

INDY AND... ALIENS!?

Lucas talks Skull, sci-fi and new Star Wars



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THURSDAY 22 MAY
INDIANA JONES AND THE KINGDOM
OF THE CRYSTAL SKULL

Summer is really hotting up now. June is but a week away and the longest-awaited sequel, like ever, is finally here. No introduction necessary.

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL

OPENS 22 MAY

DIRECTOR Steven Spielberg

STARS Harrison Ford, Shia LaBeouf, Cate Blanchett, Ray Winstone



We've eyeballed the teaser, the pics, the LEGO bricks. But still the movie-watching world knows next to diddly about Indy's latest crusade — set to premiere at Cannes. Over to bullwhipper-in-chief Harrison Ford for the lowdown... "You'll find Jones back teaching and engaged in archaeological research, as he was last time. But times have changed. It's a different period of history and the problems he confronts are the problems of that period." The obvious problem is Soviet (see right) but really, Harry. Could you be any more vague? Maybe veteran series producer Frank Marshall will give us the scoop... "I think if you look at the history of the '50s, there's a lot of clues as to what's gonna happen in the movie." >>



RAY WINSTONE

The Brit (on your right) plays a guy called Mac in Indy IV. We asked him questions...



So, they offered you the new Indy film. Did you say, "Dunno. I'll have to read the script...?" I did, actually! I just never thought I was right for this kind of film. Y'know, I do... serious drama and that. But then I read it and thought, "Fucking hell! It's blinding!"

It starts at 100mph and goes up to a million!" And I thought, finally I can do a film that my six-year-old kid can watch.

And you're no bit-part. You're Indy's best mate...

I wouldn't have done it for a bit-part. When I spoke to Spielberg, I said "I don't want to just be along for the ride. I want to bring something to it." I had the same thing with Scorsese for *The Departed*. I'm too old in the fucking tooth to just go out there and show my face. I'm never going to be a big Hollywood star, but if I'm going to be in an Indiana Jones movie, I want to go there and be a big part of the story. I'm ex-SAS, early SAS. I'm a Londoner and I met Indy in World War II when we were fighting the Germans and then the Cold War came along. This is all stuff I've made up in my head, by the way...

Was Spielberg as open to your input as Scorsese?

Oh, yeah. He's definitely a genius. You feel great going to work. You feel comfortable about bringing ideas to the table. But when the cameras get going, you have to keep up the pace and be on your mark or else. And Harrison! He's a boy! He was an absolute ball. He can hit that dot on that door [about 20 feet away] with his whip. He can drive the car like a stuntman and he can act. He's basically a cowboy.





I, II AND III

Indiana Jones is back. But where's he been?



RAIDERS OF THE LOST ARK (1981)
It all began with spiders and a boulder, "I hate snakes" and a global search for the Ark of the Covenant, followed by a brawl with a bald German bloke, some Nazi Indy met in Nepal, a sun stick, snakes again and a light show with dead folk.



TEMPLE OF DOOM (1984)
This time Indy's in India, his plane crashes and he says he'll save a village. But the doofus is caught, he goes barmy, his missus is almost burned alive, hearts stop beating, there's a cart chase and a bridge tumbles down.



THE LAST CRUSADE (1989)
Third time round we're in Venice, them Nazis are back and it's Indy, his dad and Hitler, who escape in a blimp (not with the latter), before winding up in Jordan with loads of Nazis looking for the Holy Grail Indy gets.

So... Roswell, rock'n'roll, rebellion without a cause? "Well, you'll see that Shia LaBeouf looks like James Dean or Marlon Brando and there's an old jalopy... I like to kid George Lucas and say, 'What have we got now, *American Graffiti* meets *Indy*?!'" chuckles Marshall. Nagged further, Mr M confirms the return of the Ark-archiving warehouse from the end of *Raiders*, plus "references" to Henry

negative? Tsk.) "It's been a new challenge to keep things under wraps," says Marshall, recalling the pre-internet production of *Indy I-III*. "It's been a war. Someone said to me, 'This is what we did on *Transformers*.' No. I love *Transformers*, but you're not dealing with the same animal here." *Everyone* wants the key to *The Kingdom* – including the snooping snapper who helicoptered over the set in Hilo, Hawaii... "Next thing we knew, there were pictures on the Russian internet of our camp and the

to do a Superbowl commercial, but we turned it down." 'Course, a summer tentpole like this pretty well sells itself... "Everyone knows about Indiana Jones already," says the man married to fellow *Indy* producer Kathleen Kennedy. "And in every detail we tried to make this movie the way we did in the old days. The shots are designed and storyboarded exactly as we did the last three. You go on this rollercoaster ride that only Steven Spielberg can bring you. He said to me, 'This is the most fun I've had in a long time...'"

