



PATHWAYS PRODUCTIONS

500 NATIONS

In 1994 Kevin Costner will present **500 NATIONS**, one of the most important events in television history. This eight hour documentary series will reveal the American Indian past spanning from the earliest signs of man to the beginning of the twentieth century. The series is a celebration of the history and cultures of the hundreds of sovereign Indian nations of this continent.

Heroes, common men and women, monarchs and slaves, chiefs and farmers, warriors and peacemakers, storytellers and prophets - **500 NATIONS** is committed to telling Indian history for the first time in mainstream entertainment from the Indian point of view. Across the continent elders from over eighty tribes are being convened to advise the project on scripts dealing with their particular cultures. Americans will be presented with the richness of the history of their country as they have never seen it before.

The production combines the story-telling skill and technical expertise of feature filmmakers with the compelling honesty of the documentary format. Like the **CIVIL WAR** series, **500 NATIONS** is a tightly scripted program, piecing together history through a weave of narration and voice overs by major actors reading the authentic words of historic figures. World class cinematographers will traverse the continent from the arctic to the jungles of the Yucatan, capturing the natural beauty of the Indian world.

Every archive, large and small, throughout North America and Europe is being combed for evocative images - paintings, photographs, sketches, artifacts and American Indian art - to illustrate the diverse cultures and history of the original peoples of this continent. The most advanced computer models ever created are now being realized in vivid recreations of the grandeur of ancient civilizations.

500 NATIONS is a labor of love for a production team who sees the creation of this program as both an honor and a responsibility. With Kevin Costner hosting the programs and his Tig Productions supporting this serious, educational documentary, **500 NATIONS**, in an unprecedented opportunity, will be aired in prime-time on **CBS** for four consecutive nights. Due to this national network exposure, **500 NATIONS**, like **ROOTS**, which riveted the American public to their TV screens in 1977, will engage, entertain, and forever change our national consciousness.

500 Nations

THE STORY

Part One - Populating A Continent, Arrival - 1492

Science continues to push back the date when humans first appeared on the continent (possibly as long ago as 40,000 years), but to the North American Indians, this was not a destination -- it was the place where life began. By 12 thousand years ago, the Indian people lived in virtually every corner of the rich land. Here was a continent of unparalleled natural bounty, thick with herds of now-extinct animals. Here was a continent to be reshaped by human kind.

Unique cultures blossomed: In the Ohio Valley the Mound Builders were sculpting the landscape in ways that would dwarf Stonehenge, in the rugged Southwest the Anasazi were building spectacular stone cities around their circular underground churches, in Mesoamerica the Maya civilization made artistic and technological advances to rival those of the Mediterranean, and along the Mississippi River at St. Louis, there stood the 4th largest pyramid in the world at a trading center that remained the largest city in the history of what is now the United States until the 19th Century. While the great cultures of western civilization rose and fell in Europe, so too did great civilizations rise and fall in the New World.

Part Two - Eden Has Ended, 1492 - 1607

The Aztecs ruled over the most powerful Empire of the Americas with twenty million subjects in Mexico and Central America. In the Southwest the spectacular Anasazi cities had mysteriously been abandoned. The continent was dotted with hundreds of cultures, many linked together through powerful alliances and confederacies. As with any great mix of cultures, there were areas of hostility and of peaceful coexistence. More languages were spoken on the American continents than the rest of the world combined.

Enter the technically-advanced Europeans from a relatively crowded continent steeped in brutal intolerance. In Mexico and the Caribbean, where the Spanish penetrated deeply, the indigenous people died en masse from disease and conquest, but in the heart of the continent they flourished and continued their traditions in art, medicine, agriculture and ecology.

Part Three - The Taking of The Continent, 1607 - 1855

With the establishment of settlements in Jamestown in 1607 and Quebec in 1608, the European presence was no longer solely composed of missionaries, military outposts and explorers. A new population was arriving, expanding and hungry for land. The Spanish pushed in from the south and west while the English and French came from the east. Many tribes were destroyed without leaving a single survivor. The societies that avoided destruction were either compressed toward the interior of the continent (often forced into conflict with other Indian people) or allowed to stay on shrinking homelands - humiliated and impoverished.

Finally, a new nation, the United States, was born along with a new sense of destiny to dominate the continent and all it contained. Some of the last free remnants of the eastern forest peoples were forced west of the Mississippi and into the final bastion of Indian resistance, the Great Plains.

