

	SHOT	SOUND	Caption/subtitle
0:00:00	Sparkly darkness		
0:00:03		LUKIDDO ARBUAH, PANA PUGALIA, KATE EREIRA: In the beginning there was nothing. All was darkness. Se.	
0:00:10	Francisca's face	There was nothing at all	
0:00:12		only the Mother.	
0:00:14	Mix to twin galaxies		
0:00:21		She was Aluna. She was pure thought, without form. She began to think	
0:00:29		The mother conceived the world in the darkness.	
0:00:40	Slow mix through water to interior roof		
0:00:48		She conceived us as ideas, as we think out a house before we begin to make it real.	
0:00:56	Pan across men in nuhue		
0:01:06	Shibulata in nuhue		
0:01:14	Mix to nuhue roof ext.		
0:01:19	Mix to mountain peak		
0:01:32	Mix to spindle	She spun the thread	
0:01:35		spinning us all in the story	
0:01:37	Spindle and feet	creating us in thought.	
0:01:42	Hand pushing on thigh		
0:01:43	Spindle		
0:01:44		And then came the	
0:01:45	Knees and spindle	light, and the	
0:01:48	CU hand	world was real.	
0:01:50	Side view legs & spinning		
0:01:52	MCU Francisca		
0:01:56	WS Francisca spinning in doorway		
0:02:02	Fade to black		
0:02:03	TITLE		
0:02:13	Helicopter low over jungle		
0:02:30	shot continues to reveal Lost City		
0:02:42	Helicopter San Miguel		
0:02:55	Child in door, man in street		
0:03:00	Antanacio sits by wall		
0:03:09	Closer		
0:03:13	River laundry		
0:03:16	Path below slope, Shibulata enters R		
0:03:23		ALAN: I first met Shibulata when he was 50. I was 48. He's 70 now.	
0:03:28	MCU profile Shibulata		
0:03:32	MCU Shibulata		
0:03:35	LA Shibulata		
0:03:40	WS 2 houses under hill, Shibulata towards cam		SIERRA NEVADA DE SANTA MARTA, COLOMBIA JUNE 2011
0:03:41		Around twenty thousand Kogi live here. The heartland. They have no wheel, no writing,	
0:03:48		and do not welcome strangers.	<i>Caption out</i>
0:03:52	RV Shibulata walks away, Francisca follows		
0:03:57		They believe their job	
0:03:59	Bridge: they cross	is to take care of the world.	
0:04:07		Shibulata is called a Mama. It means enlightened.	
0:04:16		He is training his daughter, who uses the name Francisca.	
0:04:22	CU rushing river		
0:04:26	Shibulata approaches from tree, Francisca follows		
0:04:30		The Mamas said they wanted to work with me because the world is sick and dying. And we have to understand that.	
0:04:35	HA they cross river		
0:04:45	WS scrub on hills		
0:04:48	Well lit path		
0:04:51	They climb hill VLS	They decided to abandon centuries of caution and warn us.	
0:04:57	Fade to black		
0:05:00	Clouds & mountain from above	I came to the Sierra Nevada in 1988. Alan Ereira, working for the BBC. The Mamas said they wanted to send out a message.	
0:05:10	Screen closes in to 4:3		
0:05:14	Camera crosses bridge		
0:05:18			FROM THE HEART OF THE WORLD BBC1, DECEMBER 4th 1990
0:05:22			<i>Caption out</i>
0:05:26			
0:05:28		PLEASANCE: I am here -	
0:05:29	Valencia in Nuhue	we all are here - to give a warning.	
0:05:31	Men seated	(Response)	
0:05:33		SHEPHERD: The animals die, the trees dry up	
0:05:34	Ramon MCU profile	People become ill, many new illnesses will appear, there will be no cure or medicine for them	
0:05:40	Alan walking up	EREIRA: They say that we mutilate the world because we do not remember the great mother. But unless we do something	
0:05:45	Alan sitting near peak	the world is coming to an end.	

0:05:49	Mama addressing camera	KELSEY: He has destroyed so much. Does he see? No. Understand? No. Start to understand or what will happen? Right. That's it.	
0:05:59	Gate closes		
0:06:02	Last Mama walks away	ALAN: Then they waited, watched, and listened to nature,	
0:06:08	Mama Luntana reflected in pool (INVERT)		
0:06:09		PETER MORRIS: A major earthquake hit Japan Friday afternoon	
0:06:11	Another angle	CAITLIN SHANNON: A severe respiratory disease called SARS2	
0:06:12			
0:06:15	Manuel in dark CU	ALAN: predicts searing droughts, epic floods...	
0:06:16			We have not spoken clearly.
0:06:17	His hands clasped		We have not spoken clearly.
0:06:19	His feet		We have not spoken clearly.
0:06:21			Our deep analysis
0:06:23	CU smoking fire		Our deep analysis
0:06:25	More smoke		has repeatedly confirmed
0:06:29	Green mountain top		the need for Alan to make a new film
0:06:32	Kogi gathering distant in cleft in hills		
0:06:36	Gathering closer		
0:06:41	Pan to Luntana CU		The earth is a living body
0:06:46			it has veins and blood
0:06:48	Hands, sugui, zhatukwa		Damaging certain places
0:06:51	Pedro Juan addressing group		Damaging certain places
0:06:52			is like cutting off a limb.
0:06:57	Sagas in front of seated group		It damages the whole body
0:07:01	WS distant mamas before hill		
0:07:03			This place is called Sezhua
0:07:06	Shibulata		It is an esuama
0:07:10			Esuamas connect the mountains with the shore
0:07:13	Helicopter over river		
0:07:19	MCU Valencia's son		
0:07:21			Younger Brother must listen
0:07:23	Seated men in front of drifting cloud		and stop causing damage
0:07:30	BLACK		or nature herself will finish us off.
0:07:35	Santa Marta lights from mountain		
0:07:37			We must renew this message to our English brother
0:07:41	Alan approaches up path on mule		We must renew this message to our English brother
0:07:43			so that he will explain it to the world
0:07:48			<i>subtitled out</i>
0:07:50		I'd stayed in touch for 20 years, but had not been summoned before	
0:07:52	small waterfall		
0:07:55	Jungle	In the meantime I'd retired.	
0:07:58	Peter and Alan cross river	I had no BBC helicopter. And a Kogi had learned to use a camera	
0:08:02	HA Mama Luis divining		
0:08:05			First they film
0:08:09	Hand moving bead over zhatukwa		and then they edit.
0:08:13			Then they show it.
0:08:15	CU Luis		Then they show it.
0:08:16			to other Younger Brothers
0:08:18	Hand takes bead from zhatukwa		to other Younger Brothers
0:08:20	Tilt down tree to meeting		This is what they plan to do.
0:08:24			We'll have to explain everything
0:08:26	Kogi speaking in meeting		point by point
0:08:28			from the shore to the mountain
0:08:32	Group on big root		to show them very clearly
0:08:36	Iguana on tree		
0:08:38		They wanted to show our scientists the invisible way nature interconnects.	
0:08:42	Alan greeted by Pedro Juan	So together we constructed a plan.	
0:08:45			
0:08:47			We will travel to London
0:08:49	Sample spool in Kogi hand		to pick up a gold thread
0:08:51			to pick up a gold thread
0:08:54	Luntana examines thread		and bring it back.
0:08:58	Jacinto drawing in sand		and bring it back.
0:09:01	His hand		
0:09:04	Jacinto drawing in sand		We start here at Haba Shikaka
0:09:07			We lay the gold thread
0:09:11	Pueblo Viejo houses smoking		to show important sites
0:09:14			<i>(Telephone)</i>
0:09:16	Many rooftops		
0:09:20	WS pueblo viejo	BILL: Hello?	
0:09:21		ALAN: Oh, hello. This is Alan Ereira	
0:09:24		BILL: Yes, hello there.	
0:09:25		ALAN: I'm phoning to confirm	
0:09:27	LA bridge	our order for thread	
0:09:29		BILL: Right, OK. Erm, where would you want it delivered to?	