Ford, meanwhile, knows no fear of failure. "I think there's a huge audience out there for it. 'Survey says' that it's the most anticipated movie of the year. So I know it's going to be successful, no doubt about it. It's just a question of *how* successful, which is not really that interesting. But I can predict that it won't have been a waste of money."

convoy you see in the trailer." With said two-minute taster going live only a month ago, the hype-wagon has been deliberately reined in. "We don't want to exhaust the audience and turn them off, by making it seem like we're just doing the fourth movie for the sake of it," reckons Marshall. "They wanted us

'It's American Graffiti meets *Indy*' FRANK MARSHALL

Jones Snr, Marcus Brody and "maybe" Dr Indy's old Egyptian mucker Sallah. You want more? Tough. "There's a lot more to know," growls Ford. "We made every effort to keep from spoiling the surprise of it all. Because that's the best way to see a film – to walk in off the street and not know nothing." (A professor using a double

GEOORGE LUCAS

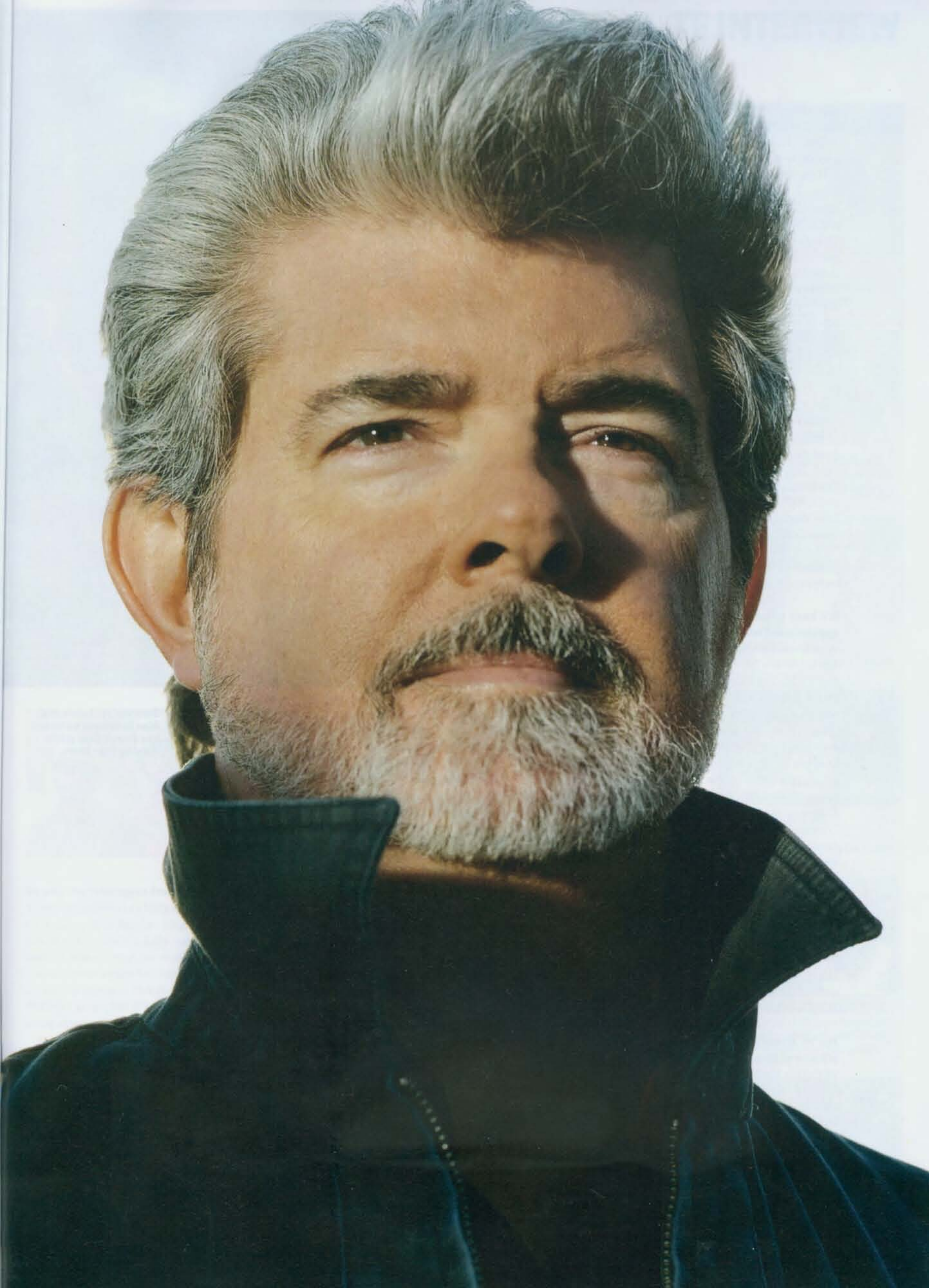
Indy 4, Star Wars reborn, WWII dog fights... Total Film heads to the Jedi temple for a world-exclusive catch-up on the latest in the Lucasverse **WORDS MATTHEW LEYLAND**

