

thoughts on the subject.

STARLOG: You would prefer that the Moon be used as an industrial base rather than a military one?

CLARKE: The potential for scientific uses is enormous. We'll get raw materials from the Moon, and perhaps later from the asteroids.

STARLOG: What do you think of the future of private industrial exploration of space?

CLARKE: I don't believe in private space.

STARLOG: And yet so many SF writers have talked about the individual entrepreneur forging into the unknown...

CLARKE: That's nearly as ridiculous as the backyard spaceship of the 1930s, isn't it? Let me get this point across: There already is a great deal of private enterprise in space—the application of satellites and the communication satellites. Now, the administration is trying to sell the meteorological satellites and perhaps the Earth resources satellites, which, unfortunately, have just gone off the air.

I can certainly see considerable private enterprise in space, in that way, but I can't see privately funded space lines. After all, even the airlines are in trouble. And what is the extent of private enterprise in aviation? Most of it is, in fact, government supported. In any case, the distinction between state and private enterprise in any such large-scale undertaking is so nebulous, it doesn't mean much anyway.

STARLOG: And yet, most of the American frontier was conquered by, for example, individual explorers or even private railroad companies spanning the continents. Can't we draw a parallel?

CLARKE: Covered wagons, too. There has been a fantastic paper just published on this subject from a symposium at Los Alamos in interstellar exploration. They draw a parallel—not our type of society going into space, but the old Polynesian explorers. Very small groups, maybe a few hundred people meeting to intermarry—that kind of cosmic exploration may last for generations. Anthropology and interstellar flight. Margaret Mead in space.

STARLOG: Alien beings from other star systems have been an SF staple for years. Recently, some people have been suggesting that we're all there is. We haven't seen any aliens, no one has contacted us. We're alone.

CLARKE: It's ridiculous to go from one extreme to the other. Of course, we still have absolutely no evidence for intelligent life anywhere else. There's very little evidence for it here, for that matter. Someone suggested that either way, it was fantastic: whether we are alone or whether space is full of intelligence. My bet is that it is full of intelligence. And the fact that we haven't discovered it yet? Well, how much of the universe have we looked at, for how long and with what primitive technologies?

STARLOG: Do you really think we will go beyond our own solar system and explore the galaxy? Consider the enormous distances involved and what is possible in terms of an individual's lifespan...

CLARKE: Everything is possible. You could explore the galaxy in a small fraction of its

Alongside Indiana Jones at the Temple of Doom

In the hill town of Kandy, once the last bastion of the ancient kings of Ceylon in their battles against the conquering British, a very special group of moviemakers sat down to dinner every night for one week.

Among them, in one way or another, they are responsible for some of the most successful motion pictures of all time: *Star Wars*. *The Empire Strikes Back*. *Return of the Jedi*. *Raiders of the Lost Ark*. *American Graffiti*. *E.T. Jaws*. *Poltergeist*. *Close Encounters of the Third Kind*.

Their names are Frank Marshall, Kathy Kennedy, Harrison Ford, Melissa Mathison, George Lucas and Steven Spielberg. And they were visiting the fabled land of Ceylon, now known as Sri Lanka (home to Arthur C. Clarke), a 25,332 square mile island off the coast of India, for their newest venture, *The Further Adventures of Indiana Jones*.

Gossip has it that the title could—but won't—revert to the originally announced *Indiana Jones and the Temple of Death*. The production's clapper boards read *Indy II*, but currently, with its premiere scheduled for that magical date, May 25—also the date when all three *Star Wars* movies opened—this latest two-fisted saga is known as *Indiana Jones and the Temple of Doom*.

