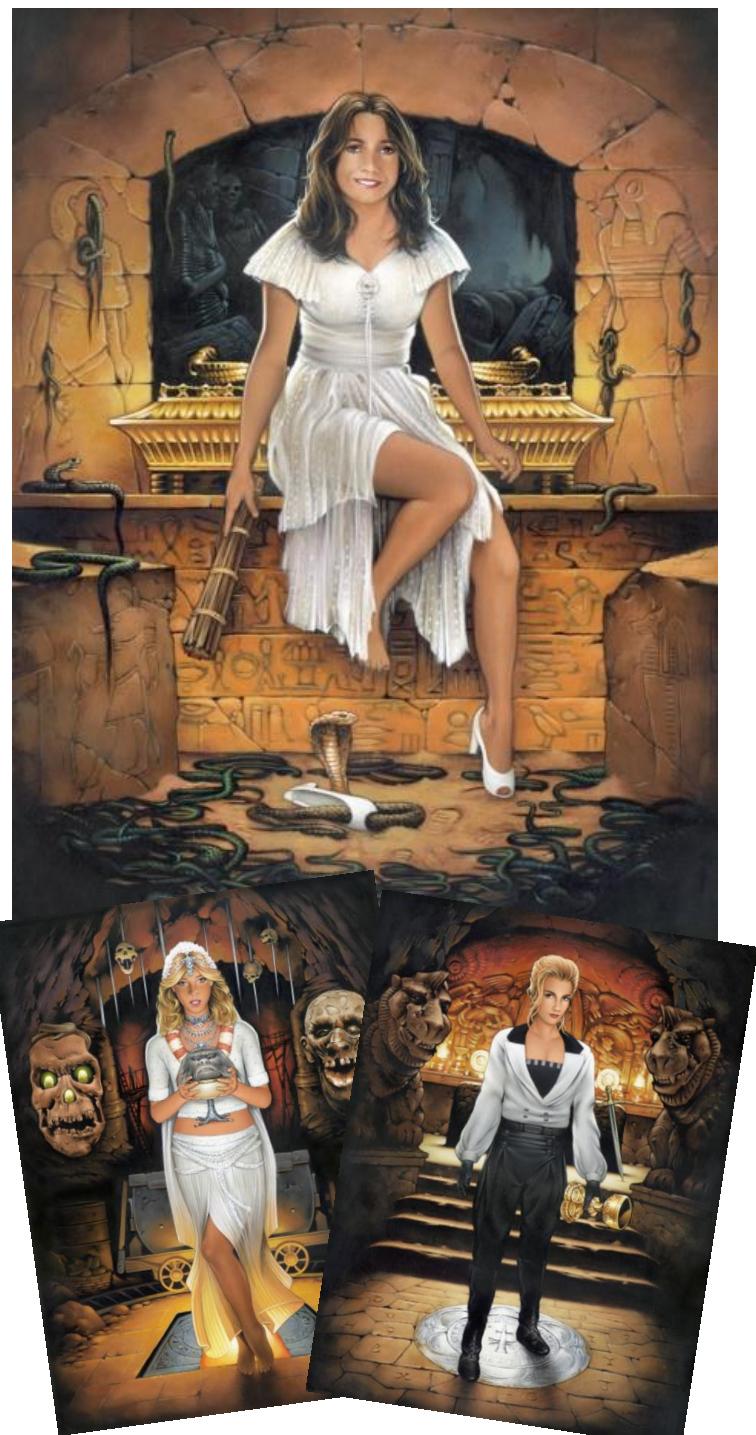
Insane Purchase

We're not sure if this is genius or genuine insanity. We all love Kenner and there is nothing better than a custom carded figure but an Artoo Detoo dusted in sand. Really? What loon buys this stuff? What's next? "Man, third from the left looking slightly to the right watching Indy - figure". We think the guy making these is a genius. He's already sold 3. We can only assume they went to Canada!

4

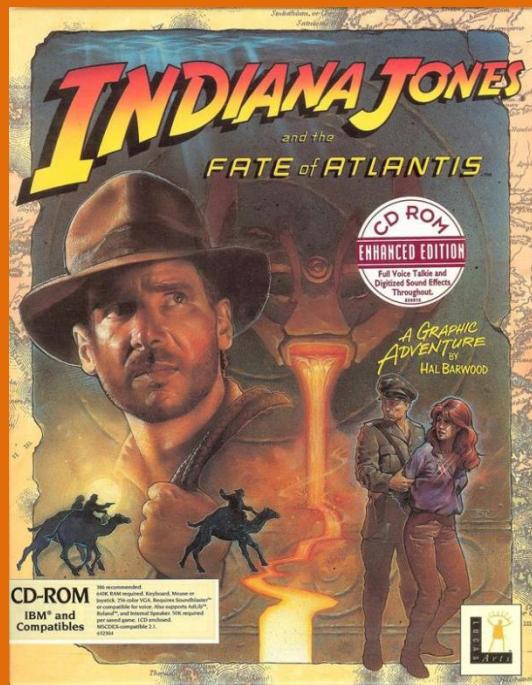
One of the most recognized names in contemporary pinup art today, Dave Nestler brings his blends of slick photorealistic style with elements of pop culture and iconic imagery to produce *The Pin Ups of Indiana Jones*. These are part of an officially licensed limited edition print release from ACME Archives.

Each of the three prints feature the leading lady from the Indiana Jones trilogy, and are available in two editions: a 13" x 19" giclée print on paper in a hand-numbered limited edition of 125 for \$89, and an 18" x 24" giclée on canvas in a signed and hand-numbered limited edition of 95 for \$295. They both come with a Certificate of Authenticity.



100 TOP Collectables

#98



ATLANTIS TALKIE

This rare release was the only aspect of FOA Hal Barwood was not involved: the production of voices for the enhanced "talkie" edition released on CD-ROM in May 1993, which was instead handled by Tamlyn Barra. *Indiana Jones and the Fate of Atlantis* was voiced by Doug Lee (Harrison Ford was not available) as Indiana Jones; Jane Jacobs as Sophia Hapgood; and Nick Jameson, who portrays multiple voices, including Dr. Charles Sternhart and his mimicking parrot. All the actors were from the American Federation of Television and Radio Artists and between them they recorded approximately 8000 lines of dialogue in about four weeks.

The "talkie" version was later included as an extra game mode in the Wii version of the 2009 action game. *Indiana Jones and the Staff of Kings* distributed via the digital content delivery software Steam as a port for Windows XP, Windows Vista and Mac OS X that same year. The versions on the Wii and Steam have improved MIDI versions of the soundtrack, along with both voices and text.

As nice as the digital efforts are, nothing beats cracking open the original box and spinning the disk.

"WHY INDY?" ANDREW BECK

What's your first Indy memory?

Pembroke, Ontario 1981. I had convinced 3 friends of mine to go to the Drive-In in our small town in Ontario, Canada, to see *Raiders of the Lost Ark*. A movie that had potential because George Lucas was involved and it starred this up and coming actor named Harrison Ford who'd been in *Star Wars*. My friends were skeptical and I had my movie choosing reputation on the line. Suffice it to say it was one of the best movies we'd all ever seen. From the amazing slow Indy/Harrison reveal and then the giant boulder, we were all hooked. I still remember all of us pumped full of energy driving away from the drive-in, not believing what we'd just seen. I'll never forget it and when I see those guys to this day we still talk about that moment.

Do you have a life outside of Indy?

Yes. I'm a Senior Developer by trade with a not so secret desire to be a movie director. I'm married, no kids, and own 2 homes. As romantic as an archaeologist is, I knew it might not make me comfortable in life. Ha!

Marry, snog or avoid? Marion, Willie or Elsa

Marry Marion. The most down to earth of them all, a keeper. Snog Willie. The material girl, not a keeper. Avoid Elsa. Beautiful and deadly. She's got an evil in her that's not normal.

Can you match any of Indy's skills?

I can ride a horse like Indy. I can wear a hat like Indy.

Your most embarrassing Indy moment?

This would have been at work when a young co-worker said 'Who?' when I related a travel story of theirs to Indiana Jones. Made me realize how old I'm getting. I quickly told her to go watch *Raiders* immediately!

Favorite Indy quote?

"It's not the years, honey, it's the mileage". I often use this quote nowadays when people throw age around in a conversation.



KOTCS. Love or Hate?

Neither. There are great moments in KOTCS and there are bad ones too. I could never bring myself to ever say I hate any Indiana Jones movie. This however is my least favorite. They should stick to religious or old legend MacGuffins, stay away from sci-fi and too much fantasy.

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

My wife loves Indy too! I think she sees a little Indy in me and encourages me to be adventurous. I never take things too far and she controls my Indy collecting in a good way. If she had her way she'd have me wear my Indy hat every day.

Your house is burning down, what item in your collection would you save?

My *Indiana Jones and the Temple of Doom* poster. It's original and I bought it before the movie came out. I have it in an illuminated poster frame in my living room. I'm not sure what it's worth to a collector but it's priceless to me. On the poster it reads 'If adventure has a name... it must be Indiana Jones.' Besides being so true, I remember saying that all the time to my friends.

Would you want to see any other actor other than Harrison Ford play Indy?

I think Harrison is good to go for at least one more movie. But if they have to replace him, Chris Pratt is awesome. They should have Harrison bookend the next movie like older Indy Harrison telling a story, then flashing back to younger Indy, and then finishing with old Indy closing out the story at the end. Something like that. I wouldn't want to be the executive making that decision. Lol

And finally, THE QUESTION...

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

Because he represents the best of what we all want to be. A scholar, an adventurer, a protector of antiquities and women. An individual who leads two lives, with a normal job as a professor, and a secret action man archaeologist on the side. Who wouldn't want to be Indiana Jones?

FANCY A TRIP TO A GALLERY?



TRY A VISIT TO

The IJPG

No
Risk

The man with
the hat is back.



This time he's
in over his head.



It's been 23 years since the release of LucasArts' mystical masterpiece Indiana Jones and the Fate of Atlantis and despite the passage of time the game is still regarded by many critics as among the best adventure games ever made. Indymag takes a look back at a time when adventure was truly a click and point away.



WHO'S WHO

A quick guide to who's who in Indiana Jones and the Fate of Atlantis with the added fun of TOP TRUMPS statistics. Also, check out the fabulous art by SANDRA BOSCHENHOFF to accompany the profiles. We hope to have more of Sandra in future issues. However, you can check her out at www.SandrasArtGallery.de



INDIANA JONES

Really? Do we have to? Okay...Indy is...a Professor of Archaeology, expert on the occult, and how does one say it... obtainer of rare antiquities.
As Professor of Archaeology at Barnett College (where the Archaeology department has a hidden basement and dangerously unstable bookshelves, a hidden cellar, a stonework catacomb above that, and a furnace that is far too close to the fire hazard-filled basement. All in all four floors that can be navigated by falling down trapdoors and flimsy plaster!) he conducts himself with a lofty decorum until he leaves the office, slips on a leather jacket and his trademark fedora and then punches his way through the archaeological world.
In 1939 he helps Sophia Hapgood travel the world in search of the lost city of Atlantis in a race against the Nazis. A race, that ends with the destruction of Atlantis and Indy leaving empty handed which is typical of most of Indy's adventures.

TOP TRUMP

Adventures	4
Combat	23
Cunning	34
Courage	82
Greed	8
Faith & Wisdom	35



SOPHIA HAPGOOD

The black sheep of a wealthy family from New England, Sophia first came into Indy's world in 1929 as his assistant on the Jastro Expedition. The two worked closely together for three months, maintained a professional relationship despite sharing the same blanket. After the dig Indy was disappointed to learn that Hapgood had pocketed many of the pieces for herself; some she sold on the international antiquities market. Hapgood refocused herself on psychic pursuits claiming an Atlantean king Nur-Ab-Sal spoke to her. In 1939, an extremely skeptical Indiana Jones interrupted a social gathering to warn Sophie of an urgent Nazi interest in all things Atlantean. Hapgood joined Jones in his race against the Germans, however she became increasingly more under the influence of Nur-Ab-Sal. Indy helped free her from the medallion's grasp and after the case, they became more closely romantically involved—though briefly.

TOP TRUMP

Adventures	3
Combat	8
Cunning	85
Courage	76
Greed	5
Faith & Wisdom	55



KLAUS KERNER

*From his first appearance in *Fate of Atlantis* there was something not quite right about the 'German Scholar' when he turned up at Barnett College. Indy should have realized that Smith isn't the most Germanic of names before he oft with a metal bead from the inside of a wooden horned statue. Kerner was interested in Sophia Hapgood and Jastro Expedition along with the artifacts connected to a lost continent. During the course of his life Kerner had several further scrapes with Indy. He had teamed up with Hans Übermann and was against Indy and Sophia searching for Atlantis and the God Device. When they all reached the God Device Übermann made plans to set himself as the Third Reich's immortal leader; but the ambitious Kerner shoved him aside and jumped into the machine first. When the machine was activated it transformed Kerner into a grotesque horned dwarf. Unable to live with what he had become, Kerner then committed suicide by throwing himself into a lava flow.*

TOP TRUMP

Adventures	1
Combat	29
Cunning	70
Courage	44
Greed	8
Faith & Wisdom	37



DR HANS UBERMANN

Nazi looney tune has already tasted success by splitting the atom. However, after being disappointed with the limitations of uranium he decided to seek new alternative means of energy for the powers of the Third Reich. When Colonel Klaus Kerner brought him an artifact from Atlantis with a sample of orichalcum this started off an expedition to find the Lost City and infinite amounts of the precious metal. Along with Colonel Kerner, Uberman led a team of Nazi troopers to the ruins of Atlantis but started to lose interest in the metal but was enamored with the God machine, which was powered by orichalcum believing this would make men living deities. As we well know, Nazis tend to get these things wrong so rather than making men into gods, it turned them into monsters. He briefly achieved his dream of Godhood, becoming a radiant being of pure energy. However, the lifeform that he became quickly lost cohesion and exploded, with the force of the explosion enough to trigger the final destruction of Atlantis.

TOP TRUMP

Adventures	1
Combat	12
Cunning	55
Courage	67
Greed	50
Faith & Wisdom	20

CHARLES STERNHART

Charles Sternhart was an English archaeologist and antique dealer. He also claimed to have a PhD and was an independent thinker, researcher, and merchant. Sophia Hapgood summed him up as "English, good family, solid schooling. Fallen on hard times". Sternhart's schooling included a variety of languages, including German, Spanish, French, Italian, and Yiddish. In 1939, Charles Sternhart was searching for additional artifacts from Atlantis, after the discoveries made by Jastro, along with Thorskald in Iceland. When Indiana Jones and Sophia Hapgood found him he was in Central America next to a temple where he had set up a shop selling postcards, replicas of the temple and souvenir mugs. As famous archaeologists tend to do! He helps Indy and Sophia into the temple where he then promptly double crosses them and runs away with the world stone. As famous archaeologists tend to do! Sternhart is found again by Indy in an Atlantian Labyrinth having trapped himself until starved to death. As famous archaeologists tend to do!

TOP TRUMP

Adventures	1
Combat	23
Cunning	34
Courage	67
Greed	20
Faith & Wisdom	21



BJORN HEIMDALL

Former Norse grave digger until he decided that aliens have a spaceport in Iceland. He froze to death having stayed inside a cave too long while excavating an eel.

TOP TRUMP

Adventures	1
Combat	20
Cunning	12
Courage	55
Greed	12
Faith & Wisdom	18



ALAIN TROTTIER

A superstitious & amateur scholar based in Monte Carlo who was interested in obscure topics like divination.

TOP TRUMP

Adventures	1
Combat	8
Cunning	20
Courage	40
Greed	3
Faith & Wisdom	30



FELIPE COSTA

A deluded old soul who had an eye for the ladies who live in the Azores which he believed were the remnants of Atlantis.

TOP TRUMP

Adventures	1
Combat	4
Cunning	52
Courage	69
Greed	5
Faith & Wisdom	50



OMAR AL-JABBA

An antiquarian of sorts in Algiers. He is a wheeler Dealer who likes to help the passing traveler with baseball memorabilia.

TOP TRUMP

Adventures	1
Combat	10
Cunning	30
Courage	45
Greed	12
Faith & Wisdom	18

INTERVIEW

MORE THAN YOU EVER REALLY WANTED TO KNOW JANE JACOBS

Jane Jacobs' is a voice actor who is distinguished by her creative casts of characters, polished narration, and engaging style who gave voice to the character of Sophia Hapgood. Indymag speaks with Jane about her career and finds out more than we ever knew!

Tell us about your early life, where you are from and the family around you.

I was born in Los Angeles, California, and with the exception of living in on a kibbutz in Israel for 9 months after college, I have lived in L.A. all my life. I'm the younger of 2 daughters, and had a rather "uneventful" childhood. The greatest gift growing up was parents' appreciation of all forms of arts and culture, so I was fortunate to receive training in piano, voice, dance, drama classes -- wonderful expansive experiences. We need to be surrounded by the arts to become fully-formed human beings! My mother is an artist who excelled as a teacher of special-needs children, and my father was a CPA who soared when he learned to sculpt wood and marble. My grandfather had a lovely, untrained singing voice, and my grandmother taught piano as a younger woman. I still own and cherish one of her pianos.