TOTAL FILM IS STANDING EYEBALL TO EYEBALL WITH one of science fiction's greatest scourges: Jar Jar Binks. Thankfully, the goonish Gungan's lolling, blithering tongue is silent today, as it's encased in a faux-carbonite overcoat à la Han Solo in *The Empire Strikes Back*. Although fan-made, this life-size objet d'arse is proudly mounted not in a comic-book store or back bedroom, but in the reception of Industrial Light & Magic, the pioneering FX outfit parented by Lucasfilm Ltd. Beside it is a magazine clipping declaring Binks, "The most irritating *Star Wars* character of all time". Clearly, George Walton Lucas Jr has a sense of humour about his creations – even the universally hated ones.

Still, the man can well afford to mock himself, having amassed such vast cultural and literal capital from his interstellar film career. The success of his magnum opus – the one with the whizz-bangs, the wonder and the Wookiee – paid for his creative nerve-centre, Skywalker Ranch, site of today's *TF* interview. A 4,700-acre estate

buried deep in the winding, Naboo-green hills of Marin County, California, it feels far, far away from planets *Hustle or Bustle*. Road signs don't point to it and tourists aren't permitted, but once you're through the gates, the atmosphere is welcoming, calming and homely (although Lucas doesn't actually live).

And there's some very cool shit in the display cabinets: Charlie Chaplin's bowler hat and cane, a variety of monster maquettes, even the Holy Grail itself (well, the one from *Last Crusade*). Nothing too show-offy – much like Lucas himself. The writer/director/producer/mogul has a rep for reticence. Recently, *Indiana Jones And The Kingdom Of The Crystal Skull* support star John Hurt branded him "a bit socially crippled... not good with people". But *Total Film* doesn't find itself struggling to disarm some great personal deflector shield. Casually attired in trainers, jeans, sweater and – yes! – plaid shirt, Lucas is chatty, chuckly and avuncular. At one point he playfully turns the mic on *TF*: "So, how do you feel about California? The >>



weather up here is more like London. I lived in Hampstead once and liked it. Jim Henson lived there for a while, too..."

It's a late Friday afternoon. Tonight, Lucas is due out for dinner with his three adopted children to celebrate son Jett's birthday. But first, business. Today's about peering forward, not gazing back. Far from slouching on those billion-dollar laurels, Lucas has a number of projects on the go: the animated *Clone Wars* film and small-screen series; the live-action *Star Wars* TV and the WWII fighter-pilot rip-roarer *Red Tails*... Little hint, perhaps, of those "small, personal" flicks we were promised post-*Episode III*, but there's still the sense of envelopes nudged and new avenues explored.

And then of course there's *Indiana Jones And The Kingdom Of The Crystal Skull*. Not a film Lucas and Co (Steven Spielberg, Harrison Ford) needed to make, but one they wanted to – like *Star Wars* or *Raiders*, the kind they wanted to see as lifelong movie-lovers. "It's not like any of us really need the money," he admits. "We just sort of wanted to have a movie vacation..."

It's been quite a while since our last appointment with Dr Jones...

When we finished *Last Crusade* we figured, that's it – three films, that's fine. Originally, that's all we were going to do. Steven and Harrison kind of wanted to do another one but I said I couldn't think of any story – and I'm the one who has to come up with it! It's very hard to come up with a good MacGuffin, which in our case has to be a supernatural object of an archaeological nature that is real or that people believe to be real. That's as opposed to all the copies that have been churned out since *Raiders*, which are about fanciful, made-up objects. Then I came up with an idea when I was doing *Young Indiana Jones*. I was very excited about it, but Steve and Harrison were a little reluctant. I worked on a script they didn't like, then another, then another... Finally I just gave up.

And then?

