# THE ONE AND ONLY INDIANA JONES

***The rollicking archaeologist exudes charm and busts villains in scene after memorable scene. Here's how* Raiders *was born, how the franchise thrived, and why it still delights. PLUS: He's coming back.***

ALL THE ADVENTURE

LIFE

ALL THE THRILLS

# INDIANA JONES



## RAIDERS OF THE LOST ARK AT 40

THE LUCAS AND SPIELBERG BLUEPRINT

THE SEQUELS
THE SIDEKICKS
THE MAN IN FULL

LIFE

# Indiana Jones

Inside the Well of Souls,
*Raiders of the Lost Ark*.

LIFE

# INDIANA JONES


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**HARRISON FORD AS INTREPID archaeologist Indiana Jones and Karen Allen as Marion Ravenwood in a scene from 1981's Raiders of the Lost Ark.**

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INTRODUCTION

# A Timeless Hero

## For four decades, Indiana Jones has thrilled and delighted audiences around the world—thanks largely to the enduring appeal of Harrison Ford

BY **GINA MCINTYRE**

A few years back, a rumor took hold in Hollywood that a successor might soon be named to take up the mantle of Indiana Jones. After all, Harrison Ford—who transformed the swashbuckling archaeologist into a cinematic icon in 1981's Oscar-winning blockbuster *Raiders of the Lost Ark*—wasn't getting any younger, and the character still had plenty of life left in him. Ford had played the role in three sequels—*Indiana Jones and the Temple of Doom* (1984), *Indiana Jones and the Last Crusade* (1989), and *Indiana Jones and the Kingdom of the Crystal Skull* (2008)—and Indy had proven so popular he'd appeared in a host of comic books, video games, and other media as well.

The odds-on favorite to pick up Jones's signature bullwhip was *Guardians of the Galaxy* star Chris Pratt, who had a facility for both action and comedy and had proven himself as a box office draw. The problem? Ford wasn't so keen on the idea of stepping aside for another actor.

"Nobody else is going to be Indiana Jones—don't you get it? I'm Indiana Jones," a delightfully irascible Ford, then 76, said on NBC's *Today* in 2019. "When I'm gone, he's gone. It's easy."

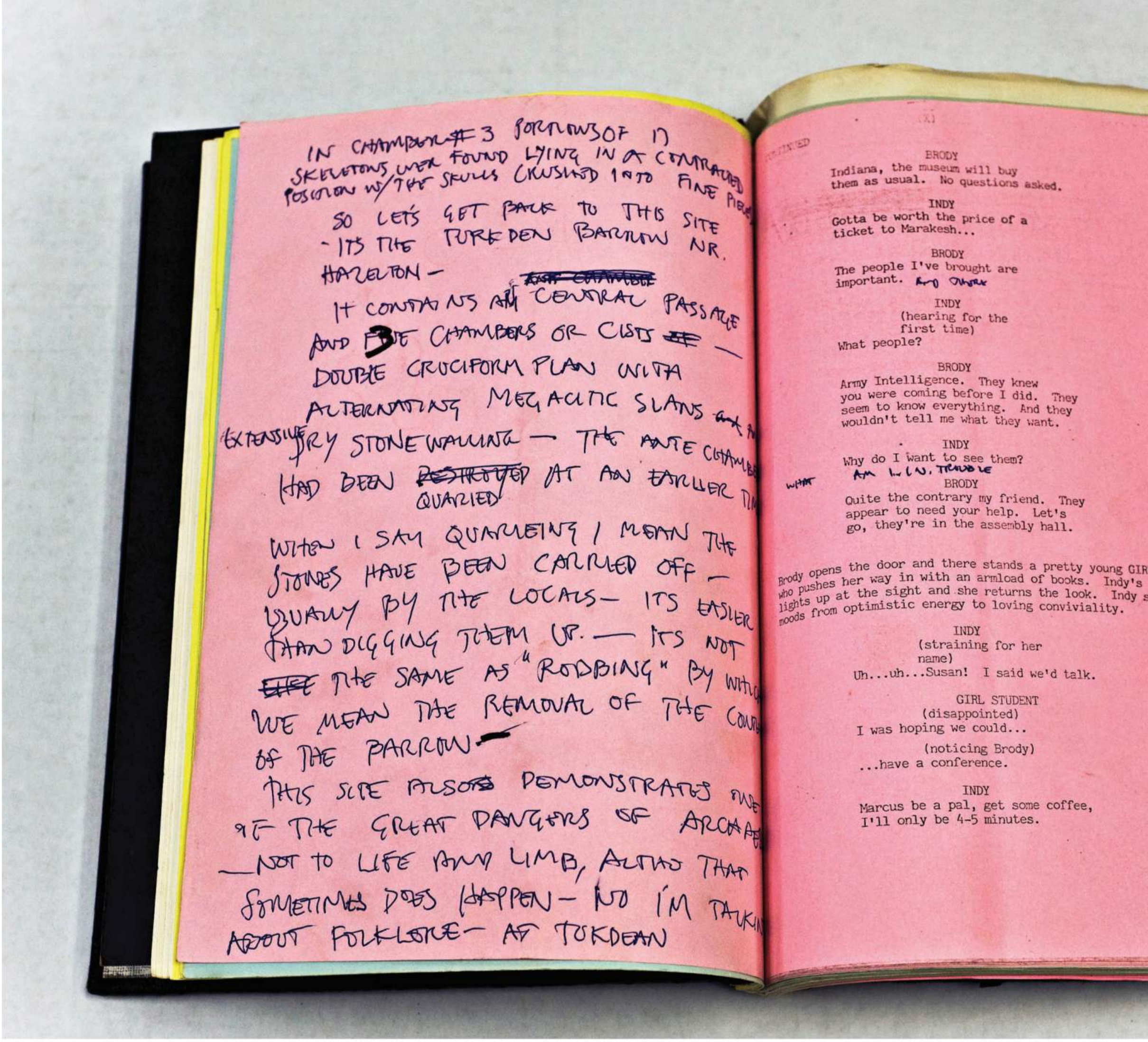
Given his strong feelings on the issue, it's perhaps not so surprising that Ford already has pledged to star in a fifth movie as the globe-trotting, treasure-hunting professor; the as-yet-untitled adventure, which sees director James Mangold (*Walk the Line, Ford v Ferrari*) take over the franchise from Steven Spielberg, is set for release in 2022. Without the effortless charisma Ford brings to the role, one could argue there wouldn't be a fifth film heading into production. It's simply hard to imagine the character would have enjoyed the same staying power in the wider cultural consciousness without Ford in the battered brown fedora.

"Harrison Ford just has this unique screen presence," says James Kendrick, professor of film and digital media at Baylor University and the author of 2014's *Darkness in the Bliss-Out: A Reconsideration of the Films of Steven Spielberg*. "He's one of the few actors who can be simultaneously larger than life and entirely down to earth at the same time. He has great humor. He has great timing. He has just the right kind of look. Obviously, he's a very handsome guy, but he's a little bit unconventional in his handsomeness, and he's always willing to be self-deprecating. To me, that's always been one of the really important elements of Indiana Jones. It makes him relatable. It makes him so enjoyable to watch, that he is so self-deprecating and is willing to be the brunt of jokes."

Ford himself has noted that Indy's fallibility is key to his charm: "One of the pleasures is that we allow him to get in too deep," the actor told *Entertainment Weekly* in 2008. "He's in over his head and has to pull himself out. A character without fear or with no sense of his own inadequacy would be a pain in the ass to be around."

**THERE'S NO** question that Indiana Jones remains one of the best-loved creations ever brought to the screen: The American Film Institute ranked the character as the second greatest movie hero of all time—only Gregory Peck's Atticus Finch in *To Kill a Mockingbird* tops him. Indy also notably placed ahead of superspy James Bond, Humphrey Bogart's Rick Blaine in *Casablanca,* and Ford's own

**HARRISON FORD, THE ONE and only Indy, at 47 in 1989, the year he made the third film of the series, *Indiana Jones and the Last Crusade,* costarring Sean Connery. It would be another two decades before Ford would again embody the swashbuckling but endearingly human archaeologist.**




*Star Wars* rogue, Han Solo—all three of whom in ways large and small influenced who Dr. Jones would become.

Spielberg, who stepped behind the camera on *Raiders* after enjoying enormous success with *Jaws* and *Close Encounters of the Third Kind,* had always harbored fantasies of directing a Bond movie, yet was turned down for consideration. When his close friend and *Star Wars* mastermind George Lucas pitched him the idea of the 1930s adventurer who travels the globe hunting rare antiquities, Spielberg found an opportunity to channel all his Bond ambitions.

The filmmaker made a point to place Indy in impossible scrapes that he escaped through some combination of resourcefulness and dumb luck. Indeed, what he lacks in high-tech gadgetry he more than makes up for in good old-fashioned ingenuity. *Raiders* screenwriter Lawrence Kasdan once stated that his favorite line in the script was Indy's response to his compatriot Sallah after he asks the archaeologist how he intends to retrieve the coveted biblical Ark of the Covenant, which has fallen into the hands of the Nazis. "I don't know," Jones says. "I'm making this up as I go."

Both Spielberg and Kasdan have likened Ford's appeal to that of classic leading men—actors including Steve McQueen, Peck, and of course Bogart—who naturally embodied a certain kind of rugged, rough-at-the-edges masculinity. They looked as if they had experienced life, and it hadn't always been kind to them. Yet that worldliness made them all the more appealing.

Ford brought precisely that sort of magnetic energy to the screen as Han Solo, a character who arguably looms just as large in the actor's filmography as the illustrious Dr. Jones. In fact, Lucas was reluctant to cast Ford in *Raiders of the Lost Ark,* fearing that audiences could potentially have trouble seeing him as anyone other than the charming space scoundrel. He needn't have worried. The moment Indy


**FORD'S HEAVILY ANNOTATED shooting script for *Raiders of the Lost Ark* was put up for auction in 2010.**

"A CHARACTER WITHOUT FEAR OR WITH NO SENSE OF HIS OWN INADEQUACY WOULD BE A PAIN IN THE ASS TO BE AROUND."

**—HARRISON FORD**

appears on screen for the first time, dressed in a brown leather jacket and his signature fedora, he's clearly the perfect marriage of character and star.

"Harrison Ford has a kind of core disreputability that makes him perfect for Indiana Jones," says *Time* magazine film critic Stephanie Zacharek. "The guy is pretty much a grave robber, and definitely a love-'em-and-leave-'em type … He's at home anywhere in the world, but there's also an air of entitlement about him—'Hey, I've come here looking for this golden thingamajig'—as if he pretty much has a right to anything he wants, just for adventure's sake. There's something regally masculine about Ford that makes you buy him in this role."

Throughout *Raiders of the Lost Ark* (retitled *Indiana Jones and the Raiders of the Lost Ark* in 1999), Ford beautifully captures all the adventurer's imperfections. Yes, he's daring and quick-witted, but his plans don't always work out. "What people tend to forget [is that] he loses at the end of *Raiders,*" Kendrick notes. "He's supposed to get the ark, and it gets taken away from him by these seedy government bureaucrats who then hide it away because they're afraid to deal with it. The last scene of *Raiders of the Lost Ark* is Indiana Jones walking away in semi-defeat after this boardroom meeting with some mid-level intelligence agents. For him to pull that off and still be heroic in a way, that's a real balancing act."

**AS THEY RETURNED** to the character in sequels, both Spielberg and Ford sought to preserve all the qualities that made Jones such a touchstone for generations of moviegoers. "Indiana Jones was never a machine," Spielberg told *Vanity Fair* in 2008. "His imperfections, I think, make the audience feel that, with a little more exercise and a little more courage, they could be just like him. So he's not the Terminator. He's not so far away from the people who go to see the movies that he's inaccessible to their own dreams and aspirations."

That same year, a 65-year-old Ford starred in the character's most recent big-screen outing, *Indiana Jones and the Kingdom of the Crystal Skull,* a sci-fi-inflected tale involving interdimensional beings. "He's older in that one, and he still looks good, but he's definitely owning the wear and tear, the creases on his face—it's like a tiki mug," says Zacharek. "Admittedly, it's easier for guys to get away with looking weathered than it is for women, but Hollywood is kind to no one in the age game. I admire his bravura."

In recent years, Ford has made the intriguing choice to revisit some of his best-loved roles, resurrecting Han Solo for 2015's *Star Wars: The Force Awakens* (and again for a brief cameo in *Star Wars: The Rise of Skywalker*) and reprising his replicant-hunting detective Rick Deckard for the 2017 sequel *Blade Runner 2049.* In some ways, it feels as though he's giving the characters closure. So, a fifth *Indiana Jones* with Ford donning the costume one last time? It makes sense.

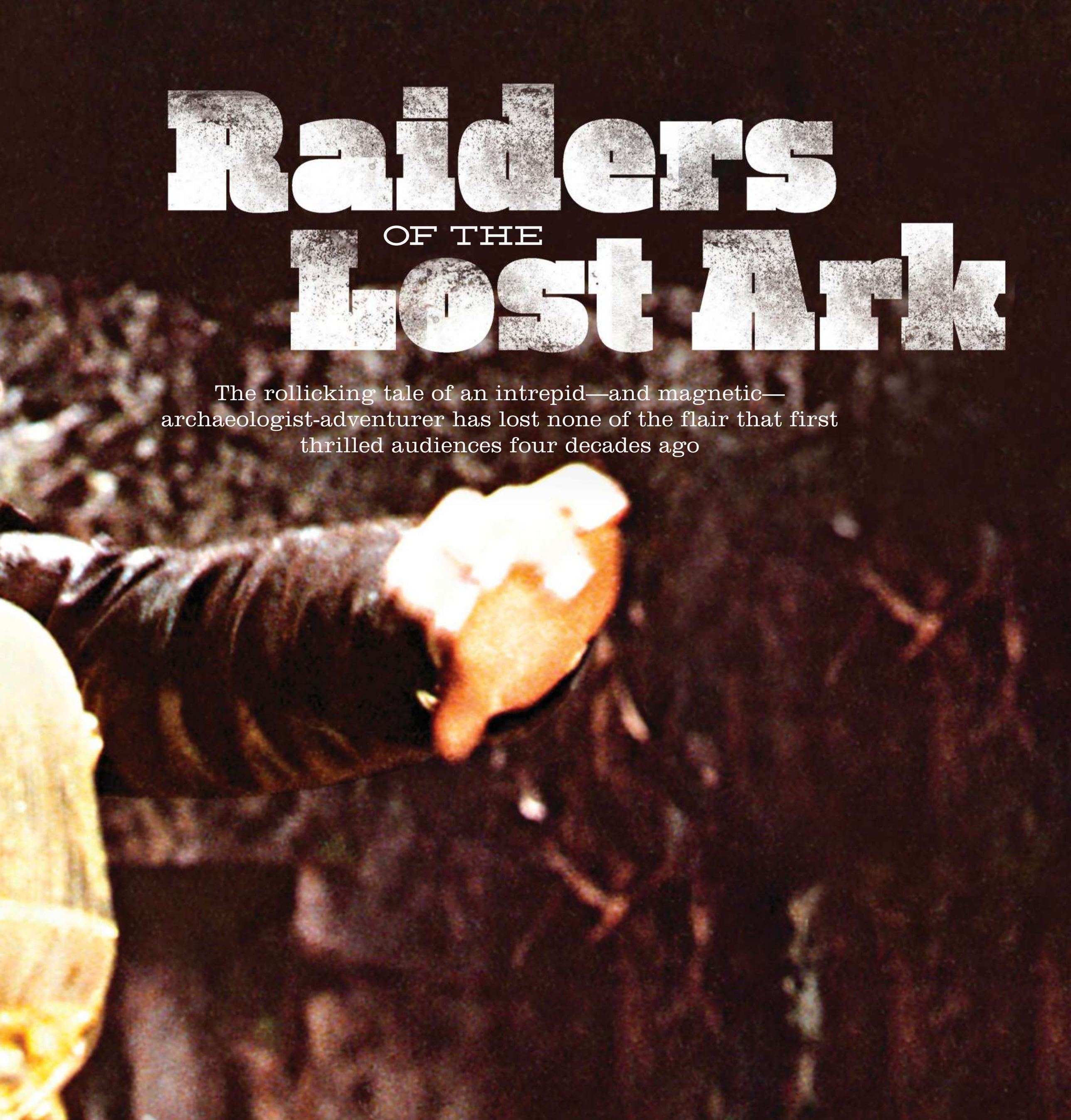
And there's no one who knows that character better than Ford. Not now. Not ever.

He's Indiana Jones. ●

**EARLY IN *RAIDERS OF THE LOST Ark*, Harrison Ford, as Indiana Jones, beholds a priceless ancient fertility idol. Of course, thrills and danger ensue.**

# Raiders OF THE Lost Ark

The rollicking tale of an intrepid—and magnetic—archaeologist-adventurer has lost none of the flair that first thrilled audiences four decades ago



# Birth of a Blockbuster

Inspired by the B-movie adventures of their youth, George Lucas and Steven Spielberg cooked up one of the most successful film franchises in Hollywood history

When George Lucas was growing up on a walnut farm in Modesto, California, he cultivated an abiding affection for the movie serials of the 1930s and '40s—*Flash Gordon, Buck Rogers, Tarzan*—featuring suave leading men performing swashbuckling acts of derring-do. Each chapter of these thrilling adventures would conclude with a cliffhanger, with the hero just about to meet some terrible fate, only to escape certain death with a wink and a smile, ready for more trouble in the subsequent installment.

But Lucas wasn't the only child of the 1950s developing a profound fascination with cinema. Hundreds of miles away in the suburbs outside Phoenix, Steven Spielberg made his first movie at the age of 12, and before he'd completed high school, he'd made more, including a war film titled *Escape to Nowhere* and the science-fiction adventure *Firelight*.

The pair met in 1967 when they were both in college. Lucas was studying at the University of Southern California, apprenticing for future *Godfather* director Francis Ford Coppola. Although Spielberg was at Cal State Long Beach, the young filmmakers traveled in similar artistic circles as they looked to make a mark in Hollywood. Coppola produced Lucas's debut feature film, the stark 1971 sci-fi adventure *THX 1138,* and held a special screening at his Bay Area home of Spielberg's TV movie *Duel,* a road rage thriller, released that same year, about a deadly cat-and-mouse game between the drivers of a Plymouth Valiant and a massive tractor trailer.

Although both directors showed exceptional promise, what no one could have then anticipated is that between them, Lucas and Spielberg would usher in the golden age of the movie blockbuster, from the mid-1970s to early 1980s, producing and directing some of the best known and most beloved films ever made: *Jaws, Star Wars, The Empire Strikes Back, Return of the Jedi, Close Encounters of the Third Kind, E.T. the Extra Terrestrial.* Working together as executive producer and director, respectively, Lucas and Spielberg also created one of the most enduring characters ever brought to the screen: Indiana Jones, the dashing archaeologist hero of 1981's *Raiders of the Lost Ark.*

Recalling the larger-than-life movie serial escapades that had sparked Lucas's youthful imagination, the film put its beleaguered leading man through all manner of torments (poison darts, elaborate booby traps, rogue airplanes and—of course—snakes) as he attempted to track down a hallowed artifact and prevent it from falling into the hands of the Nazis.

"Practically every movie star of the '30s has one movie like this, be it Alan Ladd or Clark Gable or whoever—playing a soldier of fortune in a leather jacket and that kind of hat," Lucas told Janet Maslin of the *New York Times* in 1981. "That's a favorite period of

**PALS GEORGE LUCAS,** left, and Steven Spielberg in 1981. Both had already known wild success—and they would experience much more than either likely could have imagined.

SOME OF SPIELBERG AND Lucas's inspirations: T*arzan's Revenge* (1938), with Glenn Morris playing Tarzan, carrying Eleanor Holm, as actress and gossip columnist Hedda Hopper trails behind. Opposite, from top: *Secret Service in Darkest Africa* (1943), starring Rod Cameron (left); Charles Quigley and Linda Stirling in 1946's *The Crimson Ghost*; *Radar Men From the Moon* (1952), with George Wallace, left.

mine, but it was more the character we were after than the period, although they're obviously both rooted in the same ground."

**IT WAS ON** a beach in Hawaii where Lucas first mentioned the concept for the film to Spielberg. The pair were vacationing together with their families in May 1977, the same weekend *Star Wars* was opening in 32 theaters across the country. Lucas was nervous about the reception to his adventure set in a galaxy far, far away. He'd screened the movie for his filmmaker friends, including Spielberg and Brian De Palma, but only Spielberg saw the potential in the transporting adventure about a farm boy swept up in a galactic rebellion against an authoritarian empire. Admittedly, the visual effects shots were missing, and the cut did not feature John Williams's now legendary score. Still, De Palma, in particular, was strongly negative about the movie's prospects.

"When we went out to dinner afterwards, Brian began yelling at George: 'I don't understand your story! There's no context! What is this space stuff? Who cares? I'm lost!'" Spielberg told *Empire* magazine in 2005. "And George began yelling at Brian, saying, 'You never made a commercial movie in your entire life! What are you talking about?' And Brian said, 'This won't be commercial. Nobody will get it. It's just a void with stars and some silly ships moving around.'"

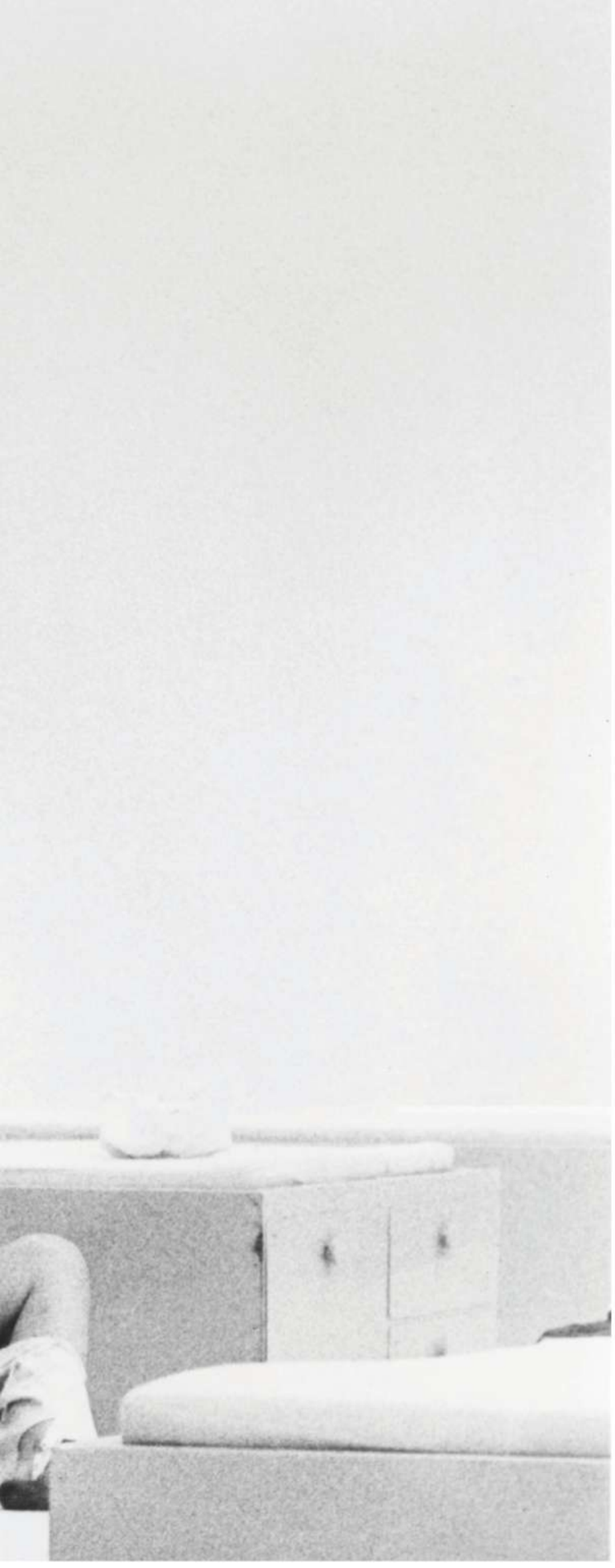
Concerned that his ambitious brainchild might land with a thud, an exhausted Lucas decided it was the perfect moment to get away from it all. So, while moviegoers were queueing up to meet Luke Skywalker, the director was in Hawaii, where he began chatting with Spielberg about a "daydream" he'd harbored since 1973: "to make a B movie I wanted to see." Lucas had previously discussed the idea with fellow San Francisco–based filmmaker Philip Kaufman (*Invasion of the Body Snatchers*), but Kaufman had been pulled into other projects and had been unable to pursue a collaboration.

