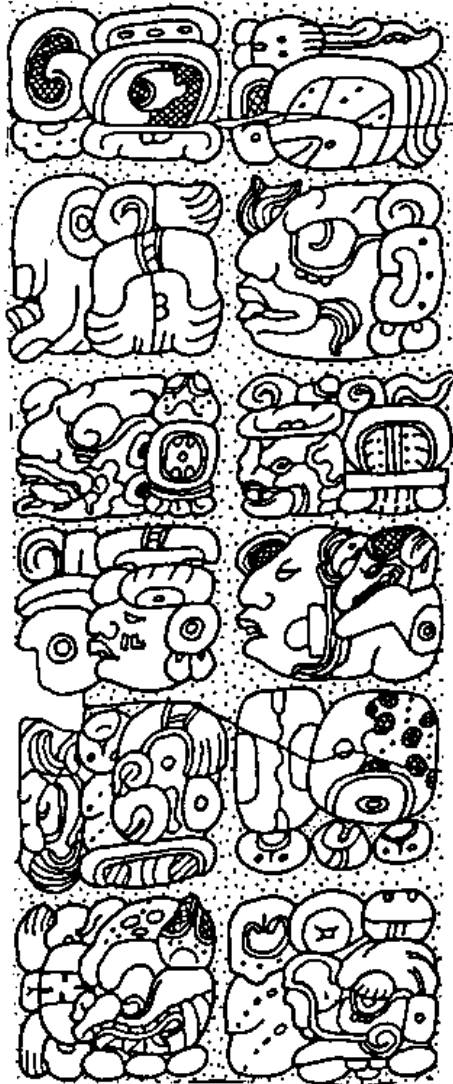


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Director's Biography
& Filmography pg 8

Principal Cast &
Crew Bios..... pg 11

Complete Credits..... pg 15

CONTACT INFORMATION

**For theatrical & video distribution
or general inquiries, please contact:.**

Production company:
Night Fire Films
3711 Ocean View Ave.
Los Angeles, CA 90066
Phone: (310) 821-9133
Fax: (310) 821-0224
www.nightfirefilms.org

Director, Writer, Producer:
David Lebrun
lebrun@nightfirefilms.org

Producer:
Rosey Guthrie
guthrie@nightfirefilms.org

**For international television distribution,
please contact:**

Charles Scheurhoff
WGBH International
125 Western Ave.
Boston, MA 02135
(617) 300-2659
charles_schuerhoff@wgbh.org

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SHORT SYNOPSES

LOG LINE (25 words):

The 200-year quest to decipher the ancient Maya hieroglyphs has unlocked the secrets of a great civilization and re-connected modern Maya with their extraordinary past.

SYNOPSIS - Brief (50 words):

The complex and beautiful Maya hieroglyphic script was until recently the world's last major undeciphered writing system. This is the story of the 200-year struggle, often hampered by misconceptions and rivalries, that has unlocked the secrets of one of mankind's great civilizations and re-connected modern Maya with their extraordinary past.

SYNOPSIS - Short (113 words):

The complex and beautiful Maya hieroglyphic script was until recently the world's last major undeciphered writing system. BREAKING THE MAYA CODE is the story of the 200 year struggle, often hampered by misconceptions and rivalries, that has ultimately unlocked the secrets of one of mankind's great civilizations and re-connected modern Maya with their extraordinary past. It's an epic tale that leads from the jungles of Guatemala to the snows of Russia, from ancient Maya temples to the dusty libraries of Dresden and Madrid. The film is based on the book of the same title by Michael Coe, called by the NY Times "one of the great stories of twentieth century scientific discovery."

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SYNOPSIS – Medium length (241 words):

There are over six million Maya today with a rich, vibrant culture and traditions they have guarded with great care. But for four centuries they have been a people cut off from the written record of their own extraordinary past.

For almost 2000 years, the ancient Maya recorded their history and ideas in an intricate and beautiful script. Then, in the 16th century, Spanish invaders burned their books and ruthlessly extinguished hieroglyphic literacy. By the 18th century, when stone inscriptions were discovered buried in the jungles of Central America and bark-paper books began to surface in the libraries of Europe, no one on earth could read them.