For a couple of years it sat quietly, then Harrison said he really wanted to do another *Indiana Jones*. So I said, "This is the only thing I can come up with." Finally they said "OK." I worked on a script for a number of years with a number of writers until we got to a point where everyone was happy. But it was a long 15 year process.

You've already voiced doubt that the film will satisfy critics and fans...

With this kind of movie, no matter what you do, it's not going to live up to expectations. I had it with *The Phantom Menace*. The fans say, "Oh, I expected the Second Coming and it didn't happen!" The critics say, "It's just more of the same." They didn't like the first three anyway, so why expect that they'll like this one?

We've got high hopes at Total Film...

Well, if you love the other ones, you'll love this one. But you have to love all of them! I think this one's a little



funnier and more interesting than the others. Although if you think it's going to be better than the other ones... it's not. It's the same as.

It's just as great?

It's just as great! But if you're a disgruntled fan who's already written the story and you find it doesn't follow your script, then it's gonna be terrible. We did it primarily because we just wanted to have fun.

And did you?

We did. So for us it's already a success. We've accomplished everything we could ever want and more. We had the best time making this movie. And since we got what we wanted, we've decided to put the film in a trash can and bury it. That way nobody has to see it and we don't have to get bad reviews! Sorry. It's too bad the way that happened, but we had a great time making it!

There's a lot of speculation that this is Indy's odyssey into science fiction...

It's not. It's an archaeology film just like the others. He's going after a supernatural object. The first films were based on those '30s Saturday matinee serials, as was *Star Wars*. Then when this one came along I realised that it was 19 years later and I couldn't do 'then' – I had to do 'now'. So in *Kingdom Of The Crystal Skull*, 'now' is basically the mid-'50s. I said, "Gee, what's the equivalent of B-movies in the '50s?" And it's science fiction films – *Them*, *It Came From Outer Space*, *The Thing*... It gave us a whole new genre to play with and a new texture beneath the story. And I came up with a great MacGuffin.

Swordplay: Lucas and Alec Guinness on board the Death Star while filming *Star Wars*.



List, *Saving Private Ryan*... But this is the kind of movie he can do in his sleep. Not that he does it in his sleep – he actually gets a kick out of it!

Harrison Ford calls you the “global authority” on Indy... Do you own the character the way you own *Star Wars*?

I created the character so everything has to come back to me. I’m the one who knows what he does and doesn’t do and I make up the stories. I’m the one who tries to keep them grounded in some kind of reality, which means we don’t cheat a lot. Well, we cheat a little bit but we’re clever; we don’t just invent things to get him out of a mess.

Although some handy divine intervention has saved Indy’s neck a few times...

Yeah... The thing is, if you believe in the Ark of the Covenant, if you believe it has some relationship to God, if you believe it strikes people down – which is all true in a certain code of reality – then it all makes sense. But you can’t just make something up, like a time machine. That’s not what it’s about. These are supernatural mysteries, not action-adventures where you have no historical or archaeological context.

Is *Crystal Skull* a full stop or a new beginning?

I don’t know. There’s no motive other than to enjoy ourselves. We’ll see what happens...

Will we see the *Indy* and *Star Wars* series in hi-def soon?

That’ll probably happen. We’re going to wait until Blu-ray gets a little more established, because it’s only just won the war. It’s got a year or two to get some actual fission going.

How’s the 3-D version of *Episode IV* coming along?

We’re working on it. The technology’s progressing a little slower than everyone imagined. It’s doable, but not real



‘It’s not like any of us really need the money. We just wanted to have a movie vacation’

So why the reluctance from Ford and Spielberg?

They thought it was a little too much of a Spielbergian idea! Or a Lucas-Spielbergian idea. A little too obvious. I think possibly they didn’t fully understand the malleability of *Indiana Jones* – that we don’t have to do the same movie over and over again. Because we never did. The great thing about this movie is that it’s the same but different. It’s of a different genre, but it’s still *Indiana Jones* the archaeologist going after something – it’s just now he’s pushing 60...

You’ve managed to do a fine job of preventing the plot from leaking online...

Well, after *Star Wars* we know how to do that. Steven is more adamant about it than I am. I’m not sure having everything be a secret makes much difference one way or the other. It’s not like *Jaws* or *Jurassic Park* failed because they were books before they were movies. It’s one thing to know what happens, another thing to see it. People go to these movies because they want to see Steven do his brilliant star turn as a director. If anyone else did the story it wouldn’t be as good. He can do anything – *Schindler’s*

practical at this point in terms of taking old movies and transferring them [to 3D]. But if we get *Star Wars* solved – if we re-release it and it’s successful – I’m sure Paramount will be interested in doing the same with *Indiana Jones*.