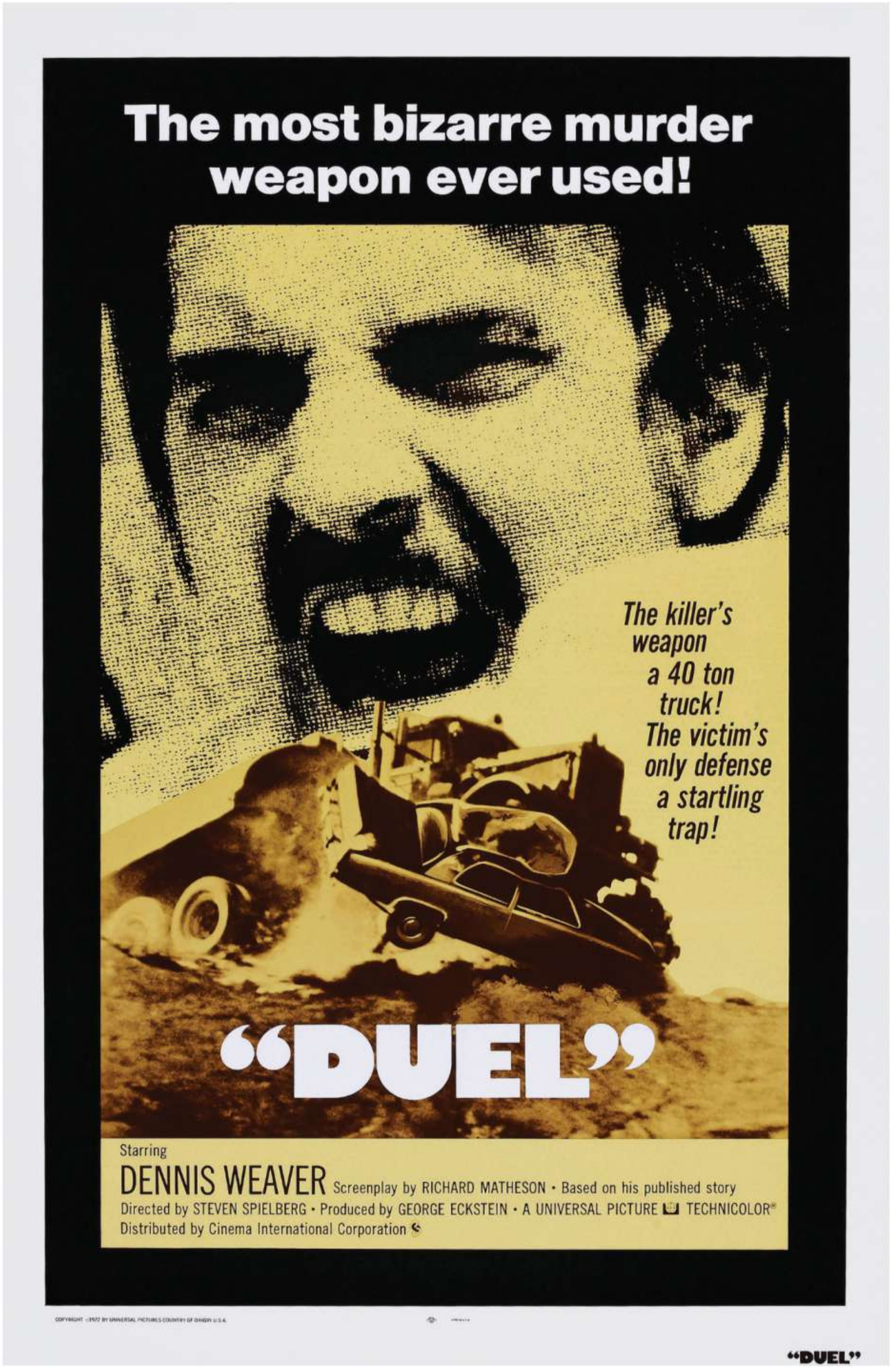
Once Spielberg heard Lucas's pitch,

he committed to making the movie on the spot. "Growing up in Scottsdale, Arizona, I'd been a fan of the old Saturday matinee serials, like *Tailspin Tommy* and *Commando Cody,*" Spielberg said in a set of "making of" featurettes released in 2008 as part of the *Indiana Jones* Adventure Collection DVDs. "George and I had that love in common. I also loved the James Bond films, and when I told George I wanted to do a Bond film if only they'd hire me, he said, 'I've got something better than Bond.' George and I shook hands in Hawaii and made a deal that we'd do three Indiana movies and I'd direct the second and third—that was the agreement."

Spielberg did have one note, however. Lucas initially wanted to name the character "Indiana Smith"—at the time, he had a beloved Alaskan Malamute named Indiana, whose furry visage and loyal demeanor had inspired the character of Chewbacca in *Star Wars*. But the last name didn't quite work for Spielberg. Lucas instead suggested the surname Jones, and the friends agreed that's what the hero would be called.

**BEFORE LUCAS** and Spielberg could set to work on their rollicking adventure trilogy, something unexpected happened. *Star Wars* became a cultural behemoth the likes of which no one could have foreseen. The movie was everywhere. Not only was it a national obsession in the United States, but it quickly became a global phenomenon—stores couldn't stock *Star Wars*–related merchandise fast enough. Items flew off the shelves, and overnight the film's trio of leads—Mark Hamill, Carrie Fisher, and Harrison






**GEORGE LUCAS'S 1971 FEATURE film debut, *THX 1138*, above; a poster for *Duel*, Spielberg's eerie 1971 made-for-TV thriller starring Dennis Weaver of *Gunsmoke* and *McCloud* fame.**

Ford—became household names. All of which pointed to one thing: a sequel.

Lucas quickly got to work on a follow-up, hashing out ideas for a screenplay that would embrace a darker tone. He opted to produce rather than direct the film to devote more time to the rapidly expanding business side of *Star Wars* (Lucas had made the wise decision to retain all merchandising rights to the franchise) and the visual effects company he had founded to complete work on the original film, Industrial Light & Magic.

Spielberg got to work, as well. Coming off his Oscar-winning 1977 film, *Close Encounters of the Third Kind,* he went into production on a very different sort of project, the war comedy *1941,* starring the red-hot John Belushi. Spielberg, too, was also expanding his business footprint as a producer, acquiring screenplays that he felt he might shepherd to the screen even as he and Lucas continued to develop ideas for their archaeological adventure. One such title was *Continental Divide,* penned by Lawrence Kasdan,

which shared a sensibility with the witty, action-packed work of American director Howard Hawks, famed for such films as *Bringing Up Baby, Only Angels Have Wings,* and *To Have and Have Not.*

Spielberg instinctively felt Kasdan was the perfect person to write *Raiders.* So he and Lucas met with Kasdan and spent nearly a full workweek in late January 1978 ironing out the details of the story and the major characters. "We sat down and decided on the kind of hero Indiana Jones would be, his name, his whip, and talked about the MacGuffin [the object or event that drives the characters and plot, in this case, the Ark of the Covenant] and serial films," Kasdan said in 2006. "After that, we created the film by jumping through favorite moments from those kinds of films [serials]—the sort of thing we would like to see."

Kasdan spent six months crafting *Raiders of the Lost Ark,* and Lucas and Spielberg both were thrilled with his screenplay (immediately upon reading it, Lucas hired Kasdan to write a new draft of his second *Star Wars* film, *The Empire Strikes Back,* even though the movie was mere weeks away from heading into production). Kasdan had captured the verve and swagger of those black-and-white classic adventures, sending the movie's rugged protagonist on a globe-trotting journey of epic proportions.

*Raiders of the Lost Ark* opens in the

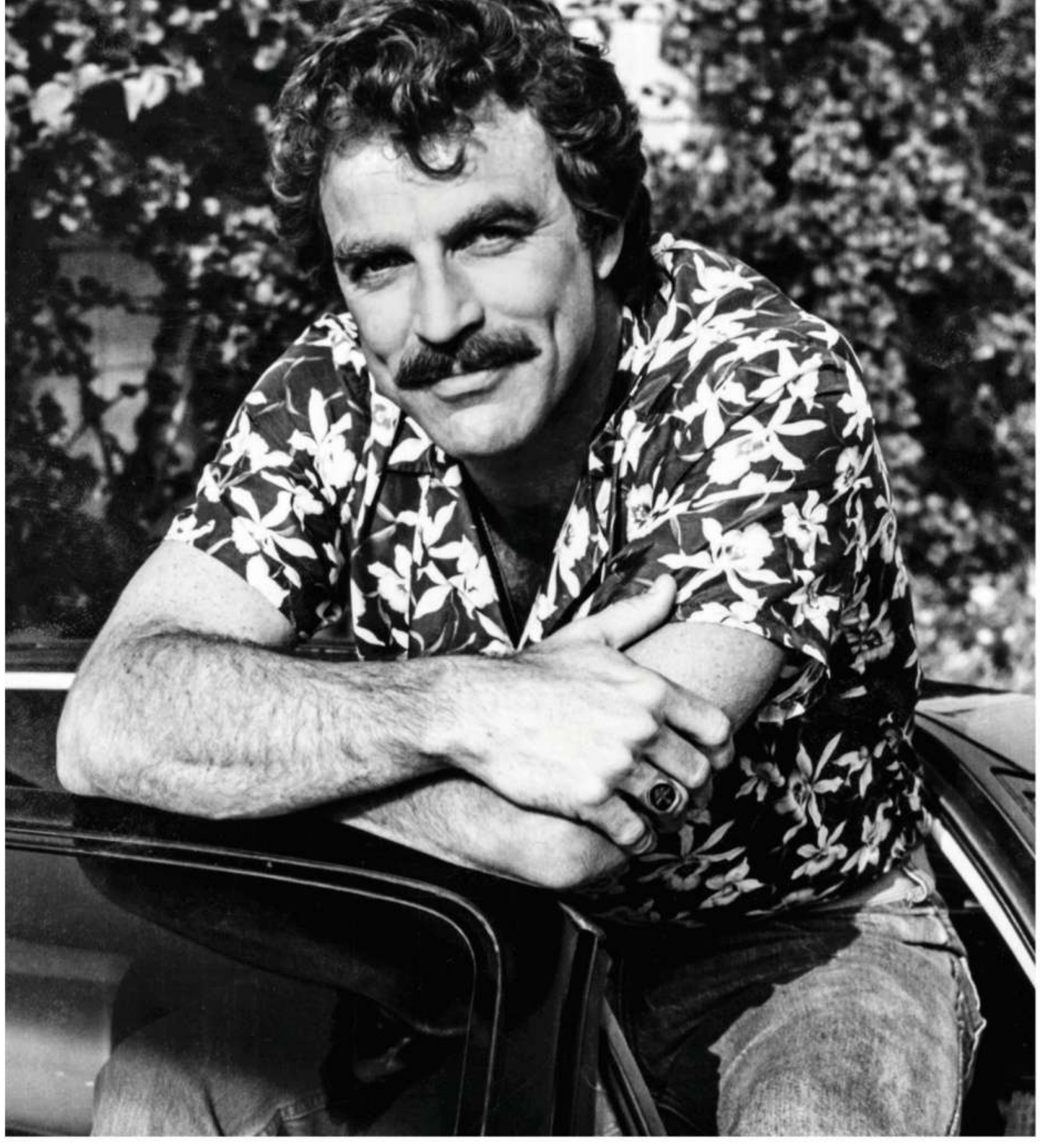
**TWO SPIELBERG MEGAHITS, *Close Encounters of the Third Kind* (1977, with young Cary Guffey, top left) and *Jaws* (1975, with, from left, Richard Dreyfuss, Robert Shaw, and Bruce the shark). Above, right: New Yorkers queued up for Lucas's *Star Wars* in 1977.**

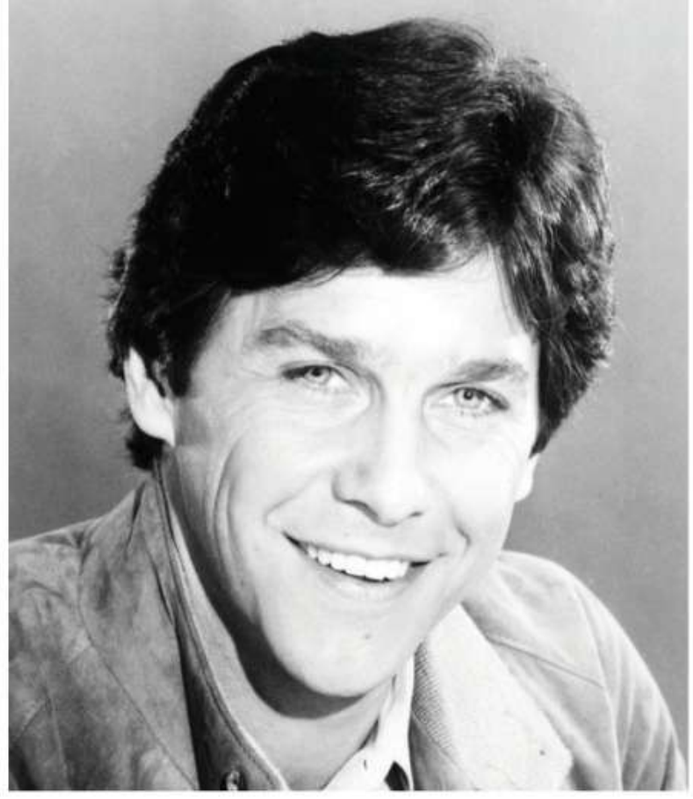

jungles of South America. The year is 1936, and Indiana Jones is on a mission to retrieve a coveted golden idol from a booby-trapped cave. Risking life and limb to procure the piece, he succeeds—only to be forced to hand over the object to his treasure-hunting rival Belloq and flee for his life from a battalion of tribal archers. Back in the States, he returns to his day job as a professor of archaeology, where he is approached by government emissaries in need of someone with a keen understanding of the occult and the skills necessary to obtain rare antiquities.

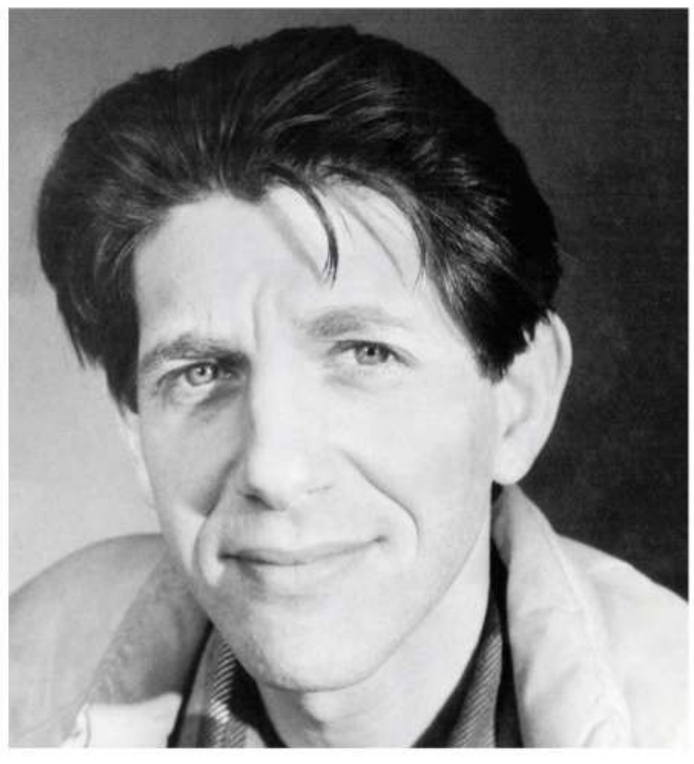
According to an intercepted communiqué, the Nazis have discovered the lost city of Tanis, an ancient stronghold northeast of Cairo believed to be the final resting place of the Ark of the Covenant, the sacred object that contains the remnants of the Ten Commandments. But to find the location of the Ark itself, they need a rare artifact that was once in the possession of Jones's mentor, Abner Ravenwood. Ravenwood, however, hasn't been seen in years—which sends Dr. Jones to the remote stretches of Asia in search of him. That journey leads him instead to Ravenwood's daughter, Marion, a tough-as-nails former student and lover of Jones's who never quite got over her feelings for the rogue adventurer.

Marion happens to have the item Jones needs, but she's not willing to part with it so easily. Instead, she decides to travel to Cairo with her old flame, as his equal partner. Each gets more than they bargained for during the fraught journey.

"We were creating a Saturday matinee—it was a cliffhanger," Spielberg said in a 2011 interview with the American Film Institute. "I had the chance to make a serial in wide-screen and in Technicolor … It had a little bit, I thought, of the [Clark] Gable-[Carole] Lombard connection, and it had a little bit of Ilsa and Rick from *Casablanca.* And of course, they're going after a tremendously powerful religious icon, which is the lost Ark of the Covenant with the power of God inside. We wanted [to have] our cake and eat it in that movie." ●







# Finding Indiana

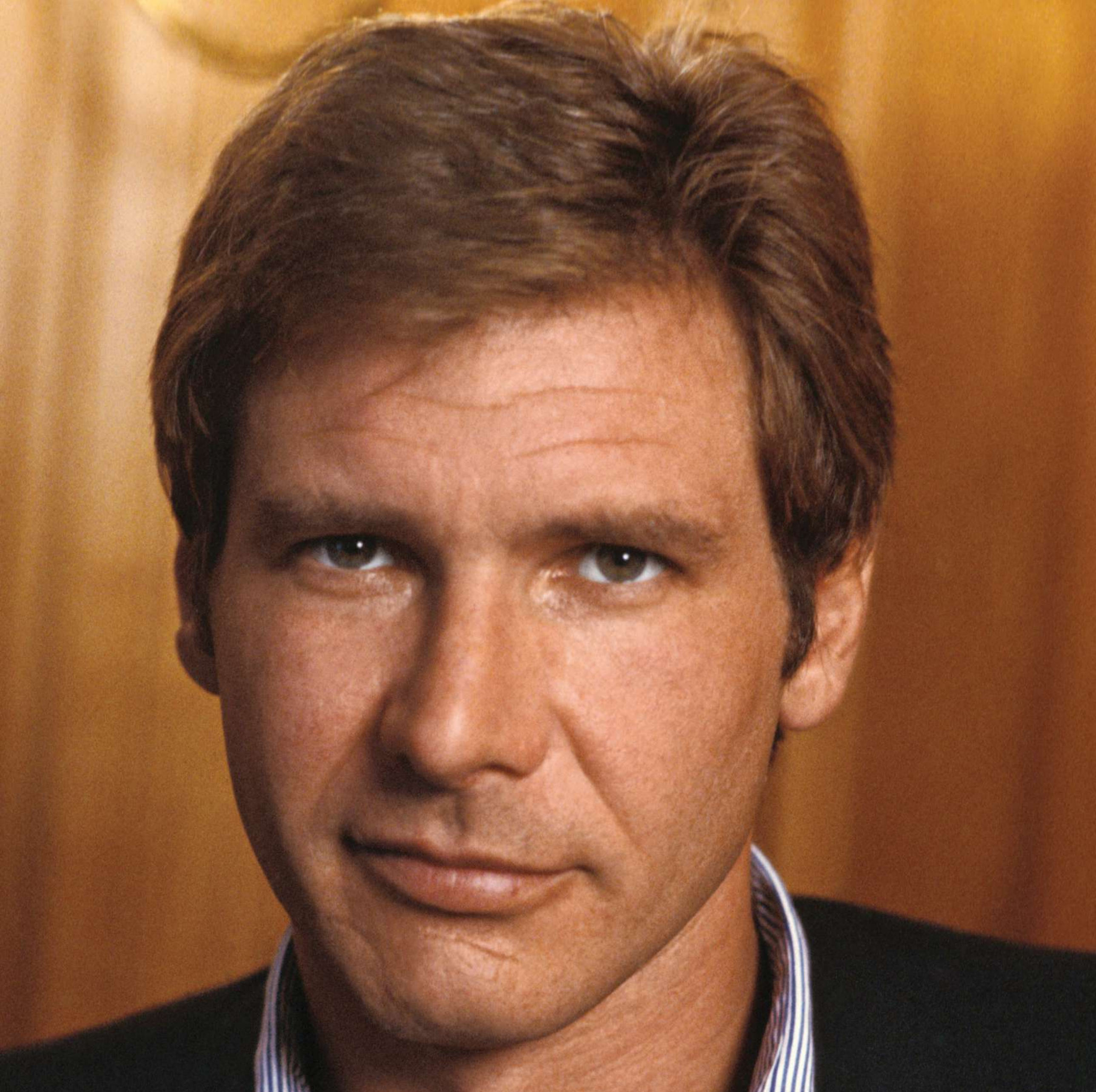
Harrison Ford wasn't the first choice to star in *Raiders of the Lost Ark*—but he was the only choice

Whip-cracking, treasure-hunting archaeologist Indiana Jones would be the role of a lifetime—that much was obvious to Steven Spielberg and George Lucas as they set about finding the perfect lead for *Raiders of the Lost Ark*. Of course, the filmmakers also realized that without the right man in the fedora, *Raiders* simply wouldn't work. Indy had to be someone so compelling, so captivating that the audience would remain glued to his breakneck escapades. Fortunately, with just weeks to go before production began, they were overjoyed to lock in their ideal candidate: Tom Selleck.

