PART ONE

@0:00 FULL 75% display over black, centered, w/ stacked font word additives: **Time Hop Films presents** covers video of spider traversing Day of Bel rock knob illuminated 1984, dissolve to black briefly

@0:07 diss. in sunset & galloping horses below Sunshine Peak, Steamboat Oct.14
@0:09-0:15 font: **visitors around the world come to Colorado for the views**

NATural Sound On Tape (NATSOT)

@0:17 diss. in Purgatoire stone circle WS alignment w pole-mount cam behind sight
@0:20-0:25 font: **1550 years ago Europeans sailed over and paddled upriver into mid-America's high plains canyon lands**
@0:26 diss. in WS of group in front of Crack Cave 9/22/86 photog light within
@0:27-0:33 font: **their astronomical rock art and writing attracts, informs**
@0:33 diss. in rock panel w/ carved ring
@0:34-0:44 **Sacred EquinoX** animated title sequence, dissolve out all but **X**
@0:44-0:50 **X** shrinks & traverses, with a digital zoom, up & to left, carved ring pop-in upon shot stabilization

cross-dissolve in next NATSOT audio

NATSOT 'room tone' audio dissolves in

@0:49 Monahan **stand-up A** location is target for alignment at sunrise Lughnasad at Colorado's Sun Temple

Equinox comes twice a year, about two-thirds of the way through March and September. The Sun appears directly over the equator, *momentarily*, as it exits one hemisphere and enters the other. Before modern timekeeping, predicting the equinox within a day or better, would have been sacred knowledge.

@0:53-0:56 font:
Scott Monahan
documentarian

@1:07 dissolve in while head is turning Monahan **stand-up B**, in front of the Gemini inscription between Lughnasad cliff notch and target at the Sun Temple, south of Las Animas, CO, 8/7/15

Ancient people here in mid-America aligned their rock art to sunlight and shadows to memorialize equinoxes and cross-quarter celebrations. Some heliolithic sites include writing – Ogham writing – and star charts; others, explicit fertility symbols.

@01:27 *full screen dissolve* to HD WS narration – time lapse sunrise at location – March 20, 2014, 7:26-7:30 am MDT
@01:30-:32 glyph enlargmnt floats scr. R
@01:33-:39 fade in view inside cave out to horizon next to cave fissure top, stabilizing and floating to lower screen L pink highlighted vulva moves over rock and revealed on cue in enlarged copy
@01:33-:37 up R font: March 20, 2014
@01:40-:44 font: Vernal Equinox, 3½ hrs.
@01:40-:46 red vulva outline center scr. moves slightly up left to hilite phallic rock
@01:46-:54 red outline lowers over scr. R over enlrgmnt of vulva glyph, sustains, as sunrise, time compressed, illuminates it
@01:55 narration continues

@02:03-:06 red vulva outline center scr.

@02:17-:19 lower scr. L inset peels away
@02:20-:22 dual R/L color-matted splits along cave fissure, peel back revealing cave interior, midday Sun Shaft descent.
@02:20-2:44 lower L. scr. fonts in grey: gnomon to tip in feet, minutes past equinox, mountain daylight time; then populated with data stream in sequence
@02:27 Monahan SOT recorded 9/23/04

@02:38 Carl Lehrburger SOT 5/20/2014
@02:44-:48 font: Father Sun penetrates Mother Earth
@02:47-:51 font: ten times the length of legendary Sun Daggers
Fajada Butte, Chaco NM
@02:53 cut to shelter above thru sun port
@02:53-:55 font: GNOMON zooms to slot
@02:55-:58 font upper right by sculpted rock: Sun Face – OGMIOS
intended sculpture?

@2:59-3:03 WS far above rock shelter

It's sun up on the Spring Equinox of 2014 at a nearby petroglyph site atop a mesa above southeast Colorado's Purgatoire River.

To the right of the rock shelter's entrance is a 3 foot tall petroglyph, of a vulva.
To the left is a phallic rock that casts a shadow,
tip to shaft, engulfing the vulva outline.
Only at equinox dawn with a clear horizon is the appearance precise.
The native Apishapa, are thought to have pecked these panels a thousand years ago. The narrow cavity is pink and steeply inclined, a secretive Mother Earth place. As a birth canal geomorph, it may have inspired the rock artists. Outside, abundant petroglyphs survive, perhaps with transcendental knowledge. Expert decipherment awaits, 2 decades after its discovery. *music cue 1A 2:20:02-*
I'm simply focussing on what the *Sun* points out.

Middle of the day on equinox may have some significance. It's not a morning event, it's, it's a partition between the morning and the afternoon. Solar noon. One of the big points here, Hugh, is that, see how big that dagger is? (Hugh says "Yeah.") It's a giant dagger.

@03:03-:09 digital photo of shelter inter'r. looking upward toward solar noon portal
@03:09 TS isolated view from top cam suspended on bracket wedged in crevice

@03:18-:19 clockwise reveal: main panel
@03:21 Monahan SOT on location 2014
@03:25 Lehrburger SOT as sexual union animation plays over main panel
@03:32-:36 Monahan SOT

@03:35-:37 Hugh Gardner SOT
@03:38-:45 font: Sun Shaft upon formed Vulva pedestal MIMICS Sunup Coitus
@03:38-:39 Monahan SOT
@03:40-:41 Hugh Gardner SOT
@03:41-:46 Monahan SOT

@03:47 font on R split scr.: ¼ hour earlier
@03:51-:54 font: Sun Shaft nears pelvis
@03:53-:59 font: Did this event later inspire the Navaho creation legend of Changing Woman (Mother Earth) impregnated by Father Sun?
@03:57-:59 font split scr.: my Sun's sons
@04:01-:05 font split scr.: magnified 2X
@04:07-:11 font: UTERUS (illustrated)
@04:11-:15 font: VAGINA (illustrated)
@04:16 Carl Lehrburger SOT 2014

@04:31 cubic wipe
@04:32-:39 font: speaking: Larry L. Loendorf, PhD., 1990s Pinon Canyon archaeology survey, at July 2014 ARARA Conference, Rock Springs, WY
@04:40-:47 font: 2014 Equinox +2 hours, 2004 Equinox +26 hrs.

@04:47- Monahan narration resumes

Here's the sun up vulva, up close.
Also high- *music cue 1B 3:06:20*
lighted is a natural rock fracture. Down the upper wall drifts a spotlight, *in time lapse*, ahead of the Sun Shaft. They seek out twin targets. *music cue 1C 3:15:21*
*Yeah, so now that, uh, spotlight's gone. Oh, God, this is just beautiful how this is coming out. (*shutter clicks thrice)
So, now it crossed the fracture and it's hitting the tip of the penis.
Would it be significantly different tomorrow?

It'll be an inch off tomorrow.
An inch off?
It'll be an inch lower. The Sun goes higher in the sky as it moves to the north.
music cue 1D 3:46:03

music cue 1E 4:14:20
The third part of the animation has begun. It's so interesting. It's just the head of the snake. Can you see that? It's not the body. The serpent is enlightened. It looks to me like it's heading for the penis of what I'm calling the anthropomorph *music o/q 1F -4:35:09*
I knew there was a sun dagger associated with it. I think I'd like to go back, now. I don't know that I would agree that it's an anthropomorph until I've looked at it. And, I'd like to see if I feel like it's Apishipa stuff that I've looked at before or who made it?
Whoever made it, it was laid out knowing equinox midday illumination. The multiple alignments, struck with great precision *favor* intentionality.

@04:55-5:01 Dr. Larry Loendorf SOT
@04:56-:59 font: targeting offset by 1 day
@04:59 full scr. diss. to regional sat map showing CO, KS, NM, OK, & TX borders
@05:02 narrative exposition starting w/ SD inset of R/L pan of valley floor below

Does it fit in the Archaic? Does it fit in the later period of time? I can say all those things once I've looked at the site again.

The new ranch owner, however, refused access the following year.

diagonal red territorial label: APISHAPA

The Apishapa lived in the high plains and mesas of what is now southeast Colorado. They traded with western neighbors, the Ancient Puebloans, builders of Chaco Canyon, Mesa Verde and Chimney Rock. The Navajo name for them, the Anasazi.

add 3 regionally identified sites CHACO CANYON in red, MESA VERDE in yellow and CHIMNEY ROCK in green plus diagonal red territorial label ANASAZI

@05:21-:27 SD overlay: zoom Fajada Butte, appears over map's lower L corner

Equinox and Solstice Sun Dagger alignments on Fajada Butte were lost when vandals displaced large stone slabs near its summit.

@05:27-:30 *Sacred EquinoX* show title
@05:32-:42 SD overlay: animated graphic of cross quarters throughout one year, explainer and identifier, sun appears to orbit earth, map area to left dimmed and oval highlight on specific region of interest within undimmed area, screen R

This documentary examines a cluster of archaeoastronomical sites including Cross Quarter heliolithics, trademark Celtic observations of the beginning and end of the 4 seasons. Their wisdom in equinox memorials may have influenced the Apishapa and other natives.

@05:42 SD Cimarron River WS inset moves to upper R, floats into next scene, an HD freeze of shelter wide shot to north
@05:44 reveal WS of OK Imbolc CQ obs. shelter on mesa just above Cimarron Riv.

In the Oklahoma Panhandle, this rock shelter features a solar target on Imbolc, the bisector of the Sun's apparent transit from Winter Solstice to Spring Equinox. I was brought here by reports of a bold female symbol carved on the cave's back wall. It could represent a pregnant woman standing. Coincidentally, its deep vertical groove and outline suggest a vulva.

@05:48 font: February 3, 2015, Imbolc Cross Quarter ancestor of Groundhog Day
@05:54 cameo of female symbol replaces font upper R corner
@05:56-:59 symbol relocates onto its likeness as cave panel, enlarges with glyph's height and width displayed briefly
@06:06-:11 font upper left: 12:46-1:15, 9 hours until Imbolc / Groundhog cusp
@06:08 SD overlay slides in from screen R of Anubis Cave *bas relief*, mid-pan

A few miles upriver, more extensive caves include an Irish Ogham inscription proclaiming the equinox. Only *after* its

translation did observers witness its sundown majesty on that day.
Then...there's Sheela.

@06:17-:19 Sheela na gig enlarges and fills right screen inset

@06:21-:26 font: Martin Brennan, author, maverick archaeoastronomer, Ireland's Boyne Valley sleuth, 1976-81
@06:26 HD photo: Anubis Sheela scr. R
@06:28 back to Martin live
@06:32 digital photo of Sheela slides in
@06:37 overlays cleared

I started illustrating this long before actually getting here and this was an experience. Looking at this, it's clearly, the Sheela na gig idea comes out. Very beautifully done.

The background time lapse has stopped; it's ready to rewind.

@06:38-:43 overlay golden cone above

A notch, more than 8 feet above, forms the shadows on the rock panel below.

@06:44-7:08 inset scr. R tripod Sony consumer HandiCam video, May 1988
@06:48-:50 font: Killinaboy Church, County Clare
Sheela video (midday sunny sculpture of squatting woman, legs spread, exposing her vulva with hands), with pink female symbol resolving as cross locator atop Lisdoonvarna on W Europe satellite map

Ruins of this thousand year old church remain near Lisdoonvarna, not far from Ireland's west coast.

A sculpture above its southern entrance features one of a hundred known examples of *Sheela na gigs* in Ireland. Fewer survive in England, France and Spain. These exhibitionist icons were believed, superstitiously, to keep away evil and death.

@06:59-7:04 font: Sheela na gig

@07:08 dissolve to time lapse sequences of Imbolc and Samhain CQ in OK w/ Beltaine and Lughnasad CQ site in CO
@07:09-:13 as white finger outline follows sunlight trajectory font: simulation
@07:11-:15 font scr. L: aligns only on Imbolc & Samhain, font scr. R.: aligns only on Beltaine & Lughnasad
at Sun Temple on Lugh 2005 screen R.
@07:17-:21 font: Sun Temple – August 7, 2005, rock art ring: 42 feet behind rock overhang, as video arises of camera on tripod aligned w/ circle glyph pointed ENE

music cue 2 7:04:-

There's no evidence native people cared about these dates; yet both summertime and wintertime Celtic Cross Quarter observatories exist here in mid-America.

@07:33 TS of Imbolc CQ panel with pink female symbol, Imbolc vulva/preg woman, pink Changing Woman, OK Sheela & Irish Sheela female symbols

Could the female symbols found in this region have been inspired by Europeans? The very question irritates most of American archaeology. *music o/q 2 -7:42:*

@07:40 diss. in: lunar crescent descends 4/4/2015 total lunar eclipse, NW CO
@07:51 narration resumes
@07:55-8:07 angled slender ellipse inset scr. R bracketing totality, synchronized w/ smaller moon centered in HD background
@08:01-:06 font: totality

music cue 3A 7:41:13-

Here's Luna as Earth blocks the light of Father Sun. Eclipses, comets, planetary motion and the annual dance of constellations occupied minds in a world without machines, electricity and media.