0:09:32		ALAN: Um, this is something I need to discuss with the Indians. Um, there is a real possibility that they may come to you to collect it.	
0:09:40	Hills at dusk		
0:09:43	Barbed wire fence: they walk past		
0:09:47	SM from hillside at dusk: they enter shot and stop to look		
0:10:00	Profiles looking		
0:10:05	Busy street		
0:10:09	Shibulata and Francisca walk to cam		
0:10:15	They stand at kerb		
0:10:22	They cross road		
0:10:27	RV on quieter street		
0:10:30	Walk to cam		
0:10:35	They walk past park fence	They call this the civilized world.	
0:10:37	RV they approach civic building	It's a sort of joke.	
0:10:40	Side view approach	Here they have no address, no documents, no identity.	
0:10:44	They enter hallway		
0:10:51	RV approach desk		
0:10:55	From behind desk		
0:10:57	Man at computer	They speak no Spanish	
0:10:59	Shibulata fingerprinted	Have no signatures	
0:11:02	Francisca's photos put on form		
0:11:05	Francisca fingerprinted		
0:11:06	Other hand		
0:11:07	MCU Shibulata		
0:11:08	Francisca looks at card		
0:11:10	Her cedula		
0:11:14	LA they walk down street	For them shoes would break the connection between humans and the earth.	
0:11:22	Shibulata through shop window		
0:11:26		Without shoes, you're not allowed to board a plane.	
0:11:30	Francisca sitting, CU feet		
0:11:33	CU Shibulata tries new boots		
0:11:36	MLS Shibulata		
0:11:38	Francisca undoing laces		
0:11:40	Francisca trying on trainer		
0:11:46	They walk out of shop		
0:11:57	Alan greets them emerging from Embassy		
0:12:04	Shib shows Alan passport		
0:12:06	Visa		
0:12:09	El Dorado tower		
0:12:12	Alan escorts them towards airport		
0:12:17	Shibulata settles into plane seat		
0:12:22	HA seated in cabin		
0:12:25	CU Shibulata profile		
0:12:29	Fade to black		
0:12:31		I think we're going to need	
0:12:33	Sussex countryside	400 kilometres of	
0:12:35	Countryside through panes of glass	gold thread.	
0:12:38	Pan L over machine to Shibulata	BILL: 400 kilometres, yes, OK. Fair enough. Is that a fairly precise amount?	
0:12:44		ALAN: Er, it's a - there's no way of being really precise about it, is there? I think the question is "how long is a piece of string?"	
0:12:52	Tilt down on Shibulata		SUSSEX, ENGLAND
0:12:56	Bill moves to machine, with spool		
0:12:57		BILL: Do come through and let me show you the machine that's made this gold thread that I've made for you here.	
0:13:02	Top shot machine, up to Bill and Kogi	Now the thread is made by pushing core yarn through a pipe here - the wire laps round it and it runs onto a reel at the bottom here	
0:13:14	Bill works at machine		
0:13:19	CU Shibulata's stick		
0:13:21			When time began
0:13:26	Hands take ball of black thread		When time began
0:13:27			the mother laid a black thread
0:13:32	Francisca's legs; spinning		linking special sites. The Black Line.
0:13:36	Bill working		linking special sites. The Black Line.
0:13:38			But now Younger Brother is destroying
0:13:40	Francisca's legs; spinning		But now Younger Brother is destroying
0:13:42	Tilt to her face		many of these sites.
0:13:46	CU wheel and belt		We want to show the Black Line
0:13:49	Spool between posts		We want to show the Black Line
0:13:51			using the gold thread
0:13:53	Francisca's legs; spinning		using the gold thread
0:13:55	HA Francisca spinning black thread, tilt up to Shibulata	It all seems so obvious to them.	
0:13:57		Places are linked by a black thread of invisible thought. Gold is linked to Aluna, it never decays. But what's that to us?	
0:14:09	Fade to black		

0:14:11	Ext observatory		
0:14:12			MILL HILL OBSERVATORY, ENGLAND
0:14:13	Kogi enter shot	We arranged a meeting with an world renowned astronomer to see if the Kogi picture of the universe can make sense as science.	<i>Caption ends</i>
0:14:26	Telescope	RICHARD: I'd like to begin by asking the Kogi view of the world.	
0:14:29	Richard with whole group	SYNCH: how large it is and its form.	
0:14:32	Silvestre, Francisca, Shibulata		According to our ancestors
0:14:35	Pan to Shibulata & Ellis		
0:14:37			the universe is very large
0:14:41			and we see very little of it
0:14:46			This is Se, the darkness
0:14:52			Se is the mother and father of everything
0:14:56	Pan over telescope	ALAN: Their picture of the universe is never going to be yours.	
0:14:58		RICHARD: No. I have seen things that they couldn't possibly imagine	
0:15:02	Richard sitting	ALAN: But then what you talk about are things that the rest of the normal human race can't imagine.	
0:15:06		SYNCH: It's not that complicated (Laugh).	
0:15:07		ALAN: Well, I hear the words "Dark Energy".	
0:15:10	Shibulata & Silvestre, pan to Richard	RICHARD: Ah, well Dark Energy is a recent discovery	
0:15:13		ALAN: But when you say Dark Energy what are you talking about?	
0:15:15		RICHARD: It's a property,	
0:15:16	Richard	SYNCH: probably of space, that we haven't yet understood, erm, that makes the universe accelerate. And, er, it's a mystery at the moment...	
0:15:25		ALAN: But it fills all space.	
0:15:27		RICHARD: It fills all space.	
0:15:29	WS group	RICHARD V/O: It could take another hundred years before we really finally understand what's going on.	
0:15:32	Shibulata & Ellis		
0:15:33			We were left objects, like maps,
0:15:40			that show us where to connect with the darkness
0:15:48			These places, or nodes, are called esuamas
0:15:56	Francisca		
0:15:57		RICHARD: And these nodes are intersections	
0:15:59	Richard and Falk	SYNCH: with the material world and the darkness, is that right?	
0:16:02	Shibulata & Francisca look at photos	RICHARD: I'm trying to understand whether the Kogi can	
0:16:04	Photos in their hands	grasp the idea of learning something new from	
0:16:07		an instrument like a telescope. The concept of discovery	<i>RICHARD ELLIS Steele Professor of Astronomy, Caltech</i>
0:16:10	Alan & Richard sitting		
0:16:15	Silvestre, Francisca, Shibulata	ALAN: I think that their notion of acquiring knowledge is the opposite of ours. I think our notion is that	
0:16:21	Alan & Richard sitting	SYNCH: each generation knows more than the one before	
0:16:23	Kogi	ALAN V/O: and theirs is that each generation knows less than the one before. (yeah)	
0:16:28			The world of se,
0:16:34	Pan to Shibulata then Richard		the dark world we cannot see
0:16:41			is linked to the material world
0:16:48			in places which must not be damaged.
0:16:54			We know how to concentrate
0:17:02			to connect with the darkness in Aluna
0:17:08			In thought.
0:17:13		RICHARD: Here he is in London leaning completely.	
0:17:16	Alan & Richard sitting	SYNCH: new things that he couldn't possible have imagined in his village. Erm, most people would say that experience changes you. Um, you know, maybe irreversibly	
0:17:30	CU Shibulata	RICHARD: but I don't get that impression looking at the Mama. I get the impression that he has a vision and his purpose	
0:17:37	Alan & Richard sitting	SYNCH: is to tell us that vision, and that's why he's here.	
0:17:40	Richard unrolls poster		
0:17:41		SYNCH: What we see through the telescope, so this is a picture of a small part of the sky	
0:17:49	Shibulata & Francisca look, pan to poster	RICHARD OOV: and what we see is lots of systems of stars that we couldn't see without the telescope.	
0:17:58	Finding shot of Shibulata with poster, settles		
0:18:02			This star is called Sulabena
0:18:08		SYNCH: That's a star. Yeah. That's one - that is one star by itself.	<i>subtittle out</i>
0:18:19	Poster held up to camera	The Mama has found the one star in this - a single isolated star in this picture straight away.	
0:18:22			We cannot see this star in the sky.
0:18:25			Its light is produced by a great fire
0:18:27	MCU Francisca		Its light is produced by a great fire
0:18:30	Richard	SYNCH: That's right.	
0:18:31		FALK: We cannot see it	
0:18:33	Poster held up to camera	RICHARD OOV: Why couldn't we learn from them?	
0:18:34	Fade to black		

0:18:36	Fade up clouds among mountain tops	
0:18:38		We the Mamas know
0:18:42	Manuel pointing across peaks	that there are special sites
0:18:46		and they are threaded together
0:18:50	Helicopter over urban lots	
0:18:53		We're explaining this to our brothers across the sea
0:18:56	Helicopter down urban road	We're explaining this to our brothers across the sea
0:18:57		so we can work with them
0:18:59		and show the connection between places
0:19:01	Francisca spinning	and show the connection between places
0:19:06	Closer	
0:19:09	GRAPHIC: Gold spindle becomes map of the world,	
0:19:18	Gold Sierra emerges as beating heart, appears on map of region. Z/I to Haba Shikaka/Rioacha	
0:19:25	CROSSFADE	
0:19:28	GRAPHIC: Map with Haba Shikaka	
0:19:32		The Mamas set out to trace a black line along the shore joining specific sites by the mouths of the rivers. These, they say
0:19:39	MIX to WS group walk with thread	connect directly with locations in the mountain, and are where they used to do their work. Before ther modern world took over and changed things.
0:19:59	Francisca, Shibulata, Antanacio	There was a big mangrove lagoon here
0:20:08	Sugui in hand	
0:20:09		We used to make payments to the Mother here
0:20:11	Antanacio	We used to make payments to the Mother here
0:20:15		That's not possible now.
0:20:18	LA barbed wire fence	That's not possible now.
0:20:20		<i>subtitle out</i>
0:20:21		This place is the origin of everything
0:20:22	Shibulata and group	This place is the origin of everything
0:20:25		It's the start of the thread.
0:20:31	Spool in Shibulata's hands	tying the material world to Aluna
0:20:37	Tilt to Francisca tying thread to rock	It is mother and father to everything
0:20:45	Francisca and Shibulata walk with spool	
0:20:47		The sites may have been destroyed, but that's the point of the journey. The gold thread will be laid, the hidden line will be revealed.
0:20:54	Group with thread	
0:20:58	3 mamas	Shikaka is the Black Thread
0:21:03	Side view group faces, pan to sea	Shi means thread. It connects everything.
0:21:10	CU hands	Important sites along the Line on the coast
0:21:14	Seated Mamas	are connected to esuamas in the mountain.
0:21:20	Hands	are connected to esuamas in the mountain.
0:21:23		We collect materials here on the shore
0:21:25	Seated Mamas	We collect materials here on the shore
0:21:28		to make payments in the mountains
0:21:34	Faces of group, tilt to hands	and we bring materials from the mountain
0:21:39	RV offering to sea	to make payments down here.
0:21:44	Alan	to make payments down here.
0:21:47	Payment floating	to make payments down here.
0:21:52	Group with spool	Esuama means place of authority. The Kogi believe that is how nature operates.
0:21:58	RV group walks off down beach	Esuamas in the mountain have direct linkage to places on the shore.
0:22:00	MIX They are further away	The Kogi told me before
0:22:03	WS fisherman mending net	about token objects they exchange between the mountain and the shore.
0:22:05	Hands gather shells	But I'd thought this was symbolic.
0:22:10	Pan to Shibulata	
0:22:12	One hand gathering shells	We gather shells here
0:22:15	Group gathering shells	We gather shells here
0:22:16		They are like seeds of knowledge
0:22:22	Placing shells on unlit fire	
0:22:25	Sugui in hand	We put them in the sugui
0:22:31	Smoking fire	
0:22:32	Man fanning fire	
0:22:34	Group watch	We must always carry the sugui
0:22:40	Raking shells from fire	When we taste the shells
0:22:44	Collecting burned shells in gourd	we connect with Aluna, with thought
0:22:48	Bowl of water poured into gourd	we connect with Aluna, with thought
0:22:50		<i>Subtitle out</i>
0:22:52	Manuel	