A journeyman actor, Selleck had appeared on such TV series as *Marcus Welby, M.D.* and *The Rockford Files* and in movies, including *Coma*, as a cadaver. After a strong screen test opposite actress Sean Young as Marion Ravenwood, the mustachioed Selleck was offered the role, beating out competitors including Tim Matheson and Peter Coyote. But there was a problem. Selleck had shot the pilot for a new CBS series titled *Magnum P.I.* When the network greenlit the show, Selleck suddenly became unavailable for *Raiders*.

Frantic, the filmmakers were mulling their options when Spielberg, along with his then–executive assistant, Kathleen Kennedy, and *Raiders* producer Frank Marshall went with Lucas to a screening of *The Empire Strikes Back*. The 1980 *Star Wars* sequel, directed by Irvin Kershner, saw Harrison Ford reprising his role as galactic smuggler Han Solo. Ford's

**ABOVE, A TRIO OF INDY hopefuls, circa 1979 to early '80s (clockwise from left): First choice Tom Selleck, who had to pass because of his breakout TV series, Tim Matheson, and Peter Coyote. Opposite: Ford, circa 1980.**




performance as the scruffy but lovable scoundrel, whose sarcastic exterior is merely cover for a well-meaning, unfailingly loyal hero, struck Spielberg at once. "I said to George, 'That's Indiana Jones right up there—Han Solo!'" Spielberg recalled in the DVD commentaries released in 2008. "'I think he'd be a great Indiana Jones.'"

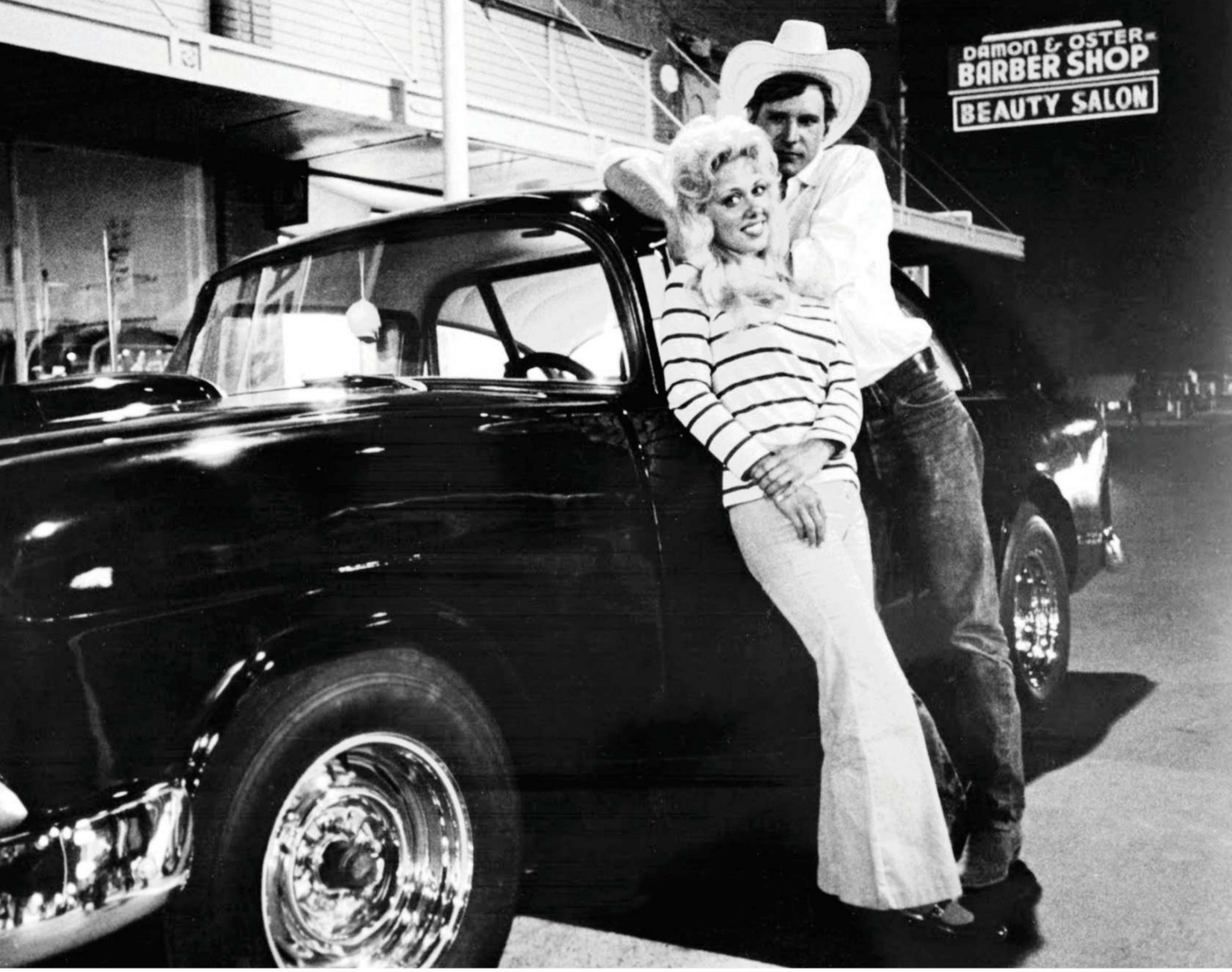
Before Indiana Jones, before Han Solo, there was Bob Falfa, the loud-mouthed, hot-tempered drag racer Ford played in 1973's *American Graffiti,* the Oscar-nominated coming-of-age film that had been Lucas's critical and commercial breakthrough as a writer-director. Based on Lucas's own youthful days in Modesto, California, the 1962-set film chronicled the experiences of a group of friends (played by Richard Dreyfuss, Ron Howard, Charles Martin Smith, and Paul Le Mat) over the course of a single summer night as they cruise the streets of their hometown.

Ford's supporting role as a Stetson-sporting drag racer in a black '55 Chevrolet marked his first collaboration with Lucas. The Chicago native had begun his career as a contract player, first at Columbia Pictures, then at Universal Studios, and he appeared in guest-star spots on television shows like *Ironside, The Virginian, Kung Fu* and *Love, American Style.* He also played a role in Francis Ford Coppola's 1974 thriller *The Conversation.*

Still, at that point in Ford's career, acting wasn't exactly paying the bills. So, to supplement his income, he taught himself carpentry and began doing jobs around Hollywood (one of his earliest involved building a recording studio for Brazilian musician Sérgio Mendes). "I'd never done carpentry before," Ford told *In Style* in 1997, "but I got the books from the library, got the tools, and did it, for about eight years . . . Acting is basically like carpentry. If you know your craft, you figure out the logic of a particular job and submit yourself to it. It all comes down to detail."

In August 1975, just as casting for *Star Wars* was getting underway, Ford was doing some work at the Los Angeles offices of American Zoetrope, where the actor happened to run into Lucas. The director invited Ford to read opposite other hopefuls auditioning for lead roles in the space saga. "Harrison worked well," Lucas said in J.W. Rinzler's 2007 book *The Making of Star Wars.* "The test we did came out nicely, and the combination [with the other actors] was so good, I decided to use Harrison."

As the world-weary foil to Mark Hamill's wide-eyed Luke Skywalker,




**HARRISON FORD, THE EARLY years: With Jenny Sullivan in a 1969 episode of TV's *Love, American Style* (top left) and in two George Lucas films—as swaggering drag racer Bob Falfa in 1973's *American Graffiti* (above) and playing space cowboy Han Solo in 1977's *Star Wars*, with, from left, Peter Mayhew, Mark Hamill, and Alec Guinness.**

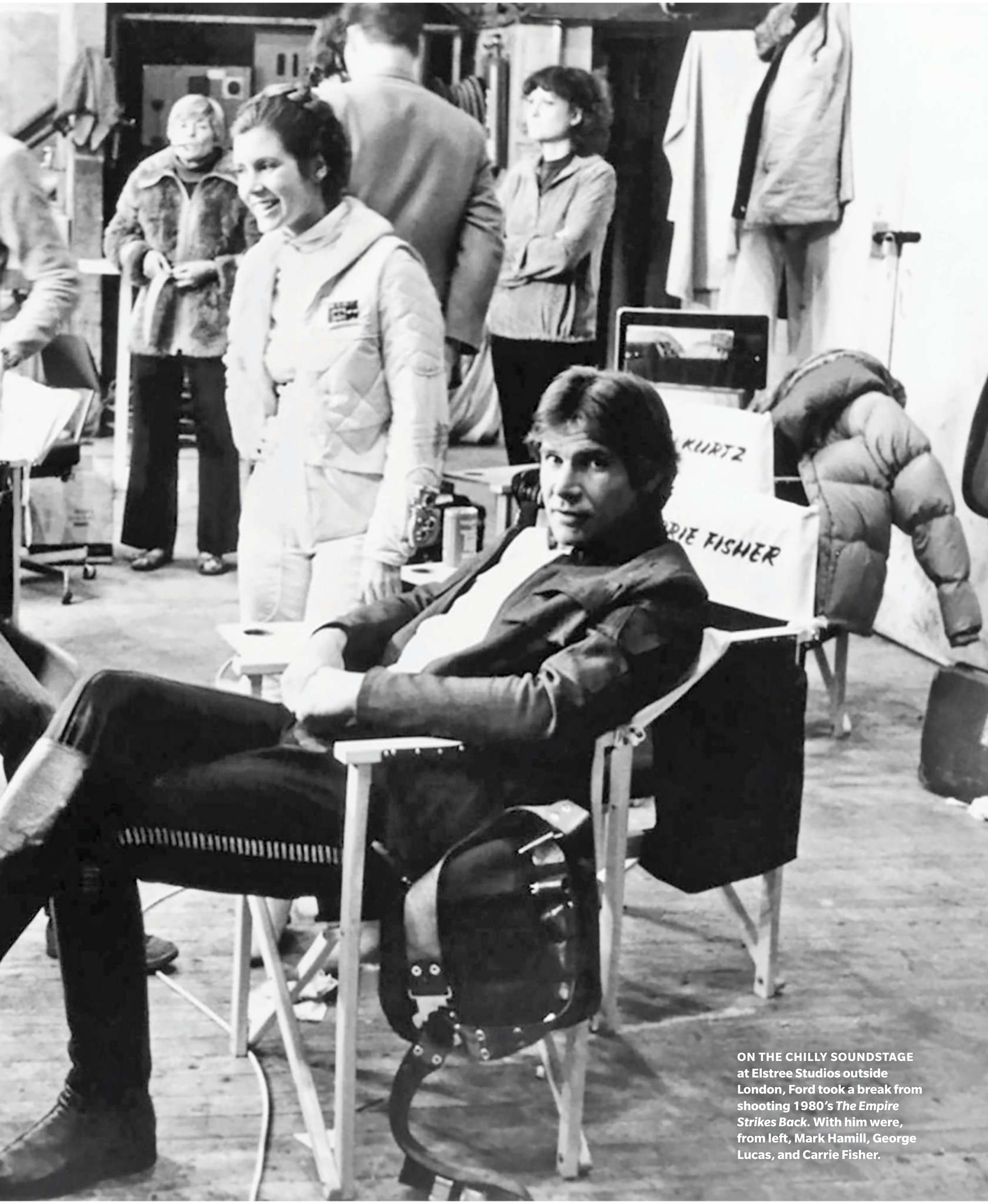
Ford brought a classic American gunslinger swagger to the pilot. And from the moment *Star Wars* was released, Han Solo became a fan favorite, and also the character critics were most likely to embrace. "Han Solo is the film's most flamboyant human role," wrote the *Washington Post*'s Gary Arnold, "and Harrison Ford . . . has a splendid time capitalizing on its irresistible style of cynical heroism."

Sensing the blockbuster success of *Star Wars* would help him continue to build his résumé as an actor, Ford used his newfound standing in Hollywood to advantage. He accepted roles in such films as *Force 10 From Navarone* (1978), *Hanover Street* (1979), and Coppola's *Apocalypse Now* (1979)—in the small supporting part of the bespectacled Colonel Lucas—before returning to play Solo again in *Empire*.

Although Ford's performance in the movie had convinced Spielberg he was the ideal choice for their new hero, Lucas was still somewhat reluctant to cast the actor. In the DVD commentaries released in 2008 Lucas recalled telling his friend, "Oh, Steven. You know, he's been in two of my movies. I don't want him to be my Bobby De Niro," referring to the lengthy collaboration between star Robert De Niro and filmmaker Martin Scorsese. "I don't want to have every movie I make star Harrison.'"

Nevertheless, Lucas ultimately set aside his misgivings, and he called Ford to ask him to read Kasdan's *Raiders* screenplay as quickly as possible before going to Spielberg's house to meet with him about the role. Ford did not hesitate—and after sitting down with the director to talk about his ambitions for the film and its classic hero, the actor signed on to play Indiana Jones.

"I saw the opportunity to do a character who was instantly attractive to people," Ford told *Entertainment Weekly* in 1992. "The script described something so exciting that the opportunity to work with Steven was undeniable. The whole thing was a major dream. And then we had such a good time doing it." ●




**ON THE CHILLY SOUNDSTAGE at Elstree Studios outside London, Ford took a break from shooting 1980's *The Empire Strikes Back*. With him were, from left, Mark Hamill, George Lucas, and Carrie Fisher.**

# Dressing the Part

That jacket and weathered fedora didn't just happen: Designing Indy's signature ensemble involved meticulous research—and lots of shopping

When Deborah Nadoolman Landis sat down with Steven Spielberg to conceptualize how Indiana Jones might dress, the costume designer and the filmmaker looked to the past for inspiration. Together, they watched movies including 1943's *China,* starring Alan Ladd, and a pair of Charlton Heston films, 1952's *The Greatest Show on Earth* and 1954's *Secret of the Incas.* In all three, the leading men wore leather jackets and fedoras, a utilitarian yet stylish sort of uniform.

"I knew exactly what he should look like," Landis says of Indiana Jones. "It was a question of making him look tough but fragile—certainly handsome and certainly what MGM used to say about Clark Gable, which was that men wanted to be him and women wanted to be with him. That was my ultimate objective, that I fulfill this archetype but create someone with charm who could be hurt, not a superhero, but someone soft and intellectual. After all, he was a professor of archaeology."

These days, Landis is herself a distinguished professor at the UCLA School of Theater, Film, and Television and founding director and chair of the David C. Copley Center for Costume Design. She came to academia following an impressive Hollywood career designing costumes for some of the best-loved films and music videos of the late 1970s and 1980s. In addition to *Raiders,* Landis worked with her husband, director John Landis, on projects including *Animal House, The Blues Brothers, An American Werewolf in London,* Michael Jackson's "Thriller," and the comedy *Coming to America,* for which she was nominated for an Oscar. "I am constantly seeing my work—for good or for bad," she says.

Landis first collaborated with Spielberg on his action-comedy *1941,* and the pair enjoyed a strong professional rapport that carried over into *Raiders of the Lost Ark.* "He knew that I could do this and bring him exactly what he wanted," she says.

To begin, it was always obvious to the costume designer that the archaeologist would be dressed entirely in shades of brown. "I don't believe Indiana Jones could be in any other color," she says. "Brown for Indiana Jones is camouflage because whether he's on a dig or around a dig, he's looking beneath the earth, so he's in the color of the earth. Probably more important, brown is

**IN CREATING INDIANA JONES'S distinctive costume, designer Deborah Nadoolman Landis commissioned custom-made clothes, selected from a vast array of hats at a renowned London shop, and weathered the hat and jacket with oil and grease to give them a lived-in look.**

an approachable color. It's a color that invites us. It's warm. It's the color of the soil. Harrison Ford as Indiana Jones, he's warm. There's a sensuality to him, which is also part of the earth."

Virtually every piece of the hero's costume was custom-made. For Indy's khaki shirts, Landis chose Egyptian cotton; for the trousers, she selected a lightweight wool twill "that was very hard-wearing and breathable." The leather jacket, which featured a brass zipper and brass D-rings at the waist, was fabricated with a deep back pleat to allow for ease of movement. "My idea was that Harrison had to be able to zip up his jacket, look very trim, but be able to use his whip, so he needed complete flexibility with his arm so he could use the whip with the jacket closed," she says.

To find the correct hat, Landis brought Ford to Bermans & Nathans in London, and together they went through the landmark costume house's vast inventory of options. "Harrison was knee-deep in fedoras," she says. They settled on one manufactured by London hatmaker Herbert Johnson known as the "Australian"—now sold as what the company calls a "poet hat." "[It had] a wide enough brim to work with, and then we developed Harrison's fedora from that model," Landis says. "We made 10 or 12, and they all had to be aged to look the same."

Indeed, both Indy's jacket and his hat had to be weathered to create the illusion that Jones had worn them on countless adventures. "The jacket . . . I brought it in my own luggage [from England] down to La Rochelle, [France]," where the first scenes of the movie were shot on location, Landis says. "We went out to dinner, and Harrison and I sat by the pool and had a drink as I was aging the jacket with mineral oil. I oiled it and I rubbed it and I sandpapered it and I got it as soft as I possibly could. I probably worked all night on it."

The hat, which was made from compressed fur, was aged in a similar fashion. "The way you age a hat, you roll them up and you use a bit of grease and . . . you put your hands on them as much as possible to soften them up," the costume designer says.

Although more than four decades have passed since Landis first saw Ford in the full costume, she hasn't forgotten her reaction. "He was ravishing," she says with a laugh. "He hasn't stopped being ravishing. He just filled it out. He became him. You give the clothes to the actor, and the actor, [in this case] Harrison Ford, transforms into that person. And I must say, [Indiana Jones is] all the best of Harrison. All of that shyness and reticence and wry humor and intellect, that's all him. He brought all of that. Those clothes on anyone else would have been a completely different character." ●

**INDY'S STYLE INSPIRATIONS: '40s icon Alan Ladd (opposite, left) discussing the script for *China* (1943) with director John Farrow (Mia's father); above, Charlton Heston (right) with Robert Young in 1954's *Secret of the Incas*, about the search for a precious ancient artifact.**

# The Making of *Raiders*

*Raiders of the Lost Ark* set the template for all the *Indiana Jones* films that followed, moving at a breakneck pace, with nonstop thrills, chills, spills, wry wit—and a little romance

Rarely is there a sure thing in the movie business. But on paper at least, few bets could have appeared more certain than a crowd-pleasing adventure directed by the man behind *Jaws* and *Close Encounters of the Third Kind,* executive produced by the creator of *American Graffiti* and *Star Wars,* and starring the breakout actor of those latter two enormously successful films. Still, most of the major Hollywood studios were skeptical about financing *Raiders of the Lost Ark.* Spielberg's 1979 action comedy, *1941,* had flopped, spectacularly, and the director was viewed as someone unable to rein in his increasingly ambitious productions.

Given *Raiders*' exotic locations and pricey action sequences, with Spielberg at the helm, the movie seemed like a gamble. "He had the reputation young directors sometimes get," explains Joseph McBride, author of *Steven Spielberg: A Biography* and a professor in the School of Cinema at San Francisco State University. "After *Jaws,* he had carte blanche. He could do whatever he wanted. *Close Encounters* went way over budget and almost bankrupted Columbia—but it's a great film. Then, he goes berserk and makes *1941,* so the executives had good reason to distrust him. Lucas they respected because he's a conservative, hard-nosed businessman and brings in his movies on schedule and on budget. So they kind of went along with the film because they figured he would keep Spielberg under control."

When Paramount finally agreed

**ARRANGING A SHOT ON the Peruvian cave set—and transfixed by the "ancient fertility artifact"—are Harrison Ford (far left), cinematographer Douglas Slocombe (center), and Steven Spielberg.**

**INDIANA JONES FLEES THE 300-pound boulder, built from fiberglass, wood, and plaster. Ford thought it important to show vulnerability in the face of danger: "If the audience has spent 80 minutes hopefully getting emotionally related to my character, I want 'em to feel his exhaustion and his pain."**

"BECAUSE THE ROCK WAS MORE EFFECTIVE CHASING HARRISON WHEN HARRISON WAS RUNNING TOWARD THE CAMERA, IT JUST DIDN'T WORK AS WELL HAVING HIM DOUBLED."

**—STEVEN SPIELBERG**

to back the movie at a budget of $20 million, Spielberg realized he'd need to shoot *Raiders of the Lost Ark* at a breakneck pace—much as Indiana Jones pursues the Ark of the Covenant. "There was no time for indulging inspiration," Spielberg told *Time* in 1981. "It was spontaneous combustion, a relay race. We didn't do 30 or 40 takes—usually only four. It was like silent film—shoot only what you need, no waste. Had I had more time and money, it would have turned out a pretentious movie."

***RAIDERS* IS** many things—a loving homage to black-and-white movie serials, a rapid-fire series of inventive set pieces, a showcase for Harrison Ford's singular charms—but pretentious isn't one of them. As Indy races from the jungles of Peru back to the United States before careening off to Nepal and Egypt, the story unfolds at a hurried clip, with nary a narrative tangent in sight. True to his word, Spielberg remained mindful of the pace of the adventure throughout filming, in part by relying on a comprehensive series of storyboards he created to keep the project on track.

"I storyboarded every single sequence," Spielberg said during a 2014 interview with Jonathan Josell at ArcLight Cinemas in Hollywood. "Every shot in this movie somewhere, in some archive, probably my archive, has a storyboard. Even dialogue scenes with [Indy's nemesis René] Belloq and Indy sitting across from each other at a table, that was all storyboarded. If I was running behind schedule, I would go up to the big board, and I would take down three or four pictures, and I'd be back on schedule again. That's exactly how the whole film was shot."

To complete the ensemble cast, the director had hired veteran character actors with extensive stage experience: Paul Freeman played Belloq; Ronald Lacey, sadistic Gestapo agent Arnold Ernst Toht; John Rhys-Davies was Indy's ally Sallah; and a young Alfred Molina made his U.S. screen

debut in the film as Indy's South American guide, Satipo. Production then began in La Rochelle, on the southwest coast of France, on June 23, 1980, with filming headquartered at massive concrete U-boat pens constructed during World War II (they still stand today).

The first scenes to be shot saw the Ark of the Covenant being unloaded from a submarine, with Indiana Jones attempting to hide nearby and eventually disguising himself as a German officer.

"It was an incredible first day of shooting," recalls *Raiders* costume designer Deborah Nadoolman Landis. "Of course, Steven and I, we're as Jewish as they come, and here we are walking through these U-boat docks with big Nazi flags hanging, thinking, 'Wow.' It was chilling."

By the end of that week, the French shoot had wrapped, and Spielberg and company moved to Elstree Studios, the same soundstages outside of London that previously hosted both *Star Wars* films. They went straight to work on one of the movie's most challenging (and potentially dangerous) sequences, which saw Indiana Jones fleeing for his life in Peru after having retrieved a gleaming golden idol from its resting place deep within a booby-trapped cave system. Despite his best efforts, Jones triggers one of the deadliest traps of all, and within moments, he's running for the exit as an enormous rolling boulder comes barreling behind him.