@08:09-8:19 SD rectangular overlay screen low L of moon exiting totality just above horizon in pre-dawn indirect light in synch with HD moonset on horizon

Archaeoastronomy looks at how cultures memorialized special heavenly events. Those with calendars had to adjust them periodically to keep pace with the solar year. We *do this* every *fourth* year.

This eclipse happened in April 2015. Moonset was 6:30 in northwest Colorado. In northwest Oklahoma are the Nosepointer and Anubis Caves.

@08:23 dissolve full to static ultra wide shot time lapse of NosePointer and Anubis Caves, 3/20/15, iPad
@08:28 dissolve full to Nosepointer Cave interior heliolithic time lapse, rates vary inset mesa shot reverse upper L scr.
@08:33 lower L scr. tilted inset from side
@08:34-9:31 Barry Fell voice-over while handling decipherment document w/ red stylus pointer on cave's marking, at home work desk in San Diego, CA, Nov. 1984

20th century diffusionist champion Barry Fell deciphered this rock wall's inscription as Ogham writing.

At the beginning we have a very familiar grouping because we found it so many times over. It's 2 strokes crossing the line, that's the letter G, followed by 5 strokes crossing the line, that's the letter R. You notice that the G is tilted at a different angle from the R. Similarly, the next letter which is an N, with 3 strokes, is at a different angle once more. So, it's quite easy to isolate those three sets of lines, G R N standing for the Gaelic word 'Grian' meaning the Sun*.*

@08:37-:47 night *bas relief* clip of GRN floats as dissolving in from panel wall to upper L scr. as comparison to sketch,
@09:01 inset effect dissolves out

@09:07-:25 night *bas relief* clip of GRN + 6 floats as diss.-in from wall to upper L scr., expands to right and moves right above wall inscription through its end

Then we have a series of 6 single strokes that puzzled me quite a lot. But a little further thought when I looked ahead to see what the next statements were, I realized that we had the word 'month' and sundry other words connected with time; so that it then became obvious that the six single strokes stand for the numeral '6'. So, we have GRIAN SEIS.

Barry Fell SOT continues with red stylus pointing to vertical lines representing combinations of Ogham letters and # 6

@09:32 narration resumes
@09:34-:41 diss. in rectangular area expanding centered in larger image of localized Ogham marks all *bas relief*, & squeeze back opaque inset to low R scr.
@09:41 SD *bas relief* horizontal oval atop SD of notch overlay, on arc to show 12 count on sun lit cues from 09:58-10:46
@09:47-:57 reverse sky inset as rogue cloud obscures sun dimming cave wall

The nose shadow points within a tiny rectangle formed by two bold vertical strokes and overlapping stem lines. This precise target is aligned only at equinox.

The arc above has 12 distinct notches. For the next dozen afternoons, when the nose crosses the stem line, the forehead shadow aligns with each notch in daily succession.

@09:51 / @09:53 / @09:55 SD statics sequenced L to R, lower screen, of Book of Ballymote image, then inscription samples, then the page that includes the consonantal Ogham var. highlited orange
@09:57 SD upper left inset dissolves to overhang in silhouette against clear sky
@09:59-10:12 Bill McGlone SOT
@09:59-10:03 font: Mar. 20, 1984, Bill McGlone author, canyon rock art explorer
@10:03 -:06 text 'Nose Pointer casts 6 foot shadow' over line conectng. to shade
@10:10-:13 font: 45 mins. past Equinox

The Book of Ballymote preserves an Ogham-to-Latin key, including a consonant-only variety.

Here's explorer Bill McGlone.

So, we have, 'Sun, six months'. It goes on to translate,
'The Sun is 6 months in the pleasant north, in the gloomy south for the other months.'

@10:13-:34 Barry Fell over shoulder pronounces as Latin consonants overlay respective vertical grooves on panel
@10:13-:21 font sequence overlaid on grooved panel: GRN 6 M TD GN DS HMD M CTD, above thru below stem line
@10:22-:26 font: November 1984
Barry Fell, author
retired Harvard professor

''Grian se mi tuad, guin deas haimead mi caitid'

music cue 3B 10:15:12

This is Old Gaelic.

And we're guessing at the con...at the vowels, because the vowels aren't written.

(alternate, validated online translation as '*Grian sé mhí thuaidh, theas ansin mhí eile.*')

Probably, an Old Gael, if he were around, would say something like, 'What on Earth are you trying to say?' We don't really know how it was pronounced.

@10:34 narration resumes

Persia, birthplace of astronomy, established a 12 day New Year's festival starting each Spring Equinox. The Feast of Nowruz is still celebrated in the Middle East from where ancestral Celts migrated westward across Europe.

@10:39-:42 font: 'Feast of Nowruz' overlaid below 12 notches in arc above
@10:42-:44 font: 'one hour past Equinox'

@10:46-11:03 Bill McGlone SOT
lower right screen, SD inset

@11:00 diss. out talking head before completion to iPad WS Nosepointer & Anubis Caves time lapse as Crystal and Wayne Trickle relocate to screen right

@11:08 diss. in Anubis Cave WS interior time lapse of 20x until just before sunset, gradually stepped and slowed to 2x, scene endures through 18:39, trt: 7:31

@11:13-:15 cameo of Gloria Farley, smiling, lower L screen
@11:16-:19 digital zoom in to panel
@11:19-:28 Anubis, then flail too, highlighted in *bas relief* night SD inset on cues

@11:28-:36 Mithras in *bas relief*
@11:30-:33 golden fill overlays upon waxing and waning suns on cues
@11:32-:43 SD inset lower L screen of western view zoom of Thumb Pointer gnomon, shot Vernal Equinox 1984
@11:36-:45 cube structure grey overlay overlay as lower left SD overlay diss. to Phil Leonard using black pen to point
@11:43-12:10 Phil discusses features on rock easel, SD overlay lower left screen, Sun God highlighted *bas relief* SD night overlay on HD panel icon,
starts as it is sunlit except for its head

@11:48-12:20 Thumb Pointer shadow transits cube, as described by v/o above

@12:10 narration resumes
Mithras highlighted *bas relief* SD overlay, purple transparencies of cape, staff and phallus highlighted over imagery on cues

The 6 month translation was made before we sought any kind of correspondence to the Equinox. It was after that translation that we then looked in the other caves to see if there was something that applied to Equinox and discovered the Equinox Opera in the next cave.

music cue 3C 13:55:07-

crescendo

music cue 3D -14:05:18

Explorer Gloria Farley alerted Dr. Fell to the Old World symbolism she discovered here in 1978. She named this, the Anubis Cave for the Egyptian canine god who escorted souls to the afterlife. The flail on its back makes him a dead ringer.

The standing man is flanked by rayed suns. The waxing one is lit to start; the waning one is shadowed.
Only at Equinox does the Thumb Pointer split the box from its lower left corner to its upper right corner.

Phil Leonard studied this panel's symbolism for many years.
Here we have a Sun God with rays coming out of his head, a rayed crown, and he stands over a cube. We know that Plato told us that, in his Timaeus, that, ah, the cube represented the Earth. And this solar god rising up over the Earth at the point of the equinox ... and that god is known to be Mithras.

Mithras wears a cape, holds a staff in one hand and an erect phallus symbolic of fatherhood in the other.

@12:16-12:32 Phil Leonard v/o starts
@12:20- in lower left screen inset, diss. out attired Mithras and diss. in Phil
@12:24-:30 font: B L in Irish Ogham
@12:26-:31 font: September 2005
Phil Leonard, epigrapher and author, Ogham student
@12:30- fonts and overlays clear screen

This solar god, rising up over the Earth at the point of the equinox has the name written in the cube of 'Bel'. His...

Bel was a Celtic god whose name had to do with illumination and brightness which is appropriate for a sun god.

@12:34-:41 narration resumes
Anubis, then flail, as well, highlighted in *bas relief* night SD overlay

Another twist is Mithras' messenger and deputy, Heliodromus, shares Anubis' identity, especially his flail.

@12:40 Gloria Farley v/o starts
@12:44 diss. in Gloria inset, lower L scr.

Why do we think that people who were ancient were primitive? There was so very much, ah... accumulated knowledge in ancient times that went up in smoke at Alexandria

@12:52-:57 inset diss to public domain artists' rendition
@12:53-:58 font: Library at Alexandria burned, Nile river's mouth - 391 CE
@12:58-13:14 inset diss. in Gloria again
@12:58-14:18 diss. in synched inset of sunset on mesa above Gloria inset
@12:58-13:03 font: Sept. 1984
Gloria Farley
OK runic hunter

and the whole world would have advanced so much more rapidly in all scientific ways if that knowledge had been preserved. And then came the Dark Ages; everything was lost. They thought everybody that had ever lived was stupid. That isn't true. The ancients were not stupid people.

@13:12 narration resumes
@13:13-:15 gold fill on etched Sun
@13:15-:20 font: sunset in synch
@13:22-:29 overlay fill of golden Dangling Moon glyph (a.k.a. Perses)

The petroglyphs of the waxing and waning suns have exchanged light for shadow and vice versa. Meanwhile, the Thumb Pointer aims for yet a 3rd rayed crescent known as the *Dangling Moon*.

Only on equinox does it experience a perfect eclipse as sunlight fades to dark.

@13:31-:53 thin dark circle overlay of gray outline upon the head of Mithras

The main drama is occurring on the head of Mithras, imitating the Sun as it descends, touches and winks out on the western mesa. What a talent to have created this animated mural for all posterity! Yet, to herald the Equinox for the purpose of synching calendars with the solar year provides a rare glimpse into a history ignored by U.S. archaeology. *music o/q 3E -14:05:18*

@13:52-14:06 diss. in lower L screen iPad WS time lapse of caves as sun sets

@14:06-:18 diss. in low L scr. inset of 1984 Thumb Pointer and mesa sunset
@14:07- v/o of Martin Brennan as SD insets shrinking and relocate scr. left
@14:10-:14 fonts L insets: (top) 2015 (bottom) 1984
@14:12-:36 diss. in Martin Brennan
@14:18-:19 dissolve out sunset insets
@14:23-:27 font (upper): Autumnal Equinox 2007, font (lower): maverick archaeoastronomer Martin Brennan

We're seeing the power of art in motion.

And the power of art in time. This is transcending time.
This is going to be here when movies disappear, when, when film turns to dust. This'll probably be still working. It's a very, very much an emotional experience to see the, the various exact matchings throughout this, I can't call it anything else but a performance.
I definitely getting a special feeling from this site....a deep tranquility...
...the feeling of a connection between our planet and the Sun that we, as modern people immersed in our technology don't have this kind of unity between our natural world, ah, ah, and ourselves.
This, this is the early movie theater.

@14:36 dissolve out inset of Martin and diss. in tilted cameo of *bas relief* oval highlighting Anubis Cave main panel
@14:41 dissolve in inset of Martin Brennan, centered again

@15:03 cross dissolve inset from Martin Brennan to host in Anubis Cave image
@15:04-:06 font: Vernal Equinox 1984 Scott Monahan
@15:06- HOTR84 Monahan **stand-up C**
@15:07-:11 font: History on the Rocks, May 7, 1985
@15:11-:14 font: hour documentary – premiered on KRMA Denver
@15:14-:24 diss. in clipping inset scr. L
@15:17-:19 font: Rocky Mountain News – June 2, 1985
@15:19-:24 diss. in clipping inset scr. R
@15:21-:23 font: Denver Post – March'86 font: Associated Press – June 1986
@15:23-:24 merge clippings center src.
@15:24-:31 diss. in AP story center src.
@15:31 diss. to *CBS Evening News* clip
@15:33 announcer over logo 1987 and font: March 23, 1987 – 3 days past Vernal Equinox

The Pilgrims who landed at Plymouth Rock marked the rock with a date and made history. What are historians to make of the grooves we've seen?

music cue 4A 15:14:06-

"This is CBS." *music cue 4B 15:33:02*

feature story to end newscast

@15:36-:45 Dan Rather on NY news set

@15:46-16:23 Bob McNamara reports (trimmed from full 2½ minute report)

@16:02-:09 Bill McGlone voice over
@16:09-:11 Bill McGlone on camera
@16:11- McNamara resumes report

@16:24- Dan Rather closes newscast
@16:29- diss. out: *CBS Evening News*
@16:30- dateline: November 16, 2004
@16:31- zooms out revealing full article *Colorado Daily,* CU campus newspaper
@16:34-:38 stone CU sign to lower L src. replaced in sequence by zoom to campus from Flagstaff Mntn., CU Student Center across Broadway, Engineering Building and classrooms, Fiske Planetarium ext.
@16:39-17:06 main scr. TS excerpts
"A more than 25-year-old debate on whether Europeans were in Colorado before Christopher Columbus's 15th Century arrival in America is surfacing again, this time at CU-Boulder. Tonight, researcher Phil Leonard and documentarian Scott Monahan will present a lecture titled "Pre-Columbian...
@16:45-:46 pan to next col., scroll down:
"...demic anthropologists and archaeologists, tend to refute claims that sites in Colorado contain Ogams, an ancient form of Celtic writing found in ancient Ireland and Scotland. Some at CU-Boulder think Leonard and Monahan's theory is a waste of time for them and their students.
"It's not supported by any kind of scientific evidence and I think the community is owed that," CU anthropologist and doctoral student Mark Mitchell said Monday. "Debate and controversy are important, but it needs to be done in the context of the intellectual tradition the university is trying to uphold.

