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00:17

Coming from the city of the weird



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exploring topics from the esoteric and unexplored, two dimensions are known.



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Shining a light of truth on the darkest corners of our reality.



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Welcome to the curious realm



00:47

Well, well, well hello everybody how you doing Chris Jordan here your host, Episode wanting. I am so excited and even more excited to say that we officially have well over 50 hours of original content by our 20th episode, which was which was my plan. So glad to see things coming to fruition. Thank you so much for all of you who hung around through the label change through the through the rebrand and who have been there since the beginning. Thank you, all of you who have joined us on our new platforms of rumble and minds. And what else are we on Cloud hub? We're on another video when that I can't think of real quick. Oh my gosh, what is it Pichu Pichu, hundreds and hundreds of views over there on all of those guys. So thank you to all of our new audience members over there. Also, thank you so much to our newest sponsor, the amazing Dr. Kimberly McGeorge have the secret to everything. Make sure to stop on by her website, [secret everything.com](https://secreteverything.com). That is where you can go for your own frequency healing sessions for your own consultations. For your own alternative health advice, things like that stuff on by check her out the [secret to everything.com](https://secreteverything.com). Make sure to stop by our web. Stream

sponsor web works wireless as well. Web works. wireless.com is the website. They are the folks that have been providing all of our live streams directly to our website in our app, which, hey, all the testing is done, folks there it is weird. I mean, you can see the stream going right there.



02:41

As of the 29th of April, we will be live out at the Bigfoot roadshow in Mineola, Texas. If you scroll down to the bottom of the website, there you can see all of the active live on location streams where we will be interviewing speakers, organizers, things like that. We'll be going to the Bigfoot roadshow. We're going to be going to the MUFON symposium, we're going to be going to the folk monster festival. We're going to be going to the Texas Bigfoot Film Festival, the Texas Bigfoot festival. Looking at the Wonderland UFO festival, all kinds of fun stuff. Stop on by check it out curious realm.com is where you can go. You can also download our free app if you're an Android user.



03:28

So sorry, Orchard dweller is still trying to get that coded for you guys. But it's really really hard because Apple doesn't want you loading things outside of their marketplace. And well, they're they're a little bit invasive as far as the developer goes, and what you have to do to be a developer for them. Whereas Android, I can just pop it up on my website, you can download it directly. So hop on by check that out. Curious realm.com is where you can go curious roam.com forward slash app will take you directly to that download 24/7 will take you to our new 24/7 Random stream if you're one of those random listeners who Hey, sure I like things in order. But what happened a while back, feel free to visit and just hit play and it will randomly play an episode for you. While you're online checking that out. Make sure to stop by the website for our first guest this evening. Dr. Scott M. Taylor. Near Death meditations.com is the website and I know that you may be thinking near death meditations. What's that all about? Well, we're going to be getting into it folks, as many of you know, through through my artist name no disassemble. I have been making binaural beat music for a while and Dr. Taylor is actively one of the progenitors of the process that we speak about so much on this program, the Hemi sync process, the same process that yes we actively had



05:00

declassified documents from the CIA that they explored this process and the possibilities of it. So we will be talking to the amazing Scott and Taylor tonight about near death experiences and binaural beats, how one could help simulate the other how one can help us understand the other. And what that experience is like we're going to be getting into that, and so much more. Right after we do. The news. The week the news the week is brought to you of course by our fantastic Facebook group and community over there. I just hit Refresh because I know that there was a bunch of new stuff shared out of daily mail.uk ex Kremlin official, and guess Brahma Gazprombank VP found dead in Moscow, he was apparently found dead with a gun in his hand, folks.