With the new formats like hi-def and downloads on the rise, what future does cinema-going have?

I’ve always said people will always go to the movies. People go for the social experience, the way they go to operas or sporting matches – which you can see much better on TV! I think the number of screens will drop and the quality will go up. There’ll be better venues with bigger screens. Now the screens at home are almost as big as the ones in the theatres, so I think they’ll take three theatres and build them into one giant screen, with great seats, cappuccinos, wine... it’ll be a much more civilised experience.

You’re going from the small screen to the silver one with the new incarnation of *Clone Wars*...

The original Cartoon Network series was just a little fun thing, kind of a promotional lead-in to *Episode III*. >>

FILMOGRAPHY



THX 1138 1971
Lucas’ debut offers a labyrinthine vision of a whiter-than-white dystopian tomorrow. ★★★★★



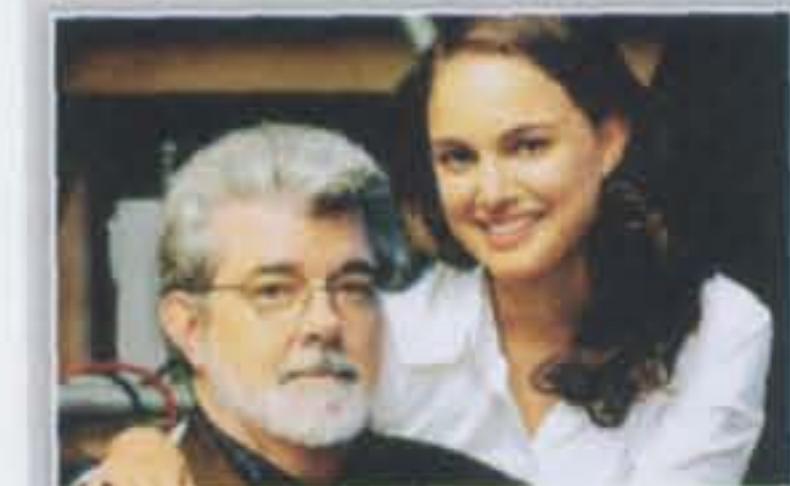
AMERICAN GRAFFITI 1973
Hot rods, cool tunes and future stars (Ford, Dreyfuss, Howard) in a great ‘60s nostalgia flick. ★★★★★



STAR WARS 1977
Mythic archetypes and pioneering FX in a sci-fi phenomenon. ★★★★★



RAIDERS OF THE LOST ARK 1981
Screw *The Mummy* – this is the daddy of cliff-dangling escapism. ★★★★★



STAR WARS EPISODE I 1999
Jake and Jar Jar scuff this – the most anticipated movie ever – but George pulls it back with desert drag-races and lightsaber balletics. ★★★



STAR WARS EPISODE III 2005
Redemption for the prequels as Anakin falls in style. Creaky words, sumptuous pictures. ★★★★★

MUST SEE

Lucas takes us on our first trip to a galaxy far, far away...



STAR WARS: EPISODE IV – A NEW HOPE (1977)

"I've made a Walt Disney movie. It's a cross between *Willy Wonka And The Chocolate Factory* and *The Computer Wore Tennis Shoes*. It's gonna do eight or 10 million." Lucas was wrong about a lot of things. That *Star Wars* might work if Luke Skywalker and his aunt and uncle were dwarves. Or that the entire cast should be oriental.

But from that over-the-shoulder opening shot of an Imperial Starship blotting out the twinkling vastness of space, its deafening engines filling the air, Lucas got everything else right. Proudly hanging its white and black hats on old-fashioned ideas of heroism and happy endings – and this in a dark, war-torn, drug-addled, bloody decade – *Star Wars* captured the heart and dazzled the senses. Sinking his budget (\$11m!) into ILM's revolutionary FX and Dolby Stereo surround sound instead of his star's salaries, Lucas became one of the few directors in history to give audiences something they'd never seen before.

Although they had, of course. The farmboy who has turned knight, the imprisoned Princess, the wise master, the evil Lord and his Empire... Built on everything from Kurosawa (*The Hidden Fortress*, *Yojimbo*) and John Ford (*The Searchers*) to '30s pulp sci-fi serials (*Flash Gordon*, *Buck Rogers*) and James Bond, *Star Wars*' space opera could have taken place in Camelot, the Wild West, WW2, ancient Greece or the high seas. But by retooling these references in such unforgettable style, Lucas created an immortal popcorn movie of thunderous mythic power.

