



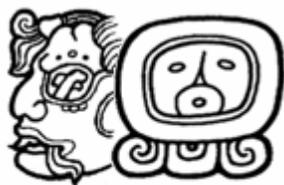
The Ahau Chronicles



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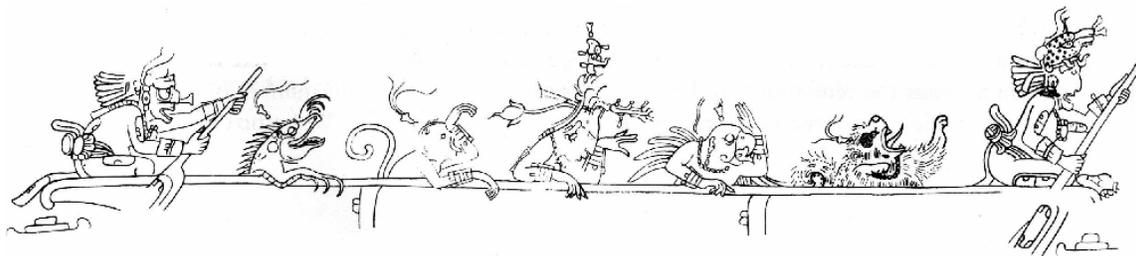


MEGA Chile Interview

On September 30 I received an email from Francisca Cristi, Journalist and Producer of the television show “En La Ruta al 2012” (En Route to 2012), from the Chilean network MEGA. Francisca described the program as follows:

“*En la Ruta al 2012* is a television show focused on explaining natural and social events through science and ancient knowledge found in native Latin American cultures. The show is going to focus on beliefs associated with 2012 that are running in the media these days. Our intention is to approach them with a scientific and academic point of view, going all the way down to where and how they started. *En la Ruta al 2012* is based on twelve episodes and will contact different Maya experts, academics and scientist that research the culture and prophecies. It is in this context that we’ll visit México and make an expedition to Robinson Crusoe Island.”

After discussing the 12-part program further Francisca informed me that: “The program on Robinson Crusoe Island, the expedition and your appearance as well as the connection to the Maya culture, will last one episode, which is 45min approximately.” I am excited to announce that I am submitting 25 minutes of footage, filmed exclusively by myself, to the MEGA network to be featured in an episode devoted to my research and to telling the true story behind the enigmatic island monument. I have spent several days shooting these clips and feel confident that this program can clear up much of the confusion that has resulted from the quasi-fictional account of my discovery depicted in the History Channel’s **Apocalypse Island** movie. This newsletter discusses the answers to the questions that Francisca provided to me for the interview.

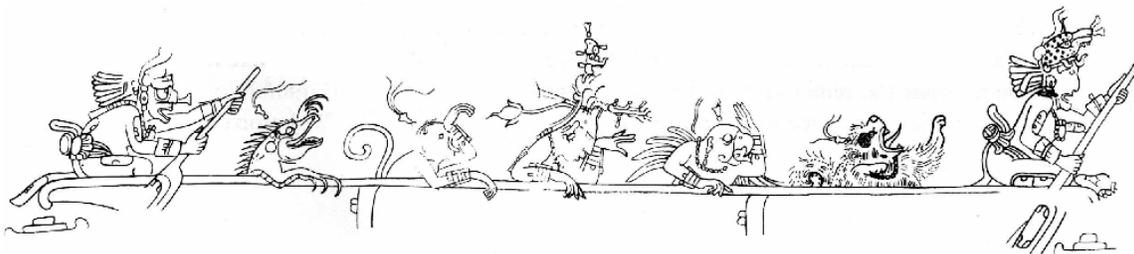


To add some drama and visual interest, I staged portions of the interview in the mountains near my house. I donned my “explorer” outfit, grabbed my camera and tripod, and headed out into the hills looking for spectacular scenery as backdrops for the film. The still below is from a segment where I explain to the audience, “I never said it was the end of the world!”



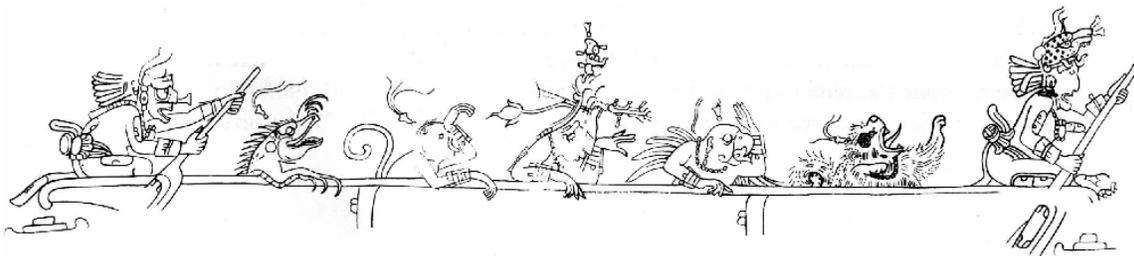
The first question posed to me by Francisca, “Why does the island have the name, Apocalypse Island?” was one that was easy to answer. The name came from the very first meeting I had with the History Channel executives in their network headquarters in Manhattan. As I was detailing the results of my research and the discovery of the island monument, one of the execs interrupted and said, “I can see it now [sweeping hand gesture], **Apocalypse Island!**” I cringed at the idea since it contained negative, even scary, overtones that I didn’t want associated with my work. But, since the decision was not up to me, the name stuck and the themes of the movie evolved from there. As I point out in the current interview, “apocalypse” is derived from the ancient Greek word for “revelation” so, in this sense, I see this as an “apocalypse island,” one that promises to reveal the ancient wisdom of the Maya.