Part Four - The Great Struggle on the Plains, 1855-1890

The last part of the series will focus on the spectacular horse cultures of the western and Great Plains' Indians. The United States, despite the language of peace, decided that all land of value should belong to the white man. One by one, the remaining free tribes were militarily defeated on the prairies, deserts and mountains of the American West: the Arapaho, Apache, Comanche, Crow, Sioux, Cheyenne. To this day the great warrior chiefs, Sitting Bull, Geronimo, Crazy Horse, still inspire a haunting image of resistance, dignity and bravery. Facing staggering odds, the last free Plains Indians succumbed to the white man after 400 years of struggle.

Our last story, the indiscriminate massacre of Sioux men, women and children at Wounded Knee in December of 1890, will be followed by an epilogue on the resistance and survival of Indian people and cultures.

THE PROGRAM

500 Nations will be a dynamic mixture of rich visuals, complex soundtracks and compelling stories on an epic scale.

Host:

Each two hour program will be introduced by host, Kevin Costner. He will not speak as an expert, but instead, will set the human agenda and focus our viewers on the themes and importance of the series. Kevin will invite the audience to discover with him the rich and complex world of the North American Indian peoples.

The Visual Images:

Documents - historical photographs, paintings, sketches, correspondence, treaties, maps, blueprints, etc. These images will come to life through motion control, searching for the faces, the details - allowing revelation and movement to add poetry to the narrative.

Locations - original footage of ruins, archeological sites, forts, battlegrounds, forced marches - some in more than one season. Film footage will also be used, often in time lapse photography, to capture the spirit and vastness of the continent that was the homeland of the Indian Peoples.

Interviews - tribal storytellers, anthropologists, historians, and others. Interviews will be shot wherever the individual is most comfortable (archeological sites, museums, reservations, or other meaningful settings).

File Footage - there are a few pieces of archival film that may be used within the context of the project's historical framework. In some instances, we may also purchase file footage of natural events to enhance storytelling (e.g. - under water footage of whales for a whaling story).

Artifacts - weapons, tools, clothing, pottery, personal belongings. These items will be examined in detail where appropriate and used to enhance stories and social understanding.

Graphics - innovative representations of demographics, events and locations. We will bring maps and sophisticated three-dimensional animation together to create a stunning and accessible image of the past.

Some maps will be simple and straightforward representations; for instance there might be a map of the continent that shows what land is inhabited by indigenous people and what land by whites. As the years pass in animation, we can watch the white tide overtake the land. To the side of the map (or as a transparency over it) there could be a graph illustrating the changes in the two populations.

Other maps and locations will be highly sophisticated three-dimensional worlds brought to life through computer images. Our camera will move freely through the the great cities of the Anasazi, Mayan, Mississippian, and Aztec cultures, and also through historical battlefields. And, although the graphics will originate in a computer, the look will not be sterile, hi-tech, or even electronic. The surfaces will be beautiful and organic (even with a feel of antiquity).

The presentation of actions (deployments during a battle or the path of a retreat, etc.) will be kept very simple using 3-D variations on traditional arrows. We will take advantage of the added dimension to help illustrate what a given group might be: soldiers, warriors, mounted, non-combatants, artillery, etc. A well-integrated simple graphic language will be incorporated so that the audience will quickly follow and understand events.

Our computer graphics will set a new standard for innovative historical representation. As the great civilizations of the Mediterranean have been lodged in our imagination through the entertainment we grew up with, we hope to create a new compelling image of the North American continent.

The Soundtracks:

Narration - The main narrative line of the program will be done by an important actor or an accomplished documentary narrator. Outside of the main narration, several Indian individuals will tell specific stories of their people.

Letters & Speeches - Indian actors will read the eloquent words of historical Indian figures; non-Indian actors will be used to read the words of the soldiers, traders, writers, and politicians of the time.

Music - The score will be created by one or more Native American composers whose music is steeped in the traditions of their people. There will also be some recreations of historical Indian music and possibly a few European and American compositions (songs, military marches, bugle calls, etc.) contemporaneous to events.

Effects - Complex sound tracks will be incorporated to bring stories to life. Pounding hooves, war cries, gun shots - or the peaceful sounds of wind through the aspen leaves, children splashing in a stream, whinnying horses in a summer camp.

Sound will not be used to reenact any specific action but rather to establish an auditory backdrop for the stories.