05:58

cnbc.com tells us that the Secret Service has seized more than \$102 million in crypto assets out of phys.org explanation for formation of abundant features on Europa bodes well for rich search for extraterrestrial life. Interesting stuff going on on Europa. If you remember from Arthur C Clarke warding in 20. In 2010, in that movie, all these planets are yours except Europa. They said out of futurism.com Elon Musk says he could make cat girls sex robots if he wanted to. Out of Fox five New York and right here in Austin, Texas. This is talking about hand implanted microchips could be used for contactless payment. And out of cnn.com three US sailors from the same aircraft carrier found dead in less than one week mysterious, they are still looking into that. That is the news of the week, folks. Feel free to stop on by Facebook. Join the conversation, join the group, follow us follow our guest and follow the near death meditations.com website. Welcome to the show. Dr. Scott and Taylor, how are you doing this evening? I am doing just great this evening. And thank you Chris for the invitation. I have really been looking forward to coming on. Curious round Oh man, I like I said in our pre interview, I'm my body is all all a tingle of from excitement because I have followed your work. And the work of the Monroe Institute where where this was this technology was first instituted for years. So if you can tell us a little bit, Scott about the Hemi sync process, what it was like working in the beginnings of this, what kind of spawned this research to begin with, because I'm an audio engineer by trade. That's how that's how I came across this was was the first time I heard about entrainment.



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And the the idea that by hearing a frequency regularly that your brain could readily produce that frequency more readily.



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And granted, same way that you can go out and buy an ear training CD.



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And you'll hear 1k And the more you hear it, the more your ears will pick up on it and you'll be able to register in a room like oh, that speakers ringing it one day, I can hear it. Same exact principle except your brain actively starts creating the same waves that you're giving it. So So yeah, they jump in.



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So binaural beats are fascinating things.



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The Monroe Institute, Bob Monroe, in particular, the founder of the Monroe Institute, was interested in a way of trying to figure out how to induce sleep and this hypnogogic state because he knew that was really good for doing his explorations of out of body experiences.

And he happened upon this old technology, it was discovered back in the late 1800s. And essentially what it is, is if you put a solid tone into one ear, say 100 Hertz in your left ear, and you put 104 hertz into your right ear, the brain tries to equalize the two. Well, if you're wearing stereo headphones, it can't because they're inherently different. Yes. What happens then, is that the brain says, Okay, I'm shooting 100 Hertz to one side of the brain 104 to the other side of the brain. You



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And it's trying to equalize the two it can't. So instead, what it does is it sets up a third tone on its own. So the brain generates a tone, that is the difference between the two. So in this case, it would be four hertz. So you have 100 in the left 104 On the right, and the brain starts to hear a third tone, which is four. And then that magic word you are talking about comes in entrainment. Yeah, so the brain then starts to resonate with that particular tone. And so it starts to vibrate, both hemispheres acting in unison, start to resonate at four Hertz. Well, if that were, indeed the two tones, we were feeding to you this evening, what would happen is that you would go into a deep sleep because four hertz is delta asleep. And by adjusting the difference between the two, you can enter into various states of consciousness. Now, that's, that's the technology that came out of the 1880s. The brilliance of Bob Monroe was, what if we could layer these tones. And so we put in 100 104, so that would be asleep, your body's asleep. And then we put in 100, and 112. So all of a sudden, now we have another tone, which is the vibration of 12, which is the vibration of



11:42

alertness, and handsewn, all of a sudden, we have two tones coming into the brain, one says body asleep, the other one says mind awake. And now all of a sudden, you have the basis for what the Monroe Institute calls focus 10, which is mind awake, body asleep, it's that state of,



12:08

of meditation, where you are relaxed, and you are alert. And that's the state that Bob Monroe did most of his work early work in, when he was exploring the outer body experience on how to do it, where to go, what kind of tools you need to navigate around in the non physical universe. That was the foundation for everything. And then later, he began to go, Oh, what if we played and we changed



12:39

the intervals this way. And what if we added a third or fourth, the fifth layer, you know, and essentially, what happened is he experimented on everybody, this is the fun stories that can come out of Monroe is when, you know, Bob would go and he'd grabbed the postman or the UPS driver and saying, one, and EJ, lay down here for a second, tell me what happens. And he just captured all kinds of people. But what happened was that he discovered the states of consciousness that took you to different places, states have expanded awareness, that state of one pointedness, that state that's connected with heart energy, that bridge state, that is the

bridge between the physical and the non physical. And that bridge state is where it's really easy to meet our dead relatives and, and communicate with non physical beings, because they're having to slow their vibration a little bit, we're speeding up ours. And that's a beautiful state to do. And,



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and there's the state of one of the things we call the park, which is that area of life between lives, each one of these is a different vibration. And he discovered them by