"Mysterious illuminations on a cave wall. Are they a clue to a new history of America? Bob McNamara reports:"
"In a pair of small, open caves with walls crudely carved like a solar calendar, the setting equinox sun casts shadows, they say, are predicted by the writing on the wall. The sundown accelerated, shadows and light move across the carved lines, thrilling the believers.
'*Fits it like a glove. Isn't that fantastic? Look at it go. Watch her go. It rolls right in there and goes. That's as good as I've seen it do.*'
With every equinox this little band feels closer to re-writing history, even if it is done in a place as unlikely as the Oklahoma Panhandle. Bob McNamara, CBS News, on the Colorado-Oklahoma border."
"And for CBS News, Dan Rather. We'll see you here again tomorrow night."

"Modern archaeology and anthropology states that Native Americans made the Colorado markings. Mitchell said asserting the markings were made by Europeans and not the natives who claim them is also politicizing the issue. 'There are no professional archaeologists who would take this claim seriously,' CU anthropology professor Doug Bamforth agreed.
"While Bamforth said freedom of speech allows such events to take place on campus, he added there are much more worthwhile scientific..."
@17:05-:07 dissolve out article text revealing dimmed Anubis Cave wall
@17:10 narration resumes

Archaeoastronomy is a hybrid discipline, strangely managed by archaeologists who dig down for artifacts .... while astronomers gaze up at cosmic mysteries. Archaeologists and anthropologists generally avoid sites of a non-indigenous nature.

@17:20 dissolve out lower left inset of University of Colorado planetarium and

@17:26- diss. in Phil Leonard SOT, lower left screen

The problem with the mystery religion is that very little of that information about their practices and beliefs was ever written down. And, as a result, we can only tentatively rediscover what their beliefs and practices were from the evidence, much like a crime scene investigator finds a fiber or a fingerprint and reconstructs the crime base on that.

music o/q 4C -17:54:16

@17:27- dissolve in bas relief oval inset onto central Anubis panel glyphs
@17:38- oval shrinks and morphs into soft rectangular highlight over the set of long vertical grooves below main panel
@17:48- diss. out Phil lower left screen
@17:50-:52 *bas relief* Perses pops out
@17:55 narration resumes
@17:58-18:03 four lower grade icons floated right in *bas relief*, enlarged, stacking screen right, w/ fonted identities

Behind these grooves, Leonard says, are 4 servants to Mithras: Corax, the raven – Nymphus, the bride – Miles, the soldier – and Leo, the lion.

@18:04- Perses similarly identified
@18:05- Helidromus similarly identified
@18:08- Mithras similarly emphasized
@18:10- lower 4 grades minimized R, numbered 1 2 3 4, others numbered 5 6 7

Perses and Heliodromus complete the entourage of Pah-tear .... Mithras.
Each initiate to the cult was assigned one of the seven grades.

@18:14 each *bas relief* icon associated with sun, moon or a visible planet, fonted on cue. then @18:18 associated with a day of the week, again fonted on cue

The sun, the moon and the five visible planets correspond to one of the grades. The days of the week are matched 1-to-1 with the ancient septuplets, too, says Leonard.

@18:19- Scott Monahan appears through portal to break down Nosepointer cam
@18:22- dissolve out fonts, ensemble
@18:26-:29 diss. in Apishapa exterior alignment at sunrise, screen right
@18:29- narration concludes

This Mithraeum in mid-America is older than the Apishapa equinox fertility site.

@18:32-:42 within Nosepointer portal upper left screen appears enlarging video below Compass Cave stabilizing in upper left quadrant, zooms in on cave above
@18:39-19:00 Rollin Gillespie voice over as background cross-dissolves from Anubis cave wall to Compass Cave floor w/ overhead view of carved eight-pointed rosetta straddled by 2 tripod legs and photographer's jeans and boots to left

What we have here is intersecting diagonal lines here.

@18:42-:49 font: the Compass Cave
@18:50 dissolve to tight shot of compass carving with iPhone Compass Ap open and centered atop rosetta on cave floor
@18:51-:59 font: Earth's solstice axis tilts to Sun along our orbital plane
23½° west 23½° east

They are straight and
they intersect here
and they point
23 and one half degrees to the east
and 23 and a half degrees to the west

@18:55- inset scr. L of Rollin pointing
@18:59- digital zoom in of main HD shot
@19:00- inset scr. L dissolve shot of declination adjusted magnetic compass inset zooms out, @19:07 dissolves out

of due north. This is straight north here, halfway between them.

@19:08 dissolve out both to reveal Carl panning his camera toward wall at sunset
@19:09-:12 font: Carl Lehrburger, author of *Secrets of Ancient America,*
split screen left
@19:13- page unfurl effect replaces the split screen left w/ inscription on cave wall time lapsed to show shelter's side shadow creeping up and to the right across inscription's right-most, vertical marks, as the sun is setting, screen right
@19:14- upper left font: 15x 8:55
@19:15- Scott Monahan SOT voice over

There's a little bit of haze in the air. It's from the fires.

@19:17- Marita Vickroy SOT voice over

Yeah.

@19:17-:25 add font: June 18, 2016
@19:19- Scott SOT
@19:19- add font: 45 hours until Summer Solstice
@19:20- Marita Vickroy SOT
@19:21- Scott SOT
@19:24 Marita Vickroy SOT
@19:25 date and solstice fonts diss. out
@19:26-:28 Scott SOT
@19:30-:40 font lower left screen:
M M-N B - N N-M M - G
MI-MEAIN BAIN, NEM AMAG
"In the month of June reaches the illumination this far out" - Barry Fell
@19:39 Marita Vickroy SOT
@19:42-:47 Scott SOT

@19:46 font of 15x dissolves out leaving clock remaining, having advanced to 9:03
@19:48 sunset illumination fades out
@19:49-20:19 Rollin SOT voice over
@19:51 font of digital clock fades out
@19:57-:58 page peel split scr. L reveals WS of Rollin seated above in shelter
@19:59-20:01 font caption, screen left:
Compass Cave
21 September 1984
@20:02- diss. in to TS of Rollin,
@20:02-:08 font caption, screen left:
pioneer NASA rocket scientist
prototyped Saturn V propulsion

quick cross diss. split screen left to
@20:14-:18 Rollin SOT
freeze frame on Rollin's last syllable
@20:19 dissolve out left split screen shot full screen sunset view with Vickroys exiting near Compass Cave base
@20:21-:23 font: end of part 1

2 seconds interstitial black before Part 2

New Mexico and California.

...it was really hazy.
Yeah. It's goin'.
m-hm, yeah.

You can really see it diminish.

It's gettin' ... fading...
Fading fast. Well, there's still a little bit of sun. A little bit.

It's going to take a generation of people being shown better evidence than we have been able to show them in the past. Now you're taking a picture of me and interviewing me here

to presumably this is some of the evidence, some of the education, that will be made available to the public.
It will be... it will not be enough to overturn the opposition to what we're doing.

I'm trying to liberate mankind from the crippling influences of faulty culture.

Part One duration: 20 minutes 24 sec

PART TWO

WS Anubis & Nosepointer Caves, Okla. @20:26- Monahan narration begins @20:28-:33 font: Rollin identity w/ pic, L @20:34-:39 font: Bill identity w/ pic, right @20:35-:40 inscription iso. zooms scr. R	NASA astronomer and rocket scientist Rollin Gillespie helped with insights on these archaeoastronomical mysteries. Here, Bill McGlone enthusiastically shared his favorite sundial on the pillar between the caves.
@20:39-21:16 McGlone SOT lower R scr. with Rollin Gillespie SOT on occasion @20:46-:49 Sacred EquinoX title in granite font lower left screen and golden Balance Beam rebus overlay on petroglyph, synched in & out dissolves	*This inscription says, "In shade, the 12 scale divisions" – these are the 12 scale divisions – "until the day after the Balance Day in the month of lambing," which would be March which is when the sheep had their lambs. On the day of the equinox, half of these marks, the 6 that are indexed up, will be lighted. (yeah) The next day, the other 6 marks will have light land on them just as the inscription says. (yes) And, the shift of these, 6 up and 6 down, represents 6 months and 6 months. And, as we go into the second six months, the light lands on these...this part down here.*
widens to 2-shot of men either side of central inscription on rock pillar @21:18-:24 font: Balance Day inscription and sundial, 21 hours until Autumnal Equinox 1984	
@21:17-:22 Rollin Gillespie SOT	*Uh-huh. Now, all of that, of course, is reversed because here we are on the Autumnal Equinox.*
@21:21-:23 Bill McGlone SOT	*Yeah, we're here on the autumnal equinox, so it'll be backwards.*
@21:24-:25 Rollin Gillespie SOT	*So, the sequence is backwards.*
@21:25-:33 Bill McGlone SOT	*Right, but this is all in the same cave where it says, "the sun is 6 months in the north and 6 months in the south". (Yes.) So it's all tied together in this cave.*
@21:33-:38 narration resumes	Gillespie will explain the wonder of Lughnasad at Colorado's Sun Temple, shortly.

@21:38-:54 Bill McGlone SOT

On the day of the equinox there should be no light on it. Here, it's starting to come and it's going to come in here as a little triangle just like this, landing only on this second 6 marks. The other 6 marks are going to be lighted all the time. The way this just goes on and off, one day apart, is what's amazing.

@21:55-22:17 narration resumes
HD background zooms back into OK Panhandle of satellite map showing Colorado Kansas Oklahoma boundaries
@22:00- cross dissolve labels Purgatoire, Cimarron, Arkansas Rivers highlighed in blue, widening to show Wichita, Saline R.
Leader Crystal walks out of frame as
@22:15- cross dissolve in Keith Jeffries and Ida Jane Gallagher walking, stopping

The multiple alignments at this site reinforce the authenticity of each of its individual shadow plays. Significantly, across the High Plains, there's a <u>family</u> of equinox sites with Ogham signatures.

On the first-day-of-fall 2008, I was led by Crystal Trickle in Kansas to witness sunrise *and* sunset events, along with Keith Jeffries and Ida Jane Gallagher.

@22:17-:19 Ida Jane SOT, (S. Carolina researcher who consulted Fell in 1987)

Isn't that pretty, that's the Saline.

@22:19-:23 narration resumes
HD map sustains as BG texture for sgmt.

Repeating Barry Fell's earlier translation:

@22:22-:27 Barry Fell SOT voice-over
@22:26 setup header font: Tunnel Cave north central Kansas Crotch Cave
split screen sharing 2008 SD videos

GRN standing for the Gaelic word Grian meaning the Sun.

@22:28 narration over cave wide shots revealing two GRN's at respective caves

Compare Nose Pointer's inscription to one cave's rebus and the other cave's curb-side caption.

@22:28-:37 Barry Fell SOT voice over diss. out isolation shot of 6 vertical marks.

The 6 single strokes stand for the numeral 6.

@22:38-:41 Barry Fell SOT voice over
GRN's reoriented for appropriate display

GRN – Grian meaning the Sun.

@22:43-23:06 narration as equinox sun prepares to align in Tunnel Cave, scr. L
@22:51-23:00 diss. in, below Sun rebus, shot down length of Tunnel Cave's east facing opening
@23:06 freeze heliolithic, scr. L, above alignment add gold fill on carved meridian broken by crescent, indicator of reversal of aligned, lit sunbeam on rock face

About half-an-hour after dawn's first light, the Sun aligns with the rock art's target. These petroglyphs appear in a mid-tunnel opening, within the tubular shelter known since the Civil War. Its eastern entry way, 25 feet long, focusses an equinox sunbeam, flickering from leaves blowing in the wind. Time is compressed so a minute passes every second.