Did you have any acting ambitions or did you want to do something completely different?

I've always wanted to be a singer and an actor, and even got a theater department merit scholarship. But the OTHER thing I wanted to do when I was in high school, and still enjoy, is cooking and food culture. But "back then" options for women in the field were much more limited so I didn't pursue it professionally. (But it's still a wonderful and creative passion!)

Were there any key people that influenced you when you were younger?

I don't think I ever felt influenced by any celebrities, if that's what you mean. But I had incredible teachers in high school and university that helped support me creatively and helped me grow in thought and compassion and appreciation of life. I am truly indebted to them.

Can you remember the first film you watched?

Oh my goodness no! But the most memorable film from my childhood was "The Wizard of Oz." My grandfather was an electrician and he had the FIRST color TV

of anyone in our the family. The whole family gathered in his den to watch this ground-breaking movie on the TV..... IN COLOR!!

At California State University-Northridge you studied Theatre Arts and combinations. Was this a conscious decision to bring these two elements together?

At CSUN I studied Theatre Arts and Communications. In my junior year I realized that a university degree in Communications would be much more valuable to me in daily life than a degree in Theatre. (And I was right!) There was a very natural crossover between the disciplines. In addition to communication theory and practice, the Communications Department offered courses in something called "Readers' Theatre" – essentially, un-staged and usually un-memorized readings of "the written word." In fact, my senior project was a simply-staged one-woman show of the Swedish actress Liv Ullmann's autobiography, "Changing." It was a great experience.

You also did a post graduate in Psychology at UCLA. Do you feel that this has helped your career?

Yes, in a way, because I have a lot of compassion and understanding of human nature. That really helps, not just the acting, but dealing with people in the business.

After I got my Bachelor's degree at CSUN, I was seriously thinking of switching careers to something more stable than acting, and was on track to get a Masters in Psychology. But I came to my senses after one term at UCLA, and continued on my path to be an itinerant artist and frustration to my parents!!! :-)

After graduating, tell us a little bit of what happened next and how your career evolved. I understand that you have done a number of commercials and appeared on TV shows such as TV Bloopers and Practical Jokes and The New Adam 12? Dragnet?

My career evolved after trying a "lot of

different things" which included the time in Israel. I finally realized that I loved using my voice in so many ways. I trained and worked briefly as a radio news announcer, but didn't find it creative enough, and started training seriously in voice over. "The rest is history," as they say. I've worked in radio, appeared on TV, used my voice in narrating, announcing, games, commercials, ADR (looping)... even phone systems. For several years I was the voice of the Los Angeles "311" city information system!

The field and my work is always evolving. I continue to take workshops with fabulous teachers to hone my skills and gain new insight. I'm even taking one now with the BRILLIANT voice actor Bob "Porky Pig" Bergen.

Before getting involved with Lucasfilm and the Fate of Atlantis had you seen the Indiana Jones films and what did you make of them?

Yes, I loved them. "Fate of Atlantis" was a very wonderful project that came to me, and I really enjoyed working with Lucas Games!

I understand that the Lucasfilm did auditions for both Indiana Jones and the Fate of Atlantis along with The Day of the Tentacle. Do you remember the audition process?

Unfortunately, no I don't remember it at all..



Once you got the roles, how much information were you given about Fate of Atlantis and were you able to form a picture of Sophia and the other characters you played?

It was very basic character descriptions and a sense of the story. The director and I fine-tuned my ideas for the voice and personality, but there were no rehearsals or any other kind of “group” preparation. In games and almost all voice over, the actor prepares alone and is expected to hit her or his mark right away.

Did you understand the concept of the game. Had you played any type of this game before?

(1) Yes... (2) No. I am not a gamer.

Do you remember Tamlynn Barra, now Niglio, the voice director?

Yes I do, but unfortunately we are no longer in touch.

What was it like to work with the other actors such as Doug Lee, as Indiana Jones, Nick Jameson, Denny Delk and Richard Sanders?

Ah... interesting question! We didn't work together, ever. Every line of dialogue was recorded individually by one actor at a time in separate recording sessions. It's called “wild lines” -- no interaction, just the separate line. With rare exceptions, that is how all animation and games are recorded.

Did you keep anything from the production as a personal momento?

Again, it's not the same as working on TV or film -- there is no “production” per se. We go to a studio and work alone with the engineer and director and maybe a producer. Aside from a paper coffee cup... no mementos were available (and no, I didn't keep the cups...).

During the production did you get to meet other people from the production?

On a few occasions, Tamlyn gathered us for dinner or drinks. But that was rare.

Did George Lucas ever pop his head around the door?

Unfortunately no. I recorded in a small studio in Los Angeles, not at Skywalker Ranch.

How do you view the experience now?

Wonderful fun and great people!

I think it is important that voice acting isn't just seen as technical exercise in reading lines and that performers that do this are in fact actors. Do you have a method on how you approach each acting job?

This is a very important issue, and it would take up this whole interview. But, essentially: Voice acting is Acting. It's not about having a “great voice” ... it's about putting yourself into the situation, understanding the character, and bringing it to life. My method is a version of the 5 W's: “Who am I?” “Who am I talking to?” “What is happening here and now?” “What happened before this?” “Where am I?” “When is this?” “Why are we here and

what do I want?” Only then do I start thinking about and creating the voice of that person. MY “method” is very much influenced by “THE Method” (Stanislavski) along with other techniques of character analysis and creative input. After all the analysis, I choose a direction and play with vocal options until I find something that's feels good and is fun to do. And can be maintained!!

Your career in voice acting has been varied taking a range of different disciplines. Which is your favourite medium and do you have any highlights?

I really love animation. (But I don't have major animation credits... so let's side step this question..)

You've done quite a few audio books. How does someone become a book? How do you create that voice?

(This is a hot-bed topic right now, so I'm going to answer it carefully) With the advent of affordable home recording systems, anybody can become an audiobook narrator, and many are trying, often without even barebones training. Opportunities for people trying to get into the business are flourishing through a specific online site that unites authors and narrators. Sort of like a combination of Match.com and eBay – narrators look for projects and they audition for anything they're interested in. More often than not, though, the job is done “on spec” for a hopeful “royalty-share” (instead of the mainstream standard of a “per finished hour” rate).

One problem as I see it is that narrator is responsible for the entire project from recording to editing, post-production, etc. They do it, or outsource it. But they are responsible for the end product.

Personally, I want to focus on what I do best – narrate – and leave the post production to the experts, and I've been fortunate enough to be hired by producers and publishers directly.

On the other hand, this is the foot in the door for many newcomers, and allows them to learn by trial and error.

Unfortunately, competition in voiceover is SO INTENSE, I side with the experts who discourage anyone from putting their product out into the world if it isn't up to par. On the other hand, a small handful of experienced narrators are learning to work this system to keep themselves busy and they are savvy enough to negotiate for respectable pay.

BUT, the biggest difference today is how the work is actually done. When I first started, we narrators went to a professional studio, sat in a sound booth and worked with a director and/or engineer. Today, we almost always record in our tiny booths at our home studios, all alone. We must direct and engineer ourselves while we narrate, and afterwards we email or upload the raw tracks to the production company or publisher. (This is



true for all aspects of voice-over, by the way. We are expected to have our own professional-level recording gear and much of the work is done from home.)

The voices are created from our research -- which is very time-consuming. After reading the book for comprehension, we break out and analyze the characters in the script, like any actor would. The difference is that we perform ALL of them! Men, women, children, and animals! (I once recorded a children's book, "The Curious Adventure of Jimmy McGee," with over 30 forest creatures in addition to adults, children, and a spunky Leprechaun.) Each voice must be distinct enough to be distinguishable in a conversation with one, two, or twelve other people speaking to each other. And, they must be believable, not "cartoonish." A real challenge when we have to switch genders. For example, my last book ("When the Devil Whistles" by Rick Acker) had over 20 male characters in it, many of them Korean. The book I am recording right now, "The Winter Laird" by Nancy Scanlon, has a whole clan of medieval-era Irish warriors plus a handful of women, plus contemporary men and women from Boston. Part of my research involved working not only with a dialect coach but with a native Irish speaker to learn how to say the Gaelic phrases properly. It's a lot of work . . . but it can be really interesting and rewarding.

People say that if the field of voiceover is a race... audiobooks are a marathon. You record for hours at a time in a small WARM space, breathing your own fumes creatively and literally. It's probably the most demanding and grueling work in this field, and the least lucrative.

But even with those downsides, I do enjoy the creativity and the challenge. Go figure!

You say that one of your favourite books to narrate was *Weekends with Daisy*?

Absolutely – I am just a puddle of goo when it comes to dogs, and this was a well written and very emotional memoir. Highly recommend it!

Tell us a little bit about the Bob Deyan ALS Nurse Fund and what that means to you?

Deyan Audio is widely recognized as one of the most influential and successful forces in audiobook production today, both for its excellence in production and support of the actor and acting community. I was extremely lucky to record several books as a virtual newcomer in the audiobook world. Deyan Audio was Bob's brainchild, and through his amazing wife Debra, partner extraordinaire in both love and business, it continues to lead our field. He was an amazing director, skilled producer, and also was a voice actor himself. He became a beloved friend. In February 2013, Bob was diagnosed with ALS, and just 18 months later it took his life.

As the illness progressed quickly, he became totally paralyzed within 8 months and, in the



cruelst twist, this voice actor lost the ability to speak within the first year. Despite this – he never lost his faith, his dignity, his humanity or his humor. Debra was determined that as long as he lived he would be surrounded by friends and the business he loved. Debra and Bob created an amazing community of audiobook talent here in L.A., and it continues to flourish and nurture each other.

She set up a home hospital at their residence/studio complex in Northridge, California, and actors and friends were always dropping by to visit, to sing to him, to read passages of their favorite books, or just to make Bob smile. Debra hosted numerous professional events that were attended by audiobook people from across the country, so that Bob would stay connected. Can you imagine the love, effort, and finances that this took? This was not just a “sick room” – it was a mini-hospital complete with hospital bed,

ventilators, feeding tubes, and monitoring equipment, and was staffed around the clock with two nurses on every shift. Like most ALS patients, Bob could not move nor communicate, and it took two or more people watching him vigilantly to monitor his needs or recognize signs of distress. Bob Deyan lost his battle with ALS on August 19, 2014. The cost of providing this level of care over 18 months was mindboggling, and financially staggering.

Such care remains cruelly out of reach for most families, the costs can be bankrupting. Before he died, he urged Debra to establish this fund to help finance nursing care for those facing the challenges of this disease.

If people would like to find out more and help how can they do this?

Information can be found on Facebook – following “ALS Bob.” Or visit
www.deyanaudio.com



You manage yourself under *Cantus Diva Productions* and *Speak The Speech*. Can you tell more about this work?

“Cantus Diva Productions” is my creative production entity. “Cantus” is a Latin word referring to either the highest or main vocal part in a piece of choral music. I’m a soprano, which is usually synonymous with being an annoying “diva” anyway... so Cantus Diva is just a bit of voice-geek fun.

“Speak the Speech” is my consulting company. I coach individuals and businesses to build more effective communication and public speaking skills. I use a LOT of my Communications degree in this work. Ten points if you know where that phrase “Speak the Speech” comes from

You were recently involved with *Drama after Dark* with *The Oval Project*. It looks like you’re a big fan of Halloween?

I’m actually a big fan of Edgar Allan Poe. “Drama After Dark” is a Halloween event which has been presented for 12 years at the famous Huntington Library and Botanical Gardens near Pasadena. The production features costumed performances of various bloodcurdling Poe stories, and humorous pieces

by Edward Gorey, throughout the vast estate, presented outside in the dark, lit by torches, candles, and firelight. It sells out every year, and the audiences love it.

For 11 years my signature piece has been Poe’s “The Oval Portrait.” It’s VERY challenging and great fun!!!

What’s in the future for Jane Jacobs?

I’m not permitted to talk about the next project yet —that happens a lot in our business. But while I love working in this field, I need to remind myself that I am “a human being, not a human doing.” We need to remember to appreciate the opportunities and enjoy the experiences, not just add them up.

Bob Deyan taught me to cherish our work, our friends, and the gifts of life each and every day we have. Tomorrow.....? We never know.

And if people would like to contact you? How can they do this?

I’d love to hear from everyone – they can contact me through Facebook
www.facebook.com/JaneJacobsVoiceOver Or my website ...
www.JaneJacobsVO.com

JACBOGRAPHY

Jane's audiobook credits include history, fiction, self-help, romance, and children's stories and her voice can also be heard in television and film, commercials, corporate narration and other non Indy interactive games. Here's a handy list of Jane's work for those who are interested in finding out more or just pretending Sophia is on a different adventure!

Television Narration

Second Opinion with Dr. Oz
(Discovery)
Council Week in Review (On Camera host and VO announcer)
Angel's Flight (Documentary, LA Emmy nomination)
Now More than Ever
MXTV / Zanadu

Looping/ADR

Captivity
Evergreen
Gilmore Girls
Children at Work
The Residents
The Good Wife
East Los High

VIDEOGAMES (Lucas Arts)

Indiana Jones and the Fate of Atlantis
Maniac Mansion II: Day of the Tentacle

AUDIO BOOKS / AUDIO THEATER

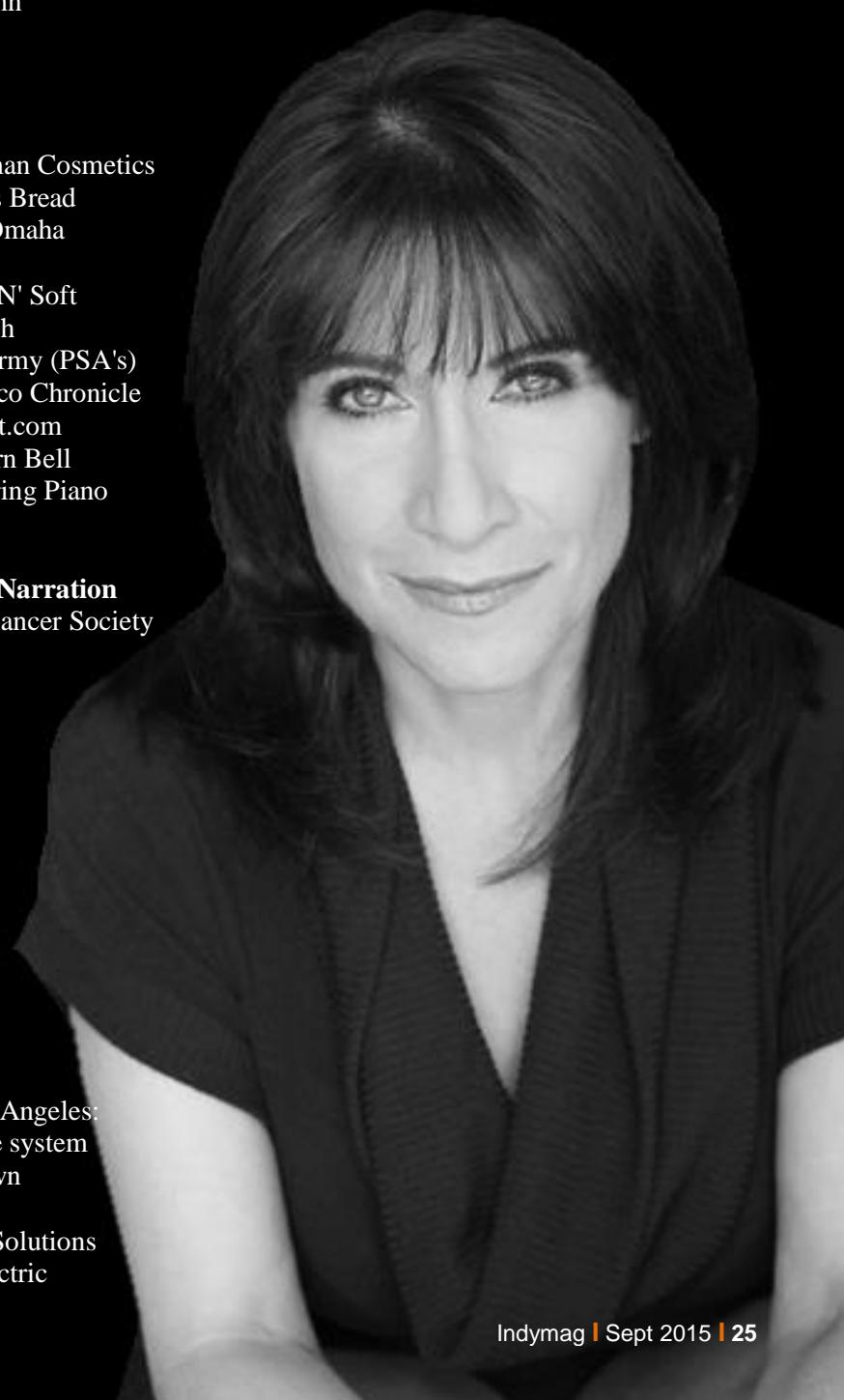
Anything That Moves
A Grown-Up's Halloween (full cast)
Coffee Time Meditations
Comebacks
Good Things
Knit 1, Kill 2
Liberation Movements (full cast)
Lifetime of Tomorrows (full cast)
Longitude
Salt God's Daughter
The Curious Adventures of Jimmy McGee
The Mapmaker's Children
The Marrying Kind
The Mommy Brain
The Teenage Brain
Unraveled
Weekends with Daisy
When the Devil Whistles
When She Came Home
The Winter Laird
The Wish
The Witch Family
You Are What You Eat
(plus 15 romance novels recorded under a pseudonym)

Commercials (partial list)

Air Touch Wireless
Barclay's Bank
BodyMint
California Realtors
Coke / Nascar
Country Kitchens
Dr. Drew.com
Fantastic Sam's
Gold Circle Record Stores
Honda Element
Inland Empire Health Plan
La Quinta Inn
Lexus
Jean Scene
McDonald's
Meislin's
Merle Norman Cosmetics
Mrs. Baird's Bread
Mutual of Omaha
Penzoil
Purex Toss N' Soft
Purex Bleach
Salvation Army (PSA's)
San Francisco Chronicle
Shoppinglist.com
Southwestern Bell
Van Koevering Piano
Zion Bank

Corporate Narration

American Cancer Society
Amgen
City of Los Angeles: 3-1-1 Phone system
Cohen Brown Productions
ePaperless Solutions
General Electric



Corporate Narration

American Cancer Society
Amgen

FOA ARTIST DAN BARRY

Beginning in comic books during the 1940s with Leonard Starr, Stan Drake and his brother Sy Barry, he helped define and exemplify a particular kind of "New York Slick" style which dominated comics until the Marvel Revolution. Following decades in syndicated strips Barry came back to comic at Dark Horse on Indiana Jones. We look back on Barry's life and work.