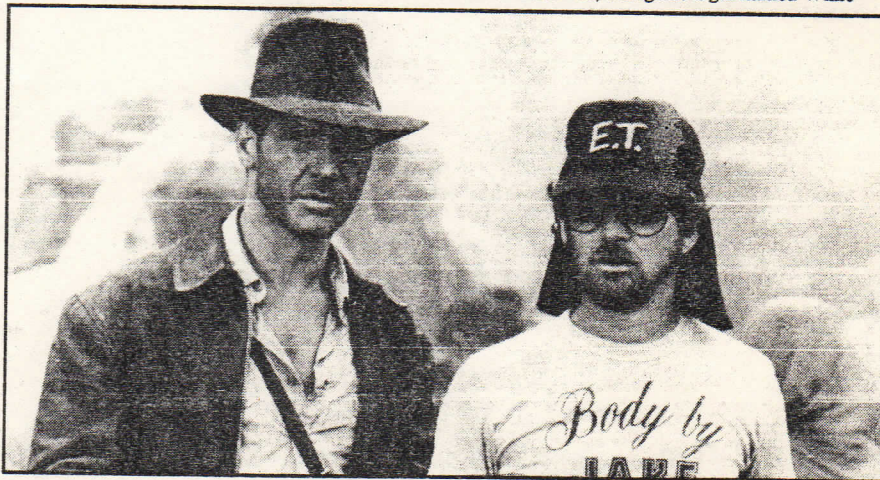
Arriving in Sri Lanka on April 18, 1983, director Spielberg and team quickly dug in, lensing a reported almost one-fourth of the film in 10 brisk days. A second unit under veteran action director Mickey Moore, who also worked on *Raiders*, continued to grind for seven more days. The

hardly strangers to the Lucasfilm family; they scripted *American Graffiti*. Stunts are being coordinated by Glen Randall and arranged by Vic Armstrong, who also doubles Ford. Douglas Slocombe, whose credits include *Never Say Never Again*, *Rollerball* and the Indian sequence of *Close Encounters*, returns as cinematographer after his Oscar-nominated stint on *Raiders*.

New talents behind the scenes include costume designer Anthony Powell, a two-time Oscar winner for *Travels with My Aunt* and *Tess*, and art director Alan Cassie. Although a composer has not been signed, it's considered almost a *fait accompli* that John Williams will once again score this sequel. And of course, Industrial Light & Magic will provide the special effects "magic."

At the production's sole press briefing held in Colombo, executive producer Marshall described the locations used in Sri Lanka as representing a mythical kingdom "somewhere in the Northern borders of India beneath the Himalayas." The script, based again on a story by Lucas, incorporates a few elements reminiscent of material jettisoned from *Raiders*.

It seems fairly certain that *Temple of Doom* opens in Shanghai in 1935 (before the events of the first film on a location originally intended for a deleted *Raiders* subplot, see STARLOG #50-51). The early scenes were lensed in Hong Kong where the second unit apparently shot a chase sequence for six consecutive nights, dashing around after midnight through the streets of Macao. Following the action there, Indiana Jones takes off, alongside a gal named Willie



On location in Sri Lanka: Harrison Ford and Steven Spielberg.

highly efficient, mostly British, crew of 120 was supplemented by 15 local technicians. Working on a very tight schedule, the company wrapped its entire Sri Lanka sojourn within three weeks. Chandran Rutnam of Ceylon Film Location Services, which assisted the Bo Derek *Tarzan the Apeaman*, found the film's locations and coordinated its local production needs.

Produced under the auspices of Lucas' British arm, Lucasfilm UK Ltd., *Temple of Doom* boasts one of the highest-powered creative teams assembled. Lucas and Marshall (STARLOG #66) are executive producers. Kennedy, who produced *E.T.*, is associate producer. On the line everyday as producer is Robert Watts, a veteran of both *Empire* and *Jedi*.

The screenwriters, Willard Huycks and Gloria Katz, are new to the world of Indiana Jones, but

Scott and a Chinese kid named Shorty, for India.