Conclusion:

500 Nations will be an objective and moving passage through time with a commitment to accuracy and excellence. We are also committed to the creation of a powerful entertainment event. We will engage our audience with compelling stories that, combined with a moving soundtrack and focused visual presentation, will inspire the imagination.

500 Nations

Pathways Productions, Inc.
Company Bios

Tig Productions - Jack Leustig:

Tig's first productions were the Academy Award winning feature **Dances With Wolves**, produced by Jim Wilson and Kevin Costner, and the companion documentary, **The Making Of Dances With Wolves**, written and directed by Jack Leustig. Tig has since produced **The Bodyguard** starring Kevin Costner and Whitney Houston. In the beginning of 1991 Tig joined forces with long-time associate Leustig, to produce and direct **500 Nations**, an eight hour television event on the history of **North American Indians**.

Roberta Grossman - Writer/Producer:

Ms. Grossman most recently produced the six part television documentary series on twentieth century war heroes, **Medal of Honor**, for US News and World Report. Previously she was the production manager for Fox TV's **Live!From Death Row** and producer of many short films including the acclaimed **Halmani**, and **Triplicity**. The first film she produced (and directed) after graduating Phi Beta Kappa in History from UC Berkeley was **Sippie**, a documentary on the classic blues singer/songwriter Sippie Wallace which earned honors at national and international film festivals. Ms. Grossman received her MA in producing from the American Film Institute.

John M. D. Pohl, PhD - Associate Producer:

Dr. John M.D. Pohl, a research archeologist with UCLA's Fowler Museum of Cultural History, is a leading authority on ancient Mesoamerica and has recently written two books that are currently in press on the ancient Mixtec and Zapotec civilizations of Oaxaca, Mexico. Dr. Pohl combines his pre-eminent historical knowledge with a film career aimed at exploring new ways to bring the past to life through animation and virtual reality. His art direction has been highly acclaimed in the Clio award winning station identifications for MTV.

Lee Miller - Head of Research/Writer:

Head of Research Lee Miller is an Ethnohistorian with an MA from Johns Hopkins University. A Native American and leading authority on Indian history, Ms. Miller has been a research consultant for the Library of Congress, the BBC, the Florida Museum of Natural History and Synapse Technologies/IBM for their **Columbus** project. Her books include *Children of the Disappeared*, a historical novel set in the 18th century and based on the true story of the Secotan people of North Carolina's Outer Bank, and *From the Heart*, a collection of speeches of traditional Indian voices -- both are pending publication.

Judith Lynn Luskey - Head Archivist:

Judith Lynn Luskey, a visual anthropologist, is the President of Visual Resources Consultants, an independent consulting firm for the management, exhibition and publication of visual assets. She has worked with international production companies, museums, embassies, local art galleries and private collectors. Her clients include the National Museum of the American Indian and the U.S. Agency for International Development. She has been a video and film advisor to Film Expeditions, Inc., among others, whose clients include the Explorer's Club and the National Geographic Society. Prior to establishing her firm, Judith was the Archivist of the Eliot Elisofon Archives at the National Museum of African Art of the Smithsonian Institution. She has conducted extensive research on other photographic collections, and has published several articles on visual anthropology and the history of photography. She co-authored with Paula Richardson Fleming the popular picture history, *The North American Indians in Early Photographs*. In 1991 a review in *Bookman's Weekly* placed it as one of the all-time top ten reference books on 19th century photography.

Robert Elfstrom - Director of Photography:

Robert Elfstrom, considered one of the nation's best documentary producer/director/cinematographers, has been making award-winning films for over two decades. He may be best known for the ground breaking technical ingenuity and creative vision he displayed in two Emmy Award winning series, **Lifeline** (for NBC), and **The Body Human** (for CBS). In addition to receiving a personal Emmy for Cinematography twice, Elfstrom is also known as the director/cinematographer of **Cash, Other Voices** (Academy Award nominee for Best Feature Documentary), and **A Song and A Stone**. Since creating Elfstrom-Hilmer Productions in 1980, Elfstrom has focused his talents primarily on television production, including **Moses Pendleton Presents Moses Pendleton** -- a very special portrayal of the eccentric and inspired founder of the Pilobolus Dance Theatre which received awards and acclaim world wide.