0:22:53	Shaking gourd	Mixing the burned crushed shells	
0:22:55	Woman watching	with water produces lime. That	
0:22:57	Straining water from gourd	makes a paste in their mouths	
0:22:59	Another angle	that Kogi men say connects them to the source of life. That paste	
		is rubbed off the stick onto the top of the sugui.	
0:23:07	Tilt down meeting tree		
0:23:10			Our thoughts build up on top of the sugui
0:23:17	Sugui in Luntana's hand		Each man carries the book of his thoughts
0:23:26	Luntana pouring nugui into sugui		
0:23:27			Sugui means "to know everything"
0:23:33	Z'i		To be given the sugui means to listen.
0:23:38	Manuel & Luntana		To listen.
0:23:42			That is why we have ears.
0:23:48			To think is to listen
0:23:52			Listen
0:23:55	Luntana taking stuff from wife's bag		
0:24:00	VLS Mamas walking to cam along shore		
0:24:03	MIX to closer		
0:24:07	MIX to MCU Shibulata walking		
0:24:11	CU spool		
0:24:14	CU Francisca		
0:24:17	VLS RV group walk on shore		
0:24:19	MIX to skiff being launched		
0:24:27	Spool held in boat		
0:24:29	Shibulata & Francisca in boat		
0:24:33	MIX to MAP Haba Shikaka/Rioacha		
0:24:36	MAP add Hachaka Luwen/Camarones		
0:24:37	Mix to Mamas walk in line L-R over wet sand		
0:24:43	WS lagoon		
0:24:44			In the days of our ancestors
0:24:52	Shibulata in front of huts		we made payments
0:24:57			at the special sites here
0:25:03	Shore		But now they are destroying these sites
0:25:13	Francisca and young girl		
0:25:15	VLS man walks on water (!)		
0:25:17			This lagoon was larger.
0:25:21			It is drying out bit by bit.
0:25:23	Manuel & Francisca		It must not be damaged further.
0:25:29	Shibulata in front of huts		
0:25:32	Working sugui		
0:25:34	Kogi in skiff		
0:25:36	Mama and girl in skiff		
0:25:39	Night open shelter with hammocks		
0:25:41	Sunset over beach		
0:25:44	Path to beach		
0:25:47	Small town street, pan to Kogi approaching		
0:25:51	MIX to MAP: Hachaka Luwen/Camarones		
0:25:55	MAP: Haba Haksukalue/Punto de los Remedios		
0:25:56	MIX to CU Mamas walk to cam		
0:26:00	Wider approach		
0:26:03	RV walk		
0:26:06	Pan over sea to find group walking		
0:26:17			We have walked for a long time
0:26:19			<i>Subtitle out</i>
0:26:25	Spool placed on ground		We stop here
0:26:28			Now what do we do?
0:26:30	CU Shibulata & Manuel		We make a payment
0:26:32	Francisca & child		They might not believe us
0:26:36	Shibulata and group, pan to Manuel examining thread		That is why we are walking along the line
0:26:41			making payments at all the sites
0:26:45			connecting with the mountain in Aluna.
0:26:49			They must see us do this
0:26:54	Hands with thread		
0:26:55		Why do you want younger brother to see this? What is the point?	
		Younger Brother will -	
0:27:00	Shibulata	how will this change Younger Brother?	
0:27:02	Pan to Luntana	I don't understand.	
0:27:04			
0:27:08			We have always cared for this place
0:27:12			But Younger Brother destroyed it
0:27:15	Telegraph pole		He has been destroying everything.
0:27:19	Luntana		He has been destroying everything.
0:27:22			The world is our mother
0:27:27			If we destroy her, where will we live?
0:27:30			It's almost the end of the world.
0:27:33	Alan puzzled		That's why we need to show you all this.
0:27:37	Fade to black		That's why we need to show you all this.

0:27:38 Hammocks, pan to house		
0:27:39		I just can't see that what happens to one specific place is echoed in another miles away. But the Mamas say understanding that is the key to healing the world.
0:27:49		ALAN: Doctor Camillo, you have been working as a doctor in the Sierra for many years, you
0:27:55 MS Alan sitting		SYNCH: have got to know the Kogi very well, you've learned
0:27:58 MS Camillo sitting		OOV: a good deal about them.
0:28:01		
0:28:01		
0:28:03 Alan		SYNCH: Are there things that you have seen a Mama or Mamas do that you have thought "Only a Mama could do that"?
0:28:14 Camillo		
0:28:16		
0:28:21		Take the basin of the Guachaca river for instance.
0:28:25		It was completely deforested by cocaine producers and cattle farmers.
0:28:29 Aerial bare land between river and sea		It was practically dead.
0:28:32		Until they returned it to the indigenous people,.
0:28:36		And that was only 20 years ago.
0:28:40 Aerial forest by river		Today the basin is utterly changed.
0:28:45		What was once a cattle ranch
0:28:50		and a nearly dried up river
0:28:53 Aerial jungle and river		Now there are forests, many animals
0:28:57		the river is full again.
0:28:59		It's astonishing.
0:29:03		<i>Subtitle out</i>
0:29:11 Camillo		But these are not immediate results.
0:29:15 Pan to Manuel		
0:29:16		When a baby is born
0:29:20		is it an adult the next day?
0:29:27 Alan & Jacinto		
0:29:32 Alan MCU		Jacinto, what is the plan for today's filming. What do you want to do?
0:29:35 Jacinto MCU		
0:29:38		
0:29:41		
0:29:43 Alan & Falk		I'm sure this is very interesting for you
		I thought that we were making a - we were trying - the Kogo wanted to explain that the world is dying because of our actions and they wanted to make this plain and clear at certain sites along the Black Line. So far I have seen nothing to indicate that the world is suffering, or the world is dying, I have seen nothing to indicate that what happens at these places on the Black Line has anything to do with the health of the world
0:30:13 Jacinto MCU		
0:30:17		
0:30:20 MS Alan		OK I will tell them
0:30:21		They will consult the water
0:30:22 Jacinto MCU		They will consult the water
0:30:25		We must show you in action
		We must show you in action
		that we really have a connection with nature.
0:30:29 Alan & Jacinto		
		I agree that it would be a good idea for the Mamas to consult and think more about what they're doing and consider how they communicate with us, because they need to show to us that they actually do have something to say.
0:30:43 Jacinto MCU		ALAN: To show that places on the coast are connected to places higher up, and directly affect them, we really have to go up the mountain and see the connection.
0:30:54 Fade to black		
0:30:58 Fade up dark water bubbles		
0:31:00		LUKIDDO ARBUAH, PANA PUGALIA, KATE EREIRA: The lakes that are found high in the mountains are linked to the sea
0:31:08		Bubbles appear in the water and the bubbles make the connection.
0:31:19 Mix ro stones under water		
0:31:24		That is how we communicate with the lakes and the sea, and with the Mother.
0:31:30 Mix to CU zhatukwa		The waters speak.
0:31:33 Hand removes bead & drops it back		
0:31:44 CU Manuel		
0:31:51 Manuel divining with Sale		
0:32:01 CU Manuel		
0:32:05 Treetop, pan to Shibulata in group facing camera		
0:32:09		The Mother, through the water, is asking
0:32:13		are you going to help me or just take pictures?
0:32:19 Reflection of mamas in pool		Do you think we say these words
0:32:24		for the sake of talking?
0:32:30		We are speaking the truth!