Kate Capshaw, who starred in *A Little Sex* and the forthcoming *Dreamscape*, portrays Willie. Shorty is played by young Ke Hung Quan, who judging from the way Spielberg works with him, will join Cary Guffey, Henry Thomas and Drew Barrymore on that list of unforgettable youngsters in Spielberg movies. Coincidentally, Quan's stunt double is Felix Silla, far from his metallic costume as Twiki on the *Buck Rogers* TV series (STARLOG #34).

Indy's Indian destination is the village of Mayapore, erected on a hill above a tea plantation in Sri Lanka. With the hills forming a picturesque backdrop, Alan Cassie and local art director Errol Kelly constructed an authentic Indian village of a few wattle-and-daub (i.e. mud) huts and a functional water wheel. When first

ALL TEMPLE OF DOOM PHOTOS: KEITH HAMPTON/COPYRIGHT 1983 LUCASFILM LTD.

visited by Indy, Mayapore is desolate, in a state of gloom and decay; however, due to his heroics, it is later revitalized. Pragmatically, for filming purposes, this process was reversed, with the last scenes shot first and the village then partially destroyed for the initial "ruins" sequences. Blazing fires and the mist rolling down the mountains provided a moody atmosphere for these scenes which were shot late in the evening with some 60 local extras.

Principal photography occurred on and around a specially built rope bridge which spans a deep gorge formed by Sri Lanka's largest river. This treacherous gorge is right behind the Victoria Dam, one of Asia's largest hydro-electric projects, which is currently nearing completion. The British company building the dam also con-

with Kate Capshaw on a smaller animal and Ke Hung Quan astride a baby elephant. Ford must be one of the world's hardest working actors. He stood in the blazing heat, tirelessly doing take after take, ensuring that the extras knew what they had to do and behaving in no way as the "Star."

Production began daily at about 7:30 a.m. To reach the location and begin their duties, some crew members had to leave their hotels as early as 5 a.m. Filming ended around 6 p.m., making for an exhausting six-day work week. After dinner, Lucas and Spielberg often continued working late into the night, viewing rushes on videotape and making long distance phone calls, yet they were always on the set early the next morning.

Moviemaking can be strenuous—and also

lifetime, even though it's many times a man's lifetime. In fact, this is one argument against interstellar life, that by now, when the galaxy is about five to ten billion years old, that's ample time to explore it end to end, if you start off with a long-lived technological civilization, even if you never achieve the speed of light.

STARLOG: Yet, no one has knocked on our door?

CLARKE: As far as we know. It could have happened in the remote past. That's why I get so furious at these idiots like Von Daniken and the flying saucer crackpots, because they have prevented serious scientists from looking into this subject, for fear of being ridiculed. I take it quite seriously, and that's why I am annoyed with them. They make people think it's already happened.

STARLOG: Let's look beyond such obvious pseudo-science crackpots. What about ESP, is there really any scientific basis there? Is ESP the social communication system of the future? Or is it so much wishful thinking on the part of fantasy writers and dreamers?

CLARKE: I've been through the same process with ESP and the paranormal that we've been through with intelligent life in space—from one extreme to the other. Back in the '40s, when I started reading about it, I was fascinated by the idea and, of course, by Dr. J.B. Rhine at Duke. *Childhood's End* was based on that thesis. Since then, I've become more and more disillusioned, partly because the subject is still so nebulous and because it has not definitely been confirmed that ESP exists. Surely, by this time, if there were anything to it, we wouldn't still be waving our arms at each other.

So, my feeling is that there is *nothing* to ESP. But there *are* limited areas where some remarkable things do happen. I can't talk too much about this subject because I'm doing another TV series to follow my *Mysterious World*, which was finished several years ago and is now running on PBS. The new series, *Strange Powers*, deals with this area. I'll be filming my narration for that early in 1984 in Sri Lanka.

STARLOG: This new program is, then, a scientifically-based exploration of the paranormal?

CLARKE: A *discussion*, yes and we will go into many of the fringe areas.