Production designer Norman Reynolds (who served as art director on *Star Wars* and production designer

CONTINUED ON PAGE 36


**INDIANA IN PROFESSOR MODE, above, with his loyal colleague Brody, played by Denholm Elliott. Right, from top: The fierce Marion Ravenwood (Karen Allen) outdrinks the competition, and Indy brandishes his whip as he and Marion make an escape.**

SPOTLIGHT

# KAREN ALLEN

## THE *ANIMAL HOUSE* ACTRESS PROVED A PERFECT PICK FOR THE ROLE OF INDY'S ONETIME FLAME MARION RAVENWOOD

Inspired by the independent, strong-willed women brought to the screen during Hollywood's Golden Age—played by such actresses as Irene Dunne, Ann Sheridan, and Barbara Stanwyck—*Raiders of the Lost Ark* heroine Marion Ravenwood was conceived as the brash and brassy foil to the film's intrepid Dr. Jones. Fittingly, her on-screen introduction ranks as one of the blockbuster's most memorable scenes: Marion is seated across a table from a Nepalese man twice her size, drinking him under the table in the dive bar she runs in the Himalayas.

Moments later, the man who broke her heart, Indiana Jones, saunters in, just as she always suspected he might. But Marion isn't pleased to see him. In fact, she slugs him right in the jaw.

"It's a great introduction," actress Karen Allen told *Entertainment Weekly* in 2012. "That's the only scene I read at first. They gave me that scene to audition with. No one was allowed to read the script. So, until they told me they wanted me, that was really all I knew about the role—that one scene. But that was enough that I was totally intrigued and wanted to do it. Whatever this story was, this was going to be a fantastic character to play."

By the time Allen landed the role, she'd already enjoyed breakout success as Katy, girlfriend to Peter Riegert's Boon in the 1978 hit comedy *National Lampoon's Animal House.* She'd also appeared in such films as *The Wanderers, Manhattan,* and *Cruising,* as well as Rob Cohen's 1960s drama *A Small Circle of Friends.* Both Cohen and *Animal House* director John Landis suggested that Steven Spielberg meet with Allen about the *Raiders* role.

Following a 15-minute in-person chat in New York, Spielberg asked Allen to fly to Los Angeles to screen test with actors they were considering to play the lead in the film (their original choice, Tom Selleck, already had been forced to bow out). She auditioned with Tim Matheson and John Shea and officially won the part—meaning Allen was cast weeks before Harrison Ford.

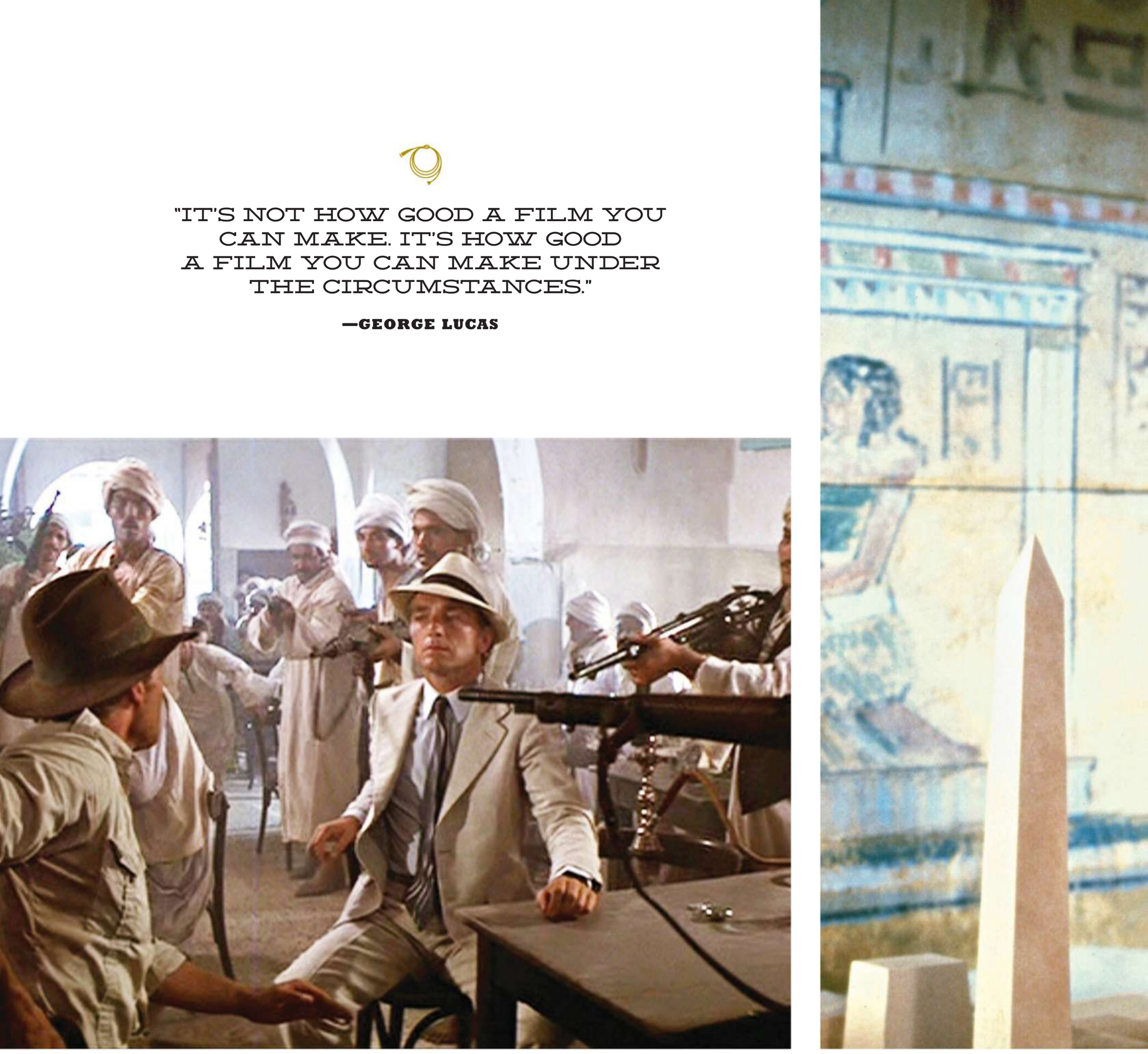
"She's strong and resourceful and stands on her own two feet," Allen told the *Hollywood Reporter* in 2017 of her *Raiders* alter ego. "I just love her. There's an honesty to her—she is who she is, and she doesn't hold much back . . . Over the years, I've talked to a lot of young women who felt very encouraged by her to be strong and to be themselves. As women representing ourselves in any art form, that's a lovely message: I'm playing on an even playing field, and I feel as capable as men feel in this world. I've been so honored to play her." ●

**AFTER MAJOR FILM SUCCESS in the 1980s, Allen continued to work in film and TV, and eventually moved to western Massachusetts, where she has acted onstage, writes plays and poetry, and created a fiber arts studio. She reprised the role of Marion in 2008's *Kingdom of the Crystal Skull*.**

"IT'S NOT HOW GOOD A FILM YOU CAN MAKE. IT'S HOW GOOD A FILM YOU CAN MAKE UNDER THE CIRCUMSTANCES."

**—GEORGE LUCAS**





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on *The Empire Strikes Back*) and his team of artists constructed the interior of the Peruvian caves on Elstree's vast Stage Four soundstage, and Reynolds himself created the sought-after treasure from a simple souvenir. "It was a fertility figure that seemed to be a good size for the idol," he told the BBC in a 2016 interview. "So I bought it and adapted it and changed it slightly and made sure it worked for the hand. It was black, so I made it gold. It worked, and I was delighted that it was an authentic piece."

The production department also built the now infamous boulder, which stood 12 feet tall. Constructed from fiberglass, wood, and plaster, it weighed an impressive 300 pounds.

"It could still have done bodily harm to anyone falling beneath it, and Harrison was not doubled in those scenes," Spielberg wrote in a 1981 essay for *American Cinematographer*. "Because the rock was more effective chasing Harrison with Harrison running toward camera, it just didn't work as well having him doubled. A

**INDIANA COMES FACE-TO-FACE with his chief adversary, the villainous René Belloq, played by the British actor Paul Freeman, above left. Above right: Indy in disguise inside the secret map room in the city of Tanis, where he uses the Staff of Ra to find the location of the Well of Souls, where the Ark of the Covenant is hidden.**

double would have cheated his head down, so Harrison volunteered to do it himself . . . There were five shots of the rock from five different angles—each one done separately, each one done twice—so Harrison had to race the rock 10 times. He won 10 times—and beat the odds. He was lucky—and I was an idiot for letting him try it."

Ford has repeated many times throughout his career that he doesn't perform his own stunts—rather, he considers his work in these sorts of scenes to be "physical acting."

"I do as much as possible because, with Indiana Jones, there are so many opportunities for characterization in the physical action," Ford told the *New York Times* in 1984. "Really, that is the character—and in these moments of action you see Indiana Jones most clearly."

But it wasn't just enormous fiberglass boulders that imperiled Ford on the set of *Raiders*. There were also the cobras.

After Indy manages to discover the location of the Ark of the Covenant, he must retrieve it from a hidden chamber known as the Well of Souls, but the floor is a writhing mass of snakes—the one thing the archaeologist fears most. Two weeks had been set aside for the filming of the Well of Souls sequence, and the crew initially brought in approximately 1,500 pythons, boa constrictors, and grass and garter snakes to terrorize Dr. Jones (and later Marion, after she's tossed into the pit with the hero). But when the reptiles were released onto the expansive set, there simply weren't enough to look


RAIDERS
of the
LOST ARK

**SPIELBERG METICULOUSLY** plotted large-scale scenes using models; at right, his vision came to fruition in the scorching North African heat. Bottom right, the fearless Marion in the rear turret of the "Flying Wing" plane, firing twin-mounted MG15 machine guns.

menacing, and Spielberg immediately realized they'd need to find more.

In the end, roughly 6,000 snakes were used, including 10 live cobras, which, Spielberg told the *Times,* created some insurance problems, "especially when the antivenin we had on hand turned out to be two years outdated. We had to fly in special serum from India." Actress Karen Allen, who was "barefoot, with nothing on my back, in a little party frock" for the scenes, added that she often found herself envious of Ford's leather jacket and work boots. "We have a lot of funny takes of [the snakes] just getting out of line," Allen told the *Times.* "We also have lots of pieces of film where I'm just screaming."

The fear on Indy's face, however, really was just part of Ford's performance. "I actually like snakes!" he wrote during a 2014 "Ask Me Anything" Q&A on Reddit. "When I was young, I was a Boy Scouts nature camp counselor, and one of our projects was collecting snakes and creating an environment for them, so I'm quite familiar with snakes and think they're fantastic creatures."

**TO SHOOT** the scenes set in Cairo, the production headed to the North African country of Tunisia, visiting

some of the same sites Lucas had used in *Star Wars*. Working in the brutal heat, with temperatures sometimes soaring to a reported 130 degrees Fahrenheit, took a toll on the cast and crew, many of whom also contracted dysentery.

"It was virtually a relay race to accomplish as many exciting setups as possible before sundown made us stop shooting," Spielberg wrote in *American Cinematographer*. "And also to get the hell out of there, because none of us liked it there. It was the least enjoyable location I think I've ever experienced. The desert was a furnace, and some of the local food put a majority of the group through gastric agony."

Not even Ford was immune, though the star's illness led to one of the film's most memorable—as well as controversial—moments, with Indy drawing his pistol and shooting a sword-wielding assailant.

"Steven had just started rehearsals on a fight scene that would take three days to shoot, which involved the black[-clad] swordsman," Ford told *Entertainment Weekly*. "I was sick, and besides, up to that point, I kept worrying about the fact that I had been wearing this gun that I had never drawn. So, I said to Steven, 'Why don't we just shoot the sumbitch?' He said, 'Okay.' He was ready to get out of there too. That's how we got that scene."

While the moment is played for laughs, screenwriter Lawrence Kasdan, for one, was appalled by the improvised interaction. "It was very popular, but it disturbed me," Kasdan says in McBride's *Steven Spielberg: A Biography*. "I thought that was brutal in a way the rest of the movie wasn't. I'm never happy about making jokes out of killing people. Steven is more in touch with popular tastes than I am."

Following the Tunisia shoot, the production traveled to Kauai in September of 1980 to film the remaining exterior scenes—including the movie's earliest moments in the jungle. Finally, Raiders wrapped just 73 days after production began, which

"THERE ARE SO MANY OPPORTUNITIES FOR CHARACTERIZATION IN THE PHYSICAL ACTION . . . IN THESE MOMENTS OF ACTION, YOU SEE INDIANA JONES MOST CLEARLY."

**—HARRISON FORD**

**FORD FILMING THE SCENE IN which Indiana slides under a Nazi truck. Stuntman Terry Leonard, who doubled for Ford in some shots, told *Entertainment Weekly* in 2006, "There's no other actor I know of who, besides Jackie Chan, you'd even think about letting do this stuff."**


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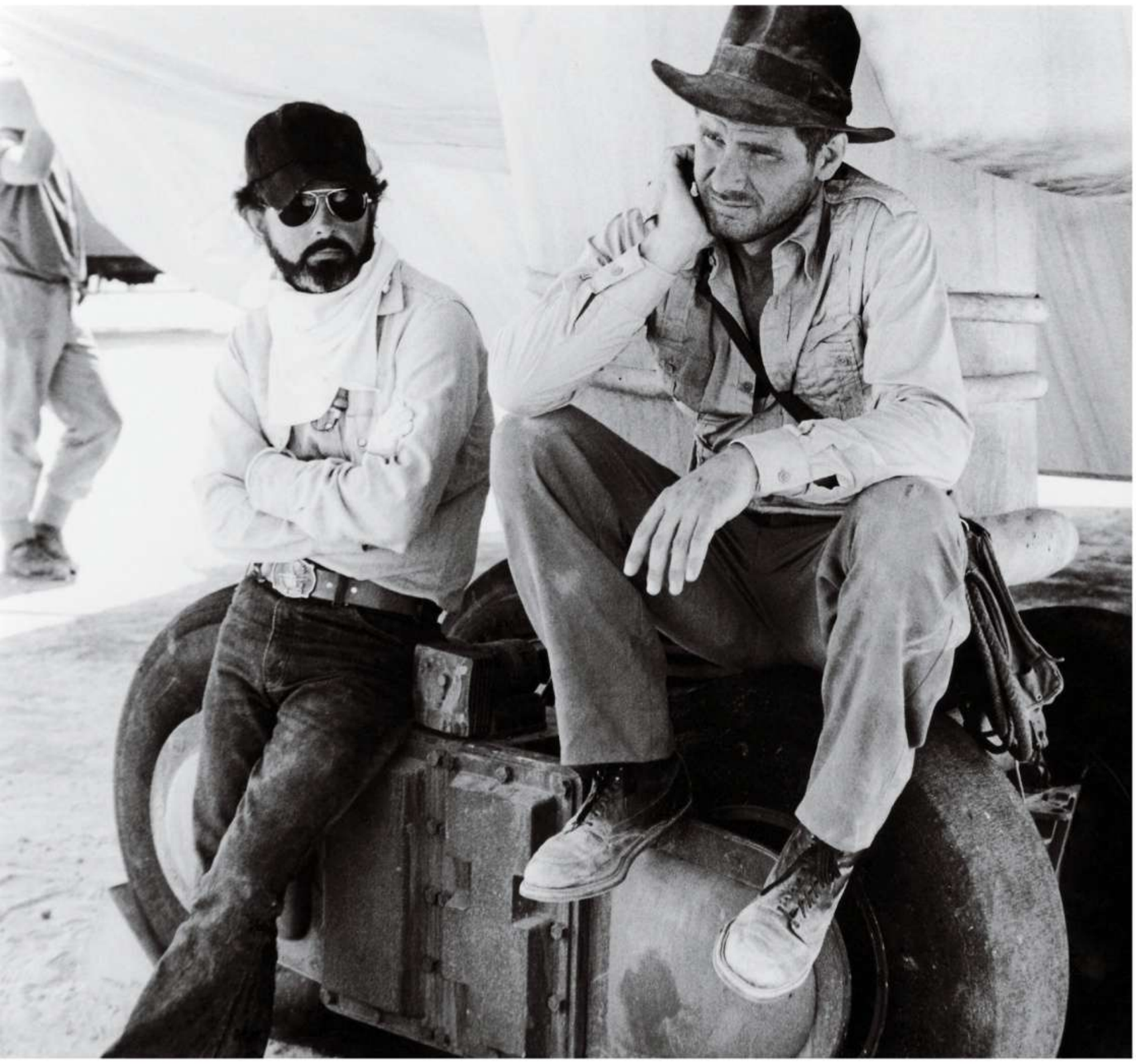


"LUCAS WAS TO ME WHAT [PRODUCER] DAVID O. SELZNICK WAS TO HIS DIRECTORS ON *GONE WITH THE WIND*."

**—STEVEN SPIELBERG**

meant that Spielberg had achieved his goal of bringing the movie in on time and on budget. The director credited Lucas with his helping him realize this triumph of efficiency and economy.

"Lucas was to me what [producer] David O. Selznick was to his directors on *Gone With the Wind,*" Spielberg told *Time* in 1981. "I respect his comments totally. *Raiders* proved that two people can make a movie together and remain friends."

"Steve wasn't always going for 100 percent, sometimes he was going for 50 percent," Lucas told the *New York Times* in June 1981. "But my theory is that a director as talented as Steve going at 50 percent is better than most people giving their all. When he goes at 100 percent, it can get out of hand, which I think is true of a lot of directors. It's not how good a film you can make. It's how good a film you can make under the circumstances."

With just two weeks to go before the film was due to arrive in theaters, Lucas even expressed cautious optimism about its box office prospects—though he wasn't necessarily predicting blockbuster success for *Raiders*. Said the producer: "I think it should make its money back." ●

**FORD AND GEORGE LUCAS took a break on the *Raiders* set (opposite). Here, Indy and Marion are in another tight spot before escaping their Nazi captors.**

SPOTLIGHT

# OPENING THE ARK

## THE GRUESOME FINAL SCENE REQUIRED DEFT EFFECTS

"Inside the Ark of the Covenant is a preview of the end of the world," Lawrence Kasdan wrote in his screenplay for *Raiders of the Lost Ark.* "A light so bright, a power so fearsome, a charge so jolting, that there is nothing in our world to compare to it. It's as though this magnificent golden box has been gathering electric energy for three thousand years, waiting for just this crack of the lid to release it all in one fast, cleansing explosion of pure force."

Those lines might be easy enough to write, but bringing them to the screen took a special sort of ingenuity. The end result was one of the most unforgettable scenes in the movie.

"The one thing in *Raiders* I was a little bit dubious about was what happens when they open the ark," Spielberg told *Entertainment Weekly* in 2011. "What actually is going to come out of the ark? There were a lot of crazy things in the script that came out of the ark. I wasn't sure how much we could actually get on the screen. We made a lot of it up when we were in postproduction."

On set, Spielberg described how the actors should react to the images that would be created later: spectral figures emerging from the gleaming chest that appear to be angelic before transforming into harbingers of death. "You're acting with nothing at all—they're just shouting at you and telling you, 'React to this, react to that,' and you're having to imagine it," said Paul Freeman, who played Belloq, in a 2014 interview.

Ever game, he, along with Wolf Kahler and Ronald Lacey—who played the villainous Colonel Dietrich and Major Toht, respectively—contorted their faces into grimaces and screams so that their expressions would match up with the gruesome fates the film's special effects and digital artisans would later create. "Belloq's head blows up, Dietrich's head shrinks, and Toht's head melts right down to the skull," Spielberg said in the DVD commentaries released in 2008. "I was amazed at the melting head."

To achieve that image, Chris Walas and the team at Industrial Light & Magic made a mold of Lacey's head from alginate, a rubbery substance dentists use to make facsimiles of teeth. Walas added gelatin to create the illusion of dripping muscle and flesh. Numerous layers of the stuff were inserted under the prosthetic face—then, to melt it all away, the head mold was placed between two propane heaters while Walas zapped it with a handheld heat gun from below.