0:32:33	Manuel and Sale look at water		We consult the water
0:32:38	Sale, Shibulata, Francisca & child		We read the bubbles
0:32:41			and the Mother is telling us
0:32:42	Manuel and Sale look at water		and the Mother is telling us
0:32:45			the whole world must take notice
0:32:49	tilt to water		to see what's happening
0:32:52			We can see this in the bubbles
0:32:54	The group. Shibulata speaking		We can see this in the bubbles
0:32:55			Like reading a book
0:32:58	Finger pointing		It's true! It's true!
0:33:00			The mother speaks through the bubbles
0:33:04			It's the truth.
0:33:05	Luntanto speaking		It's the truth.
0:33:09			You must straighten out what we said
0:33:11			to make sure it is understood
0:33:13	Antanacio seated		
0:33:15	Fronds on water	But the bubbles only speak to you.	
0:33:18	Coconut palms	No-one will understand without seeing the connection with an esuama	
0:33:22	Tree tops	ALAN: What is our first possible date for going up the mountain?	
0:33:27	Mamas MLS walk on beach		We just found out
0:33:30			that there are guerrillas
0:33:33	Close river and bank		that there are guerrillas
0:33:34			in the Sierra Nevada
0:33:36	Group tight, Shibulata gives Francisca offering		in the Sierra Nevada
0:33:38			
0:33:40	Sale meditates with offering		They know foreigners are coming
0:33:42	Group, pan to Sale making offering to water		They know foreigners are coming
0:33:43			They know foreigners are coming
0:33:47	Antanacio makes offering		which makes it very dangerous for us.
0:33:48			which makes it very dangerous for us.
0:33:50			<i>Subtitle out</i>
0:33:52	Group look at water	ALAN: Right. Obviously we must cancel. We can't - we can't take the risk of going anywhere dangerous	
0:33:54	Closer	How long will it take him to get up there ,	
0:33:57	River surface	find things out and get down again?	
0:33:58			
0:34:00	Birds in tree		
0:34:03	Francisca and others on grass by shore	We dare not fly up the mountain	
0:34:07	Helicopter track to Kogi on beach	even though we have a helicopter for the day.	
0:34:09			
0:34:13			Younger Brother doesn't understand
0:34:18	Closer, Kogi mover away		They do not know these sites are special.
0:34:23	Beach with people; pan to Kogi walking with thread		If they continue destroying these sites no-one will survive.
0:34:31	Kogi closer		
0:34:35			The hill of Hukulwa
0:34:38	Legs		stood guard at the ocean.
0:34:42	Helicopter along surf		He has authority over many things
0:34:47			Over wind, fish and animals.
0:34:52	Hill as it was		He was the highest authority. The leader.
0:34:53	Black line drawn over hill		
0:34:57	Hill becomes graphic		It never occurred to any of us
0:35:01			not even my teacher
0:35:03			that they would demolish Hukulwe.
0:35:05			that they would demolish Hukulwe.
0:35:09	Fade to black		and build Puerto Brisa.
0:35:11			
0:35:13	Kogi walking away down beach	CAITLIN SHANNON: The indigenous tribes are so alarmed that they walked for days from communities on the world's highest coastal mountain to reach this site on the shore.	CNN 21 September, 2006 CNN 21 September, 2006
0:35:16	Closer		
0:35:18	LS crowd walking		
0:35:20	Legs		
0:35:23	HA crowd walking		
0:35:26	Kogi in sandbank at cut		
0:35:27	Swirling water	Developers have dug a trench to drain the lagoons here	
0:35:29	Colombians on other side	mangrove swamps teeming with life	
0:35:31	CU Colombians		
0:35:33	Shibulata		
0:35:37	Sugui		
0:35:39	Kogi advance across water		
0:35:42	Confrontation		
0:35:44	Confrontation calmer		
0:35:46	Kogi move past camera	The construction company says that	
0:35:47	Arhouacos clamber up hill	building a port here	
0:35:48	Closer clambering	is necessary for Colombia's growing mining industry	
0:35:50	WS hill with indigenous on top	and will create 5000 new jobs	
0:35:53	Official approaches		
0:35:57	Hand held map		This is an official map of the area
0:36:01	Official with map		The site they call Hukulwa

0:36:03	Map		is 12 kilometres to the west of here
0:36:07	LA Kogis on hill		There are no indigenous sites here.
0:36:10	Official with documents		There are no indigenous sites here.
0:36:12	Mama Jose Luis in crowd		It's you who doesn't know.
0:36:17			This is our own place and we are telling you.
0:36:21			Not just today, but for 500 years!
0:36:25			What are you doing here?
0:36:29	2 indigenous look across sand		
0:36:31	Woman with baby		
0:36:34	Crowd quiet		
0:36:36	Crowd at evening		
0:36:37			I wish we could speak Spanish
0:36:41			so we could explain to the state and others
0:36:43	H/A Hukulwe as it was		so we could explain to the state and others
0:36:45			<i>Subtitle out</i>
0:36:46	Lagoon shrinks away		that this destruction
0:36:48	Road appears		that this destruction
0:36:49			would cause fierce storms and landslides
0:36:52	Construction buildings appear		would cause fierce storms and landslides
0:36:55	Hill is cut away		
0:36:59	Shot animates		
0:37:14	Cars swept away on flooded street		
0:37:16	People being rescued		
0:37:17	Flooded street traffic		
0:37:19	Helicopter shot up Puerto Brisa road		
0:37:22	Landslide on wooded hill		
0:37:23	Building in landslide		
0:37:24	Landslide, pull back to include building		
0:37:26	Helicopter shot up Puerto Brisa road		
0:37:28	MIX to MAP Haba Haksukalue/Punto de los Remedios		
0:37:32	Haba Hukulwa/PUERTO BRISA		
0:37:35	MIX TO Mamas approach Police post sandbags.		
0:37:39	2 police.		
0:37:43	Mamas walk to camera		
0:37:46	Jacinto talking to Mamas		
0:37:47			
0:37:50			We've come as far as Hukulwe
0:37:53	Pan across fence to Mamas		
0:37:58	Jacinto		They say we are not allowed in.
0:38:02	Guard hut		They keep saying there is no site in here
0:38:03			They keep saying there is no site in here
0:38:05	Shibulata and Luntano		They think they own all of this
0:38:07			They think they own all of this
0:38:08	Mamas walk on busy road		<i>Subtitle out</i>
0:38:15	Mamas walk up side road		
0:38:19	CU thread		
0:38:22	View from hillside		
0:38:27	Mamas looking out from hillside		
0:38:28			Why are we here?
0:38:31	Shibulata among bushes		Why are we here?
0:38:32			You can see the scars on the mountain.
0:38:38			These landslides happen
0:38:39	LS of damaged hillside		These landslides happen
0:38:43			because of the damage at Hukulwa
0:38:49			The water cycle is changing
0:38:50	Shibulata among bushes		The water cycle is changing
0:38:53			The rain now pours
0:38:57			day after day
0:39:00			There used to be seasons
0:39:06	Pan across landscape		
0:39:08			Not anymore.
0:39:14	Mama Luntana		
0:39:15			If you block a person's vein
0:39:18	Shibulata hands		If you block a person's vein
0:39:19			her blood would not flow.
0:39:23			It is the same for this site.
0:39:26	WS landscape		That's what they've done
0:39:30			by destroying Hukulwa
0:39:35	Sugui		
0:39:39	Manuel in hammock		
0:39:42		Well it's a beautiful day	
0:39:44	Sale and Mariano	down here on the coast of Colombia and behind me	
0:39:47	Alan	there's the snow visible on the mountain peaks of the Sierra Nevada. And it seems that the guerrillas have melted away like snowmen. The army is saying that they'll fly us up	
0:39:58	Pan across empty sky	The only problem is this s the third day we've been waiting for the army helicopter because the weather has been lousy.	

0:40:06	Alan	So our schedule's fallen apart, we're not at all sure what we're doing or how we continue. We hope that a helicopter is going to turn up today, it looks very good here but apparently the weather where the helicopter is taking off from isn't so good. So, we'll see what happens	
0:40:24	Kogi watch sky		
0:40:32	Watery sunset over sea & beach, pan to Kogi building fire		
0:40:40		With nothing else to do the Mamas have time for a Caribbean beach party.	
0:40:45	Peter and Mamas: Manuel in play tussle with Sale		
0:40:55	Fire		
0:40:58	Kogi on sand with Jacinto discussing	But they also consult the bubbles	
0:41:01	OS Jacinto		
0:41:06	Hammock and sea		
0:41:09	Hammock and sunset sky		
0:41:12	Sale in hammock		
0:41:14	Sunset sea and palms		
0:41:17	MAP Haba Hukukwa/Puerto Brisa		
0:41:19	MAP Haba Nakeiwan/GUACHACA		
0:41:21	Rear Mamas look across to buildings		
0:41:24	Closer - mountains past them		
0:41:26	Seabirds on lagoon		
0:41:27			This is the estuary of the Guachaca river
0:41:31	Shibulata on bridge		This is the estuary of the Guachaca river
0:41:32			This place is connected.
0:41:37	Pan past buildings		It is one of the sites on the Black Line.
0:41:45	RV Shibulata looking at buildings		
0:41:47			They should not have built here
0:41:50	Street in deserted resort		They should not have built here
0:41:51			That is why their buildings have died
0:41:52	CU building		That is why their buildings have died
0:41:55	Int building		That is why their buildings have died
0:41:57	L/A building		That is why their buildings have died
0:41:59			<i>Subtitle out</i>
0:42:00	Wasp nest	Mamas have restored the forest further up river, but at the estuaries, professionals are in charge.	
0:42:02	Closer		
0:42:05		ALAN: German, I would like	
0:42:06	German MCU	you to explain to the Mama your view	PROF. GERMÁN GALVIS, National U. of Colombia
0:42:10	Sale	of damage to the river estuaries.	
0:42:12			I've studied fresh water fish my whole life.
0:42:14	Shibulata and German on bench		I've studied fresh water fish my whole life.
0:42:17	CU Luntano		A river is a system
0:42:20	Shibulata & Germán on bench		A system that moves.
0:42:24			in only one direction.
0:42:26			The effects are clear from top to bottom
0:42:30			but less clear the other way.
0:42:33			Nothing ever moves upwards
0:42:38	Helicopter towards denuded hill		The downward flow has obvious effects
0:42:42			Erosion and deforestation higher up
0:42:48	Helicopter coastal lagoon		affect the coastal areas below.
0:42:52			The other way round is not at all evident
0:42:57	Shibulata on bench		You say he is learned. I don't believe it.
0:43:02			We have studied the mother well.
0:43:07			She shows what must be protected..
0:43:10			This man has learned nothing at all.
0:43:14			You don't teach each other not to damage the mother.
0:43:20			You dig. You exploit the earth.
0:43:24			If you knew she can feel, you'd stop.
0:43:29			But you plunder her.
0:43:33			All the estuaries are like this.
0:43:37			You block the lagoons.
0:43:45			How would you feel if someone stuck a cork up your ass?
0:43:49	MCU Germán		How would you feel if someone stuck a cork up your ass?
0:43:50			But he hasn't explained how.
0:43:55			The connection top to bottom is obvious.
0:43:58			The water flows down and carries things
0:44:02			But what takes things back?
0:44:06	BCU Mama Sale		But what takes things back?
0:44:08			If we explain this step by step
0:44:14			they still won't understand.
0:44:16	Manuel speaking		they still won't understand.
0:44:19			How can we put this?
0:44:22			The rain that falls in the highlands
0:44:29			has its home down here,
0:44:31			You just see the water coming down the mountain
0:44:35			but first it has to ascend from here.
0:44:40			The home of the rain that falls up there is down here.