Breaking the Maya Code is the story of the 200 year struggle that ultimately unlocked the secrets of one of mankind's greatest civilizations and re-connected contemporary Maya with the writings of their ancestors. The film is based on the book by archaeologist and historian Michael Coe, himself intimately involved in the decipherment. The New York Times called the book “one of the great stories of twentieth century discovery”.

This detective story - often hampered by misconceptions and false leads, rivalries and colliding personalities - leads us from the jungles of Guatemala to the bitter cold of Russia, from imposing Maya temples to the dusty libraries of Dresden and Madrid.

Now, through one of the great intellectual achievements of the past 200 years, the words of the ancient Maya scribes have begun to speak once more.

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FULL DESCRIPTION (865 words):

For a people to lose their history is a tragedy; to recover it, almost a miracle.

There are over six million Maya today. They have a rich and vibrant culture, and have guarded their traditions with great care. But for four centuries they have been a people cut off from the written record of their own extraordinary past.

For almost 2000 years, the ancient Maya of Central America recorded their history and ideas in an intricate and beautiful hieroglyphic script. Then, in the 16th century, Spanish invaders burned their books and ruthlessly extinguished hieroglyphic literacy. By the 18th century, when stone inscriptions were discovered buried in the jungles of Central America and bark-paper books began to surface in the libraries of Europe, no one on earth could read them.

Breaking the Maya Code is the story of the 200-year struggle to unlock the secrets of the hieroglyphs, arguably one of the most complex writing systems ever created. It is based in large part on the book of the same title by archaeologist and historian Michael Coe, himself intimately involved in the decipherment story and an on-screen presence in the film. His book has been called by the New York Times “one of the great stories of twentieth century scientific discovery”.

Breaking the Maya Code is a detective story filled with misunderstandings and false leads, rivalries and colliding personalities. It leads us from the jungles of Guatemala to the bitter cold of Russia, from ancient Maya temples to the dusty libraries of Dresden and Madrid.

Much of the drama of the film involves writing and reading, not normally thought of as the stuff of dramatic thrills. But director David Lebrun began the project with an image of an ancient Maya scribe and a modern researcher on opposite sides of the surface of a Maya text, one writing, the other attempting to read, each trying to break through the membrane of the text to make contact with the other. As author Mike Coe puts it, “You don’t have to put on a pith helmet and

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FULL DESCRIPTION cont'd (page 2 of 3)

carry a machete to make great discoveries. Förstemann [one of the early decipherers] traveled in his mind, and managed to reach the mind of the Maya. To me, that's the most exciting thing of all."

The heroes of the story are an extraordinary and diverse group of men and women: linguists and mathematicians, artists and adventurers, archeologists and eccentrics – each finding a different piece of the puzzle. They include an English photographer, a German librarian, a Russian soldier, a California newspaperman, and an art teacher from Tennessee. An 18-year-old boy, immersed in the glyphs since early childhood, makes the final breakthrough.

Breaking the Maya Code was filmed at over 40 locations in nine countries. The style of the film allows the viewer to see through the decipherers' eyes and follow their thinking. POV shooting, animation and digital highlighting guide the viewer through richly complex Maya images, just as the eye of a trained researcher will dart from glyph to glyph in a Maya text. The clues build up, and form into patterns. When a solution finally appears, the viewer experiences its compelling elegance and understands the wit and artistry of the ancient Maya scribes.