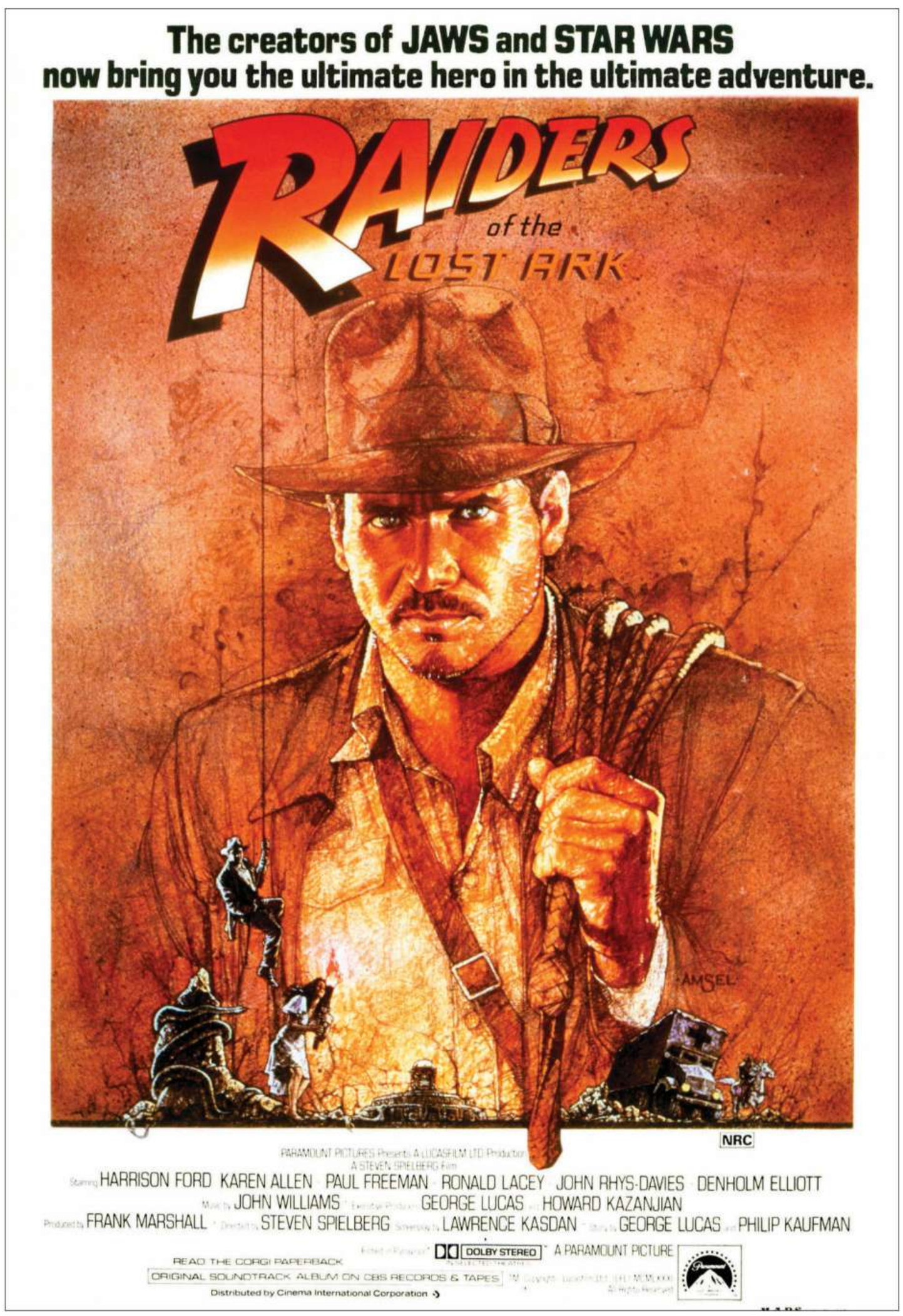
"Pretty gory, pretty gross," Spielberg said, "but I love that effect." ●

**THE BAD GUYS GET THEIR comeuppance—and then some. From left: Wolf Kahler as Dietrich, Paul Freeman as Belloq, and Ronald Lacey as Toht. Below: Their heads shrink, explode, and melt away, respectively.**


# Indy Rocks Hollywood

A monster hit, *Raiders of the Lost Ark* won critical raves for its style, action, and ingenuity and secured Steven Spielberg's status as a movie industry titan

The first clue that *Raiders of the Lost Ark* was going to be a hit of enormous proportions was the reviews. In newspapers and magazines across the country, critics raved that Steven Spielberg and George Lucas had crafted a masterpiece of an adventure film that was destined to become a classic. *Newsweek*'s David Ansen said *Raiders* was "too good to be true." Vincent Canby of the *New York Times* wrote that it was "one of the most deliriously funny, ingenious and stylish American adventure movies ever made." *Time* magazine's Richard Schickel described the film

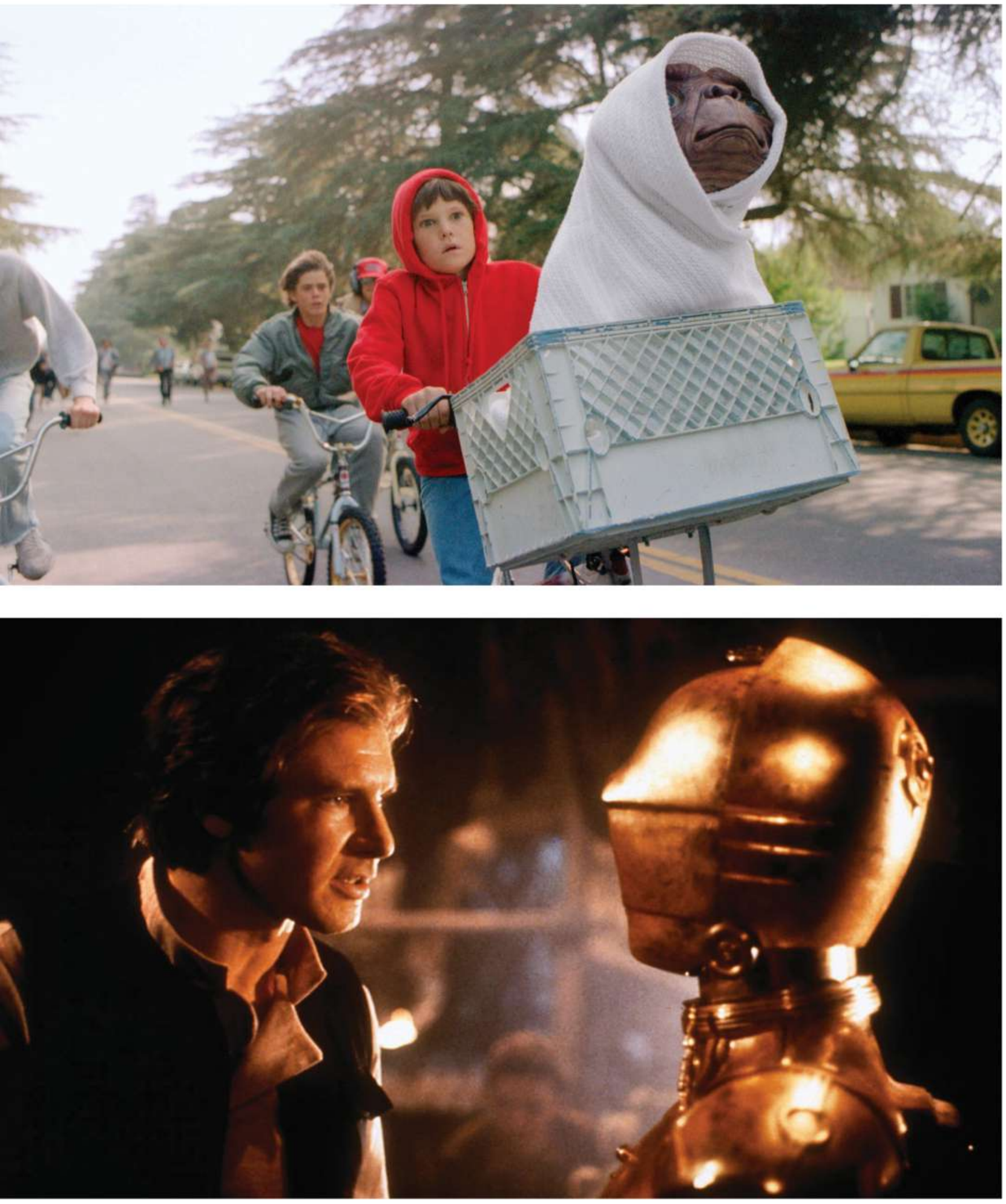

as "the best two hours of pure entertainment anyone is going to find in the summer of '81." In the *Chicago Tribune,* Gene Siskel praised it as "about as entertaining as a commercial movie can be."

When *Raiders* opened in theaters across the country on June 12, 1981, moviegoers quickly came to share those sentiments. The Indiana Jones tale earned more than $8.3 million in its opening weekend alone—and then became the biggest film of the summer, outgrossing the comic book sequel *Superman II,* the comedies *Stripes* and *Cannonball Run,* and the James Bond installment *For Your Eyes Only.* By December, *Raiders* had become the No. 1 movie of 1981.

Box office prowess aside, the film represented a new benchmark for Spielberg. For years, he'd been considered a Hollywood wunderkind; now he was on his way to becoming a mogul. "He said he felt reborn after it," says *Steven Spielberg: A Biography* author Joseph McBride. "It was a huge hit, but he felt that it made him more disciplined and more serious about his responsibilities."

"I think it solidified his standing," adds James Kendrick, author of *Darkness in the Bliss-Out: A*

**CROWDS FLOCKED TO SEE *Raiders of the Lost Ark* at Mann's Chinese Theatre in Hollywood in August 1981, by which time the Spielberg-Lucas brainchild had been declared the summer's top box office hit.**



*Reconsideration of the Films of Steven Spielberg*. "A lot of things are happening immediately after *Raiders*: He founds Amblin, his own production company. He starts taking on a mentorship with other directors—like Joe Dante, for example—and starts establishing himself at another level within the Hollywood industry. He's not just a really good director but also a producer and an executive producer and owner of a production company. It really is the film that jump-starts that next level of his career."

The movie's charms were lost on some, of course: *New Yorker* critic Pauline Kael, for one, believed *Raiders* was too technically impressive for its own good, writing, "Spielberg's technique may be too much for the genre: the opening sequence . . . is so thrill-packed you don't have time to breathe—or to enjoy yourself much, either. It's an encyclopedia of high spots from the old serials, run through at top speed and edited like a great trailer—for flash . . . there's no exhilaration in this dumb, motor excitement." Nevertheless, accolades continued to pour in, and the film continued to rake in cash, ultimately grossing more than $350 million worldwide.

In March 1982, *Raiders of the Lost Ark* won four of the eight Academy Awards for which it had been nominated—for film editing, art direction, sound, and

**POST-*RAIDERS*, SPIELBERG again hit pay dirt with *E.T. the Extra-Terrestrial*** (top left, featuring Henry Thomas, with the titular alien), **and Ford went on to *Return of the Jedi*** (below left, with Anthony Daniels as C-3PO). **Above: Spielberg met with Ford and Melissa Mathison, then Ford's wife, who wrote the screenplay for *E.T.***

visual effects, in addition to a special achievement award for sound-effects editing. (It lost in the best picture category to *Chariots of Fire,* and Spielberg's direction, Douglas Slocombe's cinematography, and John Williams's score also lost in their respective categories.)

By that time, Spielberg was just months away from releasing a new family film that had come together on the *Raiders* set. The director had met screenwriter Melissa Mathison one day in the Tunisian desert—she was dating Harrison Ford at the time (they married in 1983, divorcing in 2004). When the director discovered that she had penned the 1979 family film *The Black Stallion,* Spielberg asked her if she'd like to work with him on a story about a child from a divorced family who befriends a visitor from another world. Eventually, Mathison agreed.

*E.T. the Extra-Terrestrial* opened in theaters almost exactly one year to the day after *Raiders of the Lost Ark*, continuing Spielberg's epic box office run and demonstrating his facility for heartfelt tales. "I want to begin working with more personal subjects and in a more intimate manner," Spielberg had told *People* in 1981. "I'm coming out of my pyrotechnic stage. Now I'm going in for close-ups."

Lucas, of course, moved on too, producing 1983's *Return of the Jedi,* the final installment in his original *Star Wars* trilogy, with Ford once again back as Han Solo. (Between *Raiders* and *Jedi,* Ford had also shot the futuristic thriller *Blade Runner*. A disappointment in its original run, the Ridley Scott sci-fi tale came to be hailed as a wildly inventive masterpiece that influenced a generation of filmmakers.)

But the *Raiders* team wasn't finished with Indiana Jones—far from it. Lucas already had ideas for where he might next send his hero—and it wasn't long before the archaeologist was summoned back into action.

"My films are closer to amusement park rides than to a play or a novel," Lucas said in 1981. "You get in line for a second ride." ●

**FORD IN THE SADDLE FOR *Indiana Jones and the Temple of Doom*** (1984), the first sequel in the franchise. An experienced horseman, the actor fared somewhat worse while riding an elephant in the film, injuring his back and holding up the shoot.

# THE Continued Adventures OF Indiana Jones

*Raiders of the Lost Ark* spun three sequels over the span of a quarter century, and while Indiana Jones may have grown a bit more weathered and world-weary, the dashing archaeologist-adventurer never lost his edge

# Temple of Doom

The first sequel to *Raiders* was darker and even gorier—and also racially insensitive. But the thrill-a-minute ride raked in big bucks at the box office

Two weeks after *Raiders of the Lost Ark* opened in theaters across the country, Steven Spielberg and George Lucas realized they'd better begin mapping out a second adventure for Indiana Jones. Given the immense popularity of the first film, audiences would be expecting a sequel—and Lucas had specific ideas about how the follow-up should feel. "George had one main idea," Spielberg said in the DVD commentaries released in 2008. "He said, 'Look, it's going to be a very, very dark film,' the way *The Empire Strikes Back* was the dark second act of this first [Star Wars] trilogy, he wanted the second Indy film to be much darker."

When *Indiana Jones and the Temple of Doom* arrived in 1984, critics and fans were taken aback by a story line involving human sacrifice and child slavery—not to mention the casually racist way the film depicts its South Asian characters, who are presented as either cartoon villains or helpless victims in need of a white savior. The movie simply didn't have the same buoyant verve as its predecessor. "They were just trying to differentiate it from *Raiders*," says James Kendrick, author of *Darkness in the Bliss-Out: A Reconsideration of the Films of Steven Spielberg*. "They didn't want to just do the same thing again. They wanted to go in a very different direction, make it look very different, make it feel very different."

The tone and tenor of the movie, no doubt, also had a great deal to do with personal issues in the filmmakers' lives. Lucas was going through an acrimonious divorce from his wife, Marcia, an Academy Award–winning film editor who worked on both *American Graffiti* and *Star Wars*, as well as Martin Scorsese's *Taxi Driver*. Spielberg, too,

**A CLASSICALLY FRAUGHT Harrison Ford moment, above left—Indiana looks harried and hunted as he dives onto a table early in *Temple of Doom*. As scatterbrained Shanghai lounge singer Willie Scott, actress Kate Capshaw was a throwback to Jean Harlow, Carole Lombard, and other daffy dames of 1930s screwball comedy.**

had just split from his partner of three years, Kathleen Carey. The director was also reeling from a helicopter crash on the set of 1983's *Twilight Zone: The Movie* that killed actor Vic Morrow and two children—Spielberg was a producer on the film and directed one of its four segments. "He was in this horrible state of mind, and he made this bloody, horrible film," says Joseph McBride, author of *Steven Spielberg: A Biography.*

**WHATEVER ITS** failings, *Temple of Doom* was very much rooted in *Raiders*—many elaborate set pieces were holdovers from the original story meeting of screenwriter Lawrence Kasdan, Spielberg, and Lucas that birthed the first Indiana Jones movie. As for the narrative itself, Lucas imagined an India-set story that would borrow elements from Rudyard Kipling, with Dr. Jones battling the Thuggee, a murder cult that worshipped Kali, the Hindu goddess of destruction, and had terrorized small villages until the 1930s.

The filmmakers agreed that the movie would take place prior to *Raiders,* in 1935, giving them the opportunity to introduce a new love interest for the hero rather than finding a way for Karen Allen's Marion Ravenwood to return. "George and I discussed it and thought there should be a different Indiana Jones lady in each of the different films," Spielberg said in commentaries released in 2008. The concept, of course, was not dissimilar to the James Bond series, where the superspy has at least one new actress on his arm in every film. (Lucas initially had pitched the idea of Indiana Jones as part strapping adventurer, part tuxedo-clad playboy, but the ladies' man aspect of the character never gained traction with Spielberg, Kasdan, or Ford.)

When Kasdan elected not to return for the follow-up, Lucas turned to *American Graffiti* screenwriters Gloria Katz and Willard Huyck, who had done polish work on the script for 1977's *Star Wars*. "George knew about our interest in India," Huyck said in the DVD commentaries released in 2008. "We had traveled in India. We were collecting Indian art at the time. He said that he and Steven had decided to set the next Indy in India, and I think that's why he came to us—he knew we were interested in the country and had some knowledge of it."

Taking cues from the 1939 film *Gunga Din,* Katz and Huyck set about marrying Lucas's ideas for *Doom* with the epic action scenes the filmmakers had already hatched. The end result was a wild mix of eye-popping stunts and (literally) heart-stopping frights. The movie opens with glamorous cabaret singer Willie Scott (Kate Capshaw) performing a Mandarin-language rendition of Cole Porter's standard "Anything Goes" at a Shanghai nightclub backed by a phalanx of showgirls. Clad in a white dinner jacket, Indiana Jones arrives at the club to deliver the remains of the Emperor Nurhaci to the crime boss Lao Che (Roy Chiao), but when the deal quickly goes bad, chaos breaks out in the club and Jones flees for his life with Scott in tow.

Although Indy's new assistant, a 12-year-old boy dubbed Short Round (Vietnamese American actor Ke Huy Quan in his feature film debut), comes to their rescue, their plans to escape the country by plane go awry after the pilots, who are in Lao's employ, jettison the craft. Staging a midair exit, Indy loads his charges onto an inflatable raft, which plunges into the Ganges River and eventually carries them to the village of Mayapore. There, a village elder (D.R. Nanayakkara) asks the hero to

**WHAT'S A HOLLYWOOD adventure flick without a car chase? Willie, Indy, and Short Round (opposite) make an escape. In his first screen appearance, 12-year-old Ke Huy Quan (also known as Jonathan Ke Quan) played Indy's sidekick, Short Round. The Vietnamese-born actor had come to the U.S. when his family sought asylum after the fall of Saigon.**

recover a sacred stone that has been stolen from their shrine—and to bring back the children that have gone missing.

Soon, Indy, Willie, and Short Round are journeying via elephant to Pankot Palace to search for the lost Sankara stone. They are welcomed with an elaborate feast by envoy Chattar Lal (*Gandhi* and *A Passage to India* actor Roshan Seth) but soon find themselves in grave danger. The trio is drawn into an underground labyrinth, the titular Temple of Doom, where the villain Mola Ram (Amrish Puri) oversees gruesome rituals as he forces child slaves to mine the catacombs in the hopes of finding the remaining Sankara stones.

After pulling one victim's still beating heart out of his chest, Mola Ram captures Dr. Jones and his compatriots and puts Indy into a waking trance by forcing him to drink blood. Indy nearly murders Willie before Short Round finds a way to rouse him back to his heroic self. "This is a completely moral tale," Ford told the *New York Times* in 1984, "and in order to have a moral resolve, evil must be seen to inflict pain. The end of the movie is proof of the viability of goodness."

Although Spielberg had a hand in the film's development, "the Sankara stones, the Eastern religion, a lot of the stuff in there—he didn't fully grasp what it was," Lucas explained in 2012. "So it was harder for him to sort of interpret that into something we have a stake in. And let's face it: It's my fault."

**TAKING ISSUE** with some of the film's content, the Indian government had denied the production access to shooting in the country, so *Indiana Jones and the Temple of Doom* began filming on April 18, 1983, in Kandy, Sri Lanka. The shoot would also take Spielberg and his cast and crew back to Elstree Studios, where *Raiders of the Lost Ark* had been filmed, and to Macau, on the south coast of China. The territory's Avenida de Almeida Ribeiro stood in for the street scenes in 1935 Shanghai.

**SPIELBERG CALLED cinematographer Douglas Slocombe (above left, in glasses) "my behind-the-scenes hero." Slocombe died at 103 in 2016. Above right: Indy rides an elephant with no difficulty; Willie has no such luck.**

This time out, Spielberg had a budget of $27.5 million, relatively modest considering the scope of some of the action sequences. Ford, realizing that he'd be performing some of that physical action himself (and be shirtless for a sizable portion of the movie), got to work on a fitness regimen with personal trainer Jake Steinfeld. "I'm not kidding you, man, he'd get down and bang out a thousand sit-ups," Steinfeld told the blog Grantland in 2012.

Despite being in peak physical condition, the actor managed to reactivate an existing back injury while shooting a fight scene and had to be flown to Los Angeles to have a herniated disk surgically repaired. "Ultimately, I think it was the elephants that did me in," Ford told the *New York Times* in 1984. "The only fun thing about riding elephants is the getting off." The schedule was rearranged to accommodate Ford's six-week absence from the set, and the production, having returned to Elstree, focused on staging the fight scenes between Indy and the Thuggee on the cavernous mine set that had been created by production designer Elliot Scott.

Ford's stunt double Vic Armstrong, who bears a strong resemblance to Ford and had doubled the actor on *Raiders of the Lost Ark*, *Blade Runner,* and *Return*

CONTINUED ON PAGE 61

SPOTLIGHT

# KATE CAPSHAW

## SPIELBERG CAST THE RELATIVE NEWCOMER AS MADCAP WILLIE—AND WOUND UP WITH HIS REAL-LIFE LEADING LADY

When Kate Capshaw decided to leave behind a teaching career and move to New York City to pursue acting, she didn't necessarily have the action-adventure genre in mind. "You don't become an actress so you can run, jump, and flee," Capshaw told *Entertainment Tonight* in 1984. "You become an actress because you want to talk and you want to be involved in dialogue."

Yet her breakthrough big-screen role as cabaret singer Willie Scott in *Indiana Jones and the Temple of Doom* involved no small amount of running, jumping, and fleeing—the heroine finds herself journeying into some very dark places alongside Harrison Ford's Dr. Jones after a happenstance meeting in a Shanghai nightclub. Moments after their meet-not-so-cute, they're leaping out of windows, racing through crowded streets, jumping from airplanes, rafting in rushing waters—and that's all in the first 15 minutes of the film.

"[Harrison] knew it was a Saturday-matinee type of film, and I simply wasn't aware of that," Capshaw told *People* in 1984. "I was applying the Lee Strasberg method-acting approach, and it wasn't working. He saved me."

Admittedly, Capshaw had relatively little professional experience when she landed the role (her first acting credit was a sixth-grade production of *The Miracle Worker*). In addition to some modeling, she'd spent six weeks on the TV soap *The Edge of Night,* and starred opposite Tim Matheson in the 1982 film *A Little Sex.* Spielberg, however, was taken with her audition—and before she'd even read the *Indiana Jones* script closely, she was packing for the five-month shoot.

But portraying Willie, named for Spielberg's cocker spaniel, was a stretch for the actress: "Willie is a maniac lady," Capshaw said in 1984. "I had to find ways to love her. She was kooky, funny, and extremely off-the-wall, which is not who I am at all."

She also had to learn how to shriek and wail almost constantly, as screaming is Willie's default reaction to every dreadful situation she faces. Capshaw found an unlikely on-set instructor in Spielberg. "I didn't know how to scream," she said. "I went, 'Aahhhhhh,' and Steven went, 'Cut! Kate, we could use a really good scream.' Steven had to teach me. I'd remind him that we never covered screaming in acting class."