@23:07- narration over Crotch Cave exterior revealed, screen right
@23:12-:19 diss. in oval overlay of Serpent Mound from 1890 illustration

@23:19 cross dissolve oval inset w/ rectangular signed image of Ephraim George Squier, brownish lithograph

@23:23- diss. out portrait, sunlight fades
@23:27-:29 Crotch Cave vid slides right
@23:31 as dual GRN clusters diss. out, Monahan NATSOT in TS of suggestive crotch area appears screen left,

@23:33- narration resumes as screen right morphs from rectangular to outline of crouching Sheela with legs-spread, while screen L scene pans left toward entryway revealing gnomon silhouette

@23:47- diss. in exterior sunlit gnomon

@23:50- cross dissolve screen L to Carl Lehrburger snapping photo in cave with Sheela carving, then enlarge isolated shot of glyph from cave wall, floating out to display alongside crouching Sheela up
@23:56- both grayed images now appear within northern Kansas area of map and are joined by previously found female symbols in Colorado and Oklahoma
@24:01- add in state labels & boundaries
@24:06- dissolve out all female symbols as map with boundaries zooms in for 50/50 split screen on Colorado/Kansas line
@24:08- zoom in on KS Lugh sunset site screen R toward sunset below overhang
@24:09-:26 font: 6½ weeks earlier; voice overs by Scott Monahan of Wayne Trickle
@24:10- add Colorado sun ring target & matching rock overhang w/ Sun scr. left
@24:11- add upper scr. R KS target circle zoom-in very slowly

Inside the next, late-day illumination begins as a *serpent and egg,* resembling southern Ohio's Serpent Mound, the head of which aligns with the summer solstice sunset.
Surveyed in 1846 for the Smithsonian by Ephraim Squier, the investigator soon matched the dual imagery to what's found in ancient Hindu texts. He believed in trans-oceanic contact, maybe through Egypt, which revered the standing cobra.

That's the bottom of the arrow.

Could the arrow's wings represent the forearms of *Sheela na gig*?

Sunlight may have faded prematurely or have been blurred by fluttering leaves.

The gnomon, decorated with nicks, may have doubled as signage to come inside.

Speculation about Sheela's crotch strengthens within a rock formation suggestive of female genitalia, with this carving near Tunnel Cave.

Adding to our discoveries unexamined by American Archaeology is

a third cross-quarter observatory, with a striking resemblance to our Colorado Lughnasad site, including a carved circle from which to view.

Actually, there's a little bit of brightness there. We may actually get a wink of light. Now, it's getting pretty red. It is. Well, we may get just a blink here, just a blink, just a little sparkle. It does show, it's in the notch, there.

@24:27-:30 unidentified woman NATSOT

That's about as good as you can ask for today in this crap...

@24:30-:38 Scott Monahan NATSOT and Wayne Trickle NATSOT
@24:30-:37 font header: Lughnasad Cross Quarter Day w/ split screen L/R – SUNRISE/SUNSET, Aug. 7, 2004/Aug. 6, 2008, 8 hrs. past Lugh/3 hrs. until Lugh mostly obscured sun within each notch

Oh yeah, it's the first time we've seen the sun all day. Yes, it is. We saw enough of it to establish alignment.

@24:39- narration resumes as overcast Sun Temple on Aug. 7, 2014 zooms full screen, KS elements, boundaries vanish
@24:45 inscription zooms-out, scr. R low

Now, to examine the Sun Temple's secrets on Lughnasad, here's astronomer, philosopher and advocate Rollin Gillespie.

@24:46-:48 voice-over by Rollin Gillespie
@24:48-:50 Gillespie zoom-out lower scr.
@24:51-25:08 overlays appear upon inscription, grooves and *Neas Saimh*, outline Gemini with stars Castor & Pollux

This is the writing that tells us, the Noble Twins. This spells that out in ancient Gaelic, in Ogham writing. Now, this writing is superimposed on a pattern of plus marks, which we interpret to be the stars of the Noble Twins in the sky, the constellation Gemini. Now, superimposed on that pattern is also 3 plus marks, Saturn, Jupiter and Venus. It matches a pattern that was present in the sky in 471 AD on the Cross Quarter day.

@25:08-25:16 diss. out Rollin voice-over continues as
planets are symbolically identified
@25:17-25:22 sky graphic, font: Gemini triple planetary conjunction – August 471

@25:24- zoom in on inset upper L scr of inscribed viewing target ring, ~18" diam.
@25:26- zoom in on shelf overhang used to frame horizon at Lugh sunrise
@25:28- Rollin reappears as inset, lower center screen, pointing up, then aligning w/ dramatic gestures of his right forearm
@25:31-:34 animated graphic alignment golden line swept by Rollin's forearm connecting sighting circle, shelf overhang 42 feet away and the distant ENE horizon
@25:35-:48 Rollin continuing as V/O inset shows TS cave recess behind Rollin
@25:39-:40 dark outline vertical grooves

And that day is marked by...
...the circle you see there
and by a shelf on the rock up here

which

lines up with the sun on, at sunrise, on the 8th of August, still does.

Back here behind me is an inscription which talks about the Lughnasad, it spells it out.

@25:40-:44 font: Season (for) Reaping N TBGH tobagh, vertical marks repeat
@25:44-:48 font: rebus (word picture): harvesting scythe @25:49 diss. out inset

It's an Old Gaelic holiday.
It was astronomical alignments that told them when to celebrate the holiday, the beginning of the harvest.

@25:50- HD Sun Temple in timelapse full as narration resumes

@25:55-:57 truck pulls into field, scr. R

@25:57-26:02 Monahan climbs ladder, gestures toward new arrivals, takes camera rolling for sunup off tripod

@26:06-:16 Monahan escorts arriving guests to inspect Sun Temple features within rock amphitheater in widescreen

@26:13-:17 diss. in inset floating from screen left of 2005 Lughnasad sunrise, enlarges to 77% screen right, stabilized, sighting position sustains visibility, scr. L

@26:19- NATSOT at sunrise 8/7/2005 sun perfectly framed by rock overhang screen left dims during drama

@26:30-:41 split scr. font: (L) Lugh 2015 (R) 2 hours past Lughnasad 2005 on August 7 6:06 to 6:24 @ 30X

@26:48- footsteps and Rollin voice-over
@26:50- dissolve in full WS Rollin & Scott walking up to the Sun Temple on 9/22/86

@27:03-:04 Rollin Gillespie NATSOT

@27:04-:14 cross-dissolve to tight shot of Gemini inscription, Rollin gestures with his left hand to specific words on the rock, removing hand, film continues, then

@27:11 a clean film frame captured, FF

Most of the dozen or so times I've visited the Sun Temple on Lughnasad or its May counterpart, the Beltaine cross-quarter, a stubborn fog bank to the east has blocked the sun at the horizon, obscuring the alignment.

But when it shines, it works reliably and precisely!
Local historians in small numbers are beginning to take an interest in the possibilities here.
If only this story weren't obscured by institutions protective of the *status quo*,

what lost histories
could we reclaim?

It's comin' right in! Look at that.
Yeah, that's filling the notch.
Here comes the sun.
That is cool.
Oh, you can actually see that notch.
Yeah, right over there.
Now, the sun will rise and, you see that second shelf, that angle? The sun is coming up and it's going to track along that other angle about 7 minutes behind the ledge.
Confirm or deny this is a double alignment?
That's right.

Yeah, ah, we, ah..
This is a, really a very fascinating place here, Scott. I'm going to show you what we've got up here. OK. And uh. Yeah.
Here it is.

This is the Gemini inscription.
It says
the Noble Twins.

@27:11- Rollin Gillespie voice-over
@27:13- dissolve in Rollin full
@27:14-:22 font: September 22, 1986 Rollin Gillespie, NASA's chief mathematician in plotting translunar injection and Apollo moonshot returns
@27:23-:26 diss. in/out cut-away of Scott

The main thing that is interesting to everybody, I think, is the fact we DO have a DATE. The date is pulled out of the astronomy and the astronomy verifies the inscription.
It does 2 things. It verifies the translation of the writing and it gives us a date. Those 2 things make this unique. We have nothing like it anywhere in the country that I'm aware of.

@27:31-:35 cut-away TS Gemini inscrip.
@27:35- Rollin full

471 A.D. This is unique and it's important because this writing is similar to writing in other parts of this area. And we think it was all dated about the same time. And if that's the case this also dates about 4 dozen other inscriptions that we have here within a hundred miles of where we're sitting.

@27:50- narration of sidebar 1987 story of Ron Dorn's nuclear dating of rock art

In the 1980s, an experimental technique by scientist Ron Dorn was applied to this inscription. He harvested sandstone grains from the varnish that formed within the grooves over time. Nuclear Chemistry! He theorized loss of potassium and calcium compared to relatively unchanged titanium levels *and* larger samplings of rock nearby as a control, is <u>reasonable</u> to date the rock art.

increasingly tighter shot of

harvesting microscopic grains of

sandstone from a groove's patina

@28:13-:20 freeze frame grab of ultra TS
@28:14-:19 font: August 27, 1987 and tilted font: CATION nuclear resonance
@28:20-:23 dissolve in full TS of Tree Ogham inscription, blurs out before
@28:23-:34 diss. in full WS of Dorn high on cliff face ledge sampling patina of the Tree Ogham inscription

CAT-ION nuclear resonance sampling determined these marks to be about 3 thousand years old.
A carving overhead tested slightly younger.
Dorn remained confident in these findings, despite peer concerns that lab contamination may have mistaken the age of a <u>different</u> site.

@28:32- Rollin Gillespie voice-over
@28:34- cut to Rollin full
@28:37- cut to Rollin tighter shot

Remember, these were astrologers. Gemini was the constellation of travelers. Gemini was important to them. Remember Gemini, because of the precession of the equinoxes was in a different part of the sky from what it is today. 21 degrees displaced from what it

	is today. That's another thing, too. The fit that we have in that year, which we got from computer matching, that fit would not take place today.
@28:56-29:01 diss. in Scott full listening @29:01- dissolve in Rollin, full	*Now, you say, why were they interested in triple-planet conjunction. Well, as you know that's an interesting thing. It doesn't happen more than every few hundred years in that particular place. This particular constellation was... the...* *The summer solstice was in it, right in it. It was an important time for them and here the 3 stars came right at that time. And that happens every few hundred years in that part of the sky. I think it was important to them for that reason. They were astrologers.*
@29:27- diss. in a medium shot of Rollin	*The stars may be displaced up or down or a little bit to one side or of the other of the true positions which we know them to be. But the important thing is not that. It's the fact that whole constellation is distorted in this direction. I might say this is laid over because of the structure of the rock. They couldn't put it the way it was in the sky which was tilted up, like that along the ecliptic. The ecliptic comes right through here. And that is on the ecliptic. Now, the sun is over here. Over here, this side. But, as it rises, this comes up first, this comes up later, and then comes up the sun. Now, this puts the lower part of that constellation, that configuration on, near the horizon. What happens to the moon when the moon is close to the horizon?*
@30:15-:24 diss in. a tight shot of March 2007 moonset from south metro Denver	*It looks big. It looks big because we are in the habit of looking at birds disappearing on the horizon. We do not perceive them to be smaller. We enlarge the moon the way we enlarge a bird, but the moon is actually not getting smaller in our eye and so it looks big. This, then, this distortion and the detailed analysis of that distortion which we have not completed yet, this distortion is going to give us some very*
@30:24 dissolve full back to Rollin	

important clues in the mechanics of perception, in what I believe, I don't know, I believe this was a holographic perception, a right-brain type of thinking, a photographic memory it's sometimes called. The man was not using

@30:56-31:01 diss. in cutaway of Scott
@31:01- resume Rollin full

instruments, he was using his memory, the way he remembered it in the sky. He didn't draw this when it was dark, he drew this the next day when it was light. Photographic memory. Now I think we've got something that's not only interesting to us as epigraphers and archaeologists and historians. I think we've got something that is interesting to the

@31:23- diss. out Rollin, continuing v/o
@31:22-:24 diss. in DV/SD of Oklahoma mesa at sundown, floats to upper scr. L
@31:24 diss. in DV of grooves low scr. R

psychologists and I want to give them the best, the best information that we can pull out of what we see here. And, it's a big, complicated job.

@31:26- narration resumes over scenes above Cimarron River in Oklahoma

Hundreds of these groups of vertical marks dot the ranch lands from the Purgatoire to the Cimarron. Ranchers claim there's more out there. These may

@31:37- diss. in upper L scr. wider view of NW off the mesa's western point
@31:40- diss. in lower R scr. tight shots of common Native American petroglyphs

be native kill counts for game, like buffalo, stampeded off cliffs. Arapahoe, Cheyenne, Comanche and Ute left this *Plains Bibliographic* style over time.

@31:46- diss. in HD background of Apishipa fertility site exterior at sunrise leaving only upper scr. L of OK mesa
@31:52- as HD BG slowly dissolves out, diss. in low R scr. distant mesa to the SE
@31:59-32:00 cross dissolve low R. scr. inset with TS of earlier 'kill-count' marks

Earlier, *Pecked Representational* was the signature style of the *Apishapa*, dating to the 8th century.
That's a 5 acre mesa about half a mile away, more than double the size of this mesa where there could be imitation Ogham used to magically attract returning traders.