The decipherment has transformed our vision of the ancient Maya, not just once but several times over. To the invading Spanish, who both destroyed their writing and kept records that were invaluable to its eventual decipherment, Maya culture was fascinating but clearly the work of the devil. To the 19th and early 20th century scholars who unlocked their mathematics and astronomy, the Maya became a uniquely peaceful people, ruled by wise astronomer-priests. The Maya texts now coming into focus describe a surprisingly familiar world of warring city-states, dominated by two "superpowers" and their long struggle for domination. They recount a history of alliance and betrayal, of powerful rulers, brilliant generals, and subtle and sophisticated artist-scribes. But the texts also reveal a strange and unfamiliar world of kings and queens who regularly shed and burned their blood to invoke the Vision Serpent, a world whose narratives are

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FULL DESCRIPTION cont'd (page 3 of 3)

shaped by an intricate cosmology that weaves together the lives of humans, the deeds of mythic heroes and the cycles of the planets and the stars.

By the turn of the 21st century more than 90% of the hieroglyphs could be read with confidence, and scholars were reconstructing the ancient Maya language in which they were written. As linguist Barbara Macleod puts it, “It’s like having a time machine to be able to read these texts. Maybe sometimes I’m the first person to actually say them out loud in more than a thousand years.”

By the end of the film the decipherment has come home, re-uniting the living Maya with their own lost history and opening up an invaluable treasure for all of us. The Maya rose to a high artistic culture in complete isolation from the web of influence that pervaded the civilizations of Europe and Asia. Their texts record almost 2000 years of history, myth and literature, a treasure unique in the New World. They have much to teach us all about what it means to be human.

BIOGRAPHY AND FILMOGRAPHY OF THE DIRECTOR

Biography

Filmmaker David Lebrun was born in Los Angeles in 1944. He attended Reed College in Portland, Oregon and the UCLA Film School. He came to film from a background in philosophy and anthropology, and many of his films have been attempts to get inside the way of seeing and thinking of specific cultures. He has served as producer, director, writer, cinematographer, animator and / or editor of more than sixty films, among them films on the Mazatec Indians of Oaxaca, Mexican folk artists, a 1960s traveling commune, Tibetan mythology and a year in the life of a Maya village in Yucatan. He edited the Academy-award winning feature documentary *Broken Rainbow*, on the Hopi and Navajo of the American Southwest. Lebrun combines the structures and techniques of the documentary, experimental and animated genres to create a style appropriate to the culture and era of each film.

Lebrun's experimental and animated works include the radical editing styles of *Sanctus* (1966) and *The Hog Farm Movie* (1970), his late 1960s work with the multimedia group Single Wing Turquoise Bird, the animated film *Tanka* (1966), works for multiple and variable-speed projectors such as *Sidereal Time* (1981) and *Wind Over Water* (1983), and a 2007 multi-screen performance piece, *Maya Variations*.

Lebrun's animated feature documentary *Proteus* premiered in January 2004 at the Sundance Film Festival and has won numerous international awards. Animated from period paintings and graphics, *Proteus* tells the story of 19th century biologist Ernst Haeckel, who found in the depths of the sea an ecstatic and visionary fusion of science and art. *Proteus* explores the sea through poetry, oceanography, technology and myth.

Lebrun's most recent documentary, *Breaking the Maya Code*, a film on the history of the decipherment of the ancient Maya hieroglyphic writing system, was produced under major grants from the National Endowment for the Humanities and the National Science Foundation. The feature length version premiered in March 2008 at the International Festival of Films on Art in Montreal; shorter adaptations were produced for the PBS program NOVA and Europe's ARTE France.

In addition to his work as a filmmaker, Lebrun has taught film production and editing at the California Institute of the Arts. He has been the curator of numerous art exhibitions, and is the co-editor of *In the Meridian of the Heart*, a 2001 book on his father, painter Rico Lebrun. He was for ten years (1987-1996) president of First Light Video Publishing, a production company and distributor of over 250 video titles in the field of media arts education, distributed to over half of US colleges and to educational institutions worldwide. Since 1996 he has been president of Night Fire Films, a documentary film production company. He was a founding Board Member and Treasurer of the non-profit Center for Visual Music (CVM) and is on the Advisory Board of the Chabot Space & Science Center's *Maya Skies* project.