For better or worse, *Star Wars* changed cinema and cinema audiences like no other single film. And *Episode IV – A New Hope* would become a bitterly ironic title for many. "It ate the heart and soul of Hollywood," claims Paul Schrader. But measured simply by popularity and profit – Hollywood's favourite markers, no less – it is the greatest film ever made. **Jonathan Crocker**

It was a test and when we finished I said I wanted to push the boundaries of animation, do a little anime. So it was a chance to play with the medium. I think a lot of the fans will like to see it on the big screen.

How much can you give away about the plot, tone and style of the new film and TV series?

Well, it's the *Clone Wars*, which is always a fun place to be! And in the way that *Star Wars* and *Indiana Jones* are done in the style of Saturday matinee serials, this is done – and UK viewers will particularly get this – as a homage to Gerry Anderson, in a *Thunderbirds* style. I'm not a huge fan of *Final Fantasy*-style realism. I think the whole point of animation is to create a style, an artistic style. The characters don't exactly look like marionettes. They're not carved out of wood, but they do have a texture to them. They look like painted objects. You know, 99 per cent of people aren't going to understand the Anderson connection, but it gives it a point of view to say this is an old-fashioned TV style. I don't know why, but I always like to have a historic background to my things.

Is it a way of paying dues to your formative influences?

Partly, but it's also... you gotta pick a style. Most artists do that. Michelangelo worked in the style of the Greeks, for example. It just gives you something to work with. I didn't want *Clone Wars* to look like, say, *The Incredibles* or *Jimmy Neutron* – like a cartoon. Because this is not a cartoon. But I also didn't want it to look like Japanese anime. So I looked at it and said, "This was an important style for early young people's television programming. It was a little cornball, but it had a nice feel..." I thought it would be a good thing to say that this style isn't dead. It was valid then, it should be valid now. The other thing is that it's very hard to create a new style because almost everything that can be done has been done. I didn't have enough energy to say I'm going to invent an animation style when I could reinvent one and give it some history.

How far down the line will *Star Wars* continue in these new incarnations?

I don't know. *Clone Wars* will probably go for at least five or six seasons, which adds up to 200 episodes. Then we have the live-action series, which is going to be a little bit more experimental. It takes place over the 20 years when Luke's growing up, but it's not about the Skywalkers or any of that stuff. Like in *Episode IV* – you hear about the Emperor, but you don't actually see him. People live in the Empire, but you don't see Stormtroopers. It's a completely different kind of idea, which is risky. But that's the only reason I'm doing it. Some people will inevitably say, "It's not what I think of as *Star Wars*." So who knows, it may work or it may not.

Is it really a radical departure?

I'd say so. It's kind of like *Episode IV* – it's funny and there's action, but it's lot more talky. It's more of what I would call a soap opera with a bunch of personal dramas in it. It's not

really based on action-adventure films from the '30s – it's actually more based on film noir movies from the '40s!

Any casting news?

No, that won't be for a while. We've got writers who are currently working on scripts with the art department. First you've got to create the characters, because half of them are human and half of them aren't. That's the thing about *Star Wars* – there's always two and a half years of design work before the production starts. Nobody spends that long in television; people have a tendency to just put t-shirts on actors and call them spacesuits! Or they just use motorcycle helmets and paint them green or something. So we've been working on this for about a year now: designing sets, environments, vehicles and aliens...

The *Star Wars* universe has expanded far beyond the movies. How much leeway do the game makers and novel writers have?

They have their own kind of world. There's three pillars of *Star Wars*. I'll probably get in trouble for this but it's OK! There's three pillars: the father, the son and the holy ghost. I'm the father, Howard Roffman [president of *Lucas Licensing*] is the son and the holy ghost is the fans, this kind of ethereal world of people coming up with all kinds of different ideas and histories. Now these three different pillars don't always match, but the movies and TV shows are all under my control and they are consistent within themselves. Howard tries to be consistent but sometimes he goes off on tangents and it's hard to hold him back. He once said to me that there are two *Star Trek* universes: there's the TV show and then there's all the spin-offs. He said that these were completely different and didn't have anything to do with each other. So I said, "OK, go ahead." In the early days I told them that they couldn't do anything about how Darth Vader was born, for obvious reasons, but otherwise I pretty much let them do whatever they wanted. They created this whole amazing universe that goes on for millions of years!

Are you happy for new *Star Wars* tales to be told after you're gone?