@32:03-:10 diss. in complex vert. marks floating and enlarging along top of screen
@32:05- remove split insets, dissolve in WS of Oklahoma Imbolc site exterior
@32:10-:15 diss. in TS of Imbolc interior as finger of sunlight approaches Imbolc female petroglyph solar noon alignment
@32:18-:20 diss. in mid scr. R, vertical groove complex on other side of mesa

In the shadows is a more complex set, this being on the opposite side of the mesa

with the solar noon alignment featured earlier to mark the Celtic cross quarter holidays of Imbolc and Samhain.
This evidence demands investigation by qualified linguists...

@32:20-:31 diss. in WS pan of amateur astronomers awaiting sunset & dark skies

@32:32-:29 font: Sept. 2016 Okie-Tex Star Party hosted over 500 mid-American amateurs

@32:30 return to HD WS Imbolc site ext.

@32:35-:37 diss. in/out: Anubis SM 1984
@32:37-:45 diss. in Ephraim Squier pic
@32:40-:45 OH Mound Serpent sketch

@32:46- cut full scr. to Colorado Daily article enlargement November 16, 2004
@32:51-:57 diss. in hilited excerpt as it floats and enlarges toward center screen
@32:53-:55 dimmed article BG cross diss. to full March 2007 moonset south of Denver as lone bird casually flits past
@33:02 narration out, natural sound up

@33:13-:15 font: end of Part 2
@33:16 fade to black complete

2 seconds interstitial black before Part 3

...and astronomers.
Archaeoastronomy has been mismanaged by archaeologists and anthropologists harboring isolationist views that manifest as biased indifference.

Our **historically *tectonic*** theory has been damned for too long. 3 decades in my lifetime...
170 years since Ephraim Squier investigated midwestern mounds for the Smithsonian, suggesting non-native influences.

CU Boulder anthropology professor Doug Bamforth's 2004 decree:

There are no professional archaeologists who would take this claim seriously

reflects an unscientific barrier to inquiry cultivated by the establishment.

Part Two duration: 12 minutes 50 sec

PART THREE

@33:18- diss. in FULL dawn off Purg R.
@33:20- Monahan NATSOT
@33:26- narration commences
Apishapa stone circle, minutes before sun up over heel stone 30 feet from saddle rock sight silhouette in foreground
@33:26-:42 digital zoom out to wideshot
@33:36-:41 title font: Sacred EquinoX
caption font: sunrise on Vernal Equinox – 7 am March 20, 2016 – Bent County, CO

Alright, it's rollin'. (whoop!)
Far back into the rugged canyon lands above the Purgatoire River sits this ancient stone circle, actually an ellipse, up to 40 feet in diameter, some in ruins.

We came for the 2016 Vernal Equinox sunrise, on a Sunday, about 6 hours after our star crossed the Earth's equator.

@33:46-:50 heel stone highlighted purple
@33:49-:54 sighting rock highlighted pink
@33:53-:58 horizon highlighted in green

Our main camera was trained on a prominent vertical heel stone 30 feet beyond the notched sighting-boulder in the foreground, both on a promontory overlooking the river valley toward a flat eastern horizon stretching across the landscape miles away. A grand observatory! The sun rose due East.
Oh man, this is great!

@34:02- Sun rises E at heel stone
@34:04-:08 Monahan SOT
@34:02-:18 Monahan shooting scr. left
@34:10-:13 font: Adam Thomson speaking
@34:16- full dissolve to horizontal split screen with sunrise appearing atop larger lower frame of heel stone, foreground left
@34:18-:21 font: Don Vickroy speaking

How in the world did you find this site amongst all of the rocks out here?

lose horizontal split screen
@34:21-:22 diss. full screen to wider reverse shot, more to N, hiliting positions of sighting & heel stones, gold connector
@34:23-:27 graphic of gold line between outlines purple heel / pink sighting stones
@34:28-:31 font: Marita Vickroy speaking

Well, we was out arrowhead huntin' one day and come across the top, come over the top of this thing and there it was. Looking for house rings and stuff, so (yeah) Just looks like a big house ring. Well, that's what I would think at first, yeah.

Yeah, we thought it was some kind of a ceremonial site like a kiva or something. (uh-huh)

@34:33- dissolve full to sun having risen higher in sky from behind sighting stone
@34:41- dissolve full to WS from NE stone circle promontory to SSW horizon
@34:53-:54 center wipe horizontal reveal of hazy solstice sunrise 3 months later

Come over here. (footsteps)

@34:54-:58 narration resumes
font: June 19, 2016, 1½ days until Summer Solstice
@34:57-:59 Monahan SOT

@34:59- narration resumes
@35:00- scene slides upward for 50/50 horizontal split screen of reverse shot
@35:04-:08 font: Equinox Heel Stone
@35:08-:10 scene on top split modifies its aspect ratio as it moves to split scr. L
@35:10- cut to rev. shot of solstice rocks, filling split scr. R, tilts up to sighting point

@35:16-:17 scr. L scene slides R, full scr.
@35:17-:18 horizontal wipe from center reveals Vickroy site near solar noon 2016 vernal equinox w/ Don Vickroy, low scr. R as he begins explanation of site & event
@35:18-:27 font: Vernal Equinox 2016 nearing solar noon – Bent County – explorer Don Vickroy
@35:26-:27 widescreen background diss. full to pan R valley preserves inset of Don

@35:44- diss. in main time lapse shot of solar noon equinox alignments w/ largest inscribed concentric ring highlighted gold
@35:47-:50 diss. in smaller rings in gold

@36:01-:06 font: Solar Noon

@36:07- diss. in purple ring highlight
@36:07-:10 font: point is flattening
@36:11-:15 font: while shoulder grows along ring
@36:11-:16 rays grow out of purple ring
@36:21-:28 diss. in archival candid of Bill McGlone in lower R scr. of Vickroy inset

We returned 3 months later for the summer solstice sunrise....

That's just haze,
it wasn't really clouds at all.
...aligned instead toward a pile of stones, to the northeast. Unlike daily displacements at *the equinoxes*, the sun's position along the horizon has virtually no change for a week's risings either side of
a solstice.

When constructed, one or more of these stones may have stood erect, aligned.

On this, ah, concave rock, it's not really flat, it's kind of like, got a little dip into it and then a hump,
and these consis, concentric circles, one right after, there's 3 of them, and they run between 4 foot wide to 6, 8 foot long. And they go up and around and come down, and there's no end, they just, it's a complete circle. And there's about 3 or 4 inches, 2 inches maybe, about 3 inches, there's another circle inside of that one, follows the same shape, and then there's another one about 2 inches inside of that one, and it does the same thing, it follows the same shape up and around. And then I saw the shadow come across from the overhang above it and it was trying to follow one of the circles around. I thought that was pretty interesting. And, I thought, well, maybe it had something to do with the midday sun. And, so, I took some photographs and gave them to BIll McGlone and he studied them and he said, well, it looks promising, so he would continue to do research on it.

@36:28-:47 Don Vickey continues as v/o as overlay of purple sun with rays returns

The center would be up there where that hole is at. (OK). You see lichen all the way around it and then there's a little, tiny hole with a patch of lichen right next to it. I would say that's about mid-section. (OK, it's a rectangular upright. Yeah, alright.)

@36:54-:57 camera hand held widening to reveal Don & Marita next to cave wall

@36:58-37:02 full dissolve to site WS with sky, gnomon above, highlighted

@37:00-37:02 font: pointer gnomon

A Solar Noon rock pointer gnomon is here, many feet above on the overhang.

@37:02-:04 diss. in Don Vickroy seated interview resumes in lower right screen

It's hard to see because of the lichen is now covering the rock and they're down into the circles and it's harder to see 'em than when I saw 'em 15 years ago.

@37:13- dissolve out Vickroy inset

@37:12- narration resumes

@37:13-:19 font: a view due north at: @ solar noon shadows fall vertically

@37:15-:18 red vertical line drops down

Our midday coverage is validated by noticing, to the north, how shadows fall during the solar noon hour: *perfectly vertically*.

@37:22-:37 diss. in full Crack Cave exterior long, slow tilt down crevasse

@37:25-:37 narration resumes

THIS, is the entrance to the aptly named 'Crack Cave' of southeastern Colorado. Less than a day's hike from the Anubis Caves complex, Crack Cave is <u>its</u> *runner-up* in importance within our regional family of sites upon which these revolutionary theories are based. Crack Cave confirms the profound chapter, now <u>*absent*</u> in American history.

@37:33-:37 font: September 22, 1986

@37:38- dissolve in WS static, same

@37:42-:45 dissolve in full cloudy sunrise

@37:45- diss. in 4:3 Crack Cave '84 ext. 1986 filmed ext. crowd & face bracket L/R

This is where it is, Bill.

@37:51-:52 font: 27 mos. earlier 6/22/84

What have you got here?

@37:54-cut to rev. shot: Bill walks w/ Phil:

C'mon back up here, Bill. (OK) I want to show you something.

@38:03-:04 diss. in Bill & Phil at GRN

Bill *Boy, this is tight quarters.*

Phil *Yep, but it widens out here. Lookee here, 2 of 'em. What would you call that?*

Bill *I'd call that a 'G'.*

Phil *'G'. And, 1-2-3-4-5. Whadaya call that?*

Bill *5 across would be 'R'.*

Phil *That's an 'R'. And, 1-2-3.*

Bill *'N'. Grian, Sun.*

Phil *See, is the Sun going to land...?*

page out at 38:23

I don't think, looking at the mesa...

VIDEO		AUDIO
	Phil	There's gotta be a shaft of light in here...
	Bill	*Let me sight it in here.*
	Phil	*The axis of the opening according to this compass is due east.*
@38:42-:49 font: Phil Leonard and Bill McGlone at Crack Cave's first well-illuminated exploration, Comanche National Grasslands, southeast CO		*Now look. If we look at these and translate that, we have a B M L and then B L. Strikes on a certain day Ba'al. Ba'al strikes on a certain day.*
@38:46-:49 font upper R: June 22, 1984	Bill	*It looks like that the shaft of light or a shadow would land right in this area at sunrise then on the equinox. It might be that it lands at 2 different points here as it rises. I think they're trying to show us 2 sets of rays here.*
	Phil	*We need to be here on the equinox and see if the sun strikes that spot on that certain day.*
	Bill	*I think that's right.*
	Phil	*Now, well, lookee here. Here we got one. Can you see this over here?*
	Bill	*Oh, yeah.*
	Phil	*Look at that: 2 deeply incised marks, grouped together.*
	Bill	*That's another 'G'.*
	Phil	*Thru the stem line. See? And,1-2-3-4-5.*
	Bill	*There's another 'R'.*
	Phil	*That's an 'R'.*
		And, 1-2-3 grouped together.
	Bill	*Another 'N'. 'Grian' again.*
	Phil	*'Grian' again. That's right.*
	Bill	*And, they're grouped: there's 2, then 5, and 3. And they're spaced that way.*
	Phil	*That's right. Look at that. 'Grian' here,*
@39:47- SD 4:3 aspect slides screen left		*'Grian' up here. This has got to be some*
@39:49-crop shot:other cave GRN, scr. R		*kind of an equinox site.*
@39:52- cut back scr. R for knob overhed		*Now that's interesting. It's predicting to*
@39:55-:57 scr. L cut-away: cave exterior		*us, in writing, what we might find here.*
@40:01- diss. in scr. L backlit entry by Bill McGlone & Rollin Gillespie, font: Sept. 22, 1984, 7½ hrs til Eq		*That's right. We gonna have to come back.*
	Bill	*Rollin, this is gonna be the day.*
diss. scr. L for next Equinox	Rollin	*This is the day and the weather is perfect.*
font: September 22, 1984 Dan Rohrer 7½ hours until Equinox		*Look at that. Boy, boy, look at that. Look at that!*
	Rollin	*That is perfect. Look at the curve of that shadow.*
page out at 40:25	Bill	*It just fits. Look at that.*

Dan	*Look at that. Look at how the rays of the sun just hit.*
Bill	*Just curves around...*
Dan	*Right in there.*
Bill	*...and both parts are lighted where they've made the marks. (Right) Just as perfect as it can be.*
Dan	*Fantastic!*
Bill	*You ever seen anything like it?*
Dan	*I never have!*
Rollin	*You see the stem line and the curve of the shadow coincide.*
Dan	*Don't know about your view from down there, but, boy, from up here, it is sensational.*
Bill	*First time it's been seen in a long, long time on the equinox.*
@40:51-:54 diss. in & out balance beam	
Dan	*Yes, this is. You're right.*
Rollin	*It could be 2500 years or it could be 1500 or somewhat outside of that range.*
@40:56- split scr. R of Bill taking picture	
@41:04 Scott asks:	*Bill, tell me how it compares to yesterday's.*
Bill	*I think it fit better.*
Rollin	*Oh, yeah. It did.*
Bill	*Looks to me like the upper part fit those upper marks just about perfectly.*
Rollin	*Yeah.*
Bill	*The first 2 days... the first day there was barely light on the upper one. The second day there was light, but there wasn't fully lit across all the marks. And, today on the equinox, it hit it just perfectly.*
Bill	*It is specific to the equinox. I think that we can say.*
Rollin	*What I see is they were communicating. They were communicating with themselves. See? We think in terms of language. We think in terms of pictures. We have this right brain/left brain complex. But, we have 2 types of mentality: the holographic and the logical; the, the, the, the kind of thinking that doesn't know anything about time or sequence; the kind that does.*
page out @41:59	

@41:59 cut to fall EQ dawn, 2 years later

@42:00 narration resumes over very dark and early predawn film of eastern horizon

Exactly 2 years later, most of us returned for an encore, deep inside Crack Cave.