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DIRECTOR'S BIO cont'd (page 2 of 3)

Select Filmography (as director)

Metamorphosis (in progress)

Breaking the Maya Code (2008)

Maya Variations (Multimedia performance piece, 2007)

Proteus (2003)

Wind Over Water (1983)

Sidereal Time (1981)

Luminous Bodies (1979)

Tanka (1976)

The Hog Farm Movie (1970)

Sanctus (1966)

Select Festivals, Awards and Fellowships:

Awards for Proteus:

Outstanding Creative Achievement Award, Santa Barbara Film Festival, 2004

Best Documentary Jury Award, Philadelphia Film Festival, 2004

Best Documentary Audience Award, Santa Cruz Film Festival, 2004

Awards for Tanka:

Bronze Hugo, Chicago International Film Festival, 1976

Director's Choice Film, Sinking Creek Film Celebration, 1976

Gold Medal, Virgin Islands International Film Festival, 1976

Cash Award, Ann Arbor Film Festival, 1976

Honorable Mention, Bellevue Film Festival, 1976

International Festival Screenings (of films directed by David Lebrun)

International Festival of Films on Art (FIFA), Montreal, 2008

Cinarchea Archaeology Film Festival, Kiel, Germany, 2008

Festival di Palazzo, Venezia, Rome, 2004

Asolo Art Film Festival, Asolo, Italy, 2004

International Festival of Fine Arts, Szolnok, Hungary, 2004

Jerusalem Film Festival, 2004

Calgary International Film Festival, 2004

Vancouver Film Festival, 2004

Puerto Vallarta Film Festival, 2004

Athens Film Festival, 1973

Sorrento Film Festival, 1973

Wellington Film Festival, New Zealand 1973

US Festival Screenings (of films directed by David Lebrun)

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DIRECTOR'S BIO cont'd (page 3 of 3)

US Festival Screenings (cont'd)

Maui Film Festival, 2008 & 2004
Sundance Film Festival, 2004
Santa Barbara International Film Festival, 2004
Philadelphia Film Festival, 2004
Atlanta Film Festival, 2004
Maui Film Festival, 2004
Savannah Ocean Film Festival, 2004
Newport Beach Film Festival, 2004
Orinda Film Festival, 2004
Idaho International Film Festival, 2004
Woods Hole Film Festival, 2004
Filmex Special Retrospective, *Animation, the Illusion of Motion*, 1981
Conference on Visual Anthropology, 1977
The Margaret Mead Film Festival, 1977
The Flaherty Seminar, 1977
Filmex (Los Angeles International Film Festival), 1976

Fellowships and Grants:

National Science Foundation Production Grant, 2004
National Endowment for the Humanities Production Grant, 2001
National Endowment for the Humanities Scripting Grant, 1998
Dorland Mountain Colony Fellowship, 1981
Reed College Creative Artist Grant, 1966

For a complete CV, please contact Night Fire Films.

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PRINCIPAL CAST & CREW BIOS

Director **DAVID LEBRUN** has served as producer, director, writer, cinematographer, animator and/or editor of more than sixty films, among them films on the Mazatec Indians of Oaxaca, a 1960s traveling commune, Tibetan mythology and a year in the life of a Maya village. He edited the Academy-award winning documentary *Broken Rainbow*, on the Hopi and Navajo of the American Southwest.

Lebrun's animated feature documentary *Proteus* premiered at Sundance in January 2004 and has won numerous international awards. His experimental and animated works include the animated film *Tanka* (1966), works for multiple and variable-speed projectors such as *Wind Over Water* (1983), and a 2007 multimedia performance piece, *Maya Variations*, in collaboration with composer Yuval Ron.

Lebrun has taught film production and editing at the California Institute of the Arts and has curated numerous art exhibitions. He was president of First Light Video Publishing from 1987-1996, and since then president of Night Fire Films. He was a founding Board Member of the Center for Visual Music (CVM) and is on the Advisory Board of the Chabot Space & Science Center's *Maya Skies* project. For a complete biography and filmography, please see the Director's Bio.