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just sheer force of will and trying all different sorts of things. And then when the equipment got more sophisticated, he could reverse engineer things. And the famous thing is he started working with world class healers to discover if there was a vibration that



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energy healers use. And sure enough there is and and so he was able to determine what that was and then reverse engineer to create the that tone, so that people who are interested in doing healing work can do that. And learn that frequency very quickly. Doesn't take years to learn. You can you can do it in an afternoon. Yeah, yeah. And you know, it's interesting because some of the things that you



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Now that I know I've read are



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healing tones being pumped through burn wards. Oh, sure, and seeing an increased rate of, of healing, all kinds of things. And once again, I, I found binaural beats when I was about 19 years old.



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1920 years old, I remember, I was just old enough to enter a pawn shop in the state of Texas and buy something.



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And one of the correlation, one of the, well I remember because I had a long run of buying really great gear at pawn shops, for insane prices.



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And my Voyager headset was one of them. And it was it was a little thing that you got it the sharper image,



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it was a little computer that you could like, had a keypad and you would dial in, like 019. And you'd look in the manual and like 019 was like a beta wave program, you know, and, and let's go through some beta waves and, and relax your body and, you know, have all the different benefits, and it came with a tape series. So be sure that you could play at the same time



16:14

and had a pair of goggles that whenever the tone occurred in the right ear, it would do the opposite thing in the left eye to to basically stimulate the brain twice as fast. So, really, and that that was my first introduction to binaural beats, and to really deep diving in my life into the research of the Monroe Institute. Inside of that book was where it mentioned, the Monroe Institute.



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And it was it was a search back in the day.



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I mean, this was like 1993 94, something like that. So it was before the internet that we know now, you know, and finding y'all and going to the library and looking things up. And just, it was one of the first hardcore research things I ever remember taking on personally in my life, where it was like, I want to know more about this. Nowadays, I just Google stock things, you know.



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And that's one of the beautiful things about Bob Monroe.



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He wrote three books. And and they were in general, there was like the first 10 years of his out of my exploration the second 10 years and the third 10 years. And what I remember about working for him in those early years, was he made a consistent plea for everybody to



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try to understand what was going on in the non physical universe to try to put it into a concept. And then as you grew in your development and your skill level, if you found out that what you originally believed wasn't quite that, that was wonderful.



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And that's what I really liked about his his three books is when you read them, you know, the first one lays out journeys out of the body, how he started out of body work, how he, where he went, who he met with, and then he tried to put some context around it, I think it works like this. But in the second book, he come back and say, remember what I told you in the first book, and I give some more insights on that.



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And so and same way with the third book, so they are, it's like a diary of a true explorer, who is running into things that they've never run into before. They are trying to input concepts around things they've never encountered before. And as they really begin to understand what's going on, they change their opinions based on new information. That is a beautiful thing. And it's, it's one of the reasons that I really liked the Monroe Institute was it's not stuck in Dogma. Well, and it's real science. And I actually just saw a meme picture earlier today of you know, Linus from the peanuts, like, hey, you know, if you don't question science, you're kind of going against science. That's kind of what science is all about is questioning science.



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So, and one of the reasons why we on the show use the term conspiracy hypothesis, because you're allowed to hypothesize anything, it's through experimentation that that becomes a theory. So



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but with that in mind, let's let's kind of talk about some some of the



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People that were highly interested in the findings of Monroe, and the Monroe Institute. And that is, of course, the document that had been popping up, which is, of course, the declassified document that came out in 2010. About the CIA, looking into the research of the Monroe Institute, and we recently had a had a whole episode



20:25

about remote viewing, and touched on the topic of how the CIA not only research that but had great success with that Stargate program, like to the point that it continued and continued and continued, and is still used in many branches today. So let's talk about their interest in the Monroe Institute's research in binaural beats and the Hemi sync process, and what that was all about?



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Why sure, you know, they had their first remote viewer was a guy by the name of Joe mcmoneagle. And, and he went down to investigate the Monroe Institute and found it to be really helpful for him.