You may not be familiar with the name Dan Barry, other than his work on FOA however he has collaborated with many of the medium's best-known names of the Golden Age including Jack Kirby, Joe Simon, Will Eisner, Mac Raboy, Frank Frazetta, Stan Drake and Stan "The Man" Lee.

Barry began working in the field of comics in the late 1930's at a time when the words Comic and book were just being brought together. During this period he was considered the nest crime artist in the industry working with many of the top flight publishers such as National Comics (DC to you) with Johnny Quick and the Vigilante, Timely (Marvel to you or Disney for others) with Captain America, The Human Torch, The Sub-Mariner, Fawcett with Captain Midnight and Spysmasher, Hillaman with Airboy and The Heap.

By the late 1940s Barry had moved from comic books in newspaper comic strips working on Tarzan and Melba. In 1951, follow the death of Alex "Flash Gordon" Raymond, Barry took over the strip giving Flash a new lease of life for the next four decades and only ceeding in 1990, when the syndicate, King Features asked him to take a cut in pay. Barry lived this period of his life in Europe devoting much of his time to his real passion, fine art studies. He toured a one man show in museums in the US, France, Germany, Denmark and Austria and lectured painting and print making around the world.

By the 1990's when Barry took on Indy he was a gruff but genial gentleman in his mid 60s and had become a master storyteller possessing a near encyclopedic knowledge of Art History and had a stake of stories





about contemporaries in the comic field. Barry was one of the first instructors to teach at Burne Hogarth's school of visual arts along with Jerry "The Joker" Robinson.

Two of his assistants on Flash Gordon were Harvey "Mad" Kurtzman and science fiction writer Harry "Stainless Steel Rat" Harrison. They all liked to do stories with a lot of humour, however King Features hated them.

One of the writers that Barry worked with on his first feature, Blue Bolt was a "handsome, cocky Irish rogue" who seemed to be out of the office all the time. This person always had search parties being sent out for him whenever his pages were due. Years later, Barry walked into his office and everyone was looking at a copy of Life Magazine and talking about a character named Mike Hammer. He took one look at the picture and said "My God, that's Mickey Spillane! He used to write Blue Blot!"

In 1986 Barry collaborated with Stan Lee on the Spider-Man daily newspaper strip although this was not the first time that Barry and Lee worked together. Barry had been an artist at Timely Comics shortly after founder Martin Goodman had hired his nephew Stanley Lieber to write and edit several books. He thought Lieber knew what he needed to know about writing comic book but not much else.



Whatever happened to Stanley Lieber! Barry had said that the highest compliment that was ever paid to him was by Milton "Terry and the Pirates, Steve Canyon" Caniff that there wasn't anyone else besides Lee "The Phantom, Mandrake the Magician" who could advance a story in a daily comic strip as well as Barry could. In the later stages of his life before his death in 1997 Barry worked for Dark Horse on Indy with his last comic being a "Billy Ray Cyrus" comic in 1994 for Marvel Music.

When asked about his work on Indiana Jones Barry said that Indy is one of his favourite characters and he'd put a lot of work into the book that took five months to complete. He treated the story as one part *Terry and the Pirates* and the other part *Perils of Pauline*.



HAL BARWOOD

Born in Hanover, New Hampshire, he studied art at Brown University and later attended the University of Southern California's School of Cinema-Television, where he met and became friends with George Lucas. Along with other film students such as Walter Murch, John Milius, and Howard Kazanjian, the group, known as The Dirty Dozen, went on to degrees of success in the film industry.

His film credits include Steven Spielberg's first theatrical feature film, *The Sugarland Express*, writing on *Close Encounters of the Third Kind* (for which he was not publicly credited), and producing and co-writing *Dragonslayer*. In the 1970s, he also co-wrote an unproduced screenplay with his frequent co-worker Matthew Robbins called *Star Dancing*, for which Ralph McQuarrie was contracted to do a series of conceptual paintings.

He later worked as a script writer, producer and director for LucasArts. He is probably best known as the project leader and co-designer of the 1992 adventure game *Indiana Jones and the Fate of Atlantis*. In August 1999, PC

Gamer magazine designated him as one of the top 25 game designers in the United States.

In 2008-2009, he served as the lead designer for *Mata Hari*, an adventure game developed by German studio Cranberry Production with a brush with Indy on Adventure World doing narrative design. He now spends his time writing novels with the publication of *Broomhandle* and *Shadowcop*.

Indymag: How did you get started in the movie business?

Hal Barwood: My father ran the local movie theater in Hanover, New Hampshire, where I grew up. I was exposed to every kind of movie ever made from an early age, and I guess the experience festered in my brain. Sometime in high school I saw Bergman's *Seventh Seal*, and its weirdness made me realize that movies were made by individuals with ideas and not manufactured like Ford automobiles. At about the same time I read an issue of National Geographic that was all about the construction of Disneyland. I thought any place that embraced fairy fantasies so

enthusiastically was my kind of society, but I didn't know how I was going to get there and join up. During my college years, I began making short animated movies in 8mm. Then I heard about USC's famous film school, applied, and won a fellowship. That was my ticket west. So I married my childhood sweetheart, Barbara Ward, and we migrated to California, me to study movie-making, she to teach..

Indymag: You worked on *THX1138*, the famous George Lucas movie. You knew George from USC. How was he in those days? Did you expect he would become as big as he is now and your paths would cross again (at LucasArts) 25 years later?

Hal: George was always George. We all thought he was a tremendous talent from the very beginning, a precocious master of movie material. All of us in that USC cohort admired his imaginative work and his organizational skills. I didn't imagine the magnitude of his career, but I did think he would be a big success. Our paths never really uncrossed. The

reason I wound up at LucasArts was because, through my friendship with George, I got to know a number of the early employees of what was then called Lucasfilm Games.

Indymag: In the late 70's you had a small part in the Steven Spielberg movie *Close Encounters of the Third Kind*. How did you get this part?

Hal: Well, Matthew Robbins and I were screenwriting partners. We wrote Steve's first feature, *The Sugarland Express*, and he kept us abreast of the developments on *Close Encounters of the Third Kind*. After a couple of screenplay drafts by other writers that didn't ring any bells, Steve himself did a draft and showed it to us. We liked it, but thought it needed a lot of help. Steve liked our suggestions, so we wound up doing a lot of re-writing. Instead of a credit we got a percentage and appearances in the film.

Indymag: In the early 80's you produced and wrote the great movie *Dragonslayer*. Can you share some of your experiences regarding that movie?

Hal: Thanks for the kind remarks. Matthew and I were looking for an exotic concept that might grab attention, but not attempt to compete with *Star Wars* or *Close Encounters of the Third Kind* or *Alien*. We thought we knew how to do a fantasy by grounding it in historical iron-age reality. We were right about that, but wrong about grabbing attention. It wasn't a commercial success -- but I still love it.

Indymag: So do we! Go Motion!! You joined LucasArts in the early 90's. Why did you make this change from movies to games? And where and when did you gain an interest in games?

Hal: It was in the middle of *Dragonslayer* when I realized I wanted to pursue another childhood passion -- games. We were preparing one of the most difficult sequences, the burning of Valerian's village, and it was a logistical nightmare for me, the producer. One of our actors didn't read his call sheet and was off in Ireland. We were building very expensive thatched huts on a farm in suburban London that had to burn without setting fire to the local countryside. We had 200 extras dressed in burlap, we had to check for wrist watches and sneakers. We had a choreographer teaching them how to

dance to an iron-age gavotte. We had to reveal Valerian's gender. We had to light the whole thing with moonlight, which meant tall towers with cable stays and 10K arc lights. When all the goods and services were delivered and the cameras started rolling, I found I had no desire to watch my partner Matthew direct the action. It should have been among the most exciting moments of my life, but a few months earlier I had purchased an HP 41C calculator, the first little gadget that could do alphanumeric displays, and I was happier sitting in my trailer

long time ago. Back then there were no computers available to the average Joe, and certainly not to the average kid, so everything was paper or mechanical. I guess my first real game was an electrical football machine, where throwing concealed switches selected plays & defenses, and visible switches were used to set formations. My school friends used to borrow the thing and play for hours.

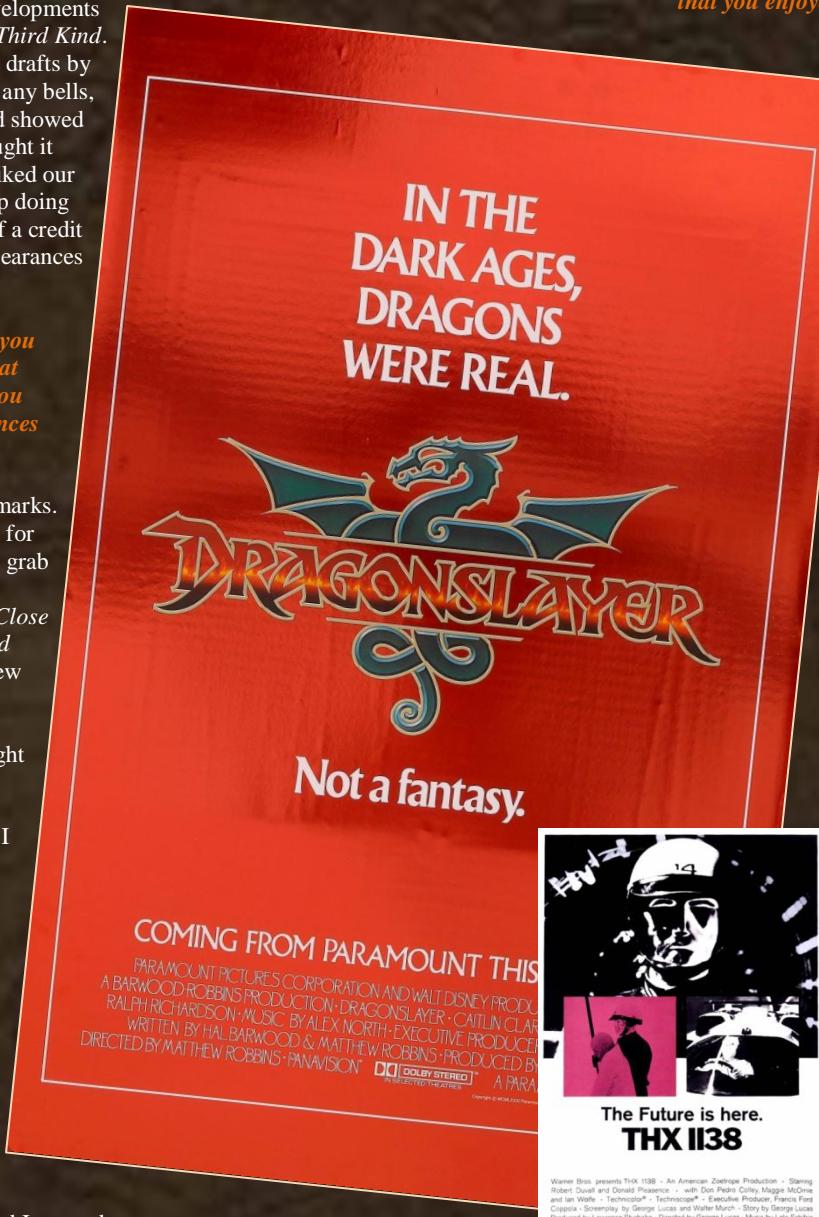
Indymag: Did you have a passion for video games or was this just a career that you enjoyed?

Hal: Yes, I have been excited by video games since the moment they came into existence. I once drove all the way from LA to Barstow in order to play Computer Space, for example. That excitement eventually turned into a career I have thoroughly enjoyed. Or, to be more precise, to use an analogy I learned while writing MacArthur -- as the wildcat said to the polecat after mistakenly mating with it, I've enjoyed as much of it as I could stand.

Indymag: When you first worked at LucasArts what was the experience like?

Hal: The company was then called Lucasfilm Games. As part of The Last Crusade project, George's group built an adventure game based on the movie. The guys involved, David Fox, Ron Gilbert, and Noah Falstein, didn't want to do another one,

but they wanted a follow-up. I had gotten to know them through George, and they decided that I knew what I was doing, so they brought me on board. The group had been handed a script for the purpose. It had been rejected as a fourth installment of the Jones franchise, but management, which didn't know any better, thought it would be good enough for a game. It was rejected for a reason, though, and I thought it was hopeless. Noah agreed, so we marched down to George's wonderful research library and started thumbing

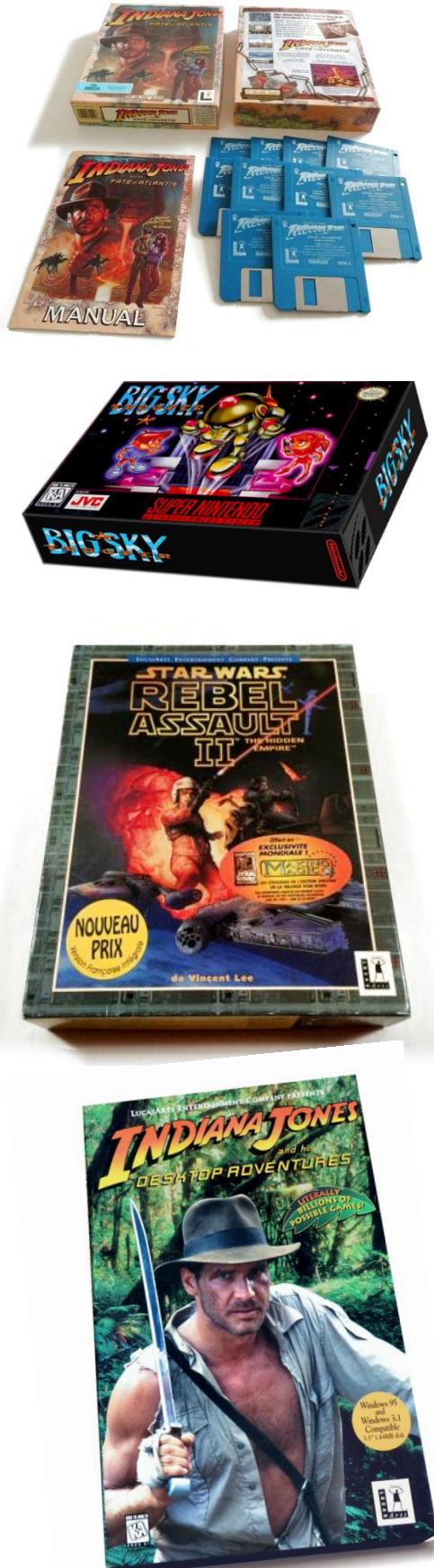


teaching that thing to play a Dragonslayer version of Hunt the Wumpus than to be on the set. I knew right then I was in the wrong business, but it took me 10 years, another movie, several more screenplays, and a couple of ambitious Apple 2 projects to make the switch professionally.

Indymag: What was the first game you ever created?

Hal: I've been designing and making games since I was a kid, and that was a

GAME OGRAPHY



through Dark Mysteries of the Past -type coffee table books. We opened one of them up to an illustration of Atlantis arranged in three concentric rings, and we both thought, wow, this looks like a game.