Producer **ROSEY GUTHRIE** - Night Fire Films Partner and Producer ROSEY GUTHRIE has had a diverse twenty-year background in film production and distribution. As Vice President of First Light Video Publishing from 1988 to 1996, she created and implemented marketing and distribution plans for a catalog of over two hundred educational films on the media arts. From 1997 to 2003 she was V.P. and General Manager of Panavision Remote Systems, a film equipment rental company.

Ms. Guthrie has served as Associate Producer on over fifteen educational and instructional films, as Producer on *Breaking the Maya Code* for Night Fire Films, and as Director of Development for the Peabody Award-winning PBS series *Craft in America*.

Executive Producer **NICOLAS NOXON** specializes in history, science and nature television programs. He has written and produced specials and series for ABC, David Wolper, Columbia Pictures Television, MGM, Time-Life and National Geographic. His productions have won virtually every award in television including several Emmys.

Noxon has served as producer, writer or director of over fifty National Geographic Specials, most notably *Shark*, one of the highest rated programs ever aired on PBS, and the Emmy-winning *The Great Whales*. In 1986 he took part in Robert Ballard's expedition to explore the wreck of the Titanic and produced *Secrets of the Titanic*, for many years the best selling documentary on video, and the inspiration for James Cameron's feature film.

Noxon's documentaries on the Maya include *In Search of the Lost World* for MGM and *Lost Kingdoms of the Maya* for National Geographic. Until recently, he was Executive Producer and head of West Coast production for National Geographic.

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PRINCIPAL CAST & CREW cont'd (page 2 of 4)

Narrator **CCH POUNDER** was raised in Guyana and later in England, eventually moving with her family to Brooklyn. Her acting career began in theater companies including the Old Globe Theater, the Pasadena Playhouse and the Milwaukee Repertory, where she worked with actors Denzel Washington and Morgan Freeman, among others. Her first film role was in Bob Fosse's *All That Jazz*; her most memorable may be that in *Bagdad Café*.

She most recently had a critically acclaimed starring role in the FX series, *The Shield*. Other television appearances include Emmy-nominated roles in *ER* and *The X-Files*, and performances in *The West Wing*, *Law & Order* and HBO's *If These Walls Could Talk* and *Boycott*. In addition, Ponder has received a Grammy Award nomination for her Spoken Word Album *Grow Old Along With Me, The Best Is Yet To Come*.

CCH Ponder is a founding member of ANSA, Artists for a New South Africa, dedicated to combating AIDS and advancing democracy. She and her husband, anthropologist Boubacar Kone, have built The Boribana Museum in Dakar for the study of cultures of the African Diaspora.

Co-Cinematographer **AMY HALPERN** has done cinematography or lighting on numerous dramatic and documentary feature films, including Charles Burnett's *My Brother's Wedding*, Ramon Menendez' *Stand and Deliver*, and Pat O'Neill's *The Decay of Fiction*. As an independent filmmaker she has created more than 15 densely poetic short films and the feature length *Falling Lessons* (1991) called by critic Kevin Thomas "a stunningly sensual, life-affirming experience from a major experimental film artist."

Halpern also served as Lighting Designer and Contributing Producer on *Breaking the Maya Code*. Her insights from years of working with the Maya glyphs proved invaluable during the production.

Co-Cinematographer **STEVEN KLINE** specializes in 35mm and HD nature/natural history filming and photography projects which include *Sahara - The Nectar of Life* for Mandalay Media Arts, *Jaguar-Year of the Cat* for Telenova Productions, *Hummer in Chile* for GMI Works - the making of a national ad campaign - and most recently, *Cataract Canyon of the Colorado River*, an HD short of a family river adventure. His cinematography for *Sahara and the Sea*, combined with the large format stills he photographed during months in Morocco, created a continuous multimedia exhibit for the 1998 World's Fair. Kline additionally does photojournalism assignments for ABC News.

Kline also served as Still Photographer on *Breaking the Maya Code*.