0:44:47 Buildings across lagoon
0:44:52 Snow peaks
0:44:57 Manuel
0:44:59
0:45:03

0:45:08
0:45:12 Antanacio under tree
0:45:13
0:45:16 Shibulata on bench

0:45:22 Bird flies past trees
0:45:27 Mountains in distance
0:45:30 Pan with distant helicopter
0:45:35 RV MCU Kogi windblown at wire fence

0:45:38 Helicopter comes in
0:45:47 Francisca windswept by fence
0:45:51 Alan covering ears
0:45:53 Kogi walk to Helicopter
0:45:55 Loading
0:45:57 Lift off
0:46:04 MAP Flight to
0:46:10 MAP Seizhua
0:46:14 River in high pasture, find Sezhua
0:46:33 L/A MS Mama of Seizua
0:46:35
0:46:40
0:46:46 RV Shibulata head

0:46:51
0:46:52 Sunburst over hill
0:46:58 Waterfall

0:47:05
0:47:08 Foaming water
0:47:12
0:47:14 Antanacio rv looking into hills
0:47:17 River below
0:47:20
0:47:22 H/A Shibulata addressing camera
0:47:24
0:47:27
0:47:34 Stony river bed
0:47:39
0:47:44 H/A Shibulata addressing camera
0:47:49

0:47:56
0:47:57 Grassy bank
0:48:01
0:48:02 Helicopter river
0:48:05
0:48:08
0:48:13 LA Shibulata talking, turns and walks

0:48:27 WS Mamas by edge of town
0:48:34
0:48:39 CU pan over tree stump
0:48:43
0:48:47
0:48:52 WS Mamas by edge of town
0:48:56
0:49:00
0:49:05 CU dead wood
0:49:09
0:49:12 Old woman plucking leaves
0:49:16 Closer
0:49:17
0:49:20 CU Francisca, tilt down

0:49:26
0:49:32 CU Francisca
0:49:36
0:49:39 WS hanio picking
0:49:43 CU steaming roof
0:49:45

0:49:50 Men in nuhue

0:49:51
0:49:52
0:49:54 Shibulata
0:49:56
0:50:01 Suguis

The lagoons down here
supply lakes up there.

Imagine going for a walk
and returning to find your home knocked
down.
You wouldn't feel to good about it.

They think we're wrong.
We have to prove the connection to the top

Because we do not have writing
and are not educated in their schools
Younger Brother may not believe what we
say

Subtitle out
This is Sezhua
Esuamas connect the mountains with the
shore
They connect with the sea
They connect with the sea
and establish how things are.
and establish how things are.

There was a small lake here.
There was a small lake here.
called Haba Nisenumwe
It was the Mother of the hanio tree.
When they built a power station
at the lagoon this river feeds
and damaged Hukulwa
it sucked the water from the top of the
Sierra
a number of large landslides
a number of large landslides
occurred here in the mountains
occurred here in the mountains
and changed the course of the river
destroying the site of the Mother of hanio.

Alan! You don't believe me? Look at this,
When the Mother was washed away
it killed this tree.
This is the ancestral tree of hanio.
Only one remains.
This one is dead.
If the other dies, all hanio here will die
as well as other plants in the area.
With this plant we become adults
It is essential to us.

You shake hands
We exchange special food, leaves of hanio

We concentrate our thought
by chewing hanio
Subtitle out

We the Mamas are taught how to know
things
We the Mamas are taught how to know
things
Subtitle out
We are taught
We are taught
how to shape this house.
how to shape this house.

0:50:03	CU faces	
0:50:07	Tilt up from floor into roof	
0:50:12		
0:50:16		
0:50:20		
0:50:26		
0:50:29		
0:50:33	Suguis	
0:50:36		
0:50:38	Hammock	
0:50:42		
0:50:44	Mama seated	
0:50:47		
0:50:48		
0:50:51	Pan along horizontal beam	
0:50:56		
0:51:00		
0:51:06		
0:51:07		
0:51:08	WS interior	
0:51:12	2-shot with Shibulata	
0:51:17	CU Mama, tilt to sugui	
0:51:22		
0:51:24	Int. roof, rotates	
0:51:28		
0:51:31		
0:51:33	MIX to Manuel seated MLS	
0:51:36		
0:51:42	Mix to fire	
0:51:43		
0:51:44	Water being poured into bowl	
0:51:47		
0:51:49	Adults & infants in dark	
0:51:50		
0:51:51	2 infants	
0:51:55	Luntana & infants	
0:51:59	Luntana's wife	
0:52:00		
0:52:08		
0:52:10	Zhatukwa	
0:52:14	Infant	
0:52:15		
0:52:20		
0:52:25	Infant & Luntana	
0:52:31	Mix to flames	
0:52:37		
0:52:39	Tilt down to infants	
0:52:43		
0:52:49		
0:52:51	Infants	
0:52:56		
0:53:05	Luntana	
0:53:09	Manuel stripping bark	
0:53:13		
0:53:17		
0:53:21		
0:53:23		
0:53:26	MCU Manuel	
0:53:29		
0:53:30		
0:53:33	Manuel and woman	
0:53:34		
0:53:37		
0:53:40	Children	
0:53:46	Whiteout	
0:53:47	Mix to branches against sky	
0:53:51		
0:53:57		
0:54:00	Leaves on branch	
0:54:05	Tree covered in ants	
0:54:08	Branches against sky	
0:54:09		
0:54:13	Oropendula nest	
0:54:18	Toucan	
0:54:22		
0:54:23	Monkey	
0:54:26		
0:54:27	Mix to flames	
0:54:35	Mamas in nuhue	

	The first ring represents the beach Then another ring, and another until the top of the mountain. <i>Subtitle out</i> If we destroy a single ring the whole building weakens.
	So why is this place an esuama? So why is this place an esuama? This is a place where we can connect This is a place where we can connect <i>Subtitle out</i> From here we can concentrate an understand where payments are needed.. All along the coast. We are told where work is required. <i>Subtitle out</i> When it is not possible to go down When it is not possible to go down we concentrate here to make the payment from here. <i>Subtitle out</i> Because it is connected.
	I was trained as a Mama I was trained as a Mama closed in the dark.
	In the darkness there are no distractions. In the darkness there are no distractions. Thought is concentrated. Thought is concentrated. <i>Subtitle out</i>
	I was taught to stare at my feet I was taught to stare at my feet to concentrate and connect with Aluna <i>Subtitle out</i>
	I was not allowed to look around or I would lose the thread
	I was only allowed to eat certain food I was only allowed to eat certain food throughout my training. I was only allowed to bathe at midnight. I was only allowed to bathe at midnight. <i>Subtitle out</i>
	I was kept in the darkness from the age of seven months. <i>Subtitle out</i> I stayed inside until I became a man. I stayed inside until I became a man. <i>Subtitle out</i> That is where I learned to work as a Mama
	That is where I learned to work as a Mama.
	To make payments for all the crops and other things too.
	When I came out of the darkness, the whole world was white. <i>Subtitle out</i> I stood there, staring at nature.
	I saw everything. The sun, the trees, the creatures. It all looked strange. The sun and everything else looked strange. The sun and everything else looked strange. <i>Subtitle out</i>