I've left pretty explicit instructions for there not to be any more features. There will definitely be no *Episodes VII-IX*. That's because there isn't any story. I mean, I never thought of anything! And now there have been novels about the events after *Episode VI*, which isn't at all what I would have done with it. The *Star Wars* story is really the tragedy of Darth Vader. That is the story. Once Vader dies, he doesn't come back to life, the Emperor doesn't get cloned and Luke doesn't get married...



'The live-action *Star Wars* show is a lot more talky and more of a soap opera. It's based on film noir!'



One of your key non-Star Wars projects in the pipeline is *Red Tails*. How's that shaping up?

It's coming along very well. I've got a script I'm very happy with. We're doing a rewrite on it and we're going to talk to directors soon. Hopefully it'll be a lot of fun. It's a great story. I realised that, apart from a little piece of *Pearl Harbor* and a few things in *The Battle Of Britain*, there hasn't been a real dogfight movie. So *Red Tails* is going to be like the *Star Wars* trench run, but as the whole film!

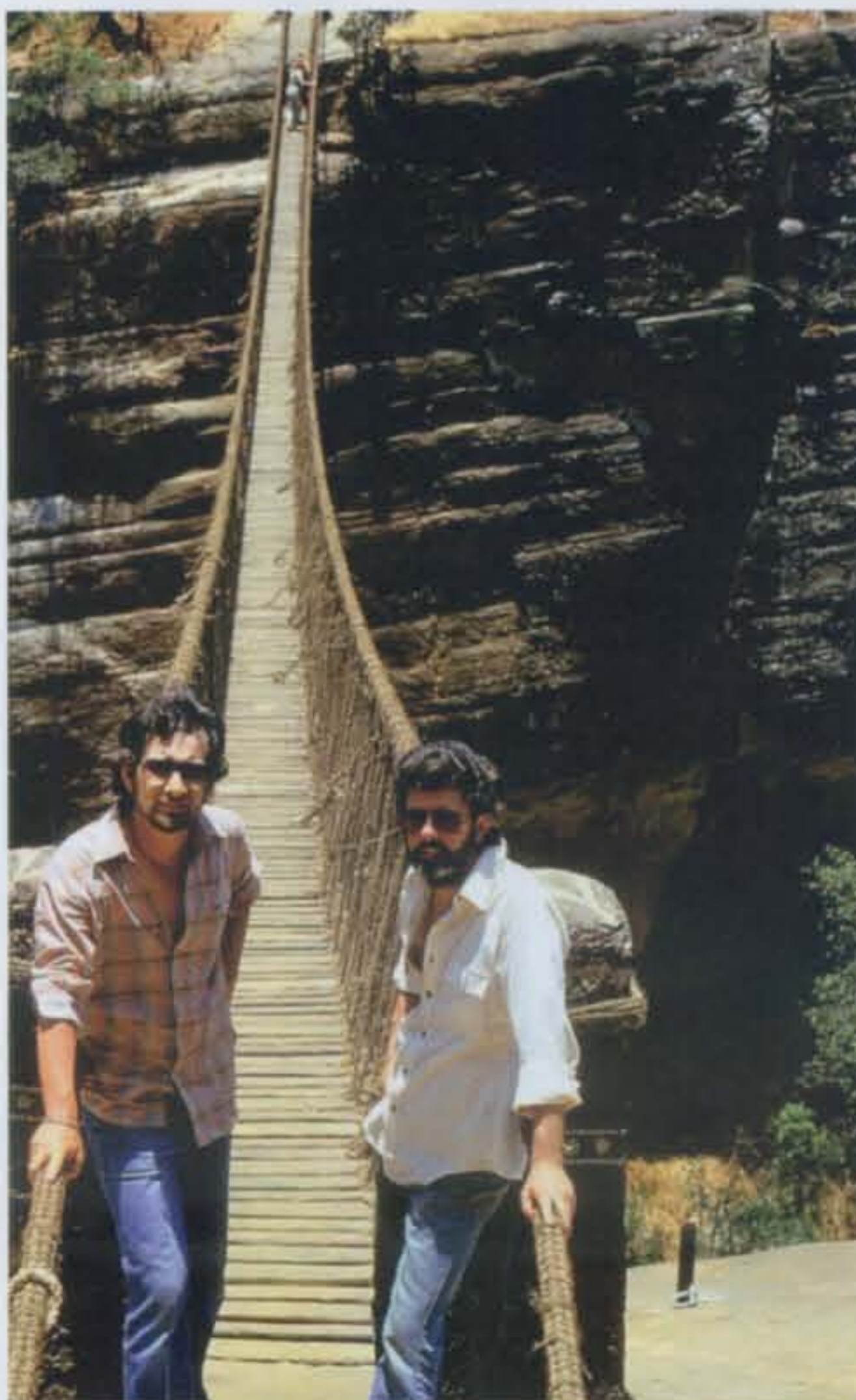
Presumably there'll be a lot of CGI...