That's not enough for a story, however. Atlantis, unlike the Ark of the Covenant, never had a historical basis. But I knew that Plato was the origin of the myth -- at least in written form -- and we decided to fasten on Plato's reality to give the thing legitimacy. Orichalcum, the mysterious metal he wrote about, seemed like an ideal McGuffin to lure the Nazis if we could pretend that it harbored atomic power. And then we needed a companion who was connected up with the whole problem, so I cooked up Sophia Hapgood as a fellow archeologist. She was kind of a shadow version of Indy -- sharp, capable, fascinated by antiquities, but she jumped the ethical tracks after finding a supernatural amulet in Iceland.

Noah, more sensitive to the delicate sensibilities of adventure game players than I was, thought we should cater to varying tastes by instituting three paths through the game emphasizing either wits, fists, or team play. He then went off on another project, and I spent long agonizing months making that idea work. Whew, I'm still tired.

Indymag: Have there ever been any Indy game storylines that were considered but never went into development? If so, what kind of stories were considered and can you tell us about them?

Hal: Well yes, several. The first one I'm aware of was what I was originally hired to design and build. I've forgotten the actual title, but Chris Columbus had written a screenplay for a 4th Jones movie, and it had been rejected. Management thought it might work as a game, but I thought it was substandard. I guess everyone else did too, but I was the only real screenwriter in the company, and when I turned up my nose everyone breathed a sigh of relief. The narrative took Indy to Africa and had him pursuing Chinese artifacts there.

Much later, when I was starting what turned out to become *The Infernal Machine*, I wanted to do a game based on a story that George and Steve were rumored to have concocted. The next movie wasn't happening, so I was hopeful. Instead, I was told, "don't go there," because the story might still become the basis of a movie. Aside from mentioning that the subject was science fiction and the setting was America in the 1950's, I couldn't talk about it.

Indymag: Indiana Jones and the Fate of Atlantis was your first Indiana Jones game. How did that project come about?

Hal: Following on from above... I was brought into Lucasfilm Games specifically to design & build a Jones game, following on the success of *The Last Crusade*. The story I was handed, in the form of a Chris Columbus screenplay, had already been

rejected for a Jones movie, and it didn't seem very interesting as a game either. So Noah Falstein (who worked with me on the initial design) and I, desperate to come up with an alternative, hurried over to the Skywalker Ranch research library and started leafing through some cheap *Mysteries-of-the-Past* type books. And when we cracked the pages of the Time-Life volume, we found ourselves staring at a diagram of Atlantis laid out in three concentric circles. The shapes just looked like a game, and we seized upon the idea. Soon thereafter I learned about a precious metal alloy invented by the Atlanteans -- orichalcum -- and that provided the basis for competition with the Nazis.

Indymag: Could you describe the kind of work you did during the production of *Indiana Jones and the Fate of Atlantis*?

Hal: I was a jack-of-all-trades. I fleshed out the design even as production got underway, wrote a screenplay, oversaw the art and SCUMM-coding teams, and even did a little art plus a lot of the coding myself.

Indymag: Did George Lucas have any direct involvement in the production of *Fate of Atlantis*?

Hal: No, he didn't. He's pretty much always been an avuncular presence at the game company. A steadfast supporter, but always in the background.

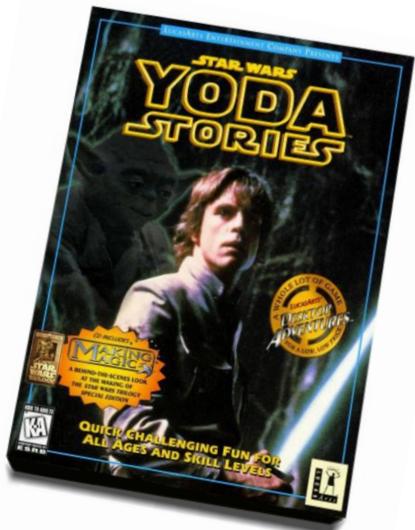
Indymag: Was there any research done for the game? If so, was there research on both - the subject of Atlantis and the character of Indiana Jones?

Hal: The research was extensive, but as mentioned above, it consisted largely of reading through crazy books by strange authors who were true believers in the reality of Atlantis and thought they knew where to find it. Some placed it in the Americas, some off Spain, and others near the volcanic island of Santorini in the Mediterranean. Out of it all came the plot-driving notion of inventing a mythical book written by Plato that pinpoints the city's whereabouts. The most important parts of the story -- I made them up. We all had more fun that way.

As to research on Jones... well, I watched the movies again and again, and I read the Lucasfilm "bible" that annotated important dates and times in Indy's fictional life. Injecting Jones into a game requires extending his abilities and tendencies into the world of interactivity, but it's crucial to stay true to what everyone already knows about him.

Indymag: Were there any major production problems that you were faced with during the creation of *Indiana Jones and the Fate of Atlantis*?

Hal: There were two of note. First, Noah Falstein and I set up three paths (wits,



team, and fists) to take the player through the game on his or her own terms, depending on preference for lonely puzzle-solving, companionable cooperation, or bare-knuckled action. This attractive feature took immense amounts of labor to implement, even after we limited the idea to the first two-thirds of the game. It added about six months to the production schedule and earned me a lot of scowls from management along the way.

Second, Fate was conceived during a carefree era when production was pretty free form and resources were brought on as needed without much ado. It was completed two years later when the company had experienced the first of many regime changes and was counting every penny. During the middle of it all I suddenly found myself squeezed for the animation and coding I desperately needed to finish. What started out as fun ended up as a grueling experience.

Indymag: From start to finish, how long did it take to create *Fate of Atlantis*?

Hal: Just about 2 years. I began designing and writing in the spring of 1990, and we published in 1992.

Indymag: *Indiana Jones and the Fate of Atlantis* is considered by a lot of fans to be the greatest *Indiana Jones* game in history. What do you attribute to the success of *Fate of Atlantis*?

Hal: I don't have a real good answer. I like it because it's dense, has a variety of game play mechanics, and tells a pretty good tall tale.

Indymag: Has it ever been considered to remake *Fate of Atlantis* and make it a 3D

game in the style of *Emperor's Tomb*? Would you want to do something like that?

Hal: No thanks. Enough is enough.

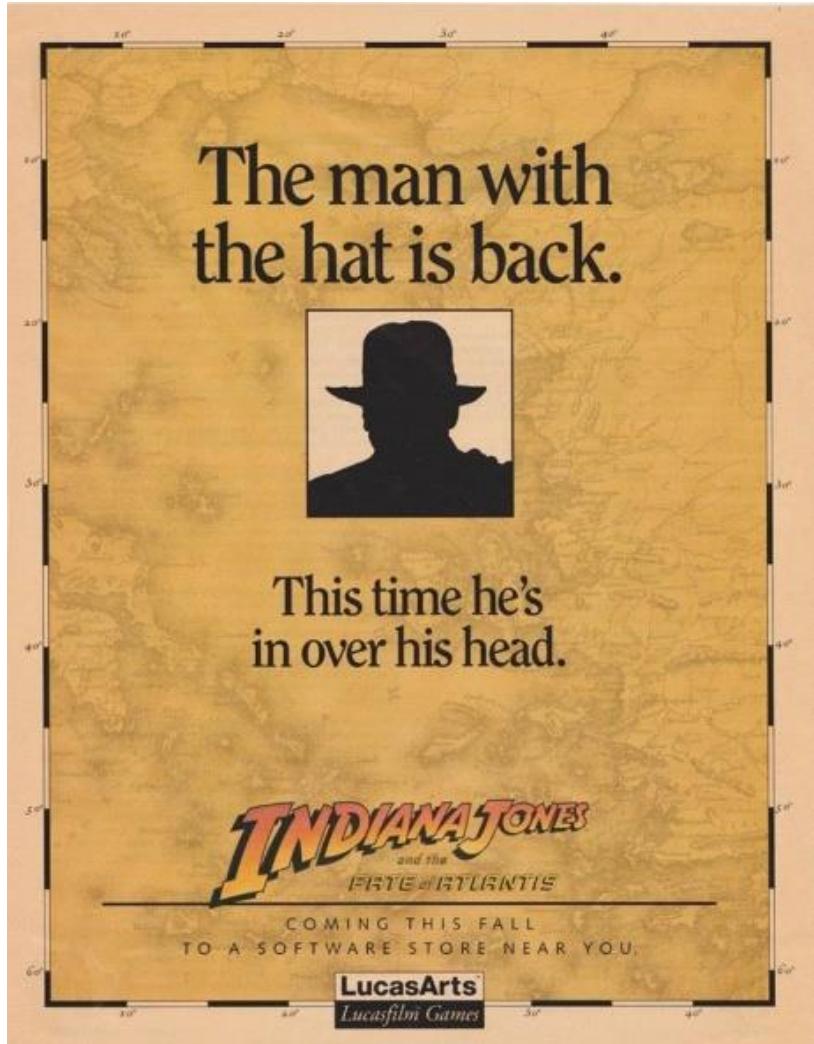
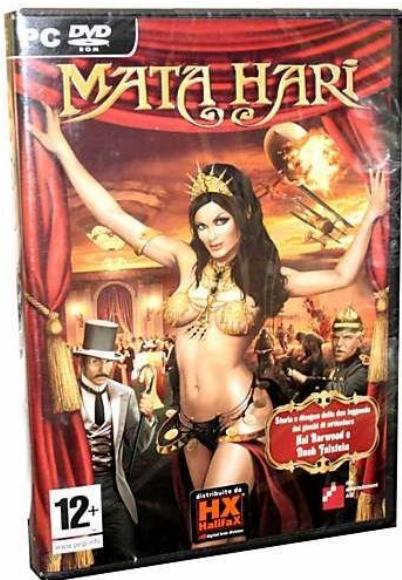
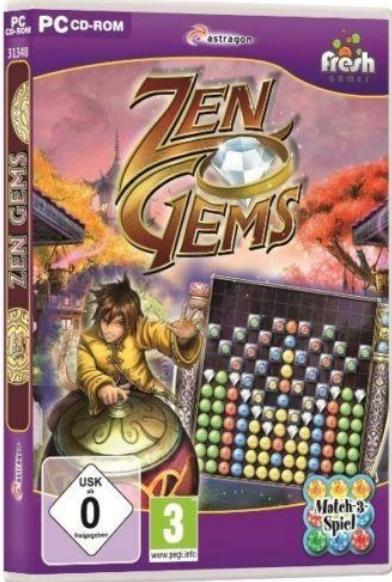
Indymag: Back in the early 90's, LucasArts was working on a sequel to *Fate of Atlantis* called *Indiana Jones and the Iron Phoenix*. What can you tell us about the project and why it was dropped?

Hal: I had a hand in this one as a story consultant. It was my idea to find some artifact that would allow post-war Nazis hiding in Bolivia to resurrect Der Fuehrer from his ashes. Everyone got excited and started building the game. Fifteen months into production the company showed some of it at ECTS, the European trade show. There they were told that selling a game depicting post-war Nazi revival, no matter how negatively would be illegal in Germany. We should have known. Without sales there, one of our most important overseas territories, LucasArts couldn't hope to recoup their investment, so the game was canceled. Joe Pinney, the project leader, was crushed. Eventually, a toned-down version of the story was published by Dark Horse Comics.

Indymag: Also, what can you tell us about the so-called canceled Indy game *Indiana Jones and the Spear of Destiny*?

Hal: Not sure, but my guess is, this is the game Aric Wilmunder, a fellow who was working on Iron Phoenix, wanted to do. It almost happened with a small studio in Canada, but we couldn't perfect the internal supervision / external work model at the time, and it fell apart.





Indymag: Indiana Jones and his Desktop Adventures is a pure gem when it comes to Indy gaming. When did the idea of Desktop Adventures first arise?

Hal: I like storytelling, and I also like classical, rhythmic, replayable games, like Stratego or chess. It occurred to me that I might be able to split story and game elements into small chunks and find ways of algorithmically assembling them into replayable action adventures. So I did. I built a working prototype on a Mac in HyperCard, using the scripting language called HyperTalk. The prototype story had nothing to do with Jones. It took place in a post-apocalyptic future where only an elite few know how to repair and maintain the few vital machines that preserve some semblance of human civilization. It was called *Tools of the Tinker's Trade*.

Indymag: Could you tell us about the production of the game? Were the randomly created worlds an already established concept or did you have to start from scratch?

I'm hardly the first to figure out how to recombine game elements, but the Desktop Adventure idea was the first to concentrate on replayable storylines. And yup, I started from scratch LucasArts sales people couldn't figure out how to sell the idea, even though Solitaire

and Hearts and their ilk were already popular on PC desktops. So eventually I was forced to drop the Tinker's Trade concept and reach for marketplace security in the form of Dr. Jones. It didn't really work -- the game generated negative reviews (from people who expected cutting edge graphics and sound from Lucas, not desktop toys) and barely sold.

Personally, I much prefer the second version of the game, Yoda Stories. We improved the engine quite a bit to make predicting outcomes a little less trivial, and not only that, it sold really well. Too bad we didn't make some more of these things. The Jones game was a little bit experimental -- it was the first replayable story game ever, I think. Yoda Stories -- another quick project that we turned out in about eight months -- was a better idea. The story premise works perfectly, just like the second movie, with Luke learning his trade from the Jedi Master. We made big improvements to the structure of the puzzles, and we introduced a simple campaign mode. I'm very proud of both of these games, especially Yoda. Figuring out how to do algorithmically-driven puzzles and stories was a genuine accomplishment. I still play them now and then.

Indymag: Indiana Jones and the Infernal Machine was revolutionary in that it was the first game to put Indiana Jones in a full 3D world. How did this project first come about?

Hal: I'm not a fan of first person shooters, but I certainly admired the 3D worlds that were being created for them as 3D got going. It has always seemed to me that Jones is by nature an action kind of guy, and I wanted to exploit that characteristic by turning him loose in a 3D environment, whip, gun, fists, exotic locales, and all.

Indymag: What inspired the move from 2D to 3D when *Infernal Machine* was made? Was it ever considered to do *Infernal Machine* as a 2D game like *Fate of Atlantis*?

2D was never considered for The Infernal Machine. 3D was in the air, it was becoming popular; we all saw it as the natural evolution of our biz. I wanted Jones to take part in the new era. The premise of the game was, "Jones action in 3D." Once I got the company to commit to that, then I thought up the story.

Indymag: It would seem as though putting *Indiana Jones* in a 3D game environment and still making it a true *Indiana Jones* adventure would be difficult. Was this ever an issue?

That's true; and *The Infernal Machine* isn't a "true adventure," which is not my favorite kind of game, to play or build, anyway. It's an action-adventure, a popular genre on consoles, but not as common on PCs. Changing the game genre was never an issue – in fact, doing so was crucial; no one wanted to do another puzzly adventure game like *Fate of Atlantis*. We had combat, we had stunts, and we also had puzzles. The puzzles seemed like an extension of exploration to most, though, simply how you would normally interact with a world of mysterious archeological ruins and magical artifacts.

Indymag: What was your reason for bringing back Sophia Hapgood in *Indiana Jones and the Infernal Machine*?

I think she was an alluring, exciting, tricky character, very much Indy's match in spirit and resourcefulness. And I didn't think Indy would ever join up with a spy organization unless invited by someone he knew, no matter how intriguing the mystery that awaited. Of course he had long since learned not to trust her, but he was always attracted.

Indymag: Some fans of the game would have preferred a more action based game rather than the platform jumping and puzzle solving. Was the puzzle aspect a new concept or was it something that had been done before?

I've never played an action game that didn't include stunts and a few puzzles, but we emphasized them, and partly because that's what Jones does: he gets his hands on ancient artifacts by means of his physical daring and puzzle-solving skills.

Indymag: How do the supernatural elements in *Fate of Atlantis* and *Infernal Machine* compare to the supernatural elements in the *Indiana Jones* films?

Not that different in nature, but in expression, a lot. The Indy movies last, what, two hours? In that brief space of time the fictional world goes from ordinary to spooky, and then the lights come up and, whew, it's over. My Indy games were designed to take 15-20 hours to complete, and that raises a fundamental story problem. Delaying the arrival of supernatural elements until 15 hours of game play have been accomplished is a surefire way to bore Jones fans, so I elected to construct the story in rhythmic segments, each going from ordinary to weird, and in the case of *The Infernal Machine*, each culminating in an encounter with a supernatural boss monster.

Indymag: You were involved in the production of *Indiana Jones and the Emperor's Tomb* early on. Can you tell us more about this and how you were involved?

My involvement was limited to a brief story review, without much effect, I'm afraid.

Indymag: Have you ever considered doing another *Indiana Jones* game?

I loved working on Jones games. Jones doesn't exist in his own universe, but right here in the real world, at some historical remove. And that means each adventure is a brand new story, a wonderful opportunity to be creative.

Indymag: Would you ever like to do an adaptation of the *Indiana Jones* trilogy as a 3D game series and do you think it would work?