0:54:40		ALAN: Well this is the third night of our two-day visit to this esuama.	
0:54:45	Alan in hammock	SYNCH: We're not quite sure why we're still here. We needed to move on and to do that we needed mules and the helicopter. Mules to carry food and baggage and a helicopter to carry the camera equipment. We got the mules. We didn't get the helicopter, and we don't know why.	
0:55:06	2 phones	OOV: We have satellite phones but they're not really working. All that we can do is receive text messages.	
0:55:08	Alan inspects phone		
0:55:11	Alan MS		
0:55:12		SYNCH: Why does your phone say it's 17.28? Have you noticed that?	
0:55:16	Crew studying phones	ALAN OOV: And so far we have had two. We believe they come from somewhere in the 21st century but they are a bit mysterious.	
0:55:24	CU hands on phone	We got a text message this morning which said that the helicopter was about to take off.	
0:55:29	Kogi Mama looking at something in his hand	That was at 8.30 this morning.	
0:55:32	Alan in hammock	SYNCH: We waited, and we're still waiting. We'll see what happens tomorrow.	
0:55:40	Sun over nuhue		
0:55:44	Vast landscape		
0:55:47	Nuhue top		
0:55:51	Landing field slope		
0:55:56	Landing field		
0:56:01	LS two women on grassy ridge		
0:56:04	Helicopter lands by Sezhua		
0:56:09	Boarding helicopter		
0:56:14	Take-off		
0:56:20	Arial among peaks seeing river glint		
0:56:23			
0:56:25	Peaks with some snow		When I was a child When I was a child all the peaks were covered in snow. all the peaks were covered in snow.
0:56:29			
0:56:31	More peaks, sparse snow, pan to vista of bare rock, lakes		
0:56:35			Everything was white. Look at it. Just look at it. <i>Subtitle out</i>
0:56:40			
0:56:45			
0:56:46			The lakes up here are drying out. as the lagoons below are drying out.
0:56:51			
0:57:01	Arial down onto small lakes in rocks		
0:57:10	Arial to lakes connected by stream		
0:57:14	Arial of river bed in paramo		
0:57:16			
0:57:21	Dry river very high		
0:57:26	Dry river lower, wider, with village		
0:57:36	Much wider		
0:57:44	Fly over radio towers on ridge		
0:57:46	CERRO KENNEDY MILITARY BASE		
0:57:56	<i>Caption out</i>		
0:58:12	Pan over high slope to lake		
0:58:23	MIX to MAP Nukulinzhduwe/Cerro Kennedy		
0:58:25			
0:58:31			
0:58:34	Mix to tilt over grassy water		Seven rivers that feed the coast are born in this place are born in this place In this lake. On this peak. It's the source of all those rivers. It's the source of all those rivers. <i>Subtitle out</i>
0:58:36			
0:58:40			
0:58:45	Shibulata & Francisca standing		
0:58:46			
0:58:55	RV seated Kogi		
0:58:58	Shibulata & Francisca; he directs her offering		
0:59:08	RV Francisca		
0:59:12	Shibulata & Francisca standing		Last time we were here there was more water Last time we were here there was more water Last time we were here there was more water It's drying because these plants don't belong here. It's drying because these plants don't belong here. There used to be much more water before.
0:59:13			
0:59:16	WA Kogi and swampy lake		
0:59:20			
0:59:26	Shibulata points		and the water is already dry on the other side. and the water is already dry on the other side. <i>Subtitle out</i>
0:59:31	Tilt up eucalyptus trunk		You must understand that these trees should not be here. They have been brought here.
0:59:32			
0:59:33			
0:59:36	Shibulata & Francisca		
0:59:41			
0:59:48	Palm tree, tilt down		
0:59:53			The native plants are dying

0:59:59	Shibulata & Francisca, he walks away		
1:00:10		ALAN: The Kogi say that	
1:00:11	Bibiana MS	damage at the bottom of the river mouths affects the system up here. Do you believe this?	BIBIANA SALAMANCA, Specialist in Ecosystem Restoration.
1:00:16			<i>Caption out</i>
1:00:17			Believe it? It's a fact!
1:00:21	Kogi sitting in grass		Any damage done up here
1:00:25			has an effect all the way down the river
1:00:29	Bibiana MS		and just as they're saying,
1:00:32			damage below also affects the top.
1:00:34	Vegetation, pan		
1:00:36			The vegetation is changing around this lake
1:00:40			
1:00:42	Vegetation, pan		The government has planted trees
1:00:45			from other countries;
			eucalyptus, cypresses around the lagoon.
1:00:49	MS Bibiana		
1:00:53			These trees take away the water
1:00:56	Palm trees on ridge against clouds		and complete with the local vegetation.
1:00:58			and complete with the local vegetation.
1:00:59			<i>Subtitle out</i>
			Normally, dense clouds ip here cool the water
1:01:00	MS Bibiana		Normally, dense clouds ip here cool the water
			which runs down the tree trunks
1:01:03			which runs down the tree trunks
1:01:06	Palm trees		and accumulate(s) in the rocks
1:01:07			and accumulate(s) in the rocks
1:01:10	Trees and rocks		These rocks act like sponges
1:01:11			holding the water,
1:01:14	CU rock		releasing it farther down the mountain.
1:01:17			
1:01:22	Palms against sky		Rivers are living systems.
1:01:24			They constantly communicate with plants
1:01:27	Bibiana MS		and birds
			they are vital to the spreading of seeds
1:01:31			from top to bottom and bottom to top.
1:01:35	Kogi sitting on ridge		<i>Subtitle out</i>
1:01:38			New studies explain why some species
1:01:39			New studies explain why some species
1:01:41	Lakeside		turn up unexpectedly in mountain peaks
1:01:43			For example some fish from the lagoons
1:01:46	MS Bibiana		are associated with migrating birds
1:01:50			which carry fish eggs in their wings.
1:01:54			
1:01:56	Helicopter over paramo river, downhill		Many countries, Spain for instance,
1:01:58			are putting this knowledge into practice
1:02:02			by removing canals from rivers on the coast
1:02:06			
1:02:12			to improve water flow at the top of the mountains
			to improve water flow at the top of the mountains
1:02:13	Helicopter track along river through jungle		<i>Subtitle out</i>
1:02:18			
1:02:21	Helicopter over jungle towards lagoon and Thermoguajira		
1:02:38	Shibulata & Sale stand with TG in bg		
1:02:42	Their suguis, up to faces		
1:02:46		Alan: It was beginning to fit together. And we'd had a stroke of good luck.	
1:02:48	Alan and Alex on beach		
1:02:49			
1:02:50	OS to Alan		
1:02:55	2-shot on beach favours Alex	ALEX SYNCH: Well one of the things that I'm very interested in is	PROF. ALEX ROGERS U.of Oxford
1:02:59	Alex and Alberto, pan across Kogi	ALEX OOV: the way in which the Kogi view the natural world	
1:03:04	Shibulata & Anantacio faces		This site is the origin of blood.
1:03:09			Of all the blood of all the things that exist
1:03:14			Plants, animals and fish.
1:03:21	Swampy lagoon		Plants, animals and fish.
1:03:23			<i>Subtitle out</i>
1:03:24	CU Alan talking to rv Alex	ALAN: The Kogi talk in quite a mystical way	
		ALAN SYNCH: about the connections between the sea, the rivers, the lakes, the land.	
1:03:29	2-shot on beach favours Alex	I can't see how that makes sense to a scientist.	
1:03:31		ALEX SYNCH: Well it makes a huge amount of sense, particularly here in the, on the northern coast of Colombia.	
1:03:38	WS Shibulata & Anantacio, TG bg	ALEX OOV: The Kogi talk about threads between these systems	
1:03:42	CU Franciscacisca		
1:03:47	Pan up tree	Effectively those systems really are very strongly connected,	
1:03:49			
1:03:52			but then they built the power station.

1:03:56	Shibulata CU		We can see how it is drying out this lagoon.
1:04:01			It is almost dead.
1:04:06			We know how important this site is.
1:04:10	Tree over lake		It protects everything we consume.
1:04:13	Alex and Alberto	SYNCH: All along this coast the development has disrupted the flow of water from the land towards the sea	
1:04:23	Stagnant water	ALEX OOV: and this has caused big problems in the whole area.	
1:04:28	CU water	Because of the very high evaporation caused by the heat	
1:04:32	Alex and Alberto	ALEX OOV: you end up with very large quantities of	
1:04:34	Stagnant water	ALEX SYNCH: salt in the ground, which	
1:04:36	Shibulata nodding	often kills the vegetation	
1:04:40	Manuel		Here the Mamas are saying that all the water is being sucked down and it is drying out.
1:04:44			
1:04:50			This is happening in many places.
1:04:55			The rivers feed the ocean
1:05:01			When we interrupt that, how will we live?
1:05:05			We will not be able to breathe well nor live well
1:05:08			We agree with him.
1:05:13	View through branches		
1:05:15		ALEX: Along this stretch of coastline in Colombia you almost have in microcosm	
1:05:19	Alex on beach	ALEX SYNCH: what is happening elsewhere in the Caribbean and also elsewhere on the planet.	
1:05:25	Alex and Kogi in front of TG	ALEX: Their view that all these activities	
1:05:27	Group by outflow to sea	are really having a serious impact on - at a larger scale	
1:05:31	Closer	are quite right.	
1:05:34	They walk on beach to cam from TG		
1:05:41	Misty cape and sea		
1:05:46	Group examine sand		
1:05:52	Hands in sand		
1:05:56	Group, Shibulata speaks		I came here, before there was a power station.
1:06:00	MUC Alex		There was very little black sand then.
1:06:03			The sand is dirty
1:06:05	Wide of group		The sand is dirty
1:06:06			It has been since they built it.
1:06:11	Bags stacked on beach		Look how they're trying to clean it up for the camera.
1:06:16	Helicopter over black water, black line on cliffs		
1:06:24	Helicopter along blackened shoreline		
1:06:28	MIX to MAP		
1:06:31	MAP Haba Nekun/Santa Marta		
1:06:35	MIX to Helicopter towards port		
1:06:46	Helicopter over coalfield and ship		
1:07:01	Rocky shoreline, tilt up cliff to Kogi near top		
1:07:15	Roll of thread carried by Shibulata		
1:07:21	Group come down cliff to industrial site		
1:07:39	Silos, trucks		
1:07:43	Line of Kogi looking L		
1:07:47	Pipeline in sea		
1:07:49	Kogi looking at port structures		
1:07:55	Coal chute		
1:07:59	Anantacio looking L		
1:08:04	Truck tipping		
1:08:07	CU tipper		
1:08:11	Shibulata looking		
1:08:14	Kogi at waterside		
1:08:21	Mary statue		
1:08:24	Closer		
1:08:27	Kogi gathering material from waterside		
1:08:33	Kogi walk along quay with thread		
1:08:45	Continue walk past tanker		
1:08:53			It was not like this before Younger Brother arrived
1:08:57	Hand brushing earth in shallow dish on ground		
1:09:01			This is how we find treasure
1:09:04	MS guachero		We dig out the pot
1:09:07	Gold in his hand		we take off the earth
1:09:11	Follow his hand to ground		<i>Subtitle out</i>
1:09:16	Gold piece on ground, hand rotates it		
1:09:23	Kogi group		These objects were left in special places.
1:09:28			They are like people.
1:09:32			They are part of the thread.
1:09:37			for us to connect with.
1:09:42			they must not be moved.