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That what it meant for him was that,



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up until this point, he had been practicing remote viewing and it taken him an hour or so to get into this deep meditative state where he could empty his mind and stay in that state



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for a protracted period, enough so that he could get the information that he needed, and then you know, he could draw it up and, you know, talk into a voice recorder, or whatever it is that was appropriate at the time. Well, what the binaural beats allowed him to do is to shorten that period from an hour or more



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to three or four minutes, that this entrainment process that we were talking about earlier, there is a vibration. That is the vibrate, vibratory state that is most suited for remote viewing. And oh, wow. And so you can, once you've heard this tone, you know, three, four times,



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then what happens is that you can remember that tone, you don't need the headphones anymore, all you have to do is remember what the tone sounded like or what it felt like and bam, you are right back in that space. And so that cooldown period, really helped him to be able to get into that meditative state that allows for remote viewing and to stay in that state. Clearly, until he's done, and on and off, he went and and this



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report that is you pulled up



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was written by another viewer. So it's somebody else they sent down to the Monroe Institute. So like, Okay, we've had one guy do it, what do you think about what's going on here? And so he describes in this paper,



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his week at the Monroe Institute, he took the gateway course, which I taught for some 30 years. And he



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then goes on to hypothesize about why works the way it does.



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And to be able to, well, couple of things, I think he was trying to justify the money they spent, sent him to the Monroe Institute, but also to try to put some



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some meat around the bones



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and how he thought it might work. And that was really helpful. And, and I think it helped alleviate some of the concern that the the CIA that this was, you know, a little woowoo and it wasn't based in science, and it is, and it had real results. And



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one of the things that happened



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last spring



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with was this this whole report that somehow it got up on the tic tac and people got really interested in it again. And, as you probably notice, it's missing page 26.



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And everybody thought that that was oh my god, you know, the secrets of the universe are in page 26. Yeah, right.



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And, you know, they're not disclosing this for a reason. And they and there's a whole bunch of people who file in



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Information, freedom of information. There's, there's more than that missing because mine only has 20 pages. Oh, well.



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And this is a great



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you know this, I'll send you the whole report. Oh, I love that. I would love that because this this is actually from



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Greenwald from from John Greenwald in the black vault and they're they're pretty good about their about their FOIA requests, things like that and they invite people please feel free to share our documents, just make sure to keep our branding on it like I did.



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Because yeah, this kind of stuff. It's, it's pretty incredible what the efficacy once again, it was one thing for the CIA to dump a couple million bucks of black budget into project Stargate. But to find the full on efficacy of entrainment, and like you said, taking that time of finding it because even myself as somebody, my first year in college was a seminary student. And



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during,



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during that point in my life, and after, for a good 10 years, there was there was a time that buddy, I could drop into that state at the drop of a hat. You give me two minutes by myself in a corner.



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And I could drop into a state of deep reflection and connection. Oh, the things that Joe has told me over and over again, was that



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what they were trying to do in Stargate was to not have that sense of isolation. Hmm, yeah, that so what he was was trying to do is to be able to drop into that state in the middle of a whole bunch of cubicles in the office. So there's phones ringing, there's people's talking, right. So there's all of this distraction? You know, think Casino. Yeah. And if you have that ability to go in, deeply, quickly, if there's an emergency, and you have to get information fast, you can do it. You don't have to go off into a corner. You don't have to be there for an hour. And let's face it, just from the terms of efficiency, exactly. If you don't have to do an hour cooldown. Every single time. You can get through a lot more sessions in a day, then, if you have that long, long period upfront. Yeah, it's also a lot less tiring. Oh, oh, absolutely. Because and once again, I mean, when I was between 19 and 25.



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Scott, it was, once again, I was at that point of connection and just working spiritually in the world regularly, you know, teaching things like that. So



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if I was going on retreats regularly, that kind of stuff. So it was very easy for me to drop into what I would call a state of a static prayer. Where locally, I landscape language that's nice, where literally, I could drop out and just be at connection with one with what I knew to be one and be calm and be listening, and just be receiving



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as I grew older, and well now own my own business and do things like that the monkey brain takes over a little bit more and yeah the binaural beats definitely helped me find that point of

takes over a little bit more and yeah, the binaural beats definitely helped me find that point of relaxation and release a lot faster. I find that I use them. I use them in conjunction actually with



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the brainwave headband. I've got a muse brainwave headband to read my read my brainwaves. So one of the things that was really valuable for me and my family was