I think the license is getting tired. And I think the best way to keep it alive is to be as original as possible in the storytelling. I don't want to be involved with the trilogy.

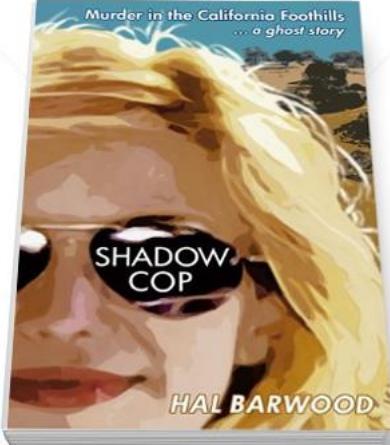
Indymag: If you had whatever technology you needed at your fingertips, had unlimited funding, and could do anything you wanted, what would be your dream *Indiana Jones* game like?

The game that management warned me away from, the mysterious "don't go there" game.

Indymag: Can you tell us about your company, Finite Arts?

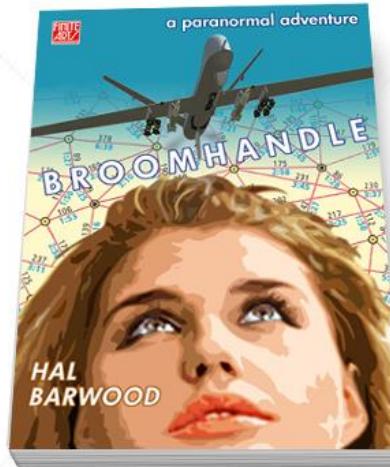
It's not really new. Finite Arts was, for nearly twenty years, my "personal service company" in Hollywood, my way of legally dodging taxes as a freelance screenwriter. Now that I've left LucasArts, I'm reviving it for a freelance whirl in game design and writing.

BOOK OGRAPHY



SHADOWCOP: Murder in the Foothills (Golden Hills Crime Book 1)

This story introduces Hal's new character, Mary-Ann Sarzo. At first glance, she is an average rookie cop in a quiet tourist town but the story slowly reveals a deeper story in her that we did not suspect. The mystery is set in motion with a random death and the mystery deepens as the number of suspects grows quickly.



SHADOWCOP: Murder in the Foothills (Golden Hills Crime Book 2)

The adventure continues as Mary-Ann thinks her life is under control, but when her secret agent father runs into trouble, she learns otherwise. Supernatural saboteurs are on the loose. To challenge them, she must embrace a mysterious heritage and work hard to expand her otherworldly powers. That proves to be a tricky business — as dangerous to her as it is to the enemy.

Indymag: What do you consider your all time favorite video game?

That's like asking a composer about his favorite chord - I love many, many games that I have played over the long years (and have often been irritated beyond measure by the very same games). To pick one out of the crowd is tough. The first one that I thought demonstrated creative charm was *Rogue*. It combined a vague narrative with minimalist x & y geometry good enough to make me feel like I was exploring a world. The title that encouraged me to actively pursue a career in games was the original *Castle Wolfenstein*. I thought it was fun, and its many little conceptual errors flattered me into thinking I could do better. The more you learn, though, the harder

your heart becomes, and in more recent times less stands out from the crowd, even though the average game is of much higher quality today than when I got started. I guess one of my favorites is the N64 *Zelda* action-adventure, *Ocarina of Time*. My favorite plat former is a toss-up between *Tomb Raider II* and *Rayman 2*. For sense of humor, I vote for *Vice City*. For sports, I'm an EA *NHL* Name-the-Year fan. And don't wince; I'm also

partial to *Spyro the Dragon*.

Indymag: From your point of view, what do you see happening in the future of games?

I'm lousy at predicting sunrise, let alone anything else. There is no 4D, so an important revolution, the transition from 2D to 3D, has already been accomplished. I look for more and more sophistication in visual expression over the next few years until it will hardly be possible to differentiate a game from a movie on our TV sets. The online phenomenon will continue to grow, but I believe massive-multiplayer-online-games are lifestyles rather than entertainment, and I think success will be confined to very few titles. On the other hand, I expect online contest games, in the mode of *Counter-Strike*, to proliferate with the next generation of consoles. Longer term, I hope that natural language production combined with expert systems will completely revolutionize how we interact with computers themselves and the artificial characters inside computer games.

Indymag: Do you have any advice or tips to someone looking to get into the video game industry?

Like the movie business, the book trade, Broadway musicals, like any of the so-called "arts" you care to name, the sad truth is, there's no rational way to get into the business of electronic games. It's not like becoming a lawyer, where you go to school, pass the bar, and voila, hold off the recruiters. My advice is: look at the ingredients of games -- design, art, programming, production, marketing, sales, and so on; think what attracts you -- and then get good at it! Put your ideas into action by building some games. Learn Flash or Director, or pick up a level editor and start cranking out mods.

Indymag: Thank you very much for your time Mr. Barwood!

Be sure to visit Hal's Finite Arts website for more information on his new books!



FOA- Sam and Max Style for Adventurer Magazine! Sam and Max first appeared as video game characters as internal testing for SCUMM engine programmers recently employed by LucasArts. Steve Purcell created animated versions of the characters and an office backdrop for the programmers to practice on. Soon after, *Sam & Max* comic strips by Purcell were published in LucasArts' quarterly newsletter, *Adventurer*, with a positive reaction from Fans. In 1992, Lucasfilm then offered to create a video game out of the characters.

THE MAN IN THE HAT
AS YOU'VE NEVER SEEN HIM BEFORE



the
INDIANA JONES
INTERROGATIONS

ON YOUTUBE
AT CHANNEL
"SHATTEREDSTARPRODUCTIONS"

The P&C adventures continue Point, Click and Drool!

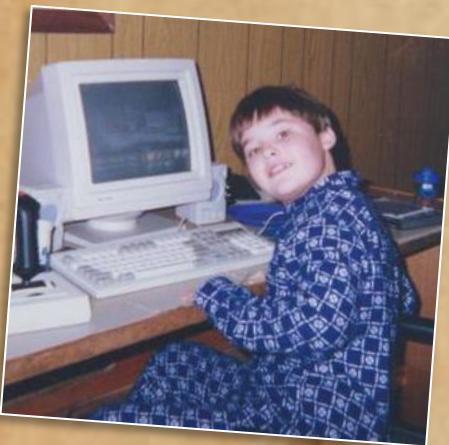
We all loved FOA when it was first released, spending hours upon hours swapping disks and scratching our heads. However, it has now been over 24 years since Indy graced our flickering PC screens and yet some fans just don't know when the party is over.

Whilst the general consensus is that ***Click and Point games*** are dead there is a dedicated few who value SCUMM source as scripture continues to keep their spirit alive.

They realise that the beauty of these games is that they are mini movies in which you are the hero along with the fun of exploring, making sure that you choose the right path and have that 'Ah-ha!' moment.

They know the genre is excellent for exercising your mental agility that can give you enormous rewards in accomplishing a goal.

It can be said that Adventure games are the perfect fit for Indy games as the challenge is patience and fortitude.



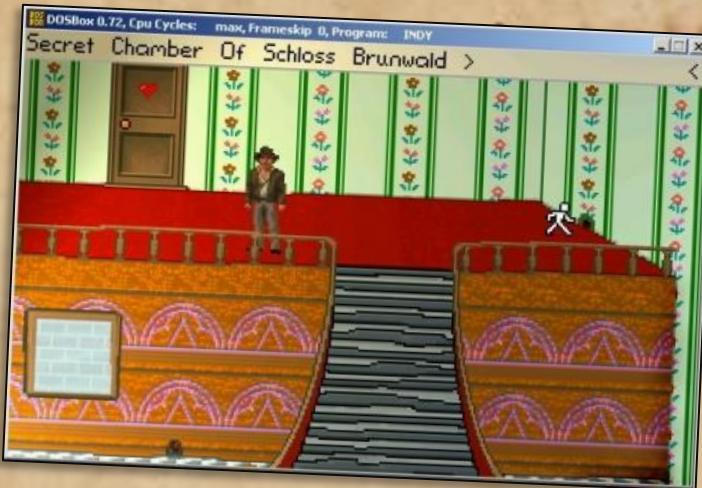
Most importantly, adventure games spoke to a taste for art in video game audiences that other games of their era lacked.

They were great as visions of what games might be. They may have had their time and they were outclassed by much better games, yet the desire to make something larger and deeper is one that should never be forgotten.

We take a look at the Indy adventure games made by those few who still hark back to the days when, if adventure had a name... it would come in an over large box, with a thousand discs, a million page manual, an ancient encryption device and a lot of love.

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1 *Indiana Jones and the Secret Chamber of Schloss Brunwald*



PLOT

Indy gets lost in Castle Brunwald. He realizes that he can only leave this chamber, if he can rescue a certain celebrity...

REVIEW

A rather short and random adventure with Indy in Castle Brunwald. It starts when Indy hears a scream. You then find Franz Strumpf or a rather sad pixel version of Kevin Spacey where you try and sell him a jacket.

With the help of a rat and some cheese you should be able to find the owner of the scream, Elle and save the day.

As AGS games go this isn't a bad effort but it is far too short and based on a weak gag.

WHERE TO GET IT

<https://www.agarchives.com/gamecard/993/indiana-jones-and-the-secret-chamber-of-schloss-brunwald.html> however you may need DOS box to run.



Doesn't get past first base!

2 Indiana Jones and the Gold of Genghis Khan



PLOT

Europe, 1939: Indy finds himself once again hot on the trail of an ancient treasure. A famous diary, thought lost to the world forever, has been found. This discovery leads Indy to Venice to seek out the book, and then onwards to the East, deep into the mysterious Oriental kingdoms which once lay under the iron-fisted rule of Genghis Khan.

In this bitter time, overshadowed by the threat of cataclysmic war and the power struggles of two megalomaniacal fascist leaders, Indy must tread his way carefully through the political intrigue of war-time Europe, while also attempting to solve the ancient puzzles which could ultimately lead him to: *The Lost Gold Of Genghis Khan*.

The game takes place just after Indy has returned home from "The Last Crusade". The player steps into Indy's shoes as he must steel himself for the coming struggle against Mussolini's fascist forces to reach Ulan-Bator first, armed with enough knowledge to beat them to the treasure.

REVIEW

This is Gabarts's first attempt at an adventure game and apes the style of LC rather than FOA. They've done a fine job in replicating the game with characters pixel perfect. The game is let down with the presentation of Venice as it is presented in a very simplified way, making all the backgrounds hardly recognizable, if at all. The majority of items in the environment are clearly visible but on various occasions you'll have to swing the mouse pointer around to find what you're looking for. That wouldn't be so bad if you knew what you were looking for. The music apes the original and the sound effects are convincing. The font used to display the spoken text is clearly readable however it's a pity that the game doesn't have voices, but for a small indie project that is probably a bit much to ask.

WHERE TO GET IT

<http://www.gabartsdigital.altervista.org/main.html>



3 Indiana Jones and the Temple of Spheres & Indiana Jones and the Passage of Saints



PLOT

Indiana Jones and the Temple of Spheres and *Indiana Jones and the Passage of Saints* are short Christmas themed adventures produced by the same team making *Indiana Jones and the Fountain of Youth*.

REVIEW

As you would expect with the FOY team these are nicely executed games and whilst the games aren't very long, they are still fun and capture the spirit of Click and Point Indiana Jones quite well. Lovely visuals and humor, although you should expect a bit more whimsical take on Indy than in the earlier games and movies. A few technical glitches mar this otherwise fun and compact escapade. The guys at Screen 7 did some great work and these games show their talent however it has been over a decade of development so it would be nice to see this energy going into the FOY!

WHERE TO GET IT

<http://barnettcollege.com>



Interview

Interview

Indymag chats with Dale Dassel about his life and passion for FOA.

A SIMPLE TWIST OF FATE

Let's get to the main first question. Is Dale Dassel a pen name?

That's my real name. Artists should always be proud of their work and I respect my talents above using a nom de plume. I want the world to know it's me, critics be damned!

Tell us about your childhood. Where you are from and about your early family life.

I'm an Air Force brat: Born in Georgia, grew up in California, Germany, Texas, and Louisiana. My nomadic upbringing has given me a love of travel and a worldly perspective with a great appreciation for cultural diversity, qualities that I proudly share with a certain whip-toting archaeologist.

Before Indy (if there was such a time), what inspired Dale?

Books and movies. I've been a voracious reader from day one. As a kid, I obsessively researched any topic that fascinated me, reading favorite books numerous times when I just couldn't get enough. Subjects of interest ran the gamut from snakes and reptiles to the history of German airships; ancient cultures and mysterious phenomena (lost continents, the Bermuda Triangle, UFOs, cryptozoology, etc). At school, I spent more time in the library than anywhere else, preferring a quiet reading table to the chaos of the playground.

My love of literature was balanced with a zeal for movies which cultivated a vivid, cinematic imagination that enriched

my writing skills as I grew up. The constant regimen of books and movies trained me to fuse words and imagery on paper, enabling me to bring my ideas to life for another audience. Whenever you open a novel, the author has absolute control of your imagination. Your mind is literally in their hands. Like the work of a movie director, you experience exactly what they want you to.

Tell us about your schooling, where you went and the key influences.

Military family life is one of constant moving, so I attended nearly a dozen schools in the course of my childhood. I'll save time by not naming them all, but each place

Meet Dale. Dale likes Indy. A lot. Enough to spend a quarter of a decade bring a beloved adventure to life all because of...

brought new friends and experiences which shaped and defined me. After all, people are a product of their environment, and I'm very happy with who I am today thanks to my itinerant upbringing.

Tell us about the first time with Indy. How did you find out about it and what it meant to you.

That life-changing experience happened late one night in West Germany in 1986 when I first saw *Raiders of the Lost Ark*. I'd gone to bed for the evening but couldn't sleep, so I wandered back into the living room just as my folks were starting to play a movie. It must have been a weekend, because they didn't send me back to my room. I sat down and watched the saga of Indiana Jones unfold before my wonderstruck eyes. When the credits rolled over the crate-filled warehouse two hours later, I was forever transformed. Indy was the most appealing character I'd ever witnessed on a TV screen, and I wanted to know everything about his adventurous life. The Scholastic book fair was where I discovered my first Indiana Jones book (*Eye of the Fates*) and realized that there were more Indy adventures beyond the movie. I urged my parents to buy the rest of the Find Your Fate series using the order form in the book, so I got the whole set in one bundle and read the covers off of them! Our school library had the Indy series in hardback form, and I borrowed them relentlessly because of how cool it was to tote them around in my backpack all the time (even though I already owned the paperbacks). I really admired the cover artwork, made all the more appealing on glossy laminated cardstock. When I wasn't lost in the multiple-choice tales, I would place all the books together and just stare at the covers, imagining all of the fantastic adventures I could have with Indy. My first step into the world of Indy costuming began with the officially licensed Stetson fedora that my folks paid \$30 in the AAFES catalogue. The first time I put on the hat, I WAS Indiana Jones! The cobblestone streets of Bärenbach, Germany became the alleys of Cairo. I ran around shooting invisible Arab assassins with a snub-nosed plastic cap gun and fending off Nazis with my leather belt whip. A zippered cassette tape case became my satchel for carrying unique rocks and other 'relics' acquired in my travels. All I needed was The Hat and a little imagination! While I obviously didn't grow up to be Indiana Jones as I dreamed of long ago, writing the Fate of Atlantis novelization allowed me to vicariously live my juvenile fantasy and walk in Indy's shoes, literally-speaking.

Have you always written?

Storytelling is a natural extension of my love of reading. Sometime around 4th grade I had the aspiration to become a writer, and I began to pen short stories at home just for the fun of it. In fact, most of my summer vacations were spent writing in my room.

As school, my teachers praised the quality of my work, but my creative impulse didn't really flourish until I discovered the world of Internet fan fiction more than a decade later. I became enamored with seeing my stories posted on a website for everyone to read. All told, I spent six years of intense work honing my skills in the genre of sitcom fan fiction while simultaneously developing my first original novel. You might think that my devotion to Indiana Jones would compel me to write Indy fan fiction, but that wasn't the case. From the outset, I actually vowed not to write Indy stories because I had too much

Michael Crichton, and Edgar Allan Poe, Poe, with whom I share a birthday. As a kid, I tremendously enjoyed Lynne Reid Banks' Indian in the Cupboard trilogy, the stories of Gordon Korman, and the Blossom Culp saga by Richard Peck.

Were you involved with Indy fandom before FOA?

Definitely. I've been an Indiana Jones fan since 1986, although fandom in those days was pretty much limited to binge-watching the movies and trying to dress like Indy with a Stetson fedora and a leather belt for a whip. The advent of the Web made it possible to connect with other fans via the IndyFan forum and Club Obi Wan.. That was heaven to me: A community of diehard fans united in the quest for the most screen-accurate Indy outfit possible, spending obscene amounts of money for Internet bragging rights. "Look what I got! It's so close to the movie version, and it only cost \$500!" I was truly home at last!

Tell us what prompted you to write *Fate of Atlantis*.