Off screen, Capshaw and Spielberg proved an excellent pair: They wed on October 12, 1991, and celebrate their 30th anniversary this year. "The prettiest thing that came out of [*Temple of Doom*] was my future wife," he told *Entertainment Weekly* in 2011. "My leading lady is still my leading lady." ●

**CAPSHAW AND SPIELBERG got down to business on the set—and then the professional relationship blossomed into a long-term gig.**

**SOME DOWNTIME ON SET: From left, Capshaw, Spielberg, George Lucas, and Ford. It was a grueling shoot, but sociable—on location, Spielberg and Capshaw would make ice cream in the director's office. Ford, however, seldom joined the party. "He's a very quiet fellow and very private," Capshaw told *People* in 1984.**

*CONTINUED FROM PAGE 57*

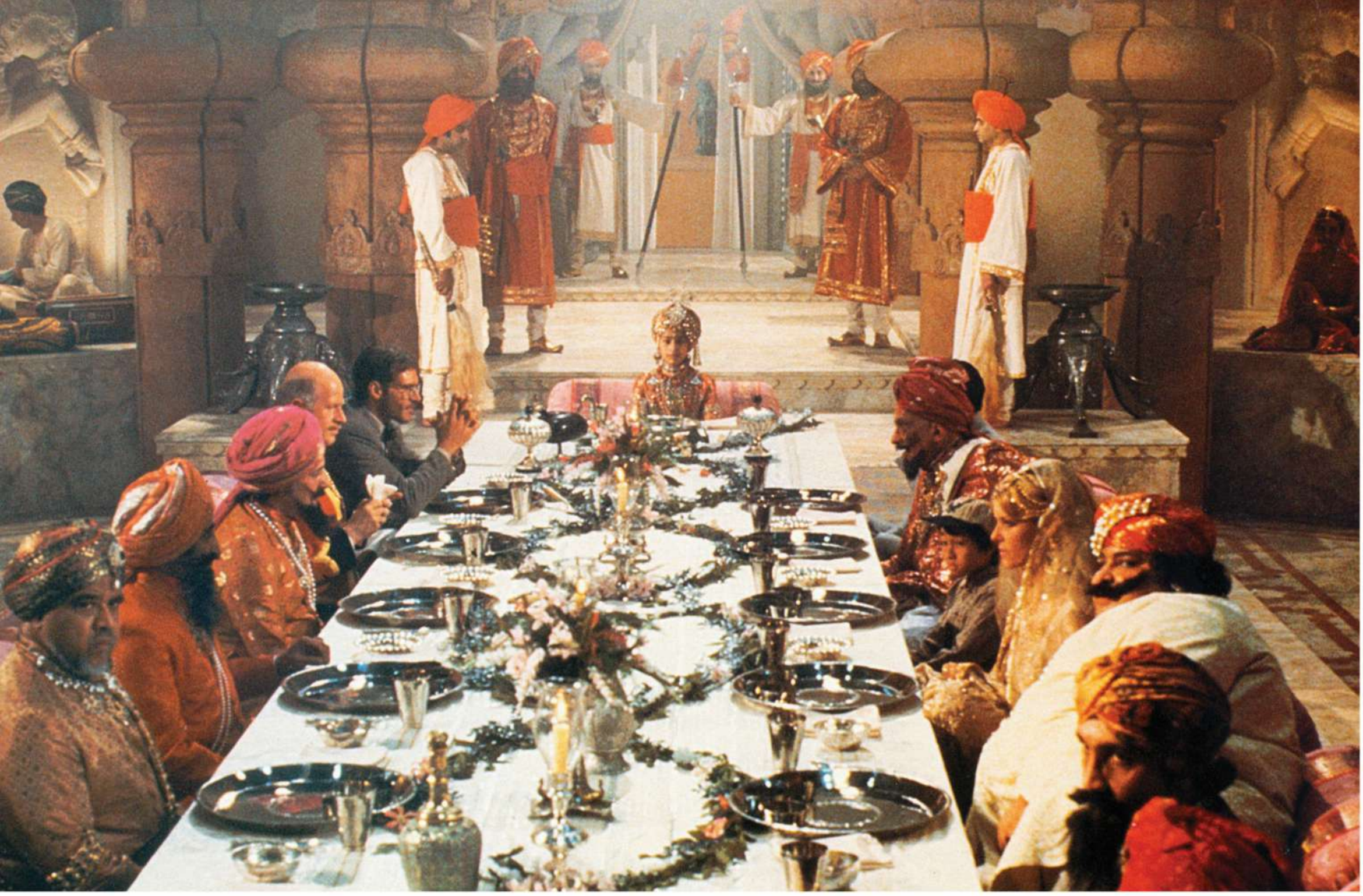
*of the Jedi,* filled in as the archaeologist. "He's a very physical actor, a natural athlete, and he wants to do it all," Armstrong told the *Times*. "I say to him, 'H., we cannot afford to get you smashed up in this scene because we've got a whole crew here that needs to make a living.' And he says, 'Yes, you're right,' and does the scene anyway. He could have made a great stuntman himself."

Short Round actor Ke Huy Quan, who now sometimes goes by Jonathan Ke Quan, also had the opportunity to perform some action on the set—these days, he makes a living as an actor and stunt choreographer. "Ever since I was a little kid, I loved Jackie Chan movies," he said in the DVD commentaries released in 2008. "I'd always watch them, and I'd practice kicking my brother. They did have a martial arts instructor on the set with me, which coached me for a few hours. Other than that, I just went out there and did it. It was pretty much from watching all those Jackie Chan movies."

While the boys were fighting off Thuggee assailants, Capshaw's Willie endured other tribulations. More than 2,000 insects were used for a sequence in which she attempts to save Indy and Short Round from a deadly underground trap inside the palace. The actress took a sedative as cockroaches and beetles rained down on her. "The bugs I hated," Capshaw said in 1984. "They put them in my hair, everywhere. They were dropping buckets of bugs on top of me. I stood there very quietly, closed my eyes and would not look. I really didn't have to act."

Various creepy crawlies, most of them made from rubber, also played a prominent role in the palace dinner scene the filmmakers concocted as the ultimate gross-out gag. "I said, 'What about a meal of the worst stuff you would never imagine eating . . . eating eels, eating bugs, eating brains from monkeys,'" Spielberg said in the DVD commentaries released in 2008. "I think in a way my doing a dark version of the Indiana Jones series, it gave permission to poke some fun at ourselves."

The insects might have been



unsettling, but for Spielberg, the most frightening moments came while shooting parts of the finale, which saw Indy face down Mola Ram on a narrow rope bridge that spanned a vast gorge. The production had ordered the construction of an actual suspension bridge over a Sri Lankan canyon, near where filmmaker David Lean had shot his 1957 classic, *The Bridge on the River Kwai.* Although the structure was professionally built, that did little to reassure the director, who is afraid of heights.

Ford, however, bravely sprinted across the bridge to demonstrate that it was perfectly safe. "That bridge was real, and that was a real river 300 feet below," Ford told the *New York Times.* "Everyone, including Steven, was sort of tenuous about it when we first saw it. But I felt we had to establish a proper disdain for the rope bridge. So before anyone could do anything, I just ran across it. I convinced Steven that there was no danger. In fact, it was dangerous as hell."

For the scene in which Indy cuts the ropes to snap the bridge in half to escape from Mola Ram and his men—while he, Willie, and Short Round are all on it—mechanical effects supervisor George Gibbs worked with a French company called Pyromecca to devise small explosive charges that would split the structure's steel support cables. He also built mechanical dummies, dressed in Thuggee garb, that would flail their limbs as they plummeted into the water below once the bridge came apart.

Knowing that they only had one opportunity to capture the bridge snapping apart, Spielberg and his crew had nine cameras rolling once the director called action. Fortunately, the charges worked perfectly. The bridge snapped in two just as Spielberg had imagined.

**WHEN *TEMPLE*** *of Doom* opened May 23, 1984, the movie appeared to be on a similar box office trajectory as *Raiders,* grossing a record-breaking $45.7 million in its first week of release. The reviews, though, were mixed at best. *New York Times* critic Vincent Canby wrote that "the new movie's script never quite transcends the schlocky B-movie manners that inspired it. Though it looks as if it had cost a fortune, *Indiana Jones* doesn't go anywhere, possibly because it's composed entirely of a succession of climaxes. It could end at any

**THE GROSS-OUT BANQUET scene (above) at the palace of the Maharajah (Raj Singh, at the head of the table). The banquet offended Indians as a grotesque fabrication of their national cuisine. Opposite: Indian actor Amrish Puri as evil Mola Ram. He played numerous villains in Hindi cinema, notably in Shekhar Kapur's 1987 sci-fi film *Mr. India,* until his death at 72 in 2005.**

"I THINK IN A WAY MY DOING A DARK VERSION OF THE INDIANA JONES SERIES, IT GAVE PERMISSION TO POKE SOME FUN AT OURSELVES."

**—STEVEN SPIELBERG**

point with nothing essential being lost."

Additional controversy began to envelop the film, which was deemed too violent for young viewers, despite having been rated PG. With similar commentary emerging around Joe Dante's summer release *Gremlins,* which Spielberg had produced, the filmmaker took it upon himself to have a conversation with Jack Valenti, then head of the Motion Picture Association of America, to develop a new rating between the more permissive PG and the restrictive R.

"It was sort of a perfect storm of movies that I either produced [or]directed," Spielberg said in a 2008 MPAA video, *For All Audiences: The Film Ratings System.* "It all sort of came together and created this parental objection . . . and I agree with that, but I also felt it would've been unfair to have labeled either of those films R. I called Jack Valenti, and I said, 'Let's get a rating somewhere in between PG and R.'" The PG-13 rating was introduced July 1, 1984.

Ultimately, *Temple of Doom* enjoyed a sunny theatrical run, grossing more than $333 million worldwide and winning an Oscar for visual effects, thanks in part to a mine cart race through subterranean tunnels, a sequence originally conceived of for *Raiders.* Even now, the film has plenty of defenders who appreciate just how far over the top the movie goes.

"*Temple of Doom* has a go-for-broke pulp sensibility that really appeals to me," says *Time* film critic Stephanie Zacharek. "It's more lavish, more shameless [than *Raiders*]. There's something more disreputably heartless about the whole enterprise. And call me juvenile, but the banquet sequence is so silly it makes me laugh . . . I'm not for a minute denying that there's racism in the movie's view of 'the other' as exotic or dangerous. But that runs so deep in the history of pulp." Adds *L.A. Times* critic Justin Chang: "White saviorism is endemic to the series as a whole and so many other colonialist adventure movies like it. People often get upset when this gets pointed out—like, how dare we impinge on their pleasure by bringing up political or representational concerns. No one's asking them not to watch or enjoy these movies—just that they think about them, and about the cultures being depicted."

In hindsight, Spielberg himself felt that the movie was not his finest achievement and has publicly distanced himself from it. "I wasn't happy with the second film at all," Spielberg told reporter Nancy Griffin in 1989. "It was too dark, too subterranean, and much too horrific," the director said, adding, "There's not an ounce of my own personal feeling in *Temple of Doom.*" ●

**THE MINE CART RACE (opposite) and the rope bridge scene (this page). Ford relished the physical acting required for his role. "You wouldn't keep doing this to yourself if you didn't like it," stunt coordinator Terry Leonard said to *Entertainment Weekly* of Ford in 2006. "It gets the adrenaline pumping."**

ON THE SMALL SCREEN

# YOUNG INDIANA JONES

## LUCAS'S AMBITIOUS 1990S TV SERIES WAS A COMING-OF-AGE TALE—AND A COLORFUL RIDE THROUGH 20TH-CENTURY HISTORY

Back in the days when there were only four networks and cable outlets had yet to make expensive, acclaimed shows like *The Sopranos* or *Game of Thrones,* George Lucas had an ambitious idea—to bring Indiana Jones to TV. Premiering in March 1992, *The Young Indiana Jones Chronicles* charted the archaeologist's adventures as a child and an adolescent as he traveled the globe with his professor father and encountered some of the 20th century's most influential figures in politics and culture: Winston Churchill, Sigmund Freud, Ernest Hemingway, Pablo Picasso, Louis Armstrong, Theodore Roosevelt.

"It's a very, very high-risk project," Lucas told the *New York Times* in advance of the show's 1992 debut on ABC. "Television is the one place where you can do 20, 30, 40 hours of programming and tell a big story."

For a series of that era, there's no question that *The Young Indiana Jones Chronicles* was big, filming in Africa, India, Europe, Egypt, and China. Indy was played at different ages by three actors: Corey Carrier was the adventurer at age nine; Sean Patrick Flannery was Indy at 16; and Broadway veteran George Hall played Dr. Jones at 93 and introduced many of the segments. (Harrison Ford appeared as Indy just once on the series, in an episode titled "Indiana Jones and the Mystery of the Blues.")

The show's two-hour premiere saw the young Jones journey to Cairo and the Pyramids in 1908 with his strict English tutor and meet up with T.E. Lawrence (Joseph Bennett), the British archaeologist, soldier, diplomat, and writer who inspired David Lean's masterpiece *Lawrence of Arabia.* In a second segment, teenage Indy hitches a ride to Mexico and meets Pancho Villa (Mike Moroff) in 1916.

To shepherd many subsequent hour-long episodes, Lucas recruited such high-profile directors as Frank Darabont, Nicolas Roeg, and Mike Newell. "If this wasn't called *Indiana Jones,* it wouldn't have been made," Lucas told the *Times.*

Although the series did center on the adventurer and reveal moments from his past—we learn that Henry Jones Jr. was born July 1, 1899, in Princeton, New Jersey, and received his beloved Alaskan Malamute, Indiana, while still in diapers—the show didn't necessarily attempt to reproduce the films' breathless pace of nonstop action. "I told the network . . . that this is not an action-adventure film, but a coming-of-age film," Lucas told the *Times.* "It deals with issues and ideas . . . It may not be as exciting as the Indiana Jones that we think of, but it's much more emotionally powerful."

Despite handsome production values and solid performances, though, *Entertainment Weekly* reviewer Ken Tucker lamented that the show had turned Jones into a "time-tripping name dropper." "The portrayals of all these historical figures are provocative only if you know who they are to begin with," he wrote. "Without prior knowledge of T.E. Lawrence, the character in *Chronicles* is a pretentious drag; similarly, without a context, Pancho Villa is just an anarchic vulgarian—Abbie Hoffman in a sombrero. Kids will probably spend more time searching out one of those cool fedoras that teen Indy wears than looking up Lawrence and Villa in an encyclopedia."

Ratings never caught fire in the same way the Indiana Jones films had ignited the box office, and with individual installments costing a reported $1.5 million, the budget likely became difficult to justify. So, after airing 28 episodes, ABC canceled *The Young Indiana Jones Chronicles* in July 1993.

That's not to say the show wasn't at least a moderate success—in addition to spotlighting actors such as Jeffrey Wright, Daniel Craig, and Catherine Zeta-Jones in the early days of their careers, it was nominated for 18 Emmy Awards, winning a total of six statuettes in such categories as art direction and costume design.

Lucas also found a way to use the series as a teaching tool. The episodes were reedited into 22 feature-length films, which aired on the Family Channel and were later released for the home video market under the title *The Adventures of Young Indiana Jones.* For the DVDs, Lucas oversaw the creation of 94 companion documentary films exploring the noteworthy events and figures featured in the adventures; topics ranged from the history of slavery to biographies of Al Capone and Ernest Hemingway.

Lucas also struck a deal for the documentaries, which featured interviews with the likes of Colin Powell, Gloria Steinem, and Martin Scorsese, to air on the History Channel, all with an eye toward helping young fans gain a broader understanding of the people and circumstances that shaped their world. "It's a very fun way to introduce young people to the historical events in the beginning of the 20th century," Lucas told *Today.*

Professor Jones would be proud. ●

**COREY CARRIER AS THE youngest Indy looks like a character out of Kipling, left. Top: Carrier with Lloyd Owen and Ruth de Sosa, who played his parents. Above: Theatre veteran Sean Patrick Flannery in action, presaging the derring-do of his big-screen incarnation.**

# The Last Crusade

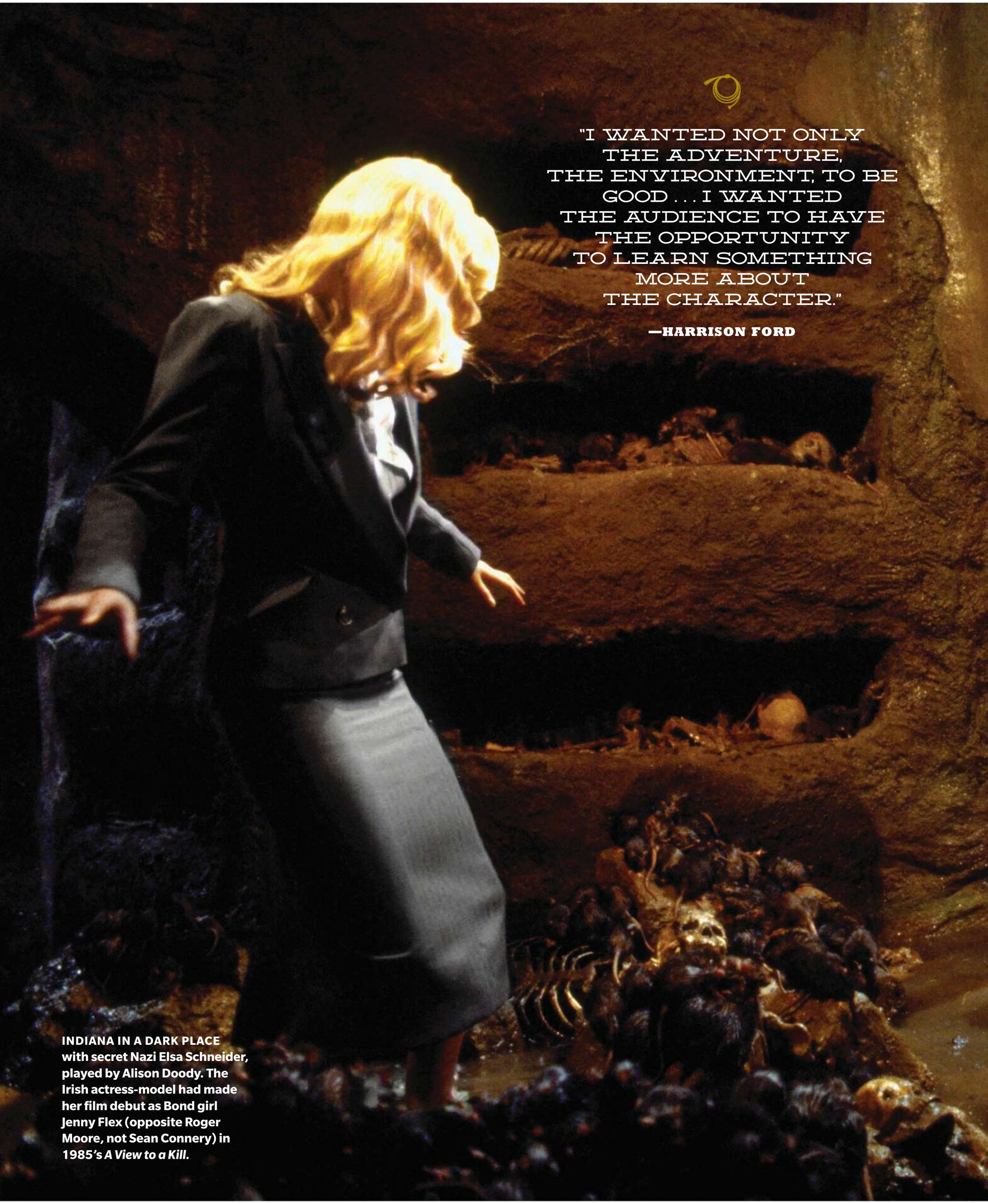
In the third installment of the franchise, the archaeologist sets off in search of the Holy Grail—only to find his estranged and formidable father

Indiana Jones sprang to life first in George Lucas's imagination, then again on the beaches of Hawaii when he first talked about the character with Steven Spielberg. Dr. Jones took more distinct shape when the filmmakers worked to outline *Raiders of the Lost Ark* with screenwriter Lawrence Kasdan and finally took corporeal form when Harrison Ford donned the signature fedora and leather jacket. But after two big-screen adventures, the archaeologist remained something of an enigma—who was this man really, and how did he come to be? What were the formative experiences that led him to academia and ignited his passion for travel and exploration?

With what was presumed to be the final installment in the *Indiana Jones* trilogy, Spielberg was interested in unearthing the answers to those larger questions about Indy's identity by digging more deeply into the character's past. The result, 1989's *Indiana Jones and the Last Crusade,* married action and adventure with a poignant father-son story that sees Indy reunite with his estranged dad—Dr. Henry Jones, himself a respected professor and the world's foremost expert on the lore surrounding the Holy Grail.

For his part, Ford loved the conceit. "I insisted we complicate the character," he told *Entertainment Weekly* in 1992. "I wanted not only the adventure, the environment, to be good, but I wanted the audience to have the opportunity to learn something more about the character. The device of introducing his father was a stroke of genius."

**THE SENIOR HENRY JONES (Sean Connery) and Junior reunite under dangerous circumstances. Opposite: River Phoenix in a prologue as the young Indiana—with snakes!**




**INDIANA IN A DARK PLACE with secret Nazi Elsa Schneider, played by Alison Doody. The Irish actress-model had made her film debut as Bond girl Jenny Flex (opposite Roger Moore, not Sean Connery) in 1985's *A View to a Kill*.**

According to James Kendrick, author of *Darkness in the Bliss-Out: A Reconsideration of the Films of Steven Spielberg,* the choice introduced an emotional dynamic that was new to the *Indiana Jones* films. "The whole relationship between Indiana Jones and Henry Jones adds a real level of emotional significance," Kendrick says. "You have a real relationship that's being worked out throughout the film, and it's being worked out in concert with the action. It humanizes Indiana Jones even further, making him a son and dealing with that element of his existence. There are moments of emotional nakedness with him—that's something that's very different."

**EARLY ON,** though, the third *Indiana Jones* film was going to be something very different. Lucas had hoped to send the archaeologist to a haunted Scottish mansion and then to Africa on a quest for the Fountain of Youth. Both *Romancing the Stone* writer Diane Thomas and *Home Alone* filmmaker Chris Columbus wrote drafts of the third film, but neither won approval. Finally, Spielberg turned to screenwriter Jeffrey Boam (who died in 2000) to develop a new script, and Boam sat down with Lucas to outline the adventure. "Given the fact that it's the third film in the series, you couldn't just end with them obtaining the object—that's how the first two films ended," Boam said in Joseph McBride's *Steven Spielberg: A Biography*. "So I thought, let them lose the Grail, and let the father-son relationship be the main point. It's an archaeological search for Indy's own identity, and coming to accept his father is more what it's about [than the quest for the Grail]."

Said Spielberg in the DVD commentaries released in 2008, "The search for the father is the search for the Holy Grail. And if they're estranged by bitterness of experience, different ideologies, different approaches to archaeology—the father is more professorial than Indy ever was, the father's more critical of Indy . . . I

basically built up this relationship between Indy and his dad."

In Boam's screenplay, set largely in 1938, wealthy businessman Walter Donovan (Julian Glover) hires Indy to search for the sacred object, which is believed to confer immortality on anyone who drinks from it, after the first archaeologist he recruited goes missing. That man, of course, is Indy's long-lost father. Jones enlists his colleague Marcus Brody (Denholm Elliott, reprising his *Raiders* role) to join him as he travels to Venice to meet Austrian art professor Elsa Schneider (Alison Doody), who had been working alongside his father when he went missing.

Using clues from his father's diary, Indy discovers an important inscription that reveals the location of the Grail and sends Marcus to Iskenderun, on the Mediterranean coast of Turkey, to follow a map that appears to lead toward the object. (Another *Raiders* vet, John Rhys-Davies, returns as Sallah, who helps guide Marcus.) Meanwhile, Indy and Elsa head to Germany after learning the elder Dr. Jones's whereabouts from a mysterious emissary from the Brotherhood of the Cruciform Sword, a secret society sworn to protect the Grail.