1:09:48	Gold piece on ground		They are buried.
1:09:50			Finding a piece like this
1:09:52	WS everyone		takes four, five, six months of work.
1:09:55			That's if you're lucky.
1:10:00			Most of the time you dig
1:10:03			and all you find is bits of pottery,
1:10:06			Gold is hard to find.
1:10:08			But this means a lot to them.
1:10:11	Sale		because it's from their ancestors
1:10:14	WS group		They are the real owners of these pieces
1:10:19			not the people who buy them.
1:10:23			But as with everything in life,
1:10:27			this is part of our struggle to survive.
1:10:31			
1:10:35	Ananatcio & Sale, pan over others		
1:10:36			Did your ancestors make this?
1:10:43	Shibulata finger points		Selling this is like selling a person.
1:10:50	Tilt to face		Stop doing this!
1:10:56			It's like selling a child to another person
1:11:01	Guachero MCU		
1:11:02			Tell the Mama we're sorry
1:11:06	CU Shibulata		Tell the Mama we're sorry
1:11:07			<i>Subtitle out</i>
1:11:10	Gold piece		
1:11:12			It is a macaw. It was found in the place of
			the macaw.
1:11:15	Group staring		It is a macaw. It was found in the place of
			the macaw.
1:11:19			There used to be many macaws.
1:11:26			<i>Subtitle out</i>
1:11:27			But because of the looting
1:11:28	Antanacio, pan to Sale		But because of the looting
1:11:32			there are almost no macaws now.
1:11:36	Group staring		there are almost no macaws now.
1:11:40			<i>Subtitle out</i>
1:11:42			The birds are disappearing
1:11:47	Gold piece		I think the macaws are gone
1:11:51			because of deforestation.
1:11:52	Guachero		because of deforestation.
1:11:54			They have nowhere left to live.
1:11:57			There's no forest left for food and shelter.
1:12:01			I think that's the reason. Not the looting.
1:12:05			<i>Subtitle out</i>
1:12:06	Anantacio		
1:12:11	Sale		
1:12:14	HA group, up to treetops		
1:12:23	Dawn bay with fishing boats		
1:12:25	Boat Joan		
1:12:27		Phone	
1:12:28	MCU Shibulata		
1:12:33	Baillie in office	ALAN: Hallo, Jonathan?	PROFESSOR JONATHAN BAILLIE Zoological Society of London
1:12:34		JONATHAN: Hello, Alan. How are you?	
1:12:35		ALAN:OK fine. We've just manage to log on to Skype.	
1:12:38	Jonathan looking at Shibulata on screen	(<i>distorted</i>) You can hear us?	
1:12:40		JONATHAN SYNCH: Yes we can hear you and please send my greetings from the Zoological Society (OOV) of London	
1:12:45	Shibulata and Alan at computer		
1:12:46			Greetings my little brother.
1:12:51	Shibulata on screen, pan to Baillie		I want to talk to you about the Fathers of species.
1:12:57			Each species has a special site it's root,
1:12:59	Group of Mamas at computer		Each species has a special site it's root,
1:13:04			which people must protect.
1:13:12	Shibulata on screen	JONATHAN: In conservation we have a problem because we tend to conserve an area (SYNCH) without much thought to the special places in a geological time scale. (OOV) So for species there are areas that are like a refuge which through geologic time have been extremely important for them	
1:13:18	Baillie CU	to survive, and on the short term (SYNCH) we may remove these areas and there may be no big effect but in the long term (SYNCH) through history the species can't persist when those special zones have disappeared.	
1:13:23	Group standing with guachero	So in many ways we're looking for (OOV) much the same thing. It's to understand where exactly these special sites are.	
1:13:26	Gold piece on ground		
1:13:30	Mix to macaws		Here on the coast there are many special sites
1:13:33	MIX to BCU Baillie		which are the origin, the parents of each species.
1:13:34	Mamas on screen		Little Brother has destroyed so many,
1:13:39	BCU Baillie		
1:13:43	RV Baillie looks at Shibulata		
1:13:45	Shibulata		
1:13:53			
1:13:57	Pan to Manuel		
1:14:01			

1:14:07			the species have gone..
1:14:10			When sites are looted the animals leave.
1:14:14			Then they can no longer survive.
1:14:16	Baillie RV looks at Shibulata	(SYNCH) We have to better understand connectivity and right now	
1:14:19	Baillie side view	we have a very basic understanding of how things interact and affect each other	
1:14:25	Baillie CU	and I believe that this is essential for our future security to understand these special sites, to ensure that they are conserved	
1:14:33	BCU Baillie lips profile with screen, pan to Shibulata	ALAN (OOV): Jonathan (yes) I want to try moving the computer to another location while we continue talking if that's all right, see if it works any better, can you hear me all right?	
1:14:43		JONATHAN (OOV): I can hear you fine	
1:14:44	OS Baillie Alan on screen	(SYNCH) ALAN: The connection seems to be holding. And, er, when I turn the computer round you may be able to see the dolphins leaping,	
1:14:55	Sea with dolphins	(OOV) which are paying attention to this conversation. Taking some real interest	
1:15:00		JONATHAN: Well, it's an important one.	
1:15:05		ALAN: It is very	
1:15:06	WS group around computer	extraordinary to hear that these kind of	
1:15:09	Manuel, Shibulata, Silvestre	origin sites that the Indians are talking about make sense to you as well.	
1:15:14	Baillie looks at screen	This will come as a surprise....It certainly comes as a surprise to me and I think will come as a surprise to a lot of people.	
1:15:20	CU Baillie	(SYNCH) JONATHAN: I don't find it such a surprise really, though. I mean, people living with nature understand a lot more about it, obviously, than a world that has become much - really disconnected from it.	
1:15:32	OS Kogi with screen	Living with nature you realise that certain species have certain strongholds or certain refuge areas that are central to them	
1:15:39	Baillie CU	They're telling us something from their experience which we should easily recognise but for some reason we find it very difficult,	
1:15:48	Group on beach	(OOV) And I think it's very important to have that message and, and er	
1:15:51	Baillie CU	(SYNCH) they're the ones that are going to know these particular areas in the forest that	
1:15:57	OS Kogi with screen	will be important for the long-term survival of species. So I think we have much to learn from them.	
1:16:04	Dolphins		
1:16:12	Kogo walk past Basidas statue on Santa Marta front		
1:16:19	CU statue		
1:16:21	Kogi walk past seafront vendors		
1:16:25	MIX to MAP Haba Sekun/Santa Marta		
1:16:28	MAP Haba Sinyigula/Cienaga		
1:16:38	MIX to view across road. Kogi walk L-R	The final estuary, the final place to lay the thread. Cienaga Grande, the greatest lagoon.	
1:16:53	Group with Alex approach water, RV		
1:16:59	Dead stumps in lagoon		
1:17:03	Closer		The Mother was alive here.
1:17:07	Shibulata looking out, describing		
1:17:09			When they built this road,
1:17:13			they blocked the flow
1:17:17	Alex listening		between the lagoon and the sea.
1:17:20	Tilt up across lagoon, up dead tree		between the lagoon and the sea.
1:17:24		I think this really illustrates	<i>Subtitle out</i>
1:17:27	Pan to Alex	the Kogi concept of threads between different parts of this ecosystem	
1:17:35	RV group at water's edge		
1:17:42	Stumps in water		
1:17:48	More		
1:17:56	They walk to cam down scrubland road		
1:18:07	View across desolate lagoon		
1:18:11	Dead land with rubbish		
1:18:14	CU rubbish		
1:18:20	More rubbish		
1:18:24	They lay thread past rubbish		
1:18:32	Dry dead land		
1:18:38	Walk to camera in bush		
1:18:43	Shibulata & Francisca walk to bush		
1:18:47	Shibulata ties off thread		
1:18:53	He puts down spool		
1:18:58			The start of the thread was the origin of the world.
1:19:04	Remains of lagoon		This was once a lagoon. Now it is dead.
1:19:08	Carrion birds		This was once a lagoon. Now it is dead.
1:19:09			We have arrived at the end.
1:19:14	Tilt up from spool to Shibulata & Francisca		
1:19:24	All walk away		