Fate, I suppose! I've been a fan of the game since I first experienced Atlantis on a clunky Compaq Presario PC back in 1994. The game was an epiphany: an interactive Indiana Jones adventure on my computer! The storyline was captivating. The scenery and music dazzled me. It was positively cinematic, dripping with atmosphere, and so intriguingly labyrinthine that I wanted to crawl into the screen and explore that glowing world for myself. I couldn't get enough. I obsessively re-played FOA hundreds of times over the years, memorizing the game as completely as the Indy movies and books. The genesis of the novel began on the morning of June 15, 2009 when a single line of text spontaneously flashed through my mind: Indiana Jones crawled through the narrow tunnel, aiming a thick electric flashlight into the darkness. The light bulb of inspiration didn't simply glow above my head—it exploded. I feverishly jotted the line on a scrap of paper while sitting in traffic. Between the red light and the next intersection, my brain kicked out the first ambitious paragraph of a story that—unbeknownst to me—would take more than three years to complete. The first week of writing was an adrenaline-fueled blaze of creative euphoria. The words effortlessly poured from my fingertips as if I were channeling Rob MacGregor himself. After completing the prologue at lightning pace, I went into the first chapter unsure of how to make the story work. When I caught myself stubbornly pantomiming the on-screen action, I realized that I had to break loose from the game and re-imagine Fate of Atlantis for the written word while still remaining faithful to the source material. And I knew it wouldn't be easy.

Other than the obvious game and comic what other research did you do? Was there any key people who helped you?



respect for the work of Rob MacGregor and Max McCoy. Nothing I wrote could even begin to approach their magnificent adventures. Anything else was doomed to be only a pale imitation. So I resolutely stuck to the sitcom genre in which I excelled, enjoying the acclaim of a small audience until our group dissolved in the mid-2000's. The fan fic site was mothballed and I returned to my original novel until Fate of Atlantis sparked my imagination.

Other than Indy, who are your inspirations for writing?

Since junior high school, my favorite authors have been Rob MacGregor (obviously!),

For authenticity, I extensively studied all of the locations visited by Indy and Sophia, as well as the time period in which the story occurs. This included books and documentaries about the Nazis, German U-boats, the ancient cultures of the Mayans and Minoans, the speculative history of Atlantis and the development of the atomic bomb. Ironically, the most difficult part was identifying the names and functions of all the scientific equipment in Übermann's laboratory based on the screenshots!

Several key people lent their expertise to the project. My longtime Indy pal Jaimee is a professional Arabic scholar, avid world traveler, and a mutual fan of the game. She kindly provided authentic descriptive details of life in the Middle East based on firsthand experience and translated a few lines into Arabic for the Algerian chapters of the story. German Indy enthusiast Jan Hoffmeister was incredibly helpful in translating dialogue for the Nazis, while Danish graphic artist Christian Guldager painted TWO covers for my novel. The first one he designed gratis after being impressed by the initial few chapters I posted at the IndyGear forum in August 2009—only two months after I began writing the story! I commissioned the second painting later because I wanted a cover with mysterious blue underwater imagery reminiscent of the original artwork.

What did you think of the comic?

It's my absolute favorite comic book in the world! I've literally read the pages out of my graphic novel that I bought in December 1997. Seriously. The back pages are actually falling out of the binding from so many readings. Like the Indy novels, I've also memorized the comic; every line and panel. It is a true masterpiece from everyone involved.

Did you plan for the time it would take, or was this something that evolved?

No. I began writing flat-out from the moment the fuse of inspiration was lit, and I didn't look ahead. After finishing several chapters rather quickly, I confidently announced that I would post two chapters a month as I wrote the story, so people could follow it like a serial. But that plan quickly fell apart under the multitask workload of writing, research, and editing. Eventually, I opted to post chapters as I completed them, resulting in a mix of enthusiastic frustration for an audience eagerly awaiting the next installment. Lesson learned? Never post a serial until the story is finished!

Tell us about the process. How did you break it down? What stayed in and what was taken out?



My creative process is very unorthodox. I write non-linear, skipping around to whichever part of the story inspires me. Chapters are built up scattershot over months of development, gradually evolving from brief notes to fully described scenes which are finessed into the final narrative. This fluid writing style allows me to constantly improvise the storyline with my best ideas as they occur, which keeps the action fresh and consequently makes for a better product. The downside to free-form writing is that it takes me longer to complete a novel than most writers who methodically follow a structured plotline to the end, but the result is utterly seamless. Nothing was taken out of the story, but rather absorbed. The flexibility of computer word processing has vanquished work-in-progress drafts to obsolescence. I'm a mercilessly self-critical editor. Anything that doesn't wash is simply over-written. I might jot a spontaneous line of dialogue for chapter 12 that initially amuses me, then by the time I get around to writing that part of the story (months later), I'll read the line and cringe: What the hell was

I thinking? Then it never sees the light of day.

It is apparent that the game was the main influence, but how much of the comic influenced the work?

There are certain memorable lines in the Dark Horse adaption that I'm very fond of, and I incorporated several of them into the novel, although not necessarily spoken by the same person. I also used one character from the comic (Costa's daughter), as her presence lent itself well to the story.

You did a great job on Indy. Was there a particular Indy you had in mind, as each Indy from each film is different?

I think Indiana Jones is a fairly consistent character across all mediums, his cohesive incarnation being Harrison Ford's determined yet easygoing portrayal in the films. Since I've spent most of my life following Indy's exploits, he was very easy to write because I can think like Indy no matter what situation I put him in. When I write his dialogue or thought process, I



instinctively know if his words ring true, and I'm confident that my portrayal reflects the same Indy that fans know and love from the movies and books.

Tell us your thoughts on developing the character of Sophia Hapgood?

I love Sophia! She's so much fun to write! As a gamer, I always felt that Sophia displayed an incredible lack of enthusiasm for a person who is finally realizing their lifelong dream of finding Atlantis, easily the greatest discovery of all time. In keeping true-to-character, I found it amusing to portray her as a reluctant tourist having an interminably bad vacation. Sophia really doesn't want to visit all of the places that hold clues to her Atlantean quest until she is confronted with the proof. Then she revels in the thrill of discovery. Personality-wise, she emerged on paper similar to actress Nancy Kelly (*Tarzan's Desert Mystery*), a brassy 1940's vixen with a contemporary attitude and sex appeal to burn. She definitely knows how to keep Indy in his place! Having Indy and Sophia constantly in my thoughts every

day for years, interacting like alter-egos, they quickly took on a life of their own. Whenever I let my mind wander to the story, they would just start talking (usually arguing like an old married couple), and I simply transcribed their banter with minor editing. There was very little scripting involved. The beneficial result of writing over such a prolonged period of time is that their relationship evolved naturally, becoming much more genuine than if I'd hammered out the story in a couple of months.

We understand you had a 'cast list' in mind for each character. Tell us a little about this.

As a movie aficionado, I like to put notable faces with names because it helps me visualize characters easier and bring them to life on paper. I've always followed this practice for my stories. Generally, if I'm writing something based on a movie or TV show, the actors are already 'cast'. When I bring new characters into the mix, I can quickly decide who would ideally portray them in a cinematic version of the story. For example, Sophia's depiction as

Julianne Moore goes back to a 1998 discussion on the IndyFan forum about a hypothetical *Fate of Atlantis* movie. I wrote: "Who would play Sophia Hapgood? Perhaps Julianne Moore? She's already acted with Harrison Ford in *The Fugitive*." That was good enough for me, and I stuck with my first instinct years later when Christian Guldager volunteered to paint a cover for my story. I stated unequivocally that Sophia *had* to be Julianne Moore, and I was right. Their paired images have a nice familiar vibe. A perfect match. Inevitable. They belong together.

What were the major difficulties of the book?

The sheer size of the game. Initially, the biggest challenge was how to pare down the varied scenes from all three paths into a single cohesive story. Having long ago memorized *Fate of Atlantis* backwards and forwards, it became relatively easy to finesse the multiple branches of Indy's quest into one smoothly-flowing story that retained the spirit of Hal Barwood's adventure epic. Naturally, compromises had to be made for narrative convenience, where some locations were omitted for pacing (Monte Carlo, for example). Another hurdle was that the puzzle-solving aspect of the game did not lend itself to a sustained adventure story. Being a vintage point & click adventure, most of the locales in *Fate of Atlantis* are static and eerily devoid of characters, due to the technological limitations of computer programming in the 90's. The game has a compelling storyline, but its pace is abysmally languid. To remedy this, I approached each location like a completely new adventure, supplementing the plot with an action set piece to match the cinematic thrill of the Indy movies. I also took cues from vintage Republic Serials to style dramatic cliff-hangers at the end of some chapters. The main challenge was refining the text to satisfy my perfectionist standards. All throughout the story, I was constantly battling my temperamental creative muse. The words must flow effortlessly together and capture the digital grandeur achieved by the LucasArts design team. To this end, I made desktop wallpapers of each location that I displayed while writing the corresponding chapters. Every scene had to be faithfully described for a literary audience who, presumably, had never experienced *Fate of Atlantis*. In fact, several readers later admitted to enjoying the story immensely although they had never played the game before!

How did it feel to finish?

Very satisfying, but not quite as exhilarating as I'd imagined. There was a lot of pressure and stress to complete this interminably endless tale, and I predicted that I would break down crying with relief the moment I finished the novel. But it was quite the opposite. After four laborious years of work, I just sat back in my chair and breathed a sigh of contentment. Done. Finished. End of story.

Have you ever had any feedback from Lucasfilm or previous Indy writers?

I didn't see the need to contact Lucasfilm, but I did send Hal Barwood an e-mail to make him aware of my tribute and also to thank him for creating my favorite game ever. Hal responded with humble appreciation, politely saying that I could never get the book published since the game is copyrighted, but he wished me well on the project, which was very nice. Indy author Rob MacGregor, a longtime correspondent, gave me positive feedback after I sent him the first chapter of the story for his professional critique. He said that my writing style captured the feel of the Indy novels, which was VERY motivational, to put it mildly! His encouragement propelled me into writing Atlantis with the confidence that I was on the right track.

You've mentioned that there were some coincidences with the book and your life. Tell us about these.

Synchronicity is the coming together of inner and outer events in a way that is meaningful to the observer and which can't be explained by cause and effect. Rob MacGregor and his wife Trish have written an excellent series of books on this fascinating phenomenon. I'll just mention a few of the most remarkable synchros that brightened my path to Atlantis.

June 15, 2009: The day of inspiration. I'd stayed up late the previous night playing *Fate of Atlantis* for the first time in years, revisiting my favorite game and enjoying every minute of it. Early in the morning I was at work, pleasantly looking forward to playing it again soon, when out of the blue the first line of text flashed through my head. I quickly jotted it down with shaking hands. Adrenaline shot through me with the stunned realization that I had to write a novelization of the game. My mind was on fire as I began to furiously scribble notes, scarcely faster than the ideas poured out of me. The rest of the day flew by in a blur of increasing zeal for the project, and I was a mass of nerves by the time 5 o'clock rolled around. I was practically bursting with creative energy. I HAD to start writing! When I arrived home, I opened the front door in astonishment to see the word ATLANTIS splayed across the TV screen in the living room, superimposed over a glittering sea of aqua blue water. It was a commercial for the Atlantis resort in the Bahamas! I laughed with delight. It was a sign from the universe, confirming that I was meant to write the *Fate of Atlantis* novelization!

July 20 – a month later. All day long I was intensely focused on chapter 15, where Indy and Sophia arrive on Crete. The chapter was still many months away, but I was working ahead in anticipation since Crete is my favorite part of the game. I was playing scenarios in my head, obsessing over the details of the locale and jotting down ideas. Creatively, my mind was on fire again. I couldn't wait to start working on the chapter. Arriving at my next delivery (I'm a courier by profession), I pulled into the adjacent Home Depot parking lot. As I rounded a row of wooden sheds, I saw a large freight truck

occupying the row of empty spaces where I usually park. I laughed with delight at the words CRETE SHIPPING printed in bold red letters across the side of the trailer, amazed at the universe's sense of humor. Clearly another good omen for the novel! June 14, 2013: Fate of Atlantis was dominant in my thoughts as I drove to work, anticipating the debut of my novel. I ruminated on how the project started almost exactly 4 years earlier, the support and enthusiasm of the Indy fans who eagerly awaited each new chapter posted online, and those who patiently held out, preferring to enjoy the completed story as intended. Arriving at work, I happened to glance at my car's odometer for no apparent reason, only to see that the mileage read: 90039. It was nearly a mirror of the year that Fate of Atlantis occurs in: 1939

The response to the story has been universally positive. This must have been gratifying for you.

Absolutely. Praise from any fan is my greatest reward, confirming that I did my job well in producing an entertaining Indiana Jones adventure that can be enjoyed alongside the official novels.

You've become quite the oracle for FOA. Tell us about the other projects you have supported.

In December 2013 I was recruited by Patrik

Spacek to write the National Archaeology article for his Special Edition. I was quickly employed as a creative consultant, providing critical feedback and new material for the updated game. I also became the reference model for the digital Indy character, using my authentic outfit and gear to help Patrik depict the most accurate Indiana Jones character ever produced for a game. For my part, it's been a real privilege to participate in such a wonderful re-imagining of my all-time favorite Indy quest. They certainly picked the right man for the job!

You class yourself as an amateur writer. Is this something you expect to change?

It's true! I have no formal training whatsoever. My skills developed with good old-fashioned practice. Writing is tedious and very time-consuming, and my unconventional creative process doesn't allow me to work in a professional capacity where deadlines are involved. I write for personal enjoyment more than anything. If other people like my stories, then so much the better!

We understand that you might have an exciting new project. Can you tell us more about it?

While researching the latter part of Atlantis I was fascinated by a





book concerning lesser-known aspects of WW2 history. I mean, this book literally blew my mind, and I couldn't put it down (to preserve my source of inspiration, I won't divulge the title). So I bought several more books on the topic for sheer academic indulgence, without any thought of developing a new Indy story whatsoever. A year or so later (February 2013), I had a dream about finding an unknown Indy novel in a used paperback shop. Upon waking, I was frustrated that I couldn't remember the intriguing title on the cover. Later that morning, a flash of inspiration

struck
when I realized
that I already had the
material for a new Indiana Jones story,
and I've been working on it ever since. I
don't want to reveal anything until it's
finished, only to promise that it will be an
Indy adventure unlike anything you've
ever seen!

What is in the future for Dale Dassel?

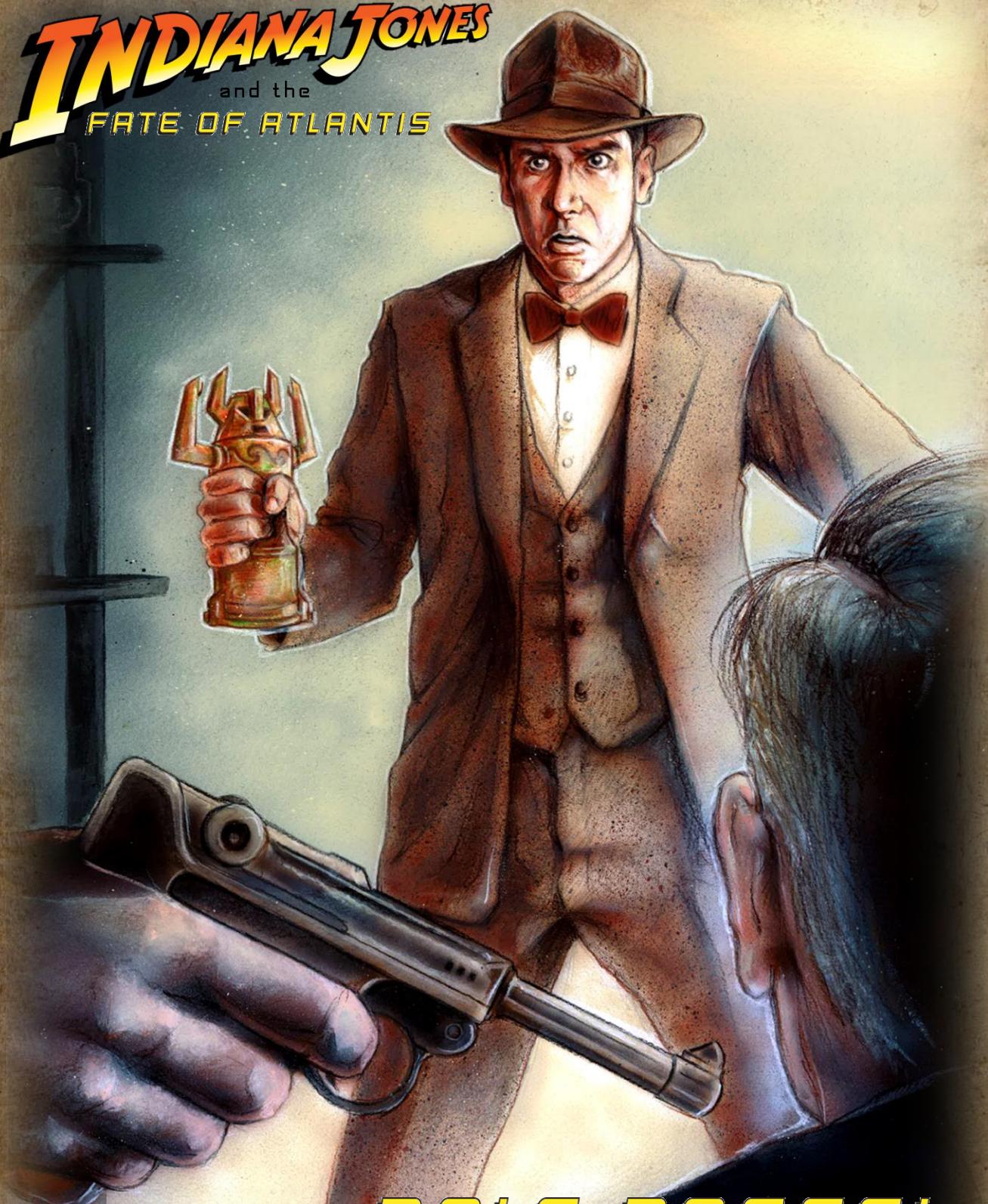
I'm relocating back to Texas in a few years, where I will enjoy a life of simple obscurity and continue to work on my own original stories. If I'm lucky, I might even get one of them published someday!