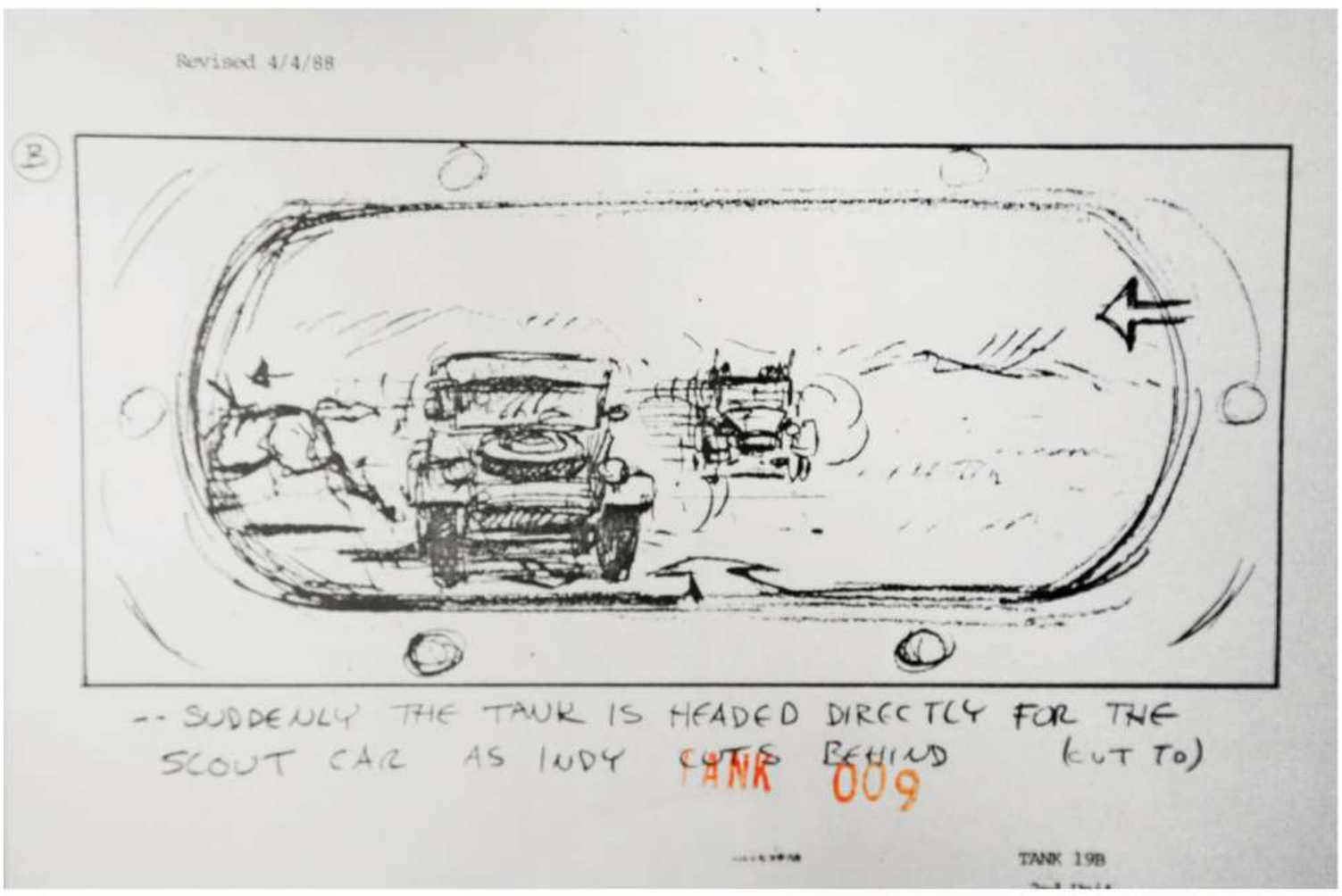
The two find Dr. Jones Sr. in the hands of Nazi captors. Although Indy stages a successful rescue, Elsa reveals herself to be in league with the Nazis, who are searching for the Grail at Hitler's behest, and claims the elder Jones's diary for her own. From then on, it's a race to escape the Nazis, retrieve the diary, and reach the Grail before it falls into the wrong hands—leading to a

"I THOUGHT . . . LET THE FATHER-SON RELATIONSHIP BE THE MAIN POINT. IT'S AN ARCHAEOLOGICAL SEARCH FOR INDY'S OWN IDENTITY."

**—SCREENWRITER JEFFREY BOAM**



**SOME FATHER-SON BANTER on wheels, above. Top right: Dr. Jones in swashbuckle mode, as Elsa looks on. Right: Indy undercover with Adolf Hitler, far right, played by Scottish actor Michael Sheard.**




standoff where Indy must risk his own life to save his father's.

"Spielberg's obsession has been flawed father figures," says McBride. "It's wonderfully presented in *Last Crusade*. It's kind of nice to have this guy, Indiana Jones, who's this semi-superhero who acts likes a boy around his father, and he's vulnerable."

Aside from the elaborate action sequences—a biplane dogfight, an armored tank chase, flooded catacombs teaming with thousands of live rats—perhaps the most daunting aspect of the production involved finding the actor to portray Indy's father. In an ingenious stroke, the filmmakers sought out no less an icon than the original James Bond, Sean Connery.

According to Spielberg, Connery, though just 12 years older than Ford, was the only actor with the gravitas, wit, and sex appeal to have fathered the dashing archaeologist. "I thought, well, there's only one person in the entire universe who can play Indy's father, and that's Sean," Spielberg said in 1989. "Who better than the original James Bond to have given birth

**HORSEMAN INDIANA** outraces an armored vehicle in the tank chase scene, above left, in the film and on storyboard. Above right: The archaeologist punches out a Nazi.

to this archaeologist-adventurer and rogue? . . . I think it helped Harrison to have such a venerable screen force to compete against."

Said Connery to *Time*: "I was bound to have fun with the role of a gruff, Victorian Scottish father . . . I told Harrison, 'If you give me all the jokes, you'll really have to work for your scenes.'"

**BY THEN,** of course, Ford was well accustomed to the hard work of making an Indiana Jones film. Production on the third installment began May 16, 1988, in Spain, and the shoot visited Venice, Jordan, London, Colorado, Utah, and New Mexico before wrapping months later. As he had so many times before, Ford performed much of the action himself—although this time he wasn't the only actor playing Indiana Jones. River Phoenix was cast as young Indiana, and his escapades open *Last Crusade* with a 16-minute sequence that explains much about the circumstances that shaped Indy.

"I was interested in playing young Indy and kind of had some insight on Harrison's way about him, being that I worked with him on [the film] *Mosquito Coast,*" Phoenix (who died from an accidental drug overdose in 1993) said on the *Last Crusade* set in 1988. "While doing *Mosquito Coast,* I kept a close eye on Harrison. and I noticed some of his traits. When he would turn around, I would sometimes mimic him and get a few laughs."

In the Utah desert in 1912, Phoenix's Indy is out on a Boy Scouts trek when he comes upon a treasure hunter—dressed in a fedora and leather jacket—who's discovered an ornate crucifix, the Cross of Coronado. Believing the

"I THOUGHT, WELL, THERE'S ONLY ONE PERSON IN THE ENTIRE UNIVERSE WHO CAN PLAY INDY'S FATHER, AND THAT'S SEAN."

**—STEVEN SPIELBERG**

**CONNERY OFTEN MADE** suggestions about his character. "I love working with Steven and George [Lucas]," the actor told the BBC in 2007. "And it goes without saying that it is an honor to have Harrison as my son."

piece belongs in a museum, Indy purloins it and flees, pursued by the man and his crew. Before long, he's running along the top of a speeding circus train, where he falls into a crate of live snakes and finds himself facing a roaring lion. Using the tamer's whip to keep the beast at bay, he lashes his own chin, leaving a scar. (Ford has a scar on his chin from a youthful car accident.)

Although Indy makes it home with the artifact, the local sheriff turns up to return the prize to the men claiming to be its rightful owners. "You lost today, kid," the treasure hunter tells young Indy, "but that doesn't mean you have to like it." "It starts the whole film off with a big slam dunk," Spielberg said in 1989.

As elaborate as the sequence might have been, it wasn't as challenging to shoot as the tank chase near the movie's end. Attempting to rescue his father and Marcus, who are being held by the Nazis inside a tank as it makes its way to the Grail, Indy rides after the tank on horseback, leaps onto it as it moves, fights off assailants, frees the captives, and narrowly escapes as the tank goes careening over a canyon. Shot in Almeria, Spain, the set piece became much more expansive than what had been in the script, with Spielberg himself plotting out the action in storyboards. It took roughly 10 days to film.

Mechanical effects supervisor George Gibbs built two replica tanks for the scenes, one from steel that weighed 28 tons and one light version constructed from aluminum with polyurethane treads. The lighter-weight tank was necessary for close-ups in which Indy's face is nearly pushed into the treads as he fights villains atop the moving vehicle. "It's a very original sequence, the notion that George and Steven had about putting my father in the tank and me having to thus stop a tank and all of the physical opportunities that that presented for stunts and also joke gags," Ford said in the DVD commentaries released in 2008. There was just one problem. "The hat was always coming

off," Ford said. "You stop when it flies off and start all over again."

***INDIANA JONES*** *and the Last Crusade* opened May 24, 1989, to generally warm reviews. The *New York Times*' Caryn James said that although the new film didn't necessarily match the heights of the first Indiana Jones movie, it came close. "Though it cannot regain the brash originality of *Raiders of the Lost Ark,* in its own way *The Last Crusade* is nearly as good, matching its audience's wildest hopes," James wrote. "Like the two previous films, also directed by Mr. Spielberg, this is one long, boisterous adventure, full of storms at sea, exploding boats, and breathless escapes. But Mr. Connery's presence gives resonance to Indiana's life and a slightly slower pace and deeper shading to the film. This is the ultimate quest movie, each discovery leading to a new search—for the father, for the Grail, for faith."

"I think it's a beautiful film," says McBride. "Visually, it's very graceful and spectacular, and it has the virtue of having Sean Connery. It's sort of like James Bond and Indiana Jones in the same film."

Grossing approximately $474 million worldwide, the film was nominated for three Oscars—for sound, sound-effects editing, and John Williams's score—winning the sound-effects editing prize. But perhaps most important for the filmmakers, it satisfied their goal of concluding the trilogy with a rousing yet moving tale rooted in character. It's a grand adventure, but one with perhaps more

**INDIANA CONFRONTS THE Grail Knight, played by British classical stage actor Robert Eddison, above. Right, top and bottom: The Joneses with *Raiders* alum John Rhys-Davies, reprising his role as loyal guide Sallah.**

meaning than the earlier entries.

"The drama of *Last Crusade* doesn't end with a truck chase or a climactic upheaval of special effects and ghosts and spirits," Spielberg said in the DVD commentaries released in 2008. "It ends in the most personal way, more personal than any of the previous *Raiders* movies, where Indy and the father have a meeting of the minds and a meeting of the hearts."

"Steve and I, in the end, are storytellers," Lucas told *Vanity Fair* in 2008. "We may get accused of being overly emotional, but . . . you know, we're of that theory that art is the communication of emotions. That's what it is. What does art do that something else can't do? It's communicate on an emotional level, not on a rational level. So we go for the heart, and try to make it as exciting as possible. Then that blends with what I call circus, which a modern critic would call an amusement-park ride, which is, you know, the gladiators, or horse races, or football teams, or things like that, which are exciting and are emotional." ●

SPOTLIGHT

# SEAN CONNERY

## THE LARGER-THAN-LIFE STAR—AND ICONIC JAMES BOND—SAVORED THE ROLE OF INDIANA'S IRASCIBLE DAD

Indiana Jones and his father, Dr. Henry Jones Sr., have been estranged for years when they're finally reunited in *Indiana Jones and the Last Crusade,* but as parents and children often do, they immediately fall back into old patterns. "Junior?" the father asks incredulously when Indy turns up at a German castle to rescue him from Nazi captors. "Yes, sir," the son dutifully replies, his body snapping to attention.

Discovering that Indiana's given name is Henry Jones Jr. is just one personal touch the film added to the lore around the archaeologist hero, and the moviemakers mined the relationship between Indy and his imposing medievalist professor father—played with relish by Sean Connery—for heart and humor. "I wanted to play Henry Jones as a kind of Sir Richard Burton," Connery told *Time* in 1989, referring to the 19th-century explorer, scholar, and adventurer. "There was so much behind him and so many hidden elements in his life."

The Scottish actor, who died at 90 in October 2020, boasted a lengthy filmography but will forever be associated with the role that launched his career—Ian Fleming's superspy, James Bond.

Connery took on *Last Crusade* with some trepidation, given that he was only 12 years older than the man playing his son. He made numerous suggestions to lend the character depth and dimension.

"I had a lot of notes as usual about the whole piece," Connery said. "After all, if you're going to make a film with the father of Indy, you really have to have some kind of eccentricities and what have you." Ford was delighted to work with Connery, telling *Entertainment Tonight* in 1989, "There's some physical similarities, some similarities in style and attitude of Sean and I that I think worked well."

The pair made an impression on the cast and crew. "When Sean and Harrison arrived on the set," Spielberg told *Time* in 1989, "everyone got quiet and respectful. The two are like royalty—not the royalty you fear because they can tax you, but the royalty you love because they will make your lives better."

They also made the crew laugh. For a scene aboard a zeppelin, Connery, realizing that he would only be filmed from the waist up, removed the heavy Harris Tweed pants of his costume—it was a hot day and he was concerned he might sweat on camera. So Ford decided to shoot the scene sans pants as well. Between takes, Connery would stroll about "in his shirt and bow tie and his tweed hat, with his trousers off," co-costume designer Joanna Johnston told the *Sun-Sentinel* in 1989. "It was a lovely sight." ●

**CONNERY HAD A BLAST ON *Last Crusade*. "If anything could have pulled me out of retirement, it would have been [another] *Indiana Jones* film," the Scottish star told the BBC in 2007.**

# Kingdom of the Crystal Skull

In this homage to ’50s cold war thrillers, Dr. Jones reunites with a lost love, duels a Russian villainess, dodges killer ants, and survives a nuclear blast—with some help from a household appliance

It had been nearly 20 years since cinema’s most famous archaeologist rode off into the sunset at the conclusion of *Indiana Jones and the Last Crusade*. But when Harrison Ford tried on Dr. Jones’s signature fedora and leather jacket in preparation for 2008’s *Indiana Jones and the Kingdom of the Crystal Skull*, they fit just as they always had—as though the clothes, like the hero so closely identified with them, had simply been waiting to be called back into action. “I hadn’t worn the Indiana Jones costume for 18 years, and early in our production process, the costume was sent to my house for me to try on to see where we’d have to change sizes,” Ford recalled in the DVD commentaries released in 2008. “I put it on, and it fit like a glove. I felt really comfortable and ready to go.”

The official announcement that the fourth film was on the way was met with unbridled enthusiasm. All signs pointed to great things: Ford was reprising one of his most iconic roles, Steven Spielberg would once again step behind the camera, and George Lucas was shaping the story as executive producer. Even Karen Allen was back as Indy’s greatest love, Marion Ravenwood. But not everyone loved what they saw—specifically the moment when, to survive a nuclear blast, Indy takes cover in a lead-lined refrigerator.

“I know in Indy 4, you didn’t buy the refrigerator and the atomic bomb,” Spielberg told the audience at a 2013 Los Angeles screening of *Raiders of the Lost Ark*. “I know! I know! But we tried! We tried! I was pushing the envelope. By the way, I take full responsibility

**TEAM *CRYSTAL SKULL*, above left: Cate Blanchett, Steven Spielberg, producer Frank Marshall, and Harrison Ford. Here, Indiana Jones escapes with his instant family—old flame Marion Ravenwood (Karen Allen, right) and son Henry “Mutt” Jones, played by Shia LaBeouf.**


for that—that was completely my idea. Even Harrison said to me: 'Nobody is going to buy this!'"

**TO BE FAIR,** the ill-received refrigerator gag grew out of the film's atomic age inspirations. Wanting to address the long period between the third and fourth movies, the filmmakers chose to set *Crystal Skull* in 1957, 19 years after the events of *Last Crusade.* "That's one of the things I was most keen about," Ford told *Entertainment Weekly* in 2008. "Just acknowledge the years, without reservation. What's the big deal? The guy's 18, 20 years older. So what?"

With the story taking place in the 1950s, Spielberg and Lucas decided that *Crystal Skull* should draw from '50s sci-fi just as *Raiders, Doom,* and *Crusade* had paid homage to the films of the '30s. It was an idea they first began mulling in the 1990s with a script written by Jeb Stuart (*Die Hard*) titled *Indiana Jones and the Saucer Men From Mars.* "George Lucas had this idea for Indiana Jones, and it was basically, 'Hey, let's do aliens,'" Spielberg said in the DVD commentaries released in 2008. "He said, 'This will be like a B movie. It'll be like those 1950s B movies, *Earth vs. the Flying Saucers,* and all those exploitation movies that were really about government paranoia." Added Lucas: "I wanted to rest it on a cinematic antecedent like we did with the other ones."

Oscar-nominated writer-director Frank Darabont (*The Shawshank Redemption, The Green Mile*), who had worked on the television series *The Young Indiana Jones Chronicles*, tried his hand at a draft that was later rejected by Lucas. Spielberg recruited the writer of his film *Catch Me If You Can,* Jeff Nathanson, to attempt a version before finally turning to screenwriter David Koepp, who had penned the scripts for three of the director's

**DR. IRINA SPALKO (CATE Blanchett) makes a point to Dr. Jones. Above right, a famous (or perhaps infamous) sequence in which Indiana shields himself from a nuclear test by hiding in a refrigerator.**

earlier blockbusters: *Jurassic Park* and its sequel *The Lost World,* as well as 2005's *War of the Worlds.*

Koepp retained many of the ideas from the earlier drafts that had most excited Lucas, creating a tale in which Dr. Jones finds himself forced by a cadre of Russian baddies to search the lost city of Akator for mysterious Amazonian artifacts believed to confer special telepathic powers. The idea of Russian antagonists fit with the movie's 1950s setting. "We couldn't do Nazis again, and I wouldn't have done that anyway," Spielberg said in the DVD commentaries released in 2008. "But the other thing about the '50s was the cold war and the Red Menace, as it used to be known in America. The threat of nuclear annihilation, nuclear intimidation, was something that was in the headlines every single day. So, the Russians got the job."

The adventure begins with Indy and his pal Mac (English actor Ray Winstone) abducted and brought to a secret Nevada location, "Hangar 51," where communist emissary Irina Spalko (Oscar winner Cate Blanchett) orders the archaeologist to find a crate holding a special artifact that Indy had a hand in recovering from the New Mexico desert. Learning too late

*CONTINUED ON PAGE 89*

SPOTLIGHT

# CATE BLANCHETT

THE OSCAR WINNER DONNED A BOB AND VAMPED IT UP AS INDY'S RUSSIAN ADVERSARY IN *CRYSTAL SKULL*

When Cate Blanchett was cast as the Russian villain Dr. Irina Spalko in *Indiana Jones and the Kingdom of the Crystal Skull,* the Academy Award–winning Australian actress was best known for her acclaimed performances in period costume dramas and prestige films including *Elizabeth, Veronica Guerin, The Aviator,* and *Notes on a Scandal.* But Blanchett also had experience with rousing popular entertainments, too, having played the Elven royal Galadriel in Peter Jackson's *Lord of the Rings* trilogy.

So when she arrived on set for *Crystal Skull,* it took only moments for her to feel right at home. "I did feel on the first day [like], 'I know the iconography of this,'" Blanchett told *MTV News* in 2007. "It felt familiar and strange at the same time."

An acolyte of Soviet dictator Joseph Stalin with an obsessive interest in the paranormal, Spalko is unique among *Indiana Jones* villains. Not only is she not a Nazi ("We plum wore the Nazis out," Harrison Ford told *Entertainment Weekly.*"), she's also a woman—and an imposing one, with a blunt-cut bob and a penchant for swordplay.

Blanchett said she hit upon the character's distinctive look almost immediately. "I had a look at yearbooks of people's high school photos in the '50s, and I found a couple of pictures, one of a Russian girl and one of an American girl with an incredibly short fringe," the actress explained. "I just thought that really emphasized the eyes."

To immerse herself in the role, Blanchett studied up on background materials supplied by director Steven Spielberg. "Steven had all this research on how the Russians were investigating parapsychology and paranormal activities and ESP and telekinesis and using mind control as a military weapon, so that was very much the landscape of Spalko," Blanchett said.

By the time she met Harrison Ford for the first time, Blanchett had full command of the character—something critics were quick to note once *Crystal Skull* opened in theaters.

"Dressed in gray coveralls, her hair bobbed and Slavic accent slipping and sliding as far south as Australia, Ms. Blanchett takes to her role with brio, snapping her black gloves and all but clicking her black boots like one of those cartoon Nazis that traipse through earlier Indy films," wrote Manohla Dargis in the *New York Times* in 2008. "She's pretty much a hoot, the life of an otherwise drearily familiar party." ●

**BLANCHETT UP TO NO GOOD** as the villainous Irina. In an interview with MTV the actress said she relished the role and called the film "a big bar of chocolate . . . you want to eat the whole thing."

**ALLEN AND SPIELBERG DIDN'T** always see eye to eye the first time around, on *Raiders of the Lost Ark*. "I was kind of a much more internally oriented actor," she told the *Los Angeles Times* in 2008. "At times he wanted me to be much more external." By the time she made *Crystal Skull,* Allen had done other adventure-style films, and so she came to it "much more relaxed and open-minded." Opposite: Jones and son do some biking.

CONTINUED FROM PAGE 85

that Mac is working with the Russians, Indy reluctantly helps Irina secure her prize before staging an epic escape that takes him onto a nuclear testing site. (Cue refrigerator.)

Narrowly escaping with his life, Indy is soon picked up by the feds, who question his allegiances. Before long, word about his possible communist sympathies have cost him his teaching position at Marshall College, and he resolves to head to England to look for work. But before he can cross the pond, he's contacted by a motorcycle-riding rebel who goes by the name of Mutt Williams (21-year-old *Transformers* star Shia LaBeouf, channeling early Marlon Brando). Mutt was sent by his mother to find Indy and bring him a cryptic message from a former colleague named Harold Oxley (acting legend John Hurt), who's been captured, along with Mutt's mother, while searching for Akator.

Indy and Mutt head to Peru, where Indy not only finds Oxley but also is reunited with lost love Marion Ravenwood (Allen) and learns to his great surprise that Mutt is his son. Trailed by the Russians, Indy and company are soon racing through the South American jungle in amphibious vehicles, fleeing flesh-eating ants, and, ultimately, journeying to Akator to learn the secrets of the ancient interdimensional beings entombed there.

"What the Indiana Jones movies have always done really well is play with existing mythology and bend it to their storytelling purposes," said Koepp in the DVD commentaries released in 2008. "So, everything in it is drawn from real mythology. There are crystal skulls, and there are large groups of people who believe all these things. So, could be true, could be not true. We don't know. But the closer you can stick to real legends, the better the movie's going to work."