Dyanna Taylor - Director of Photography:

Dyanna Taylor's earliest photographic influences came from her grandmother, documentary still photographer Dorothea Lange. Dyanna has been in the film business since 1972, and although she has professional experience in producing, directing, editing and still photography, her primary emphasis has been cinematography. Her work has spanned both the commercial and documentary film worlds and includes such feature films as **Married to the Mob** and **Sweet Hearts Dance**. Feature documentaries include **In the Blood**, **Pumping Iron II: The Women**, the award winning **Miles to Go** and the 1990 Academy Award winning **Common Threads: Stories from the Quilt**. World wide film assignments have taken her to many distant locations, including: India, Egypt, Africa, Malaysia, Singapore, Brazil, Haiti, Honduras, Caribbean, Mexico, and Eastern Europe.

Brian Wescott - Researcher:

Brian Wescott combines a strong academic background with a lifelong love for motion pictures. He received a BA from Harvard University and is finishing a PhD for Yale University in American Studies, with a doctoral thesis on American Indian theater. He has received fellowships from the Ford Foundation, the Dorothy Danforth Compton Foundation, and the Smithsonian Institution. He taught in both the History and Film Studies departments at Yale before moving to Los Angeles, where he has done research for two primetime specials on ABC, read scripts for the Los Angeles Theatre Center, and developed the final episode of the upcoming documentary series *Indian America*. He was born and raised in Alaska and is of Athabascan and Yup'ik descent.

Gregory Schaaf, PhD - Contributing Consultant:

Gregory Schaaf is an Associate Professor and Coordinator of American Indian Studies at Mankato State University. His activities are focused around three main areas: scholarship, philanthropy and media production. Articles about his work have appeared in the *Los Angeles Times*, *New York Times*, *National Geographic* and *People Magazine*. He has lectured before the United Nations on international diplomacy and has testified before the U.S. Senate concerning the origins of the U.S. Constitution. He has authored or co-authored 20 articles and five books, the latest being *Wampum Belts and Peace Trees*. He has also worked as a tribal historian for the Hopi, Chumash, Lenape and Iroquois Confederacy. Recently Dr. Schaaf worked as a Native American consultant on *Ishi: The Last of His Tribe*, a 1992 movie for HBO starring John Voight and Graham Greene.

Brian M. Fagan, PhD - Pre-Columbian Consultant:

Brian Fagan is recognized as one of the foremost living archaeological writers, and as an authority on ancient America. Since 1967 he has been Professor of Anthropology at the University of California, Santa Barbara. His many books include *Kingdom of Gold*, *Kingdom of Jade: The Americas Before Columbus* (1991), *The Great Journey: The Peopling of Ancient America* (1987), *Ancient North America: The Archaeology of a Continent* (1991), and *The Peopling of Our World* (1990), all published by Thames and Hudson.

Peter Nabokov, PhD - Historical Period Consultant:

Dr. Nabokov teaches anthropology and American Indian Studies at the University of Wisconsin. He is coauthor, with Robert Easton, of *Native American Architecture* and author of *Indian Running, Two Leggings: The Making of a Crow Warrior, Architecture of the Acoma Pueblo*, and recently *Native American Testimony*.

R. David Edmunds, PhD - Historical Period Consultant:

Dr. Edmunds is a professor of history at Indiana University and the author of numerous articles and books on American Indian history including *Shawnee Prophet*, which was nominated for the Pulitzer Prize in biography and *The Potawatomis: Keepers of the Fire*, which won the Francis Parkman Prize in American history. Among his many other honors, Mr. Edmunds is a National Endowment for the Humanities recipient and a former Ford Fellow.

Santa Barbara Studios and Kleiser-Walczak Construction Co. - Computer Graphics:

Santa Barbara Studios, headed by **John Grower**, and Kleiser-Walczak Construction Co. under **Jeff Kleiser** and **Diana Walczak**, previously collaborated on the highly acclaimed computer graphics for the PBS series **The Astronomers**. **John Grower**, director of computer graphics for **500 Nations**, has worked with Robert Abel and Associates, Walt Disney Pictures and Wavefront Technologies (the leader in 3D graphics software for high-end work stations). Among other positions, he has been a consultant to The Smithsonian Institution National Air and Space Museum, and a technical director on Universal Studios' theme park simulator ride **The Fantastic World of Hanna-Barbera**. Acclaimed artist **Peter Lloyd** will be the art director and **Eric De Jong**, head of the Planetary Visualization Project at the **Jet Propulsion Laboratory** in Pasadena, will be contributing his planetary mapping expertise to the project.