1:19:50	Gold spool		
1:19:55	Fade to black		
1:19:58		LUKIDDO ARBUAH, PANA PUGALIA, KATE EREIRA: Gold does not decay.	
1:20:00	Flashes of light		
1:20:13	BCU Francisca in dark		
1:20:16	Band of light with gold		
1:20:20	Gold pieces against violet		
1:20:22	Smaller pieces	Esuamas were dressed in gold	
1:20:23	More		
1:20:24	Shibulata & Francisca looking down		
1:20:27	Large piece silhouette against purple	Now it is wealth	
1:20:28	Many pieces hanging	and has all been plundered	
1:20:30	Cluster of hanging pieces		
1:20:31	Gold butterflies		
1:20:33	Shibulata & Francisca looking down		
1:20:36	BCU Francisca		
1:20:39		This was the material	
1:20:40	Pool of gold pieces	bridge to life, vitalising the water	
1:20:44	Shibulata & Francisca looking down	The esauamas are stripped. The water dries out	
1:20:48	Fade to black	How will we live?	
1:20:54	Trees against sky		
1:20:57		ALAN: I thought the journey was over,	
1:21:00	WS group walk past seated Mamas	But now the Mamas took over the filming, simply saying that without hope all this would be pointless.	
1:21:05			
1:21:05	RV line walking towards river		
1:21:07			Our message is not only for people here but people all over the world..
1:21:13			
1:21:21	HA group descend to water		
1:21:22			You don't have to abandon your lives but you must protect the rivers.
1:21:31			<i>Subtitle out</i>
1:21:35			
1:21:39	Doorway of hut		
1:21:43	Women inside with babies.		When a baby is born, the Mother is rejuvenated.
1:21:49	Francisca looking down		A daughter is like the Mother.
1:21:56	Tilt to hands working loose thread		She is the guardian of the Mother.
1:22:00	Newborn		
1:22:01			
1:22:06	Shibulata peering in from door		The Mother is the owner of everything.
1:22:08			The Mother is the owner of everything.
1:22:12	Toddler in hut		All the rivers, all the mountains
1:22:15	Women with baby & child		All the rivers, all the mountains
			Without women, daughters, who would guard all of this?
1:22:22	Alan being given leaves at riverside		
1:22:24		ALAN: I thought this was the Mamas' journey, and I would film what happened to them. But in fact they were taking me on a journey.	
1:22:28	Alan making payment		
1:22:39		They see a possibility of hope. If we listen.	
1:22:46	LA women with babies watch		
1:22:49	HA Shibulata and wife make payment		
1:22:57			
1:23:02	Woman and toddler in hut		When a baby is born you must have good thoughts.
1:23:07	Wide women and babies int.		Teach the example of others who have lived well.
1:23:14	Alan in water, dunks and rises		
1:23:28			
1:23:35			
1:23:40			
1:23:41	Alan turns to see women undressing and getting in river		If we don't teach this baby anything he will not know how to think.
1:23:45	Shibulata undresses and gets in river		<i>Subtitle out</i>
1:24:01		ALAN (SYNCH): I've still got my clothes on! (Laughs)	
1:24:19	Newborn		This baby will teach the next generation.
1:24:24	Women and babies int.		She will carry on the thread.
1:24:31	Alan topless in river with Shibulata		
1:24:35	2-shot Alan and Shibulata		
1:24:37	Shibulata's sugui on mountain top, tilt to face		
1:24:43	Freeze		
1:24:45			
1:24:47	Image shrinks to portrait		
1:24:49			Mama Shibulata
1:24:51	Francisca with ice cream, laughs		
1:24:53	Freeze		
1:24:54	Image shrinks to portrait		
1:24:55			His daughter Francisca
1:24:57	Manuel on peak, points		
1:24:58	Freeze		
1:24:59	Image shrinks to portrait		Mama Manuel
1:25:01	Mama Luntano		
1:25:03	Freeze		
1:25:04	Image shrinks to portrait		Mama Luntana

1:25:06	Mama Antanacio	
1:25:08	Freeze	
1:25:09	Image shrinks to portrait	Mama Antanacio
1:25:12	Mama Pedro Juan	
1:25:13	Freeze	
1:25:14	Image shrinks to portrait	Mama Pedro Juan
1:25:16	Sale, Manuel, Luis	
1:25:17	Manuel removed	
1:25:18		Mama Luis
1:25:19		Mama Sale
1:25:22	Split screen, Alan on mule and leading mule	
1:25:23	Screen divides	
1:25:24		and Alan Ereira
1:25:27	Black	
1:25:28		CREDITS

Produced and directed by: Alan Ereira
 Director of Photography: Paulo Perez
 Editor: Andrew Philip

Music composed and produced by Alejandro Ramirez Rojas
 Executive Producer: Ben Woolford

Participants

Ana Coronado
 Mama Antanacio Simongama
 Arregoces Coronado Zarabata
 Mama Esteban Zarabata
 Francisca Zarabata Pinto
 Jacinto Zarabata
 Mama Juan Mamacatan Moscote
 Mama Luis Nuevita
 Mama Luntana Vacuna
 Mama Manuel Coronado
 Manuela Pinto Zarabata
 Mariano Alberto Moscote
 Mama Pedro Juan
 Rosenda Zarabata Daza
 Mama Sale Zarabata
 Saül Gil
 Mama Jose Shibulata Zarabata Sauna
 Silvestre Gil Zarabata
 Sisa Pinto
 Ursula Pinto Zarabata

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Professor Jonathan Baillie
 Director of Conservation Programmes
 The Zoological Society of London

W.S. Kentish Barnes

Dr Jules Camillo

Richard Ellis
 Steele Professor of Astronomy
 California Institute of Technology

Germán Galvis
 Emeritus Professor of Bio-Geography
 National University of Colombia

Ain Alberto Osorio Guercero

Alex D Rogers
 Professor in Conservation Biology
 Somerville College Oxford

Bibiana Salamanca
 Director Fundación Bachaqueros

Voices:

Lekiddo Arbuah
 Kate Ereira
 Peter Morris
 Pana Pugalia
 Caitlin Shannon

Production

Associate Producer: Stefania Buonajuti

Production Manager : Jean-Paul Mertinez
Production Co-ordinator : Janet Wilson
Local Producer (Santa Marta) : Carlos Taboada
Local Producer (Bogotá) : Maritza Blanco
Location Manager : Juan Escobar
Assistant Producer : Peter Rawitscher
Production Assistant : Andrea Padilla
Production Interns : Ivama Cendales
Luis Hernandez
Esteybi Beleño Sampayo
Location Translator Spanish : Falk Xue Parra Witte
Catering : Jorge Preto
Jose Maria Zarabata
Drivers: Carmen Inès

Alberto Ortiz
Chucho Ortiz
Jesús Ortiz
José Ortiz Blanco
Rodrigo Rojas
Jorge Vaca
Luis Vaca
Freddy Valdez

Camera

Additional Camera : Seamus Deasy
Camera Assistant : Juan Carlos Enciso
Focus Pullers: Julio Desoto,
Shane Deasy
Gustavo Llorente
Sound Recordists: Richard Cordoba
Karl Merren
Henry Quintero
Giovanny Zerrate
Data Wranglers: Henry Albadàn
Sean Leonard
Diego Sosa
Tyler Nose-Mount Operator: Luis Carlos Garzón Najjar
Gaffer/Key Grip: Wilian Pinzón
Second Unit Camera: Sylvestre Gil Zarabata
Second Unit Sound: Saül Gil

Post Production

Molinare

Post Production Manager: Louise Stewart
DI Colourist: Andrew Daniel
DI Supervisor: Matt James

DI Online Editor: Des Murray

DI Coordinator: Steve Knight
DI Conform Editors: Jamie Welsh

Data Transfer: Katelin Westwood

Sound Re-Recording Mixer: George Foulgham

Assistant Re-recording Mixer: Nas Parkash

Dialogue Editor : Claire Ellis

Sound Designer : Lisa-Marie McStay

Graphics: Joana Teixidor Jufresa

Spanish Translators: Martha Acosta-Nino

Transcribers: Fulmar Camargo

Shotloggers: Rosalind Ereira

Production Accountants: Graham Associates (International) Ltd

Legal Adviser :Robin Hilton, Sheridans

Production Insurance: Titan Insurance Services Ltd.

Film Finance Consultant: Louise Levison

Press & Publicity: Franklin Rae Communications

Thread Supplied by Golden Threads

Camera Equipment: Filmscape Media Ltd, Gear Factory,

Helicopters: Sicher Helicopters S.A.S
Soluciones Charter de Colombia Ltda.

Internet telephone conversation: Powered by Skype

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act 'From the Heart of the World – The Elder Brothers Warning'

first broadcast on BBC 1 in December 1990

Supplied by BBC Motion Gallery

Voiceovers:

Edward Kelsey, Jack Shepherd and Donald Pleasance

Mingueo protest 2006 courtesy of CNN

Mingueo protest 2007 courtesy of Karl Penhaul

Mateu Fernandes
Michelle Cort
Theresa Crooks
Tim Drewett

Steve Owen

Agnes Allart
William Archer
Lisette Blanchet Ball
Luis Hernandez
María Luisa Muñoz Acosta
Sigrun Rottman

Guibor Camargo
Julio Cervantes
Julio Rojas
Camila Torres

Shri Tara Mertinez

Valencia Y Falla Asesorías Integrales Ltda

Congo Films
Bahia Films
BTG Computadores
Foto Japon
Porta Pictures

Flooding footage courtesy of RCN Television S.A.

Landslide footage supplied by Gabriel Paris

With grateful thanks to the following without whose support
this film could not have been made:

Alex Asseily
Stella Astor
Anderson Bakewell
Keith Critchlow
Nelson Dale
Dr Anthony Richard Gault
Bill Hamilton
Bryan Hammersley
Wes Harry
Debra Kaatz
K K Charity

Koginka Sewaluna Foundation Koginka Kamaru Xue and family

Fiona Lefevre
Derek and Audacia Morley
Chris O'Brien
The Onaway Trust
Harry Owen
Sir Jonathon Porritt
Heinrich Rehmann
Sir Peter Roth
St Austin Sunrise Rotary, Florida
Philippe Sibaud
Tairona Heritage Trust
Diana Tinson
Pat Toms

With thanks to Tony Grisoni, Terry
Jones, Jonathan Kaye, Colette
Thomson and the Delegación de la
Comisión Unión Europea para
Colombia y Ecuador: Project 'Civil
Resistance in Ancestral Territories
RKMA2006'

'Cumbia Sobre El Mar' performed
by Pacho Galan, courtesy of
Sunflower Entertainment Co.Inc
obo Miami Records/Discos Fuentes

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1:28:52 **Filmed on location in Colombia and the UK**