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my former spouse had



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fibromyalgia really badly. And so much so that it was really difficult for her to walk or stand or sit. She just wasn't ever comfortable. She was always in pain. And when she started using the binaural beats, in particular, those frequencies they had in it that remember we talked about mind awake body asleep, that that asleep part



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really helped restore her body. What we found out later is that many of the symptoms of fibromyalgia are because of sleep deprivation, you can mitigate those, those symptoms to a large degree



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By using



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binaural beat frequencies that have that low tone in it, and, and I work wonderfully in fact, I created a business around it where I went around the country. And so exercises of people that had chronic fatigue syndrome, fibromyalgia, actually anything with an autoimmune dysfunction has a component of sleep deprivation, connected with it. And we were really, we were able to really help,



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you know, take those symptoms that are caused by sleep deprivation, and just, you know, slowly make them go away. It was, you know, it was very gratifying work. Well, and, you know,



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being involved with research like that, once again, things that help alleviate people's regular everyday pain, things that things that help improve their literal quality of life. People do not realize not only a yes, the healing quality of sleep.



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Well, I'll tell you one right now is that there's a whole series in in the Hemi sync line. That's about good quality sleep. And depending upon what if you like music, or you don't do like raindrops? I mean, they got all kinds of them. And they're all lovely, and they all work. But if you are a parent, and you need that kid to go down, yeah, boy, is that helpful to just put it on a low volume. And those kids just drop right off. It's, it's lovely. And for those sleep deprived parents who are all wound up because they had to go to work, and then take care of the daycare, and then the kid is sick or whatever, to help people fall asleep more quickly. Yeah. And just to be just to be fully shameless here. Scott here, here's a track that I wrote, called beta realm



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that you can just hear the beat in the background.



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But this is one that we have playing in our bedroom regularly.



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Amongst things, and isn't that lovely? Yeah, the the low end and it is, is just amazing. And then once again, those those are the healing tones, those those are the tones that you start getting into that are right near actual resonance of the Earth, like Schumann Resonance, is like that. And we talked so many times on this show, Scott about



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everything is a frequency, whether whether it's light, color, doesn't matter. It's all a frequency. For every color, there's a tone that matches it. It's just It's the most amazing thing in the universe.



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Was it your



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work with the Monroe Institute and your work on binaural? Beats? That led to what was it a spiritual path that led you to that? Did that lead you to a spiritual path? Or was it your near death experience? That led you to a deeper spiritual understanding of this technology?



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Great question, Chris. Thank you for asking.



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I had a what we now call, we didn't have a name for it back then. But I had a shared death experience back in 1981.



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And they're very common. And in general, what it means is that somebody is making their transition, I was in the room at the time. And when they left their physical body, I went with them to the light. So you know, we left together and I had a chance to experience the light. Now, in a minute, I'll tell that story because it's kind of cool.



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But what that led to



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was one of the things that we know about people who've had near death experiences is that ignites this sense of curiosity. And for me, it was if I can be in that light, if I have been in that light once, I know I can do it again. I just have to figure out how and I mean, I went on a spiritual search like none other I mean, I visited more cathedrals and you could shake a stick at you know, I went to Stonehenge, the Oracle of Delphi and the great



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impairments in the, in the Sphinx and the minor pyramids and I went to Machu Picchu I studied with Shamans in both North and South America, I studied with the Emoto religion in Japan on and on and on.



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What I was trying to do is to find that spark some residual energy that would help propel me into this space. And then I ran into a screen in at the turnstile of LaGuardia Airport, actually

into this space. And then I ran into a person in at the turnstile of LaGuardia Airport, actually,



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you know, where we were getting our bags. And



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they introduced me to the Monroe Institute, and I took a club course there. And it was through the use of binaural beats, that I was able to then go into that space, I was able to touch base again with those relatives and those loved ones that I had.



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Missed. And we, you know, had had died before and I was able to contact them and, and establish a relationship and communication again.