Probably. If you're working with real planes it takes forever to set up shots. When ILM did *Pearl Harbor* with CG planes, they could really control what they were doing. It looks so much better, so much more exciting.

You shortly turn 64. Have you thought much about what you'd like your legacy to be?

I don't know... Mostly I'm proud of my kids. Raising them was the hardest thing to do. When it comes to film, hopefully I'll be remembered as someone who was entertaining and who helped to push the medium forward a little bit, making it easier for people to make movies. Although you don't get remembered for things like that. Nobody remembers who invented sound or colour. It's not like anybody cares. I think *Star Wars* will be remembered for a bit. But it'll fade as all those things do... **TF**

***Indiana Jones And The Kingdom Of The Crystal Skull* opens on 22 May and will be reviewed in a future issue. *Star Wars: The Clone Wars* will open in the autumn.**



Star maker: (above) Lucas behind the camera; (left) on location with Spielberg for *Temple Of Doom*.



Lost arcs

Indy's early years put facts before story...

Young Indiana is often **too clogged with fun facts** to cut loose

THE ADVENTURES OF YOUNG INDIANA JONES: VOLUME 1 AND 2 12

1992 **Out** 24 March (£44.99/£40.99)

Show ★★ ★★ **Extras** ★★ ★★ ★★

It's only two months to go before Indy gallops back to the multiplexes, but there's just enough time to squeeze in some revision. And 'revision' is the word, because this '90s TV show is edutainment at its least subtle. Set in the early 1900s, the first eight episodes follow the nine-year-old Henry 'Indiana' Jones Jr (Corey Carrier) as he accompanies his archaeology professor dad and insipid mother on a round-the-world lecture tour. Being rather well connected for a small boy, he's invited to explore the Egyptian Pyramids with Lawrence of Arabia, discuss the meaning of love with Freud at a dinner party and witness Picasso's genius in his Parisian studio.

Each \$1.5m episode was shot on location, which means we're treated to some stirring scenery. Just as well, because Carrier is one of the most unlovable kid actors since the brat out of *Problem Child*. Things improve when Sean Patrick Flanery takes over as teen Indy. And there are a few bizarrely distracting cameos, like So Solid Crew's Asher D as a Moroccan slave and

Lukas Haas as painter Norman Rockwell (the Steven Spielberg of all-American art).

But what's really notable about these boxsets is the quality of the add-ons. Not so much a teatime-telly marathon as a complete primary education in a box, the package is awash with documentaries expanding on themes central to each episode – covering subjects as diverse as the 1916 Easter Rising, Tolstoy and Tutankhamen. Alas, this eagerness to inform carries over to the show and *Young Indiana* is often too clogged with fun facts to cut loose with any proper whip-snapping action. Factor in a sense of humour pitched squarely at the under-12s and the two-hour instalments can get a bit draggy. A must for die-hards and teachers, but casual fans may want to hang on for the (grown) man in the hat's return. **Ellen E Jones**

EXTRAS



- 38 companion documentaries
- Interactive game
- Interactive timeline
- Historical lecture The Promise Of Progress

FOUR QUESTIONS

Sean Patrick Flanery on playing teen Indy...



Were you free to put your own stamp on the character?

Yes. There was a lot of latitude because he's at a completely different age. I didn't go and study Harrison Ford's performance, though I did re-watch *Raiders*.

You shot in all corners of the globe... any favourite cities?

We went to 46 in all, but my favourite was Prague. The first time I went was '91 and the last time was '97. It changed drastically. First there was nothing there, then a year later they had McDonald's. Four years after that, they had everything.

Any tales to tell about George Lucas?

He's just a regular guy. I'd love to tell you he showed up in Thailand on this 78-mile yacht, but no, he's pretty normal. He used to talk me through show ideas although I never found out the whole story until the scripts were rolling off the presses!

You must've learned a lot about history...

I thought my knowledge of history before the show was flawless, but I soon realised I didn't know much at all! Shooting was more of a history lesson than doing 400 courses at college. The best figure that I 'met' was Albert Schweitzer because he was wonderfully played by [German actor] Friedrich von Thun.

Were the producers trying to educate the masses?

A show like this is about excitement. If you can contain a lesson within that, rock on. But if people start feeling they're being preached to, the game's over. They did a great job of straddling the fence between entertainment and education.