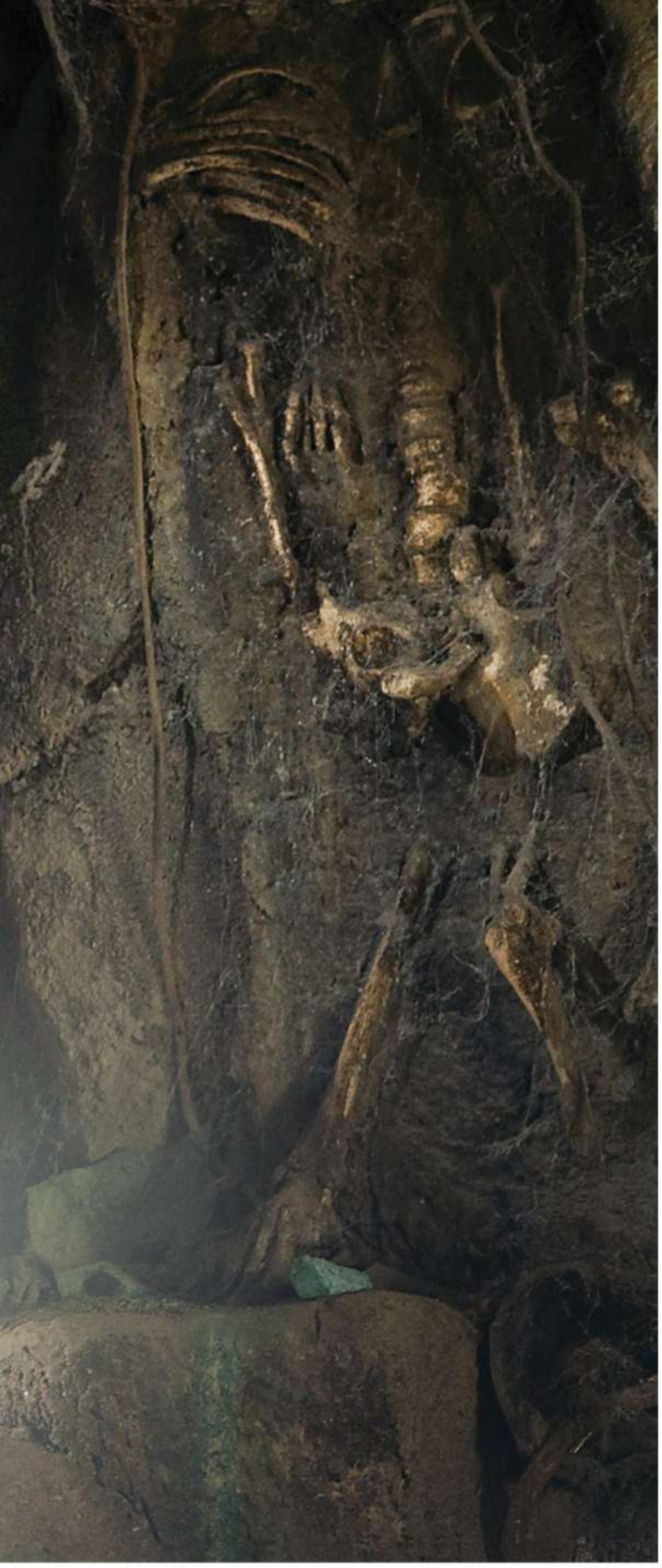
***INDIANA JONES*** *and the Kingdom of the Crystal Skull* began filming in June 2007 in New Mexico and would wrap in mid-October of that year. While Lucas, Spielberg, and Ford enjoyed the same camaraderie they'd always had, some things were very different on the set of the fourth film—thanks to an explosion in online news sites and voracious interest in details about the adventure, the production had to undertake rather extreme security measures to combat leaks. "Steven


really wanted this movie to be a surprise for the audience when they got to the movie theater, so it had to be kind of a secret," said Frank Marshall, a producer on all four Indiana Jones films, in the DVD commentaries released in 2008.

The production had a code name, "Genre." Scripts were watermarked, bar-coded, and generally kept under lock and key, and while shooting scenes on location in and around Yale University in Connecticut (standing in for Marshall College) the actors were essentially in disguise. "We had to wear robes and hoods like we were in the [Yale secret society] Skull and Bones," LaBeouf told *Entertainment Weekly*. "And we were never supposed to be grouped or bunched together. We were always supposed to be separated until we came to set."

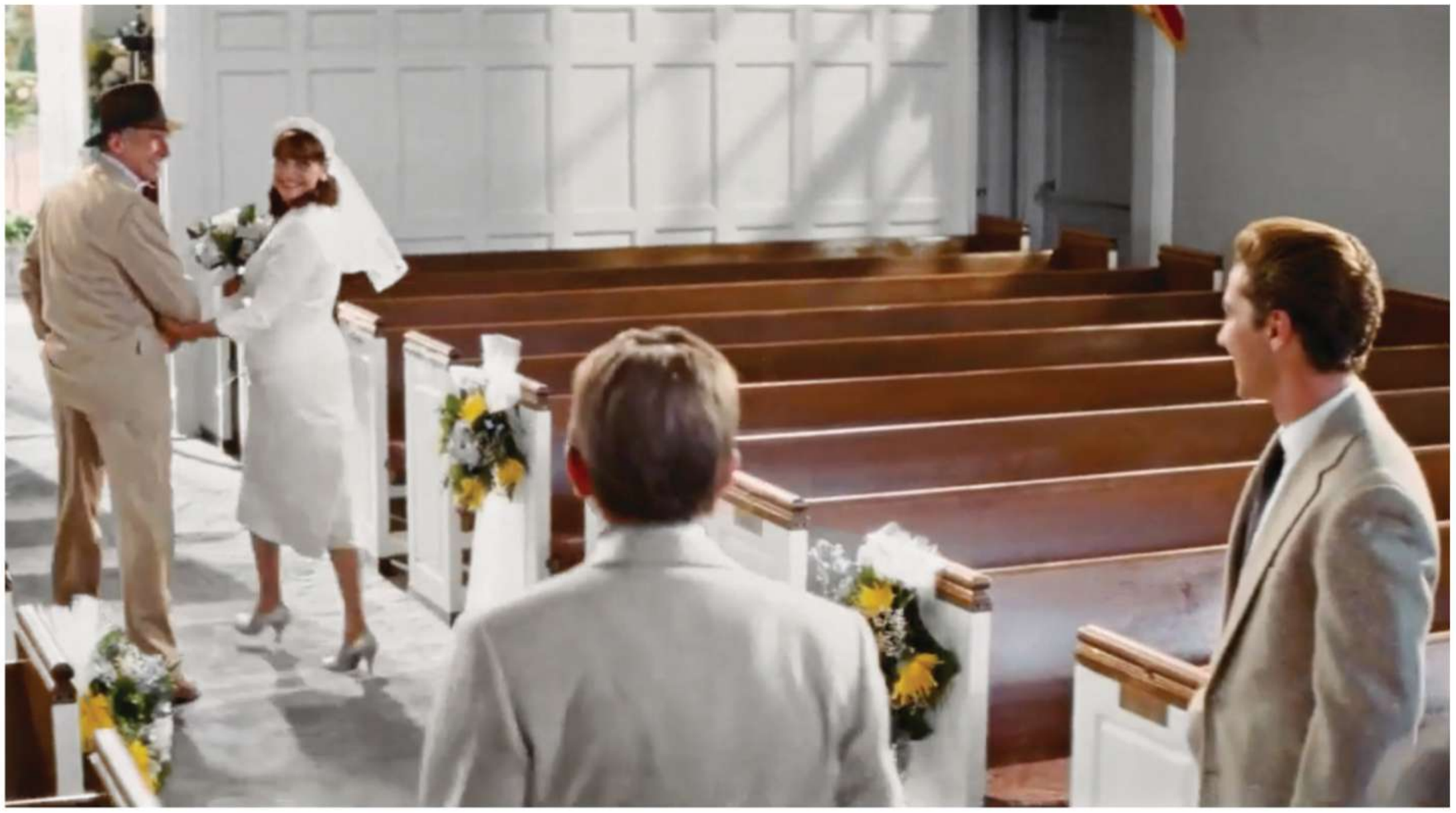
True to form, the production visited numerous locations, including Hawaii, which doubled for Peru, before setting up on soundstages at multiple studios around Los Angeles. Production designer Guy Hendrix Dyas oversaw the construction of elaborate sets, including the lost city of Akator, and Ford again summoned his physical acting gifts for scenes in which Indy is fighting, fleeing, and plunging over perilous waterfalls. "I probably did more in this film than I did in the ones previous because there have been advances in the area of stunt technology," Ford told *USA Today* in 2008. "I was nothing but happy to get back to that kind of filmmaking . . . My body is fine. It really was not an issue."

Allen said she was delighted to be included in the reunion and had no trouble falling back into the adventure mindset. "Because the first film has been so celebrated, it feels like you're coming home," she told *Entertainment Weekly*. "The first day I was shooting with Harrison, we were given a particularly challenging bit of business to do on a moving truck. The truck is kind of ambling along, and we're trying



**INDY AND HIS LONG-LOST SON in a Peruvian cave. Right: A sequence in which Dr. Spalko encounters interdimensional beings—culminating in the immolation of her head.**


HAN SHOT FIRST
Coke
RESERVED



**FORD WITH GEORGE LUCAS and executive producer Kathleen Kennedy (who worked on such blockbusters as *E.T., Back to the Future, The Color Purple,* and *Schindler's List* and now serves as the president of Lucasfilm) on the *Skull* set. Above: Indy and Marion finally tie the knot.**

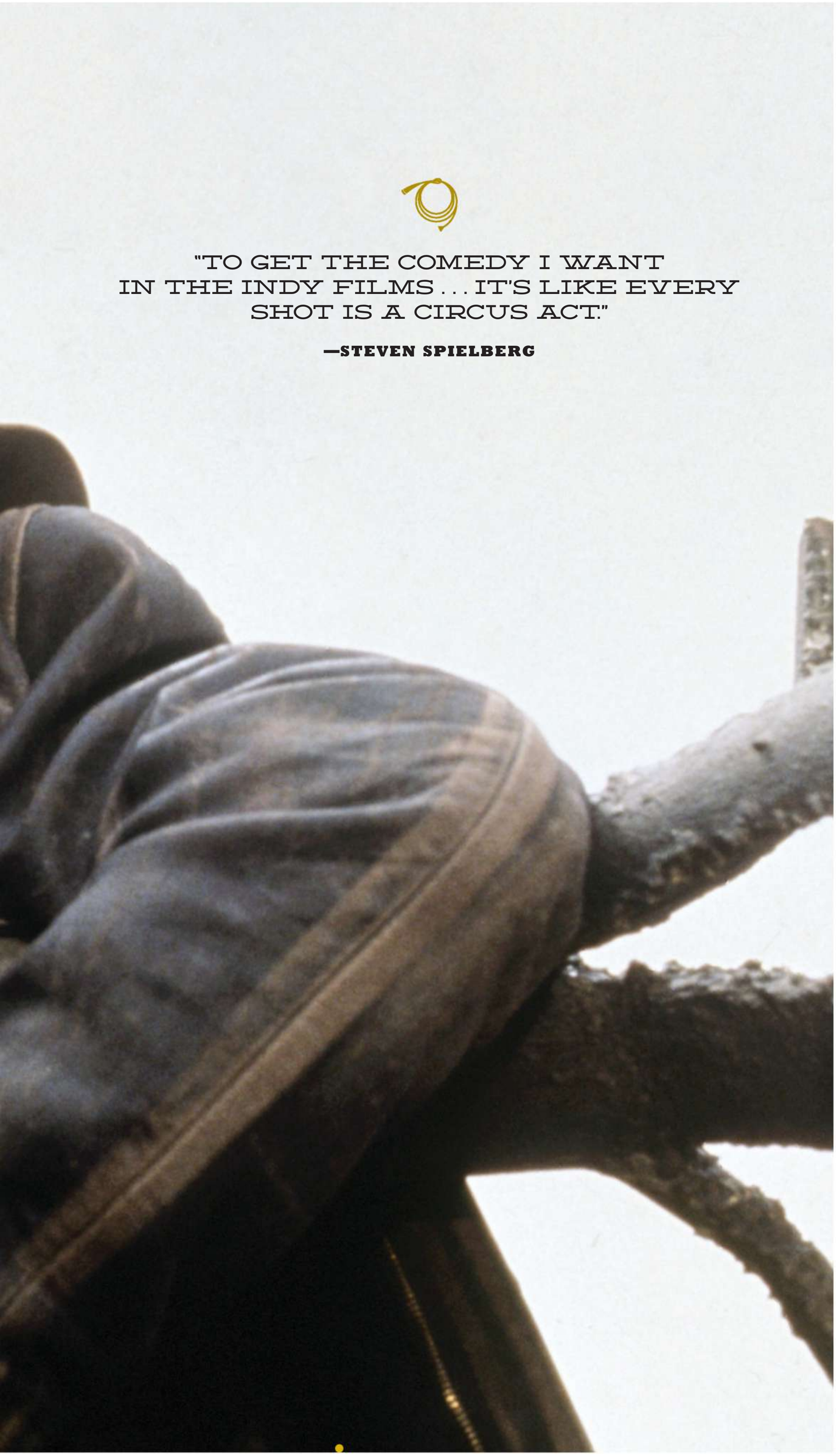
to throw ourselves through this little opening, and we can't help but slam elbows into hard metal and kneecaps into hard metal . . . I was so glad I was there and so glad I was working with [Harrison] again. It felt even better than the first time because I felt more at ease with myself, and he seemed more at ease and happy . . . But it's true with Steven, too. Steven, I felt, was so much more relaxed, and so much more enjoying the day-to-day of being there on the set. I think the first time around, it was all a little intense."

***INDIANA JONES*** *and the Kingdom of the Crystal Skull* had a gala premiere at the Cannes Film Festival on May 18, 2008, just days prior to its May 22 opening in theaters around the globe. The reaction was somewhat polarized. Many celebrated the film as a delightful return to form and found much to love in the pulpy sci-fi premise and a surprise ending in which Indy and Marion wed. Others, though, became fixated on the "nuke the fridge" scene and generally felt disappointed by the film's reliance on digital effects.

"There were always visual effects and optical effects, but at the end of the day, in *Raiders* when Indy is dragged behind the truck in the desert, there's some guy being dragged behind a truck in the desert—when a plane is exploding, they're actually blowing up a plane," explains James Kendrick, author of *Darkness in the Bliss-Out: A Reconsideration of the Films of Steven Spielberg.* "The CGI in *Crystal Skull* is so extensive. It felt like a betrayal of one of the main ethos of the franchise."

Nevertheless, *Crystal Skull* went on to become the highest-grossing of all the *Indiana Jones* films, earning more than $790 million at the worldwide box office, suggesting that movie fans were delighted to see the adventurer back on the big screen once more.

"I know everybody likes to make fun of that film," says Joseph McBride, author of *Steven Spielberg: A Biography.* "Somebody called it *Indiana Jones and the Terrible Title,* which is kind of how I think of it. But I think people missed the point of it. What the film is is a series of set pieces where Steven is spoofing his own work in different genres . . . The thing with the refrigerator, that's an example of a Spielberg outlandish joke that I found really funny, actually. It's a fun film for him. He just does stuff that he thinks will be fun—and what's wrong with that?" ●

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**Steven Spielberg, Harrison Ford, George Lucas. 1989**

“I love the craft and I love the storytelling aspect of what I get to do. I work in collaboration with other people, and that gives me great pleasure.”

**—HARRISON FORD**

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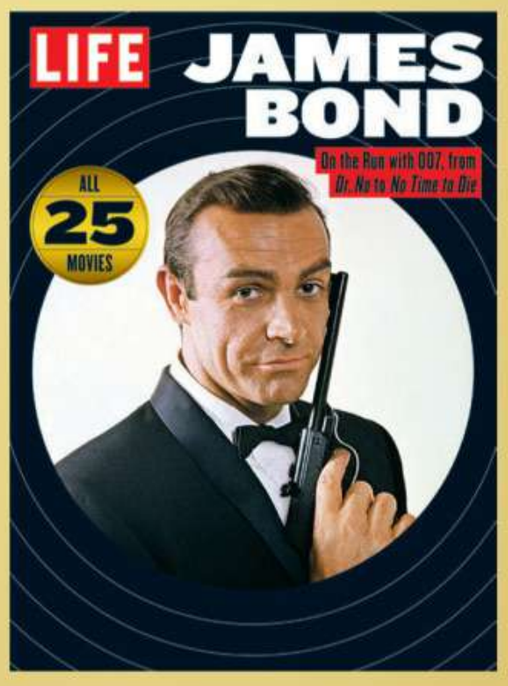


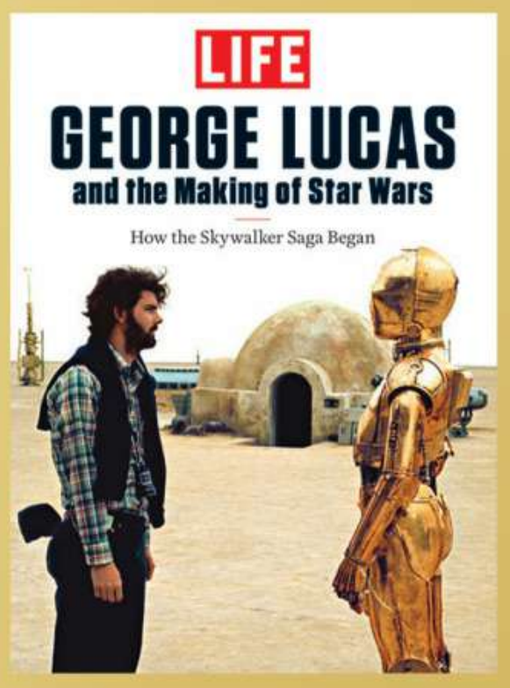


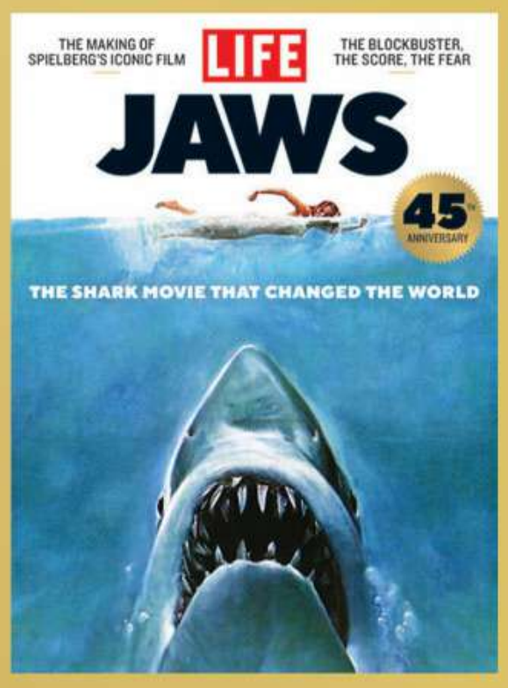


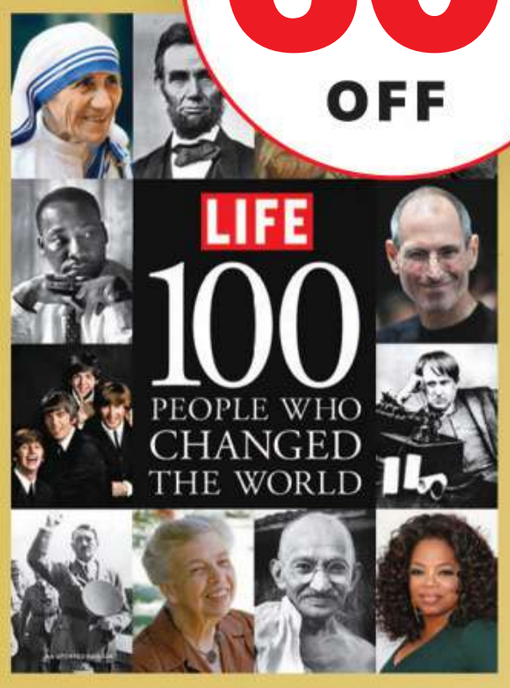




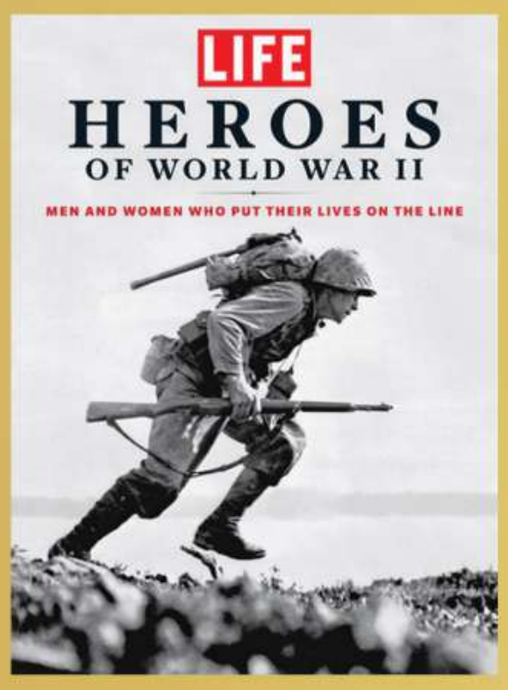


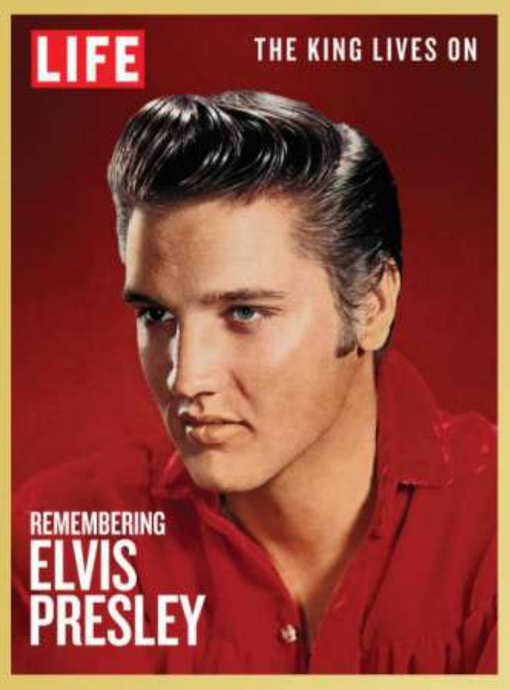


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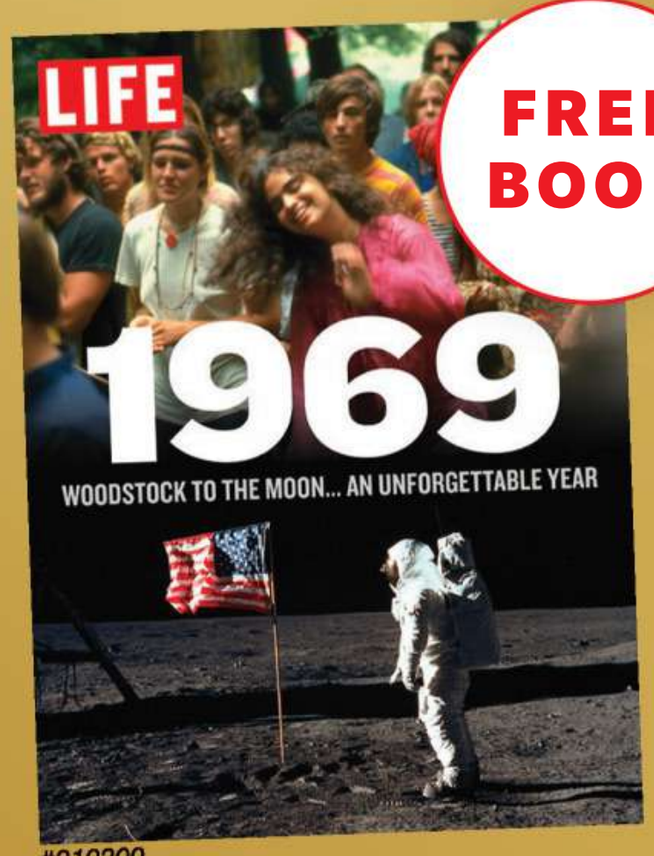


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