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So it was the spiritual search that led me to Monroe. And then it was the discovery of how binaural beats can help you enter into the non physical universe. Hold you there hold you there long enough so that you can learn the tools and techniques for navigating in that space. manera. Harbin, you need a little bit of time to kind of oh, oh, yeah, no, we we recently had Dr. Kimberly McGeorge on and that that was part of our conversation with remote viewing was the the whole it because, of course, part of remote viewing is is that concept, kind of like astral projection. And there's this common sensation of following. If you've ever had that dream, folks, where it's like, you're starting to go somewhere and then all of a sudden, it's like you fall back and wake up startled. That that's that moment just before you break through that astral plane. And, and, and go. And if you can get past that sensation. And as you were just saying that I've got goosebumps right now because it occurred to me that the only times that I ever



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did not experience



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that sensation as I did dream work and fell asleep looking for an answer with purpose. Things like that was when I used binaural beats.



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Yeah, yeah. And maybe it Yeah, because once again, it shortcutting that process, like you said, instead of going through that natural 3040 minute process of okay, now my brain is generating

instead of going through that natural 3040 minute process of okay, now my brain is generating these waves, you know,



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that it shortcutted to that. And man I never thought about that never even occurred to me experientially until just right now.



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What was what was your first ego? What was your India experience like and how did it echo your experience with



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the Hemi sync process?



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Well,



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thank you for asking because this is a tender story for me.



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I was in love with a woman. Her name was Mary Francis and she and her son Nolan had been out sailing and on their way home.



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They were in this horrific car accident and Mary Fran was killed outright. And her son Dolan who just turned seven



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had this mortal hit injury.



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And so both Mary Fran and Nolan were transported. This happened in southern Minnesota, they were immediately taken to Mayo in Rochester, Minnesota. And they received, you know, terrific care.



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And it took Nolan about six days to make his transition. And in that six days,



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the family had time to gather Mary Fran was one of nine kids. And so you know, there were boyfriends and girlfriends and spouses and cousins, nephews and grandma, grandpa's. I mean, it was just this amazing collection of people that came to support Nolan. He was the eldest grandchild



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and we each took two



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Two hour shifts.



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And on the morning of the sixth morning, I had the shift from 3am to 5am with very friends, eldest sister Janney and we,



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he was in a coma. But you know, one of the things that we know about people in coma is very often, their hearing still works. Yeah, they are still present. They're still present. So



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we read stories to him. We told him what was going on with all this all of his relatives. There were some really funny stories about his uncles and aunts sneaking around mayo and stealing the cushions off his sofas, so they could, you know, sleep on the floor of the waiting room. And, and you know, just just things that to keep him present. Yeah. Well, it gets to be about quarter to five in the morning and



...



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Janee signals to me and she looks at the, at the chart at the bottom of his bed, and she looks at all the monitors. And she was a trauma nurse. So she knew where this was going. And she signaled to me and said, Scott, it's, it's time we, we need to say goodbye. So we sat next to Nolan's head, and we told him that we loved him, and that he had been fighting so hard. And he had been such a brave boy for



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all of the effort he was trying to put into staying with his family.



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But if his mother should come to pick him up, now remember, she died six days before



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his mother should come and pick him up, it was okay for Nolan to go with Mary friend that we would miss him terribly. But that would be the right thing to do.



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And we said our goodbyes, and in five o'clock, we left and another shift came in. Well, it was only 45 minutes later, when the nurse on the floor came in, woke us all up and said it was time.



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And we filed into the room as it just happens. I was at the end of the pack. So when I walked into the room, it was already four or five deep around the hospital bed. And so I wound up sitting on a windowsill next to married friends, youngest brother Willie.



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And you just wait, you know, and it's slowly his heart monitor goes down. And finally it flatline. And when it did what I witnessed, what I experienced was Mary Fran coming across the veil, she went to New Orleans.



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And she scooped him up out of his physical body. And they had this exquisite reunion. just remarkable. That's beautiful. And somehow I got to be part of that I got to feel what that was like, as a mother reunites with her child. And then completely to my surprise, the two of them

turned to me. And they embraced me. And the three of us went to the light.



43:21

And once I was in the light with them, I had



43:28

to say it was joyous it was ecstasy, it was



43:33

reuniting with the one of the universe. I mean, it's it's just so hard to describe it, it was anything I did, there is just beyond description, how much love and compassion there is for the connection to the universe, but in particular, the connection between the three of us and we had a chance for us then to communicate, not in words, but



44:04

outside of words,



44:06

our affection for each other, we had a chance to say our goodbyes and, and then just be in that space for a while. And then at some point it was like they we returned and it was complete. And the two of them turned we went further into the light and I came back to my physical body.