Dale, Thanks for your time and good luck with the project!

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 with a selection of accompanying Indy artists. So get comfortable and indulge in a quest for a legendary civilisation that plunges Indy into his deepest adventure...

INDIANA JONES

and the
FATE OF ATLANTIS



By DALE DASSEL

Illustration - Jonathan Harris

What can be more entralling than penetration into the secrets of the past, and throwing light upon the history of civilization itself?

— Colonel P.H. Fawcett *Lost Trails, Lost Cities*

Indiana Jones was in a tight spot. Literally. The passage was dark and cool, its walls pressing against his shoulders with a vise-like grip. Unfortunately he didn't have his leather jacket for protection. Indy moved awkwardly in the confines of the narrow space, crawling on his knees, pulling himself forward with one hand while aiming a thick electric flashlight into the inky darkness. Its weak, flickering beam illuminated only a couple feet ahead to reveal a featureless ribbon of ground that seemed to stretch away into infinity. The batteries were almost depleted, but he hoped that they would hold out long enough for him to reach the other end of the tunnel, otherwise he would be forced to navigate in the dark.

He was pressed for time, facing dire consequences. If he didn't return with the idol, Marcus Brody was as good as dead.

"Come on, just a little further," Indy muttered to himself in the dusty silence. Sweat beaded on his brow and trickled into his eyes.

Indy squinted against the salty sting, but couldn't pause to wipe his face. He had to keep moving. Suddenly he stumbled over a protrusion on the floor, jarring his elbow roughly against the wall. The flashlight clattered to the ground, blinked out, plunging him into a pitch-black cocoon of darkness. "Damn it," he cursed, patting around on the floor until he found it again. Indy thumbed the switch on and off repeatedly with no effect. He thumped the end of it against the ground in frustration, and the beam stuttered back to life. "Good. Now stay on."

"Do you see anything yet, Jones?" The muffled voice echoed through the passageway. Evidently Mr. Smith was not a patient man, and Indy knew that he couldn't afford to keep the tall, blond-haired stranger with the indeterminate accent waiting much longer.

"Not yet," he called back over his shoulder.

"Then keep looking," ordered Smith, who was holding a gun on Marcus at the beginning of the passageway. The English curator was in his mid-sixties, and that was no age for a man of his disposition to be gallivanting around the world after artifacts. In spite of his fretful nature, Marcus had grown considerably bolder in the pursuit of archaeological relics ever since their quest last summer for the Holy Grail. While the experience had given Brody a much-needed bolster of confidence, Indy didn't like to encourage his old friend. But it was too late now. Marcus was here, and they were both in trouble. If he couldn't find the statue, Indy didn't know what he would do.

Especially since he didn't have his whip

or gun with him.

He clawed his way through a gauzy sheet of cobwebs that spread across the corridor like a gray veil, and wondered if the passage would ever end. No sooner than he contemplated the thought, the floor dropped away, spilling him onto a hard, flat surface. Indy rolled over and quickly jumped to his feet. He slashed the light in every direction to reveal his surroundings. He found himself in a large hall that was nearly ten feet wide, and maybe three times as long, with thick wooden beams that crossed the ceiling high overhead. Dusty shelves lined the walls of the chamber. The archaeologist blinked in disbelief as his beam skipped over row upon row of pots and vessels, dull golden ingots and ornate statuary fashioned out of brass, wood, stone, and ebony. There were literally thousands of artifacts, a virtual storehouse of ancient wealth, more treasure than one person could acquire in a lifetime of collecting. The sight left him breathless.

"I'm through!" Indy shouted back down the passage. Hopefully the announcement would soothe the gunman's impatience and buy him a little more time. He moved forward, swiping the flashlight along the first row of cluttered shelves to begin looking for the particular item that Mr. Smith sought. As much as he wanted to linger and examine the artifacts in detail, Indy knew he had to focus. He had already searched two similar treasure rooms without luck. This was his last chance to locate the idol that would spare Marcus Brody's life. He had to find it.

"Indy, please hurry!" Brody urged in a voice laced with panic.

I'm working on it, Marcus, he thought, sweating profusely in the stifling darkness. As he scanned the collection, Indy tried to envision what the object looked like, based on Smith's description.

It was supposed to be a short bronze statue about seven inches high, with upraised arms and horns on its head. He gazed over crude stone tools, potsherds and arrowheads, a gilded mask inlaid with precious jewels. Moving deeper into the vast repository, Indy struggled to tune out his expert eye that stubbornly attached an historic identification to every relic that he saw. He glossed over an elliptical battle shield made of hammered copper, and ignored an elaborate jade votive bowl from the Qin Dynasty. This was taking too long, Indy thought. He could just imagine Smith waiting outside with his gun pressed to Brody's head, knowing that he would pull the trigger without the slightest hesitation if Indy returned empty-handed. No. It wasn't going to happen, he promised resolutely.

The myriad of arcane relics became

Prologue

a dusty blur as the search grew more desperate. Indy abandoned his academic mantle and reverted to the more primitive visual identification medium of shape, commanding his eye to respond only to anything that had pointy appendages. He turned left and right, attempting to survey both sides of the room simultaneously. Shelves crammed with blunt vases, intricately carved stelae, mosaic tiles, a fragmented bas-relief frieze that once adorned some ancient structure... All of it became meaningless to the frantic archaeologist. Then all at once, Indy froze. His breath caught in his throat as he spied the statue on the top shelf, nestled between a chipped funeral urn and a shallow clay bowl whose rim was etched with a flowing, wave-like design. He reached up and plucked the horned idol from its lofty perch where it had rested in the darkness for untold years.

It was a curious-looking thing. The small, cylindrical copper body was tinted with the green patina of age, and unusually heavy. The statue regarded him with a cold obsidian gaze while the open mouth was frozen in a silent whisper. Its thin, pointy arms were held upright in mock worship. A pair of short curving horns protruded from its head. The style was both ancient and futuristic, and Indy noted that it looked vaguely Minoan; A blend of disparate cultural influences, although he couldn't say which ones. He rubbed his thumb over the crust of corrosion that ringed the seam where the two halves of the torso joined together. Flakes of ancient blue rust crumbled away, and the top half of the idol rotated with a dull mechanical hum, like a piece of clockwork. Indy held the statue close to his ear and twisted it back and forth, listening closely. This time there was the unmistakable grind of gears engaging. He wondered why somebody would put such a mechanism inside of an ancient statue.

"Jones, where are you?" Smith shouted angrily, snapping Indy out of his reverie.

In his curiosity about the idol's inner workings, he'd momentarily forgotten about the steely-eyed gunman impatiently awaiting his return. Indy hurried from the treasure room and ducked into the passageway, clutching the horned idol tightly against his chest. "Take it easy, I found it!"

"Very good. Now please hurry back if you value your friend's life," he taunted.

Indy's mind raced as he clambered through the darkness. Smith might shoot him the moment he stuck his head out of the tunnel, then take the statue and kill Marcus anyway. He needed to come up with a plan, and fast.

The main problem was that he didn't

have any weapons handy, and the size of the tunnel made it difficult for Indy to spring out and catch the gunman off guard. Maybe if he threw the statue on the floor, the distraction might buy him enough time to take him down. Of course that could backfire if Smith was a trigger-happy fellow. He might shoot first and ask questions later. That was about his only option, because the air was growing brighter, the end of the passage was coming up fast. Was he willing to risk it?

Before he could act, Indy tumbled out of the crawlspace and squinted in the bright sunlight that streamed through the windows of Caswell Hall. Beyond the ivy-framed portal, he saw a bright blue sky laden with fluffy clouds. Birds flitted among the leafy trees that were in full bloom across the manicured green lawn of Barnett College. It was a picture perfect summer day on campus.

The only thing out-of-place was the imposing figure of Mr. Smith, dressed in an unseasonably long overcoat, and pointing a Luger at Marcus Brody. The elderly curator sat in a chair nearby, looking pale and flustered. A sheen of perspiration glazed his forehead as he clung to his very last shred of sanity.

"I'm back."

"Oh, thank heavens," Marcus breathed with relief.

The tall stranger trained his pistol on Indy as he stood up. "You don't look at all well, Doktor Jones."

Indy's hair was dishevelled and streaked with cobwebs. The sleeves of his tweed jacket were covered in dust and soot, and the toes of his patent leather wingtip shoes were scuffed.

"Exploring our collections can be dangerous," he quipped tensely, "but I found your statue."

"Excellent. Now hand it over."

Smith's native accent became thicker, his faux English deteriorating in his urgency.

"First I want to know why it's so important to the Reich," Indy demanded, holding up the strange horned idol. He'd already concluded that Smith was a Nazi agent, but what he didn't understand was why the Nazis were so interested in a worthless copper statue.

"For goodness sake, Indy, listen to the man. He has a gun," pleaded Marcus.

If Smith was impressed by Indy's perceptiveness, he kept it well-hidden behind a mask of Aryan superiority. His razor-tight grin was both smug and condescending. "You can't even begin to imagine the power in this relic, Doktor. It belonged to an empire of supreme technological power, a military sovereignty which ruled every nation at the dawn of history. Now we will harness that power for the Fatherland, and fulfill our ultimate destiny as the rulers of the free world."

Indy made an effort not to roll his eyes at the Nazi spiel, which must have been

memorized by every SS lackey below Hitler. "You mean the Hyperboreans. *Die Herrenrasse?*" He regarded the tarnished bronze figure with a sneer.

"Germany is going to need a lot more than this to conquer Europe."

Smith's grip tightened on his pistol. "You have wasted enough of my time, Herr Jones. Give me the statue before I lose my temper."

"Then take it," Indy said, lobbing the heavy idol at him. The blond gunman turned up his hands to catch the statue, apparently not expecting Indy to give up the prize so easily. The moment that the gun was pointed away to the side, Indy leaped forward and tackled him around the waist, driving Smith into a nearby table. The Luger fell from his grip and clattered away. Marcus Brody jumped out of his chair as the two men rolled around trading punches on the floor. Smith was larger and stronger, but Indy was faster. He landed a hard right fist to the Nazi's jaw, followed by another to the side of his head. He was ready for a third when Smith responded with a powerful, lightning-fast jab that snapped Indy's neck back. Smith used the moment of opportunity to make a swipe for his lost gun while the stunned archaeologist recovered from the vicious blow.

Realizing what he was doing, Indy quickly pushed off of his knees in a desperate lunge and managed to grab hold of the attacker's foot just as he reached his weapon. His hand was curling around the grip of his automatic pistol when Marcus Brody suddenly intervened by slamming Indy's discarded flashlight against Smith's wrist. He let out a howl of pain, and retracted his arm before Marcus could strike again. Still smarting from the punch, the Nazi clutched his injured wrist and looked around frantically. Indy made another grab for him just as he spotted the copper statue lying beside Brody's chair. Smith deftly twisted his body to the side and snatched up the idol, bolting for the door as pinpoints of light spangled his vision.

Indy was fast on his heels. "Marcus, call the police!"

Smith fled the archive room and raced down the hall of the vacant building, which was usually empty on weekends.

However on this particular Saturday, an elderly janitor had just finished applying a fresh coat of wax to the main lobby. A cacophony of rapid footsteps caught his ear. He looked up to see two men charging out of the Antiquities department. The taller one in the blue overcoat was being pursued by a familiar-looking professor wearing a gray tweed suit. Too startled to yell, the janitor quickly pulled his mop bucket out of the way as the men barrelled towards the polished wooden floor at breakneck speed, oblivious to the newly-posted sign that warned,

Caution: Wet floor!

The lanky fugitive reached the glossy parquet just as the professor snagged the tail of his long overcoat, and dug his heels into the carpet at the periphery. The blond man unleashed a cry of startled surprise as his feet shot out from under him. The momentum of his flight pulled his arms free of the coat. He slid across the floor on his back and crashed into the opposite wall, cursing in German. The professor, also unable to stop, pitched forward and skidded across the wet wax like an ice skater, waving his arms wildly for balance. Still clutching the horned idol, the German agent scrambled up from the slippery floor just in time to avoid Indiana Jones, who raised his arms to cushion the impact as he slammed into the wall.

Smith reeled across the lobby and plowed through the front doors by the time Indy had regained his footing.

"He went that way, Professor," the old janitor said, pointing after the thief.

Indy ran outside and quickly surveyed the lush campus mall, but Smith was nowhere in sight. It was no use for him to keep running, because the Nazi was long gone. The chase was over.

"Damn it!" Indy ambled back to the front steps and sat down to catch his breath, still trying to figure out why the strange copper statue was so important to the Nazis. Smith had first approached him in the faculty dining hall where Indy was having lunch with Brody, claiming to be a researcher from the American Museum of Natural History. He was looking for a Bronze-Age statue in one of the many collections that Barnett College housed for other institutions. Indy agreed to help him when Smith produced the necessary paperwork to validate his story, and they set out for the seldom-used archive rooms. As it turned out, the tall German spy had an innate knowledge of the campus layout. He knew exactly where to find the maintenance passage hidden behind a bookcase in the corner. When Indy protested that it was only a ventilation shaft, Smith pulled his gun and forced him to enter the narrow tunnel, keeping Brody hostage to assure Indy's cooperation.

As it turned out, the passageway led to a long-forgotten storage room that had been walled shut during renovations in the 1920's.

Indy had heard rumors about Barnett's immense and largely uncatalogued repository of artifacts, but Smith couldn't have possibly known about the secret room unless he had obtained a set of blueprints for the building. Indy estimated that any resourceful and well-funded person could easily accomplish the feat, but he still had a few unanswered questions. Namely, where did the Nazis learn of the bronze statue, particularly

its location among the dusty relics that were sequestered away in Caswell Hall?

Then Indy realized that he might already have the first clue.

Back in his office, Indy rummaged through the pockets of Smith's lost overcoat under Brody's watchful eye. Along with an SS passport which identified the blond man as Klaus Kerner, they discovered a ragged

"She gave up archaeology to become a psychic. Threw her whole career away," Indy said with a disdainful head shake.



Illustration - Jonathan Harris

copy of National Archaeology. A page in the middle of the magazine was earmarked at an article entitled 'Icelandic Antiquities', which detailed the 1929 Jastro expedition to Iceland. Indy's photograph adorned the top of the page, directly opposite the portrait of an attractive redhead with a winsome smile and bright green eyes. Her name had been circled in red pen below her picture, along with a crudely drawn exclamation point.

"Who's the woman?" Marcus asked, looking over Indy's shoulder.

"Sophia Hapgood. She was my assistant on the Jastro dig."

"She looks positively charming, Indiana."

Indy scowled. "Don't you believe it. She's a spoiled rich kid from Boston who went into archaeology to rebel against her parents. They expected her to be a social butterfly, or something. Then she got hold of some crackpot book and went flaky on theories about lost continents and reincarnation, that sort of nonsense."

"Where is she now?"

"How odd," Brody remarked, scratching his chin thoughtfully while Indy tried to discern what valuable information, if any, could be gleaned from the magazine.

Then it clicked. The article linked him to Sophia, who'd spent years collecting artifacts that reflected her passion for Atlantis—the technologically advanced civilization

that Kerner championed for the Nazi cause. The Jastro dig turned up a number of unusual artifacts that defied classification, including a strange bronze pendant that Sophia had found in a hidden cavern. She claimed it was from Atlantis, and became so enamored with the necklace that she quit the dig and fled back to Boston with the artifact, leaving Indy in hot water with the site director. The episode nearly cost him his job, and Indy hadn't seen or spoken to her since.

Although he couldn't prove it, Indy was willing to bet that several other choice pieces had found their way into her personal collection as well.

Suddenly his heart plummeted as he realized that she was probably the Nazi's next target.

Brody must have read his mind.