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PRINCIPAL CAST & CREW cont'd (page 3 of 4)

Composer **YUVAL RON** studied at the Berklee College of Music. He has composed scores for numerous feature and short films (including the 2006 Oscar-winning *West Bank Story*), and has done extensive television work for CBS, UPN, Fox, the Disney Channel and others. He has composed several commissioned works for chamber ensemble, symphony orchestra and soloists. Additionally, he has created 18 scores for theater and modern dance productions, notably his collaborations with the Butoh master Oguri.

Mr. Ron is also the musical director and oud player for the Yuval Ron Ensemble. He has produced numerous collaborative concerts of world musicians, including two seasons of concerts at the Hammer Museum in Los Angeles and performances at the Dalai Lama's "Seeds of Compassion" conference in Seattle. He has received grants from the California Council for Humanities, the NEA, the Rockefeller Foundation, the American Composers Forum and the National Dance Project. Mr. Ron, an Israeli native, lives in Los Angeles.

Sound Designer **GEORGE LOCKWOOD** began his career in visual effects, with credits ranging from the California Raisins commercials to such films as *Return of the Jedi* and *Total Recall*. In the mid-80's, he supervised the restoration of such classic films as *The Ten Commandments* and *White Christmas*. He has been a regular judging panel member for the Emmy Awards in the Visual Effects category.

In 1989, George designed and produced his first soundtrack, Pat O'Neill's Sundance Grand Prize winner *Water and Power*. His sound design work also includes David Lebrun's *Proteus*, Jefery Levy's *Drive*, Les Bernstein's *Night Train* and O'Neill's *The Decay of Fiction*. As a musician, Mr. Lockwood's experience ranges from the study of Carnatic violin with Dr. L. Subramaniam to playing Irish fiddle for James Cameron's *Titanic* and performing with his five-piece ensemble, Buzzworld. Mr. Lockwood received his MFA from the California Institute of the Arts School of Film and Video and lives in Van Nuys, California.

Graphic Designer and Animator **CHARLES OWENS** has created print and motion graphics for feature films, documentaries, television programs and corporations. Main title designs include those for *American Chopper*, *I'd Do Anything*, *Poker Parlor* and the feature film *After Image*. Owens has designed in-show elements for *Worst Case Scenario*, *Pro's vs. Joe's*, and animated maps for *Tour de France: The Traveler's Guide* and *Amazing Destinations: Greece*. He has also created graphic materials and animations for live events for Mattel, Cisco Systems, TNT/TBS, Home Depot and the 2000 Special Olympics World Games. Owens has even appeared on-screen as the Transformation Supervisor on Lisa Rinna's home decorating show, *Merge*.

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PRINCIPAL CAST & CREW cont'd (page 4 of 4)

Calligrapher and Graphic Artist MARK VAN STONE, an expert in the writing of Maya hieroglyphs and co-author with Michael D. Coe of *Reading the Maya Glyphs*, is a professor of art history at Southwestern College in Chula Vista, CA. Van Stone has taught calligraphy and history of writing workshops in 43 states and 20 countries, and, under a Guggenheim Fellowship, documented inscriptions in museums around the world. Van Stone has used stone-age tools, computers and even spray paint to create texts in various writings systems including Egyptian, Roman, Uncial and Arabic. He was the first foreigner to study netsuke carving in Japan with Saito Bishu Sensei. He is an expert at Celtic illumination as well as contemporary graffiti art. Van Stone was also an apprentice animator at Will Vinton Studios and has created calligraphic movie props for *Rushmore*, *Casper* and most recently a Pirates' Code Book (in ancient Phrygian script) for *Pirates of the Caribbean*.

Van Stone also appeared on-camera as the "writing hand" of Gaspar Chi, Bishop Landa and various Maya scribes in *Breaking the Maya Code*.

Editor ERIC MARIN is a film editor with extensive experience in both feature and documentary picture and sound editing. Features he has edited include *Wedding Dress*, *The Monk and the Hangman's Daughter*, and the documentaries *Mysterious California*, *Women of Mystery* and *Looking Like the Enemy*.