The second question, “What’s the relationship between the monument and the Maya?” is central to my entire theory. The monument contains images central to Mayan mythology and is located in the only location in the Western Hemisphere to witness the final Total Solar Eclipse of 2012. The eclipse alignment is one of the strongest pieces of evidence for the authenticity of the monument and led me to a study of the Mayan calendar that revealed additional supporting data, such as the occurrences of the 2012 Venus Transit, Total Solar Eclipse, and end of the Mayan Great cycle all on the sacred Ahau day.

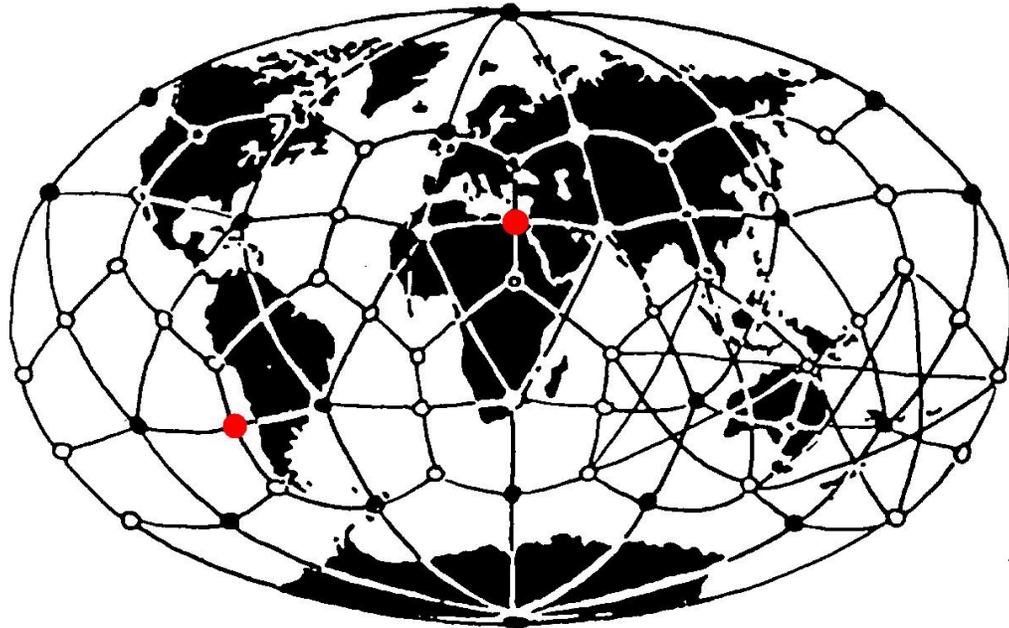


The third interview question, “Explain the hieroglyphs on the monument,” was one that I thoroughly enjoyed discussing. It allowed me to introduce the carved stone tablets that I had commissioned by a local Palenque sculptor and which I had exhaustively studied in the months before my departure for Chile. Having been given the freedom to craft the material of my responses to these questions, I was able to demonstrate the multiple representations and symbols of various hieroglyphs throughout the Palenque inscriptions that are echoed in the island monument. I even impressed myself with the persuasive force of the overall evidence.

Below I exhibit the Temple of the Sun inscription showing Chan Bahlum on the right and his deceased father Pakal on the left. Between them are the images of the Sun God and a jaguar, staring outward toward the viewer. Both of these images occur on the island monument and it was my study of this very tablet that impressed the image of the Sun God so forcefully in my mind that I was able to recognize the island monument immediately.