@42:05 cut to Phil, Bill, Judy, Rollin, the last of 10 to file in to narrow Crack Cave
@42:06-:12 font: September 23, 1986, 5 hours past Autumnal Equinox
@42:13- diss. in HD flash freeze frame pre-dawn of framed shot at photog flash

This time, two members of the U.S. Geological Survey joined us to witness the mystical, sacred dance of First Sun across the cave's modulated north wall.

@42:14- preserve color-matted highlights of grooves in predawn panel flash, time lapse sustaining Photoshopped highlights

(sfx: AriFlex film sprockets audible clix)

@42:20 SOT chatter begins with Phil

Now we're getting something.

Bill *We're getting more sun.*

Scott *The sun is one-third up off the horizon.*

Robert Mark & Evelyn Newman *- utterances upon visual illumination -*

@42:30-:34 font: Sept. 23, '86 Autumnal Equinox, The Crack Cave, SE CO

Bill *We're gonna get even more, here, I think. You're really starting to see the sun.*

Scott *Now it's burning through.*

Bill *Now we're getting the sun.*

Scott *Yeah.*

@42:35 inset low R rev. of sun

Bill *I can see the disc. We got a sun disc.*

Evelyn *- squeal -*

Robert *Very, very good.*

Evelyn *Yes. That is gorgeous.*

Phil *You can see how the shadow falls along the contour of those lines. It's moving a little bit now, but...*

Bill *How does it look, Bob?*

Bob *Very good.*

@42:55- cam flash FF brite wall, restored
@42:59 diss. in Scott, Evelyn, Robert exit
@43:01- narration resumes

Upon exiting the light show were USGS members Evelyn Newman and Dr. Robert Mark. They sat to share their reactions with me:

@43:09- cut to: TS Dr. Robert Mark, full

Well, I've looked at a number of archaeoastronomical rock art sites around the country and I think this is certainly one of the more interesting ones. Ah, we never know when we look at one of these sites for sure that what we're seeing was intended, but I think this is a fairly convincing site in terms of, ah, the interplay of the sunlight on the, ah, petroglyphs.

@43:31-:45 cut to WS of trio seated continuing w/ Scott v/o query sustained throughout wide three-shot

OK, so it is key to the equinox in your opinion? There was reason for those marks to be put there in conjunction...

I, I think that's fairly likely. Obviously I haven't seen it before and after equinox, but it was a fairly impressive play of light on the, on the petroglyphs.

@43:44-:51 Evelyn Newman TS
@43:44-:51 font: Evelyn Newman, USGS
@43:52-44:01 diss. full Sun on rock knob

When the sun was up, a little bit after the horizon, you could see that it was along the curvature of that one petroglyph, which was also indicative that it was, um, being utilized.

@43:57-44:01 Monahan query SOT

How do you evaluate them as having some tie to an astronomical, ah, alignment?

@44:02-45:01 diss. in & out Robert Mark
@44:03-:07 font: Robert Mark, PhD., Physical Scientist, U.S. Geological Survey

We have to try to, somehow, put ourselves in the mindset of the people who may have done them and to understand what they may have intended. So, we're always sort of guessing. We're looking for, ah, light shows relating to the rock art that in some way, um, suggests to us that it was intentional, although we can't be sure that that was what the people who did it had in mind. Or, we're looking for, um, viewing positions from which you look from the rock art, at some sighting point on the horizon, perhaps, and you're looking for a sunrise or sunset at a significant date with respect to that point on the horizon.

Um, if we have ethnographic information which allows us to, in some way, confirm what we're looking at so we know what the mindset might have been. For example, with the Pueblo people, we know what dates in their, ah, calendar were significant, it makes it much easier to go and look for, ah, sites that interact with the sunlight on those dates. And, we have to compare with other days because we have to be sure that what we're seeing isn't just a fluke.

page out at 45:02

VIDEO	AUDIO
@45:02-:07 narration resumes over continental USA SATMAP zoom-into mid-American high plains	Accepting these strange and ancient inscribed histories in the high plains *could rock* American education.
@45:08- return to TS of Robert Mark	*I think that a reasonable case has been made that there's something of interest here that deserves further study; and I would hope that it gets that sort of study.*
@45:13-:18 font: September 23, 1986 Autumnal Equinox Robert Mark, PhD., Physical Scientist, U.S. Geological Survey	
@45:18- Scott (off-cam) questions Robert shot sustains on Robert's face as Monahan asks extended question	*Do, do you feel that there's a motivation, I mean, can we expect more co-operation from the professionals? You've, you've shown that you are at least curious enough to come out and see the site. Many of, many of the others, uh, who are in the archaeological field, have, have refused to even consider it. Ah, what, what do you expect the response will be now that we've made, at least in your opinion, a case for this?*
@45:37-:57 Robert Mark replies to query Robert glances up at Evelyn	*Well, it's important for, for there to be some publication so this can be reviewed through the usual process that, ah, takes place in, in science, in a refereed journal, perhaps. Ah, I understand the difficulties with that, but I think that's important. I think it's important to get more people out to look at these things. And, I think an effort's being made in that direction.*

page out at 45:57

@45:58 cut to Evelyn full as she glances screen L toward Robert, below to left

We had been discussing last night the importance of mapping the area. And, not just, uh, looking at things, at petroglyphs that some people think are, um, translatable languages or, um, scripts, but that, to map all the petroglyphs, all the rock art and then see the pattern of what you think it is versus it isn't. Or that type of thing that can be done; which takes a lot of time, a lot of effort, being on the sites, doing a lot of walking, doing y'know. And, you really need, um, someone, a student type, who...ah... but before you get to that you're probably going to have to have the professors willing to support that. So...

cam begins slow pull out to wide 3 shot

@46:40-:41 Scott underscores the point

That's the hurdle.

@46:42- Evelyn smiles and laughs a bit

@46:43- Robert volunteers low L corner

Well, of course, this brings us back to, to the original problem of, of conservation. The conservation effort can't wait until all the research is finished. I think there has to be some thought right away about how to help protect these sites so that they're not impacted while we're still working to discover just what their significance is.

@46:46- cut to TS Robert, continuing

@46:59 dissolve out Robert Mark

@47:00- diss. in pan left of E horizon at vernal equinox 2004 sunrise, Crack Cave

Seventeen and a half years later, the sun rises at Crack Cave, behind a protective iron gate paid for by private donations, managed by the forest service.

@47:11-:21 diss. in WS outside gated Crack Cave as crowd awaiting turn inside, Cindy Callahan, U.S. Forest Svc.

...groups of 3....and because of the number, it's going to have to be roughly a minute for you to get in, see the phenomenon and get back out... so everybody gets a chance to see it at least once.

@47:21-:27 diss. in zoom out from top of the gated entryway with crowd below awaiting their turn

This turnout for a Colorado equinox resembled summer solstice at Stonehenge.

@47:26- diss. in FULL shot from inside Crack Cave looking out toward horizon

@47:27-:31 Callahan SOT — *It's easier to come in all the way, and then, than try to turn around right there in that crack.*

@47:28-:31 font: Cindy Callahan, US Forest Service, speaking

@47:32-:36 font: March 20, 2004
6 hours past Vernal Equinox

@47:34-:36 narration resumes — But every silver lining has a cloud...

@47:35-48:36 diss. in TS rock knob, full

@47:37-:41 Phil Leonard SOT — *There's a little, teeny cloud just right there, where the sun's rising on the horizon..*

@47:41-:43 Cindy SOT — *There is. There's one cloud out there.*

@47:43::45 Dorian SOT — *It would happen to be right in the way, wouldn't it?*

@47:46-:47 Cindy SOT — *Yes.*

@47:47-:53 Phil laughs and NATSOT BG

@47:53-:57 Cindy SOT — *Ok, we need you guys to come on, please. So more people can get in.*

@48:02-:08 anon. female guest SOT — *That's neat. That's neat.*

@48:11-:13 Phil and anon. woman SOT — *Are you able to see that? Can you see it?*

@48:13-:14 little girl, confidently SOT — *I seen it!*

@48:15-:16 anonymous male voice — *See it?*

@48:17-:18 Scott SOT — *It's brilliant, now.*

@48:18-:20 Phil SOT — *Yeah. This was really something.*

@48:21-:23 Cindy SOT — *The vertical lines, up above.*

@48:24-:31 Phil SOT — *And, then the curved line. If that cloud had gotten out of the way when it first turned on, that shadow would have fit that curved line nicely.*

@48:31-:32 anon. SOT — *Ohhh, my goodness.*

@48:33-:34 Cindy SOT — *OK, 4 more.*

@48:37- diss. in ext. cave entry NATSOT

@48:40- — *Next.*

@48:47- — *Quick.*

@48:51-49:19 diss. in interior, Phil SOT — *See, the sun's been up for a little while, but that cloud was right in the way. And, it's these vertical lines that imitate the sun rays, here and there. And, these other bigger marks, (right, right) more widely-spaced, are the inscription (right) that tells us that's when it was gonna work.*

@49:10-:15 font: Vernal Equinox 2004
Phil Leonard

@49:12-:14 visitor SOT
@49:14-:18 Phil SOT

And this only does this twice a year, huh?
Twice a year. Only 2 days a year. On the day that it... the writing predicts.

@49:18-:20 anon. SOT
@49:18- diss. in next group to visit

OK, get some other folks in here.

@49:19- visitor SOT
@49:21-:28 Scott SOT, pointing

Balance inscription?
Yes, it says 'Strikes Here on the Day of Balance... or Bel. Bel was a Sun God.

@49:31- anon. SOT

That's cool.

@49:32 diss. in Cindy Callahan, full, by cave speaking to Ft. Collins newspaper reporter and other equinox dawn visitors
@49:34-:38 font: Cindy Callahan
US Forest Service
Springfield office

Fall is usually
more popular
because of
the weather. Um, right now, I mean, we can get snow on the ground still, and, y'know, everything.
Um, but, yeah, we had, we had 40 people, we think 37 one day and 42 or 40-something the next day. And, ah, like I said, the sun didn't even co-operate.

@49:50-:53 cutaway of crowd by cave

Y'know, so we didn't get to see anything. But, y'know. I had people come up from Florida, North Carolina. I mean I've had people come from all over.

@47:57-50:00 cutaway of others milling about along the cliffs north of the cave

@50:00- diss. in Monahan **stand-up D** in direct sunrise sunlight at Crack Cave
@50:00-:08 font: September 27, 2016
minutes after sunrise
EquinoX +5 days

It is late September 2016. The Crack Cave's been closed for 7 years. The Forest Service locked out the public due to White Nose Bat Syndrome mortality. It was thought that by kicking up dust within the cave, humans might aggravate the deaths of these flying critters. Recently, officials determined there is no risk and lifted their ban on human access.

@50:27- diss. Picture Cany. WS, CC mid
@50:28- ARCHAEOLOGY banner top scr
@50:29- zoom diss. in issue's cover scr L

A March 2006 TIME magazine cover story, the Untold Saga of Early Man in America by Michael Lemonick and Andrea Dorfman observed this about American archaeology:

@50:35- dissolve in composite column of article's text before & after what is quoted
@50:40- Monahan voices over what is underlined in red, mid-screen

"... in a field so recently liberated from a dogma that has kept it in an intellectual straightjacket since Franklin Roosevelt was President, all sorts of *new* * ideas are suddenly on the table."

@50:50 cut to next scene

(* host inadvertently inserts word *new*)

@50:50- cut to Monahan **stand-up E** in early sun at Crack Cave 9/27/2016

But authoritarians in straightjackets haven't kicked their habit.
Archaeologists are mired in a collective funk now that America's first inhabitants are in question. Y' see...
Europeans Solutrean points found along Florida's coast with butchered Mastodon remains change everything.
They're 14,550 years old, predating the Clovis culture which led to American "Natives".

@51:04-:15 diss. in scr. R satellite map Rockies to eastern seaboard and Lake Michigan to the Gulf of Mexico, w/ X's
bottom font first: abbr. top font folo: Europeans
Pre-Clovis at Page-Ladson crossed the Atlantic
Science Advances, Vol. 2, #5 14,550 years ago
published May 6, 2016 ... others followed ...
@51:19-:20 head-turn L as full cross diss.