Additionally, Eric has produced, directed, shot and edited several award-winning contemporary music and performance documentaries including *Baschet: The Transfiguration of Daily Life* (awarded Best Art Documentary at the Parnu International Documentary Festival 2004 and Grand Prix de la Recherche at the Festival International du Film d'Art, Paris, 2003). Marin's works have been seen on PBS, The Learning Channel and at festivals and venues worldwide.

Marin has been teaching picture and sound editing at UCLA since 1997 and is a recent winner of UCLA's prestigious "Distinguished Teaching Award" for 2007.

Line Producer, Editor and Post Production Supervisor FAITH RADLE is an independent producer of narrative, documentary and video art projects. Ms. Radle served as associate producer for the television movie *Come And Take It Day* (PBS) and went on to work with the movie's writer/director to produce the feature *Speeder Kills*. In 2005, she produced the short film *Viernes Girl* for HBO. Ms. Radle has associate produced and edited many documentaries including the ITVS funded *Voices from Texas*; *Visiones: Latino Art and Culture*, a 6-part PBS series by director Hector Galán; and *Cinco de Mayo* for the History Channel.

Currently Ms. Radle is the executive producer of a TV series airing on the cable network Mun2 and is in development on a feature film adaptation of a short story by best selling author, Sandra Cisneros.

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CREDITS

Written and Directed by David Lebrun

Based on the book *Breaking the Maya Code*
by Michael D.Coe
published by Thames & Hudson Ltd.

Produced by Rosey Guthrie
David Lebrun

Narrator CCH Pounder

Cinematography Amy Halpern
Steven Kline

Graphic Design and Animation Charles Owens

Calligraphy and Graphic Art Mark Van Stone

Editors Eric Marin
Faith Radle
David Lebrun

Music Yuval Ron

Sound Design George Lockwood

Executive Producer Nick Noxon

Line Producer Faith Radle

Associate Producers Karen Olender
Rebecca Hartzell

Contributing Producer Amy Halpern

Arte France Commissioning Editor Christoph Jorg

ARTE France Unité Découverte et Connaissance Hélène Coldefy

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COMPLETE CREDITS cont'd (page 2 of 9)

Lighting Amy Halpern

Still Photography Steven Kline

Guatemala Honduras & Mexico Production

Grip and Electric Raul Salazar
Javier Guadarrama

Location Sound Galen Handy

Production Services Riviera Maya Films

U.S. & Canada Production

Additional Lighting Shaun Madigan
Cricket Peters
Bobby V Vercurse

Location Sound Gustavo Aguilar

Additional Sound Galen Handy
Frank Russo
JT Takagi

Camera Assistant Gustavo Aguilar

Grip/Electric NY Joan Vercurse

Prod. Manager Austin Suzanne Mason

Europe & Russia Production

Line Producer Laura J. Medina

Unit Manager Dresden Carsten Moritz MCS-Saschen

Add'l Lighting Dresden Bernd Kulow

Location Sound Dresden Thomas Fiedler

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COMPLETE CREDITS cont'd (page 3 of 9)

Unit Manager Madrid	Leslie Dann Cruz Dann Productions
Add'l Lighting Madrid	Angel Pizarro Rodriguez
Grip Madrid	Ildefonso Rodriguez Sanchez
Unit Manager St. Petersburg	Alex Chizhenok
Grip & Electric St. Petersburg	Igor Vinockurov Dimitri Oichovikov

Dramatizations

Line Producer	Adam Hyman
Art Director	Regina O'Brien
Set Decorators	Josh Littman Tony Prado
Costumer	Jeannine Wiest
Makeup	Ameneh Mahloudji
Prop Fabricators	Mark Van Stone Paul Johnson Roland Lebrun
Technocrane Camera Operator	Rick Fuzzy Favazzo
Technocrane Operator	Damon De Grignon
Panavision Stage crew	Chris Gurrola Vince Oullet
Special Effects	Eddie Surkin
Camera Assistants	Loren Elkins Daryl Furr

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COMPLETE CREDITS cont'd (page 4 of 9)