STARLOG: What about *Mysterious World*?

CLARKE: The series is entitled *Arthur C. Clarke's Mysterious World*. It's about mysteries—scientific and otherwise. It touches on UFOs, sea monsters, the ancient Greek computer, the giant balls of Costa Rica. Do you know about them?

STARLOG: No.

CLARKE: All over Costa Rica, there are huge stone spheres, some weighing 10 tons or more, perfectly spherical. And no one knows who made them. It's not very easy to make a perfectly spherical mass of stone. It's an archaeological mystery, yet very few people have ever heard of it.

STARLOG: I certainly never had. Stone spheres! So, that's what people did before



Steven Spielberg and crew prepare for a new set-up of Indiana Jones action.

structed the shaky-looking—but absolutely safe—rope bridge and the roads which allowed the filmmakers to reach the site.

The bridge figures in one of the movie's most exciting moments—with Indiana Jones trapped in the middle as it sways dangerously. On each end are guards led by Mola Ram, an evil priest portrayed by Indian actor Amrish (*Gandhi*) Puri. His shaven head is daubed with red paint; Puri also wears face paint as his minions fanatically pursue Indiana Jones. Cornered, Indy slashes at the ropes and the bridge collapses, sending several guards—and maybe our hero?—into the boiling river below. The lifelike dummies used, under the supervision of SFX chief George Gibbs, even thrash their legs realistically when they hit water. Eight cameras, including an anti-que VistaVision camera (a process revived by Lucas for *Star Wars*), recorded the action, but just exactly how Indy and friends escape this "gorge-hanger" will remain a mystery for now.

Watching the company at work on location, the crew's efficiency is most impressive. Each department functions smoothly and independently with experts from every discipline present. Spielberg favored the use of a Steadicam camera for the bridge scenes; so, it wasn't surprising to find Garrett Brown, inventor of this smooth-action wonder, on hand for shooting. Much of the over-the-gorge stunt action was actually filmed in comparative safety, with the 10-man stunt team atop rope bridge replicas built nearby. Traveling shots were filmed against the surrounding hills and mountain ranges; other footage was shot on the river bed, partially exposed due to a drought. Some of these sites will be entirely inaccessible after the Victoria Dam's completion.

Elephants were also in on the adventures. Harrison Ford looked splendid on a large tusker,

somewhat wet—as Lucas and Spielberg demonstrated with a between-takes shootout one day, armed with water pistols. Marshall gleefully recorded the event for a "Making of" documentary, similar to *The Making of Poltergeist* and *Twilight Zone the Movie* featurettes he previously directed. Later, Capshaw and Spielberg paced off for another water pistol duel, only to spin around and attack Marshall.

One of Capshaw's many physical adventures in this sequel was a "close encounter" with a python, slated to be filmed at "Bo Derek's Lake," the location where Derek met Miles O'Keefe in *Tarzan*. *Raiders* snake expert Mike Culling was to provide Capshaw's python co-star, but the serpentine squeeze scene was ultimately scrubbed from the script, prompting the actress to comment: "Saved!"

With one-half of the film to be made at EMI-Elstree Studios, the Lucasfilm team left for England where a Maharajah's palace was taking shape on a soundstage. Despite rumors, no shooting took place in India, though certain exteriors were scheduled for Spain.

According to Frank Marshall, the Indiana Jones stories will be made along the same lines as the James Bond series. There will be *no* connection between movies except for the central character. Thus, it seems as if the original trilogy idea has been dropped for a possible five (or more?) supersagas. One thing is certain: with the formidable talents of George Lucas, Steven Spielberg, Harrison Ford and the creative team involved, *The Further Adventures of Indiana Jones* will be exciting, thrilling—and to be continued.

—Gerard Raymond

GERARD RAYMOND is the publicity manager for Ceylon Theatres Limited, a major movie exhibition company in Sri Lanka. This is his first article for STARLOG.