@51:20-:35 Monahan **stand-up F** looking due south from Crack Cave's entrance, within view of the Oklahoma state boundary, the rugged panhandle

TIME magazine predicted archaeology's reformation too soon. Archaeology still enforces its dogma as thought police, controlling history. Peer review is their weapon, maintaining the *status quo*.

@51:35-:36 cross dissolve full
@51:37- narration resumes
Sept. 1986 filming at Nosepointer and Anubis site in Oklahoma panhandle with skies mostly overcast as the group anticipated assorted equinox alignments

2 and a half years after our filming began here, scholars and ranch neighbors, invited by the land owner, came out.
With film and video cameras I documented this breakthrough intended to broaden public awareness.

@51:55-52:03 font: September 22, 1986

But, there was NO breakthrough.
Institutions are intolerant of any thought they don't bless.

@51:58-52:17 diss. in split scr. L (70%) of later sunset on Anubis panel, time lapsed
@51:59-52:03 font upper left screen:
8 hours until Equinox
@52:02-:05 in 30% R split src, cross diss sun shining behind Thumb Pointer, inside

At this Equinox sunset, shadows were blurred by low clouds along the western horizon.
Another blur
is temporal.

@52:04-:14 dissolve in screen right FF zoom into *bas relief* shot of *Dangling Moon* with horiz. parallel dark overlays
@52:12-:13 jumping right to left between split screens to respective glyph position

When sunsets are offset many hours from equinox moment, these horizontal lines define an acceptable extension of the thumb pointer shading beyond the crescent target.

@52:14-:15 slide from right Robert Meyer to establish a 60% screen right split
@52:15-:20 font: September 22, 1986
@52:17- screen left split diss. in Nose-pointer inscription in night *bas relief*
@52:24- scr. L cam pans left stabilizing on GRN inscription TS @52:31
@52:20-:25 font: Robert Meyer, PhD., Professor of Celtic,
Catholic Univ. of America, Wash., D.C.

This shows that the Irish were not confined to the British Isles or to a small island of Ireland. That missionaries or others, or traders. We must look into the possibility of traders. But the interest, then, always is, in the astronomical part; even the G-R-N, the word for SUN*, it's, ah, well, syntactically, if it's going to be the subject of a sentence it's* GRIAN*, G-R-I-A-N . But, then the possibility be a genitive singular in* GREINE*.*
It is certainly true Ogham.
And, I wish that my predecessor in Celtic at Catholic University were still alive because he knew Algonquin and he used to say there were Irish words in Algonquin. Now, if that is true, then those Algonquin Indians must have learnt those Irish words from some missionary...
or some trader, who spoke Irish.

@52:42-:44 bridge cut & wide shot Meyer
@52:44- resume Meyer med shot, src. R
@52:47- diss. in screen left 1986 post-sunset OK landscape shots north, later
@52:51- panning begins leftward

@53:01- panorama ends on W mesa
@53:05- dissolve out Meyer screen right brief, full, film wide shot, then frozen BG
@53:06- dissolve in Rollin Gillespie sitting in Compass Cave, screen right

If you come up with some innovative concept or philosophy or discovery or invention that is radically different from, from the accepted, understood viewpoint, people will resist it for one reason: it forces them, to, to, ah reject their own, their own beliefs, their fixed beliefs. There's a psychological inertia that is universal in all of us including those of us who come up with these new ideas.

@53:16- match frame dissolve
@53:19-:24 font: September 22, 1986
The Compass Cave
Rollin Gillespie > match frame cut here:
retired NASA rocket scientist
astronomer and philosopher
@53:32- another Rollin cross dissolve

If it does require a, an overturn of accepted beliefs, then, ah, it will not be accepted and, not only that, but they're likely to burn you at the stake.

@53:43-:44 full scr. diss. to a rebalanced horizontal split: Gloria Farley (70%) L and TS digital photo of Sheela na gig (30%) R
@53:46-:50 font: September 21, 1984
Gloria Farley
OK rock art enthusiast
In Plain Sight author

In studying the Celtic references, I realized that it was the Celtic Sheela na gig the, ah, goddess of motherhood. Ah, she appears in exactly the same pose here in Anubis Cave and, ah, in ancient images of Ireland and England.

@54:04- screen L diss. in Martin Brennan seated within Throne Cave
@54:07-:11 font: September 21, 2007
Throne Cave, north of Nosepointer Cave
Martin Brennan, explorer and author,
The Stones of Time

Of the sites that I've seen, and I've seen them in the Orient, in Ireland, in Europe, across America,

this is one of the most exciting, ah, that I've been to.

@54:17- Martin Brennan continues as v/o diss. in scr. L Nosepointer inscrip bathed mostly in sunlight
Sheela na gig picture, scr. R soon to go
@54:28-:29 (70%) scr L scene NP inscrip slides to scr R revealing Martin scr L 30%

Sometimes, ah, we look at things from a purely archaeological, material point of view is extremely limited. I look at sites more in terms of what the Chinese call chi *or Earth energy sites. And it's constantly confirmed that the ancients were more sensitive to Earth energies than we are.*

@54:42- cross diss. scr. left WS Martin B.

Places do have the imprint of human consciousness.

@54:45-:54 cut scr. L to TS Bill McGlone
@54:45- font: March 20, 1984
Nosepointer Cave
Bill McGlone
canyon rock art explorer
cataloguer and co-author
Ancient Celtic America

What were the kind of people that were here? Were they refugees,

were they settlers, were they traders, were they explorers?

@54:54-:55 Noseptr inscrip slides L scr. revealing Gloria Farley screen right 30%

It is... ah... the first site

@55:00- 30% split meridian slowly moves left revealing more main panel of Anubis
@55:13- meridian achieves 50:50 split
@55:14- meridian division comes to stop
@55:15- full scr. diss. to full moon above an Oklahoma mesa descending in clouds
Gloria voices-over
@55:17- Gloria audio out

in the Americas that predicted from a translation of Old World writing that this was an equinox site and proved to be this.
Ah,
NATSOT of birds w/ mesa moonset
this is the...
the most important thing of all.

@55:29-:31 end of part 3

@55:32 fade to black

Part Three duration: 22 minutes 15 sec

2 secs. interstitial black before Epilogue

EPILOGUE

@55:34-:40 ending of Part One, reprised

@55:34-:51 font scr. L margin over black: September 1986, Rollin Gillespie, astronomer, philosopher, scientist, reformer

I'm trying to liberate mankind from the

crippling influences of faulty culture.

@55:40-41 cross diss. full: WS campers

@55:40- narration resumes over pan left

Only miles from the Anubis Caves investigated by Rollin Gillespie and the team, nearby, and since the end of the 1990s, astronomers seeking this region's darkest night skies have been camped at the Okie-Tex Star Parties here, every September

@55:42-:51 font: September 2016 Okie-Tex Star Party attracted 500+ amateur astronomers from Oklahoma, Texas, Colorado and elsewhere

@55:54- cut to Jack Eastman, telescope

And they...

@55:54-:59 title font: Sacred Equin X

They got started, roughly, the middle of the 19th century and

@55:58-56:08 font lower screen: a restored, classic 1877 *Alvan Clark & Sons* telescope, owned by astronomer Jack Eastman, Sheridan, CO

throughout their career, the original family pretty well died off in the very late 1800's. They, ah, made 5 of the largest telescopes in the world starting with an 18½ for the Dearborn Observatory in 1863 which surpassed the Harvard College 15. And then, I don't remember the date, I think it was 1868 or thereabouts they made a 26 inch lens for the US Naval Observatory, 30 inch for Pulkovo, Russia, and 1889, I think it was, 36 inch Lick Observatory and

1894 the 40 inch at Yerkes Observatory.

@56:32-:36 font: Curator placed at Jack's chest by other ID tags

@56:37-:38 Jack slides out of frame left reveals Kim Phillips working by telescope

That's my passion, is to discover a comet. They very first comet I saw was a painful experience in 1965. I had just watered the lawn in the backyard and was wrapping a hose around the hose holder. Turned around and stepped on a board with a nail in it. I was barefoot. And I screamed bloody murder, hopping around on it 'til I turned in that direction and I saw this arcing white coming from the Sun and it happened to be the tail of Comet Ikeya-Seki. So, it was a Sun-grazer that was visible in daylight.

@56:45-:53 font: astronomer Kim Phillips

– Ada, Oklahoma – comet-seeker

@57:08 page out

@57:08-:11 Scott, off camera, underscores coincidence of sighting	*And you don't think you would have seen it without having the accident.*
@57:10- Kim resumes	*I wouldn't have looked for it. (laughs) I mean, when you're a young kid doin' chores, you want to get 'em done and get back in front of the TV or get your homework done, or whatever.*
@57:21/:22- match frame diss. of Kim	*In fact, I was the first one in our club to spot Comet Hale-Bopp.*
@57:26-:28 Scott NATSOT off camera	*Well, congratulations.*
@57:28-:34 Kim resumes	*I was the first one. I didn't discover it. I was the first in the club to find it. And I found 6 other comets that night.*
@57:32-:33 font: Finder	
@57:33-:34 Scott NATSOT off camera	*So you were able to give others the, the position...*
@57:34-:36 Kim resumes	*The positioning, yeah.*
@57:36- cut to Jack Eastman, full	*And, I also have a terminal case of procrastinitis, otherwise I'd machine up a proper looking end for this thing.*
@57:44- Scott NATSOT off camera	*Hey, you can do that tomorrow.*
@57:45- Jack resumes, add font at @57:46 astronomers exhibit good cheer	*Yeah, I've been saying that since dirt was new.*
@57:51-:53 slide out screen left revealing one astronomer laughing hilariously with another in a third campsite candid	*SOT OF EXTENDED LAUGHTER*
@58:02- diss. in WS below Anubis Cave, Phil approaches, September 26, 2016	With the landowner's permission, paid visits to the Anubis Caves were conducted on 3 mornings while these astronomers were gathered nearby. Author Phil Leonard answered questions and provided context based on his examinations of these shelters' rock art and writing over the past third of a century.
@58:02-:10 font bottom scr.: *curious astronomers* paid $5 each and signed waivers to see the Anubis Caves nearby	
@58:16-:19 cut to WS folks below	
@58:19- cut to Phil w/ 2 in cave NATSOT	*Somebody's come in here recently and chalked this.*
@58:22- Phil v/o as cut to WS of group outside, as cam pans L2R to near shelter	*Last time I was here it wasn't chalked.*
@58:25-:33 font: advancing to Cave One, southern-most shelter, of constellations	*Y'know. Things happen, I guess. Somebody has chalked this and they have not chalked it in the grooves.*
@58:34-:35 diss. in Phil in Cave One, full	*They've just kind of chalked where they wanted to chalk. It doesn't look anything like what's up here, that's been cut into it in the grooves, but you have Boötes here.*
@58:36-:44 cut to Phil waving flashlight	
@58:38-:43 font upper R screen: September 28, 2016 The Constellation Cave	

@58:44- cut to TS of 4 constellations as Phil continues on cam lo mid scr, reduced
@58:47-:48 Phil diss. out, continues v/o on verbal cue, constellations are sequentially highlighted with *bas relief* and identified by font constellation label

@58:59-59:00 diss. in full Phil, as pan L

@59:03-:09 iso. *bas relief* of constellation Hercules appears next to Phil as he gestures, sustains for the exposition

@59:10 diss. in TS of constellation panel
@59:11-:22 diss. in *bas relief* cameo of Chi nü carving highlighted, red outline traces upward as Phil explains Chi-nü inscription, star-at-tip Vega is fonted
@59:22- diagram, overlay, fonts vanish
@59:22- Phil voice over SOT continues
@59:26-:27 diss. in medium shot cave interior w/ Phil off-screen left, live speak
@59:31- diss. in Phil w/ audience below
@59:34-:39 font: asterisms: star patterns

@59:49-:54 diss. in cutaway constellation rock art with *bas relief* overlay of Chi nü

@59:54- cut to Phil with audience below

@60:08- diss. in Phil's photo of Chi nü figurine holding Vega, alpha star of const.

@60:16-:19 diss. in wall WS as Chi nü figurine floats from scr. R, shrinking as it covers engraved constellation, diss. out

@60:21 page out

It's a beautiful shape for Boötes.

Then Corona,

and you've got Serpens-Caput.

There's Hercules, and
King Alphonse the 10th of, ah, Spain had his star maps drawn up and Hercules took a shape more like this than the one we use. And, y'know, there wasn't any real standard then. You could kinda do what you want.