Electric	Jeff Stewart
Production Assistants	Maritza Alvarez Aliza Gold Shannon Vincent-Brown David Weld Josh Willis Chavela Zepeda
Dramatizations Cast	Michael Agustin Stephen Berkman Jesus Canul Tamayo John Canul Daryl Furr Ben Halpern Mark Van Stone Galo Zapata
Additional voices	Policarpo Chaj Rosey Guthrie David Lebrun Philip Proctor
Post Production Supervisor	Faith Radle
Additional Editing	Kimberly White
Assistant Editors	Kinga Dobos Jed Lackritz Bernadette Rivero
Digital Graphics	Nik Blumish James Bromley Daryl Furr Bernadette Rivero Kimberly White
Research	Cheyenne Spetzler Josephine Volpe
Additional Research	Peter Coogan Eduardo Sanchez

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COMPLETE CREDITS cont'd (page 5 of 9)

Translations	Allen J Christenson Barbara MacLeod Bernadette Rivero
Transcriptions	Claudia Des Lauriers Zachary Hruby Kaylee Spenser Production Transcripts
Music Recorded and Mixed at	YRM Studios Los Angeles
Assistant to Composer	Christopher R. Bly
Earth Harp	William Close
Banjo, Melodica, Guitar	Kyle Butz
Keyboards, Percussion, Guitar	Yuval Ron
Music Programming	Nick Salerno Yuval Ron
Mix Stems Engineer	Christopher R Bly
Narration and Voice Recording	Sunburst Recording
Recording Engineer	Bob Wayne
Online facility	Digital Film Tree
Colorist	Patrick Woodard
Online Editor	Lakan de Leon

Advisory Board

Michael D. Coe - Principal Advisor	
Federico Fahsen	William L. Fash
Nikolai Grube	Stephen D. Houston
Justin Kerr	Simon Martin
Peter Mathews	Mary Ellen Miller
Robert J. Sharer	David Stuart
George E. Stuart	Karl A. Taube
Barbara Tedlock	Evon Vogt

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COMPLETE CREDITS cont'd (page 6 of 9)

Additional Consultants

Ricardo Agurcia David Freidel
Chris Jones John Justeson
Terry Kaufman Dorie Reents-Budet
Dennis Tedlock

Interviewees

Dr. Ricardo Agurcia Elizabeth Benson
Michael D. Coe Federico Fahsen
William L. Fash David Freidel
Ian Graham Gillett Griffin
Dr. Nikolai Grube Nicholas Hopkins
Stephen D. Houston Kathryn Josserand
Justin Kerr Barbara MacLeod
Simon Martin Lolmay Garcia Matzar
Peter Mathews Linda Schele
Nikte' Juliana Sis Iboy David Stuart
George E. Stuart Barbara Tedlock
Dennis Tedlock Angel Xiloj

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IHAH - National Institution of Anthropology and History Honduras
National Museum of Archaeology and Ethnology Guatemala City
OKMA Maya Language Center Antigua
Copán Museum
Los Angeles County Museum of Art
The Huntington Library
Benson Library University of Texas Austin
Dallas Museum of Art
Center for Maya Research North Carolina
Cullman Library Smithsonian Institution
Dumbarton Oaks Research Library
Metropolitan Museum of Art NY
Boston Museum of Fine Arts
Museo de América Madrid
Real Academia de la Historia Madrid
Sächsische Landesbibliothek Dresden
Kunstkamera Museum St. Petersburg

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COMPLETE CREDITS cont'd (page 7 of 9)

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Harri Kettunen	S. Ashley Kistler
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Nevada Historical Society	New York Times and Redux Pictures
Peabody Museum of Archaeology	& Ethnology, Harvard University
Jorge Perez de Lara	Prelinger Archives / Getty Images
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Smithsonian Institution - Human Studies Film Archive	
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Hube Smith, Kuxtal Productions	Char Solomon
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U.C.L.A. Library Special Collections	U.S. Department of Defense
U.S. Geological Survey	University of Oklahoma Press
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Unknown Planet Productions	WQED
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