"Indy, Kerner found you. What if he finds her? We should warn the woman."

"I'm way ahead of you," he said, removing his fedora from a hook on the wall. "I have to get to New York and find Sophia before Kerner does." He

put his hat on, and then paused thoughtfully in the doorway. "You know something, Marcus? The coldest year of my life was the one I spent in Iceland with Sophia."

Join us next month for more Indiana Jones adventure!

THEBEARDEDTRIO.COM

Where the beards...

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



hear us on *Coffee* with KENDOBI

Indyregulars

Indyregulars

eyecandy

You'd need eyes of an eagle to pick out this future movie star from the throb of young Indy talent. Not only did she go on to have a varied career with *Donnie Brasco*, *Wag the Dog* and *Hung*... no, she even co-starred with Indy himself in *Six Days, Seven Nights*.

Much has been written about Anne Heche, especially her personal life following the publication of her book *Call Me Crazy* and her relationship with Ellen DeGeneres however recent times have been good to Anne and was she quoted saying 'I used to live in hell and I don't want to be there anymore. Today my life rocks.'



Indyreviews

DARK HORSE

Indymag's **Jimmy PS Hayes** takes a look back at Dark Horse's *Fate of Atlantis* and finds out if it still stands up today.

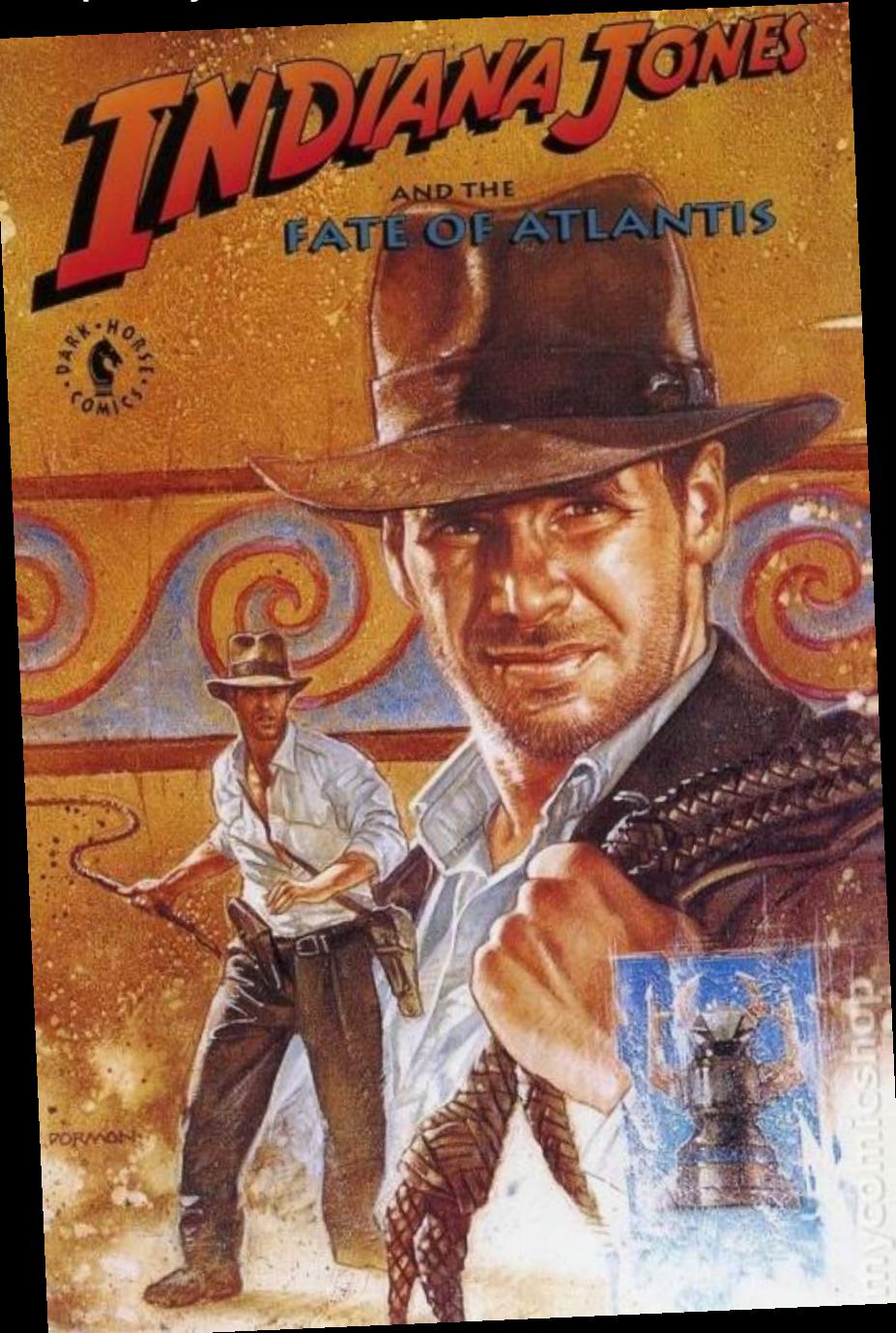
Hello, all you Indiana Jones comic fans! This month, we're interrupting our regularly scheduled *Further Adventures of Indiana Jones* reviews, and in keeping with the tone of this issue of the IndyMag, we're going to be taking a look at *Indiana Jones and the Fate of Atlantis*, and I couldn't be more excited!!

This is one of my favorite Indy comics for a couple of reasons. First, it's awesome. Second, because in 1991, Indiana Jones merchandise was pretty scarce. Sure, we had the novels, and the comics from Dark Horse, and that was about it. So, when Lucasfilm launched this multimedia event, it was the next best thing to a new Indy movie as you could get. Anyway, let's talk about the comic.

This 4 issue mini-series was published in 1991, and was written by William Messner-Loebs, Dan Barry, and Mike Richardson, from a story by Hal Barwood and Noah Falstein of Lucasfilm Games with art by Dan Barry and gorgeous covers by Dave Dorman.

Along with the video game, it introduced some new characters into the world of Indiana Jones.

As typical of Indy adventures, the comic starts in the middle of an Indiana Jones adventure. Indy's in some sort of temple, at the mercy of a High Priest and surrounded by crocodiles. He manages to use his bullwhip to escape the predicament, only to have spears thrown at him, then arrows shot at him, and then he awakens to realize that it was all a dream, fueled by a lecture that he's going to be given. We then go to Indy teaching his class, which is interrupted by a man named Samuel Corn, who has a key that he wants Indy to look at to see if he can identify the designs on it. Indy figures it out, and it turns out that it's from the Jastro Expedition, which was actually sponsored by Marshall College 10 years before hand. Indy and Marcus go into the storage room and find an ancient relic that opens up to reveal what looks to be a red ball of some sort. Just then, Samuel Corn enters the room holding a gun and demands the artifact.



Turns out, Corn is a Colonel in the SS. A car chase ensues, but Indy is rescued by one of his students. Indy looks at a newspaper that Corn dropped and discovers that Corn is after Sophia Hapgood, and Indy says he needs to get to New York as soon as possible. We meet Sophia Hapgood, who's giving a talk to a crowded room of interested people about the City of Atlantis.

She tells them of the wonders of the city and all the technology that the Atlantians had which is way beyond anything that exists and has ever existed. Just as Sophia is finishing up her talk and wowing the people, Indy busts in the room and reveals that Sophia's talk has all been a scheme to ask the audience for money. As you can imagine, this doesn't go over well with Sophia, and promptly breaks a vase over his head and punches him square in the face! After Sophia settles down, Indy explains the previous events and shows Sophia the relic from the Jastro Expedition and asks Sophia if she has any pieces from the dig, as Sophia was part of it. She says she might, and reveals a room of what seems to be hundreds of pieces that she hasn't cataloged, and tells Indy that if he wants anything, he'll have to search through and catalog every single piece.

Indy reluctantly agrees and eventually falls asleep doing it. During the night, Samuel Corn and some Nazi goons break into Sophia's place, looking for the relic that Jones has. After a scuffle, they make off with the relic and head back to Germany. In Nuremberg, a Nazi scientist is running tests on the relic and shows Corn that it's really an example of a small digging machine, fueled by a mysterious power source. The scientist reveals that this power source could be used as a weapon more powerful than an atomic bomb and without any of the dangers that an atomic bomb projects. With it, the Nazis can surely rule the world!!!

And, this is just the beginning of this whirlwind adventure. But, you know me; I like to leave you, the reader, to experience the story on your own. Especially this one, because it's fantastic. With three different writers, you'd think that the story would be inconsistent and weak in some places, but that's not the case. It could possibly be due to the fact that the writers of the comics were working from a finished story by the creative team by Lucasfilm Games, or it could be that the writers are just that good. William Messner-Loebs is one of the great comic writers of all time, and his specialty is action and adventure. Some of my favorite comics of all time were the Jonny Quest comics published by Comico, of which he wrote the whole run. Dan Barry is more famous for his art, but he was pretty good at writing comics too, especially after spending years working on adventure comic strips. Finally, Mike Richardson, who's well known as the owner of Dark Horse Comics, is also an accomplished comic writer, so all of them really knew what they were doing when it comes to scripting a comic.

As for Dan Barry's art, he's probably one of my favorite Indiana Jones comic artists of all time. He brings a super clean, crisp, style to the book and while he doesn't really make the characters look exactly like the actors (I'm assuming that's due to likeness rights issues), he does capture the spirit of the characters, which is almost more important. His designs for Atlantis are really great, and there's TONS of great looking "money shots" in this series. Beautiful art, all around.

I can't recommend this series highly enough. It's got everything you want in an Indiana Jones adventure and then some. Add that to the fact that it fills in some of the gaps of the video game, and you really couldn't ask for anything more. My advice: go out and buy this right away!!



INDYCAST EPISODES 213, 214 & 215

This July was a month with 5 calendar weeks, so that means we got THREE episodes of the Indycast! How many should you click the "download" icon on? Let's take a look: Episode 213 was short and sweet. We got some more Indiana Jones 5 rumors, this time with little credibility to them. We then moved on to a ridiculous segment "guest-starring" Shia LaBeouf (not really), and finally, host Ed Dolista wraps up the episode with a review of *Raiders: The Adaptation* with the new flying wing scene DVD. I enjoyed this episode overall, but you can skip the "interview with Shia" segment. My verdict: Download it!

A couple weeks later episode 214 hit, and it was a nice, long episode, clocking in at an hour and twenty minutes. Ed covers the recent news of Disney's recent announcement of a young Han Solo film, and how it might relate to Indiana Jones 5. Needless to say, more talk of casting a younger Harrison Ford is on the plate, and how it relates to the much speculated idea that Indy 5 will be a reboot for the franchise. We get some other news bits, such as the unfortunate passing of whip making legend David Morgan, and some Indy collecting news from the San Diego Comic Con. Then, Joe and Keith are back for another excellent review of *The Further Adventures of Indiana Jones*, this time covering *Indiana Jones and the Fate of Atlantis*. My only complaint with this review is that they review the WHOLE series, rather than issue by issue and sometimes it's hard to follow along, as they jump back and forth quite a bit. Still, it's definitely worth your time; just make sure you have a copy of the miniseries handy. You're definitely worth the download.

Finally, we get episode 215, which is another short episode, but hey, any Indy is better than no Indy, right? There's not much to speak of in the way of news, and we get some talk of the character of Short Round, and then another fun review by Double T's and we're out! Although short, this is one is totally worth the download.. [Jimmy PS Hayes](#)



Stoo has really put the submarine out for our FOA special with the Fate of Atlantis fortune puzzle. Find either Atlantis or Death by choosing the right path. ENJOY!

How to play: Cut out the above template* and follow the folding instructions below. **Find a dice and a fellow Indy goof to play with!**

Player A – asks the questions

Player B – replies to player A's questions.

Player A: "Choose a Celestial Object" (Player A should hold the game closed so that player B sees only the four objects.).

Player B: Calls out a color (Ex: "Moon")

Player A: Spells out "Moon", opening the game one way on "M" and the other way on "o", etc. Once completed, ask Player B to pick a number between 1-10.

Player B: Calls out a number (Ex: "2")

Player A: Count to "2" while opening the game one way on "1" and the other way on "2". Once completed, ask Player B to choose an Atlantean symbol.

Player B: Points to a symbol.

Player A: Open the flap and read the message.

If player B picks "You're Dead!". They are dead. Game over.

If player B picks "You've Found Atlantis!". They are a winner.

Game over. Loud applause from the crowd!

However, if Player B picks "Throw a..." This means the player can throw the dice to survive or find Atlantis. If Player B throws the correct number on "Survive" they have another chance and start the game again otherwise they are dead. If Player B throws the correct number on "Survive" they find Atlantis otherwise they start the game again. (Ed – It made sense in the pub!)



* The template can be requested from our website

Stoo's EPIC Puzzle

7

FATE

Indyquiz

Do it for fortune & glory, kids!

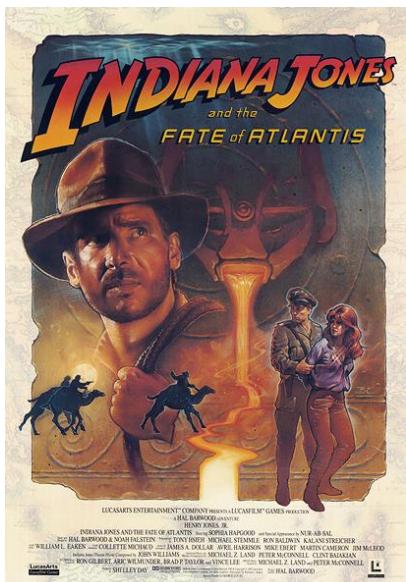
Think you are a professor of Indiana Jones?

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

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

1SOFT

1. Which famous Indy artist did the cover for FOA?



2. Whose screenplay was rejected for FOA?

3. What is the name of the actor who voiced Indy in FOA?

2MED

1. In many adventure games from this era, it was relatively common to find uses for many unconventional items. Which of these strange inventory items did Indy use in "Fate of Atlantis"?

- Gopher Repellant
- An Amber fish on a string
- Banana Picker

2. How many backgrounds were made for FOA?

3. One of the first tasks faced by Indy was finding a book, which ultimately proved to be the key to finding Atlantis. The book was written by which ancient Greek figure?

3EH!

1. What is this?



2. What's the highest score you can get in FOA and by using which path?

3. What was the final name of the FOA camel in Algiers?

SCENE IT!

A slightly different take on
INDY and HENRY meeting at Castle Brunwald
in THE LAST CRUSADE from the
Third Revision dated March 1, 1988



INT. THE ROOM

Indy tumbles into the room. The broken shutters hang by their hinges. Rain and cold air whip through the open window. No sooner does Indy get to his feet then a VASE COMES CRASHING DOWN ON THE BACK OF HIS HEAD. Stunned, Indy sinks to one knee...and Indy's father PROFESSOR HENRY JONES, steps out of the shadows.

HENRY: Junior...

INDY: Yes sir!

This reply is a knee-jerk reaction on Indy's part, triggered by his father's authoritative voice. Indy hasn't even looked up and seen him yet.

HENRY: It's you.

INDY: (looking up rubbing his head) Dad – why'd you hit me?

HENRY: I thought you were one of them.

INDY: If I was one of them, would I have broken in through a window!?

Henry is distracted by the markings on the bottom of the shattered vase still in his hand

HENRY: Would you look at this... Seventeenth Century Ch'ing Dynasty... Museum quality. (beat) Now that's a shame.

He gently places the vase back onto the table. Then, turning to Indy.

HENRY: What were you saying?...

Indy gets to his feet.

INDY: Never mind. Are you okay?

HENRY: Starved!

INDY: They haven't fed you?!

HENRY: Mentally starved!(picks up book) I've been reduced to reading German Philosophers... in the original German!

INDY: Why are they holding you here? What do the Nazis want with you?

HENRY: They want my Diary. They abducted me thinking I'd have it on me.

INDY: The Nazis are after the Grail?

HENRY: Yes. But I was one step ahead of them. You did get it, didn't you? I sent it to you through the mail.

INDY: (very pleased with himself) I got it...and I used it.

HENRY: Used it?

INDY: I found the entrance to the Catacombs.

HENRY: Through the library

INDY: Right.

HENRY: I knew it. And the tomb of the Grail Knight?...

INDY: Found it.

HENRY: It was actually there?! You saw it?! You touched it !?

INDY: I opened the lid and looked inside.

HENRY: (trembling with anticipation) On his breastplate... the inscriptions on the knights breastplate...

INDY: Alexandretta.

Henry has been waiting a lifetime for this piece of information, and now his reaction is calm and controlled. He briefly closes his eyes, as if to savor the moment.

HENRY: The final clue. If only I could have been there.

INDY: There were rats.

HENRY: Rats?...

INDY: Yeah, big ones.

Henry shudders. Indy takes a ring from his pocket. Shows it to his father proudly.

INDY: Look at this.

HENRY: Where did this come from?

INDY: The Grail Knights tomb...



**Is the pen mightier
than the sword?**

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