And, then, there is this figure.
It is a triangular skirt
and a set of arms
and a head with a point here.
I thought, well, okay, I know this constell-ation, I know that one, I know this one,

but the last one, the, the female, ah, that throws me.
Uh, I looked it up and I thought the Chinese have preserved the asterisms, the older asterisms, better than anyone else so I went and I looked at that. And, I even started asking Chinese people, I'd ask 'em, y'know, if I'd just met 'em in the doctor's office, or a Chinese waitress. And, actually, it was a Chinese waitress that finally gave me the tip. She said, "I don't know anything about it, but my grandmother does. She knows <u>all</u> that good stuff." And, she said, next time you're in I'll give you the answer, as to, y'know, what it's all about. And, we went back, she told me, she said ' I talked to my grandmother and she said, Yes, there is a female at that point in the sky and her name is Chi nü*.' And I looked it up.*

There is a constellation, there, in ancient times, of, of a female. It's Vega

@60:22-:23 diss. in Phil continuing pan R
@60:24-:25 diss. in *bas relief* inset & star
@60:26- diss. in font: Cygnus
@60:28- diss. in font: Aquila
@60:32- diss. out constellation font IDs
@60:33- diss. out *bas relief* inset & star
@60:35- cut to TS naked rock art constls
@60:36-:41 diss. in *bas relief* Chi nü

and Lyra with the star Vega,

there's part of Cygnus, and then there's Aquila down here, which are the, the connect-the-dots points for this constellation.
And, she straddles the Milky Way and the reason she straddles it is because...

@60:46- cut to Phil with audience below

...the story goes like this. Ah, there was a young Chinese maiden and her boyfriend who herded the oxen for this rich, old man. And the dirty, old man wanted this young, pretty maiden for his own. And,

@60:54- cut to cutaway of left to right pan of those gathered, listening to Phil

so, he said, what I'll do is I'll send the ox herder off to a faraway part of the country to herd my oxen there and then I got the

@61:09- cut back to Phil, live, in cave

girl to myself. He doesn't get the young gal. She just pines away and because she's lost her sweetheart. And, she dies. The man, the ox herder comes back. He's full of sorrow. He dies. And, the mother goddess puts them up in the sky on opposite sides of the Milky Way. And, once a year, all the magpies in China would come together and they would lock wings or feet or beaks or something, and form a bridge. And the, the two lovers could cross the bridge to whichever side and have one day, together. One day a year and then they'd part.

@61:53-62:19 diss. in full, narration over WS Sun Temple sunup w/ fog to the ENE

Legend is one thing, history is another.

@61:56-zoom out from cliff face to low center scr. inset *Noble Twins* rock art with selectively timed overlays of planets in triple conjunction in Gemini, European asterism shown in red links on screen
@62:13- clear all overlays
@62:14- diss. out inset star chart rock art

The appearance of Venus, Saturn and Jupiter within Gemini inspired this memorial on Lughnasad 471.
It is rock *writing* along with an engraved map of the planets' positions, superimposed on the European constellation one thousand 21 years before Columbus's first voyage to America.

@62:18-:24 diss. full: *Book of Ballymote*
@62:18-:22 font:1390 orig. ed. by scribes

Ireland's 14th century *Book of Ballymote* provided the literary key for its translation.

Royal Irish Academy, Phil Leonard photo

@62:25- cut full to Sun Temple WS
@62:26- rock art zooms, split-scr. & fonts
The Ring along w/ the Shoulder by Means of Sun & Hill
@62:32- blue hilites of grooves re-arrange horiz
F L L M D H B L M M, Foil lmdae i Bel MaM
Archaeoastronomy of Southeast Colorado and the Oklahoma Panhandle, pp. 57, McGlone-Leonard-Barker, 1999, ISBN 0-964-1333-1-8
@62:39- diss. out reveals amphitheater
@62:42-:51 activity: Monahan escorts historian friend of land owner to features
@62:52-63:05 diss. in regional sat map
@62:54-:57 diss. in/out title font style: America's first written history 471
@62:55-:56 overlays clear from sat map
@62:56-:59 state labels boundaries static on zoom: river hilites track, zoom w/ map

@63:06- diss. in full color photo with
@63:06-:13 font: Univ. of Calgary Prof. Emeritus of Archaeology David H. Kelley, PhD. basking at the Sun Temple's viewing ring, photo courtesy Phil Leonard
@63:11-:12 diss. in R sidebar w/ VHS clip
@63:12-:16 font: Prof. David H. Kelley beneath Nosepointer, Anubis & Cave One
@63:15-:17 font: VHS video by Bill McGl.
@63:20-:25 font:, SCRIPT 89 (Oct. 1989) four day caverning near Springfield, CO,
@63:26-:42 font verbatim below:
I think there are several reasonably clear Oghams, translatable, ah, as Celtic, in this cave and that and this one along...

@63:42-64:04 cut full Cimarron canyon straddling Oklahoma-Colorado boundary
@63:47-:56 diss. in low center scr. ENG: bulldozer grading future C-470 roadway
@63:49-:57 diss. in font: 1984 building Denver's C-470 beltway's SW corner, as graders moved earth, archaeologists dug
@63:59-64:01 lo cntr inset to upper R scr
@64:02- lo R scr. zooms in bone remains
@64:03- lo L scr. above one excavator
@64:04- up L scr, screening for artifacts
@64:05- up R scr. WS 5+ archaeologists

A companion Ogham high on the cliff face translates as: The ring along with the shoulder by means of sun and hill.

This written declaration
provides sacred instructions
to pinpoint Lughnasad,
each and every year, even today.
Precision sunrise alignments on the August and May cross-quarters validate this site's novelty 15½ centuries later,
as American History literally emerged on August 8, 471 AD.

Our family of archaeoastronomy in Colorado, Oklahoma and Kansas disturbs academics who reject all ideas contradicting an institutional dogma.

However, ONE professor who *took our claims seriously* was
University of Calgary
Professor Emeritus of Archaeology
David H. Kelley.
An epigraphic expert,
Kelley's fame came from breaking the Maya script.
He came out for a week's field study, a generation ago, to see our evidence for himself.
I think there are several reasonably clear Oghams, translatable, ah, as Celtic, in this cave and that and this one along.

Does our evidence deserve to remain outside the realm of America's *approved* past? Although repeatedly smeared as *fringe,* we simply object to the narrow mindedness that the *only* ones roaming mid-America during Europe's Dark Ages were descendants of the Clovis people.
As graduates of the Humanities,
most professional archaeologists
and anthropologists
see themselves as
overlords of archaeoastronomy.

@64:09- lo R scr. diss. archaeo at stream scene quickly pans left and zooms out W
@64:13- diss. in new scenes upr screens
@64:15- diss. in font atop lower R screen field archaeologist on Diffusionism theory lower R scr, dims for verbatim transcript remarks by guy in blue shirt behind gal w/ chisel in upper R screen
@64:15- add font: Well, I think...y'know, a
@64:25- add font: kind of an ax...of that.
@64:30- add font: We begin...prove this
@64:32- diss. in lower L screen slow-mo video of smiling Barry Fell in his library
@64:38- remove visual transcript, except: We begin with a lot of control and, Barry Fell, in having such a bias
@64:40- red tilted font across Fell's lips: censored
@64:42-:44 all 4 quadrants reset video anonymous commentator audio up L scr.
@64:43- diss. in font atop lower L scr: commentator advocates for the Team: How does that happen to relate to...? (further verbatim text displays below)
@64:46- font: Scott Monahan> Well, 'cause the Ogham...on the Equinoxes.

@64:50- font: Well, but all...as well.
@64:55- diss. in lower R scr. Irish Sheela
@64:56- left scrns reset vid & proportions transcript displays in low L scr. of Noseptr
@64:59- Sheela dims, prep. for transcript
@64:59-65:00 low right scr. font: Celtic tools, then, ... you could say something.
@65:10- diss. in left scr. Crack Cave dim
@65:10-:15 abridge fonts, lower screens
@65:10-:15 font: There've..embarrassed.
@65:14-:15 diss. out up R scr.: Crack Cv.

@65:19-:25 cross diss. lo R scr. Sheela to sun rise east from inside Crack Cave accompanied by NATOT of Bill McGlone, September 1986 Autumnal Equinox obs.

@65:25 page out

At a minimum, it's intellectual stagnation.
At worst,
professional
malpractice.

Well, I think that there's, there is, there is a lack of trust in the evidence and how it's been obtained. If a guy has, y'know, a kind of an ax to sharpen there, there's no way to prove the authenticity of that.
We begin with a lot of,

a lot of control in our work
and, and,
Barry Fell in having such a,
such a bias

going out to prove this...

How does that happen to relate to... ?

Well, 'cause the Ogham inscriptions predict what, in fact, does happen on the Equinoxes.
Well, but all the American Indians were using astronomical calculations, as well.
You got to have some material culture that goes along with it. If we had Celtic houses or...
Celtic tools, then, and they were in association with the drawings, maybe you could say something.
There've been scientists in the past who've had people pull frauds on them, and they would authenticate it and go on and publish it and find out later they'd been duped and extremely embarrassed.

Now, we're gettin' the Sun.
Yeah,
I can see the disc. You got a sun disc.

@65:25-:28 USGS Evelyn Newman SOT

(squeal) That is gorgeous.

@65:29- Monahan narration resumes

Real scientists, including astronomers, trained to impartially evaluate evidence, are able to construct new theories.

@65:37- counter-clockwise quadrants populated w/ iso. videos, low screen R: archaeologist using trowel to scrape dirt

The academics in control seem more concerned with thwarting new thought.

@65:41- man screening for artifacts

These deniers have had their day.

@65:47- hands scooping dirt into bucket two handed scrape of dirt to the left

Mainstream archaeology has dirt on its hands.

They owe the public an admission that, for decades,

@65:50- 2-handed scraping left, lo scr. L

they've exercised outright obstructionism.

Digging for answers solely based on the presence or absence of tangible artifacts has *nothing*

@65:59- archaeologist quadrants vanish

@66:00- cut to '05 Lugh sunriz SunTemp

@66:00-:10 black L scr. (~20%) margin font: 2005
Lughnasad
Cross-
Quarter
Sunrise
42' set back
at engraved
Sun Ring

to do

with advancing what archaeoastronomy and Ogham writing prove to us.

May these discoveries enjoy fresh eyes,

curious minds, and the examination they

deserve to guarantee greater historical

truth for all, in America's future!

@66:10- font black scr. ~20% margin out

@66:15 Monahan last word, narration out

@66:15- as direct sun disappear in lower notch silhouette, title font cap X appears, its upper right leg touching last glint

@66:15-:18 cross dissolve full to setting full moon with X floating upward to moon

@66:27- contact made, X halts, sustains

@66:29-:31 diss. out: granite X overlay

@66:29-:31 diss. in white font appearing directly below cap X: 221,535 miles away

@66:31-:33 diss. in gold font bracketing white milage November 14, 2016
closest Full Moon since 1948, until 2034

@66:36- font out as moon slides down into a cloud bank above the horizon

@66:36 page out

continuing time lapsed full moonset
11/14/2016, lower scr. credits diss. in/out

@66:36-:40 font: written, produced, hosted and edited by Scott Monahan
major HD field photography from March 2014 to November 2016
with supplemental archival video in prosumer formats since 1988
@66:41-:45 font: 1984 Betacam ENG: Stuart Keene, Bob Tews and Marty Zimmerman
1986 film shot by Sam Allen
1987 film shot by Tim Dennis
@66:46-:50 font: 16mm film-to-HD digital transfer by RMAVP, Littleton, CO
narration tracked at Blizzard Radio, Steamboat Springs, CO
color grading, correction and advice by Amazing Dream, LLC
@66:51-:55 font: excerpts from newspaper articles, March 23, 1987 CBS Evening News, and the March 13, 2006 TIME magazine article “Early Man in America” claimed as Fair Use

@67:01-:08 font: gratitudes to Phil Leonard, Brendan Monahan, Carl Lehrburger, Adam Thomson, Don and Marita Vickroy, and to assorted ranchers, friends and backcountry guides

@67:14 last glimmer from setting moon
interim timelapse accelerates daylighting
@67:28-:31 shot widens revealing distant mountain range to the west with glow of red in clouds above, hinting at sunrise

@67:32-:38 font: 6:40 MST
moonset was 99.8% full
2 hours past closest approach to Earth
@67:39-:45 dual fonts, top granite style: Sacred EquinoX bottom in orange: ©MMXVII Time Hop Films, LLC

fade to black completion @67:49

NATSOT of droning aircraft engine, part of a contiguous NATSOT audio sequence in real time during this moonset filming made at the third roadside parking area on the right from the base of the west approach to Rabbit Ears Pass on U.S.40.

director’s note: the monotonous chord made by the droning airplane engine is not unlike the sustained opening chord in Strauss’s *Also sprach Zarathustra* used in Stanley Kubrick’s *2001: A Space Odyssey*

NATSOT approaching vehicles

swoosh past followed by another vehicle,

both of which subside in the distance

with aircraft engine drone faintly audible

audio slowly fades in synch with video out

Epilogue duration: 12 minutes 15 sec
doc. run time: 1 hour 7 minutes 49 sec