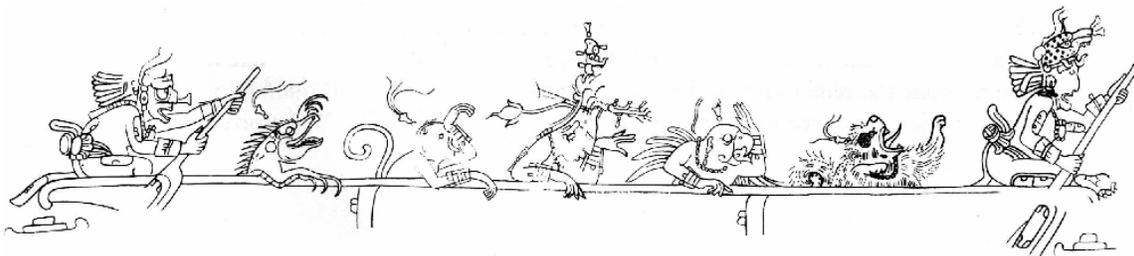


The fourth question, “Is there a special energy in the island? Why and how?” was one that had been dealt with here in previous newsletters. I explained about the abundance of energy absorbed by the earth from the sun and the retransmission of this energy around the planet through its magnetic field and the mineral composition of the earth. The grid of earth energy focuses on certain spots around the world including Robinson Crusoe Island as well as the Giza Plateau in Egypt. I used this evidence to support my proposed link between the Maya and the Egyptians, the only two cultures in the history of the world to develop a hieroglyphic-based writing system.

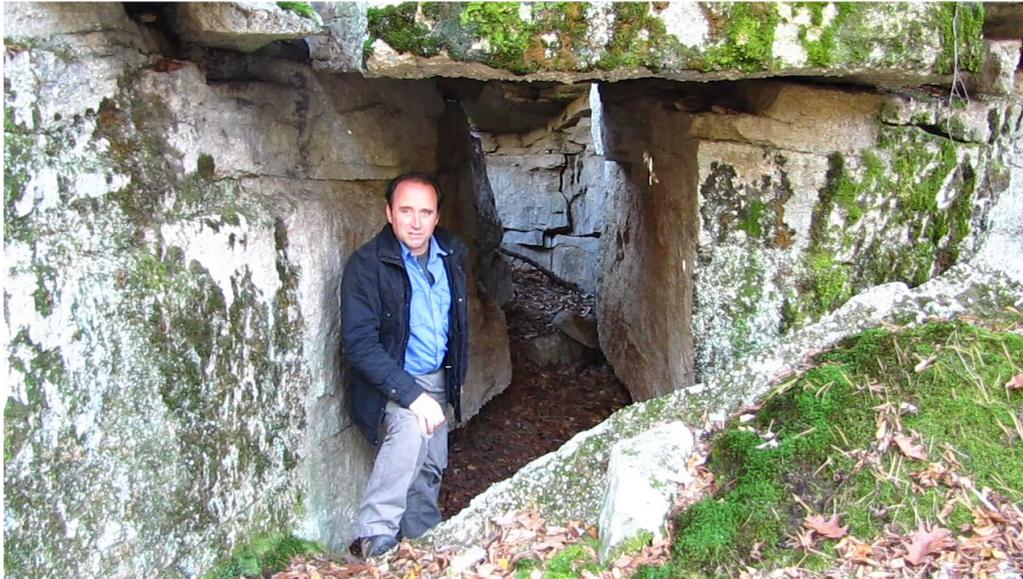


For the fifth question, “How did you find Apocalypse Island?” I delved into my personal history and recounted my time in Palenque and my romantic link with Francisca Sophia, the Chilean woman that led me to Santiago. After our romance fizzled, she left to spend time with her father (in Cairo, Egypt!) and I attempted to visit Easter Island via Robinson Crusoe Island, landing on my beloved island the day before my 26th birthday.

The sixth question, “Which were the main mistakes you and/or the network made in the History Channel documentary?” was one that I agonized over for some time and then chose to overlook. In the time since the movie premiered I have dealt with so much bad publicity and negative energies regarding the falsities portrayed in the Apocalypse Island movie, typically directed at me and not the producers, that I didn’t feel the desire to recount them on-screen or attempt to justify my involvement in the project. Of course, I could have talked about the 3-day boat ride on Tio Tomas (when we could have just flown to the island in 3 hours), the misleading implication that the island was uninhabited or only accessible for a few days a year because of bad weather, the suggestion that I claimed the world was ending in 2012, the inane claim that Chan Bahlum accessed the astronomical data required to predict the 2012 eclipse by stabbing his penis...



The final question, “What's the vision you have regarding 2012?” allowed me to expand on the implications of my research and the far-ranging consequences implied by the existence of the island monument. I spoke of 2012 as a time of hope, joy and anticipation for a brighter future. I suggested that the hidden treasures, sequestered beneath the monument, might consist of an intact Mayan library whose hundreds or thousands of books could instantly change the course of human history forever. By staging several scenes where I emerge from a crevasse or disappear down a mysterious tunnel, I tried to get the audience excited about future explorations of the island monument.



And I passionately described my ultimate dream, to secure the permits and funding to initiate an archeological investigation and excavations around the monument in the hope that we might uncover, in the final year of the Mayan Great Cycle, the timely treasures of Chan Bahlum which he safeguarded against the ravages of time so that they would be pristine at their unveiling at the beginning of the next World Age.



And on the morning of Oct. 30, the sacred Ahau day, I filmed a clip about extreme weather, specifically the early winter storm that dumped some 16 inches of snow in one night, and which cut the electricity and delayed the publication of this newsletter.