44:33

Well, that's only part A of the story. Part B of the story is that



44:40

when I was in the light with Mary Fran and Nolan, I was also physically fully present in my body sitting on the windowsill. We have a word for that now it's called by location patient. I had two separate fully functioning consciousnesses and I know this because



45:00

as, Wow, I realized how inappropriate I was for the room because I am sitting there in this window. So, and it's like the love of the universe is trying to break out through me. And my face is just filled with this radiance of joy and love. And if anybody had looked at me, they would

have misunderstood. Yeah, yeah. And so I did the only thing I could think of Chris, and that was to cover my face with my hands, and just remain in that pose so that no one could see, you know, just how wonderful this this space was.



45:44

And then when I came back to my physical body and had a chance to reunite my two consciousnesses, I could bring my hands down, and I could be fully present in the room for the other grieving relatives that were there. And, you know, we had a chance to say our goodbyes



46:04

to Nolan's body and to each other as we drifted off and went home again. So that experience, you know, propelled me into a world that I didn't know existed. I grew up in southern Minnesota, and small town,



46:24

Presbyterian Church, and let's just say having two consciousnesses isn't in the lexicon of the president Presbyterian Church. It's not an option. And yeah, we just don't talk about that. Yeah, no, well, and you know, it's interesting, because my audience knows, Scott, that



46:45

what led me to my experience in the seminary was, was what I consider to be an ecstatic present experience where I was fully present with the universe.



47:02

With the light lay, it was literally and the only way I can explain it to people was, I didn't hear a voice. I felt a presence of vibration.



47:15

And I felt a warmth, pass through me.



47:20

And ever presence of that warmth around me. During my ecstatic experience that led me to explore the option.



47:32

Not the same thing I did seminary, it was part of my



47:36

part of my search, too. It was, I think part of part of my problem with the seminary was when I got there and told some people about that. Yeah, like, they looked at me like I was crazy.



47:49

And I expected, I guess, well, more people there to be enlightened as to such a thing.



47:57

So it became something that I hid for a long, long time, and something that I just didn't tell people about, to that extent. And to us, 15 years. Yeah, yeah. And once again, like you said to, to be present in that moment in both locations. Looking back on it now, what was it the fact that



48:24

you were in tune, and we're already in tune because of your research?



48:30

Like you were you were, you were more readily in tune to that experience to begin with, to know the frequency of that experience. I hadn't done my research yet. This was what started at all. And what I what we now know, and what I now know about shared death experiences, as opposed to near death experiences. Because I had a shared experience with Nolan as he was going to the light and Mary friend took me what we know about those now is anybody can have these experiences. But there's,



49:12

there's a couple of prerequisites, one of which is that there is a true heart connection between the person making their transition. In this case, it was Nolan, between Nolan and me or Mary Fran and me so a heart connection is important.



49:30

And that the me the experiencer needed to be receptive and open. And and I was that way because you know, when you're waiting for somebody to die, there's not a lot to do. No, you know you're just sitting there watching and you kind of go into a meditative state just just hv

know, you're just sitting there watching and you kind of go into a meditative state, just just by waiting and being with everybody. And



49:59

and the last



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part is, and I think this is really interesting is that the invitation comes from the person making the transition. So the invitation came from Nolan, it came from Mary Fran, for me to join them. i It's I don't know if it yet have a case where it's the other way around.



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So Mary, Fran, and Nolan invited me into that process. And William Peters, who's the reigning expert on this,



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just released book called at heaven's door where he describes all this.



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He talks about how if you have an agreement ahead of time,



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that that's enough to remind the person making the transition to reach back and pull you. So it's, well, in all of those help within that. It's interesting that you say that you were invited to experience because of because of your heart connection to both of those individuals, and her welcoming him.



51:17

His departure to her



51:21

she knew meant just as much to you. Yes. And and, you know, it's interesting, because the, the one thing that I taught teenagers for years after that was to listen to the tug behind your belly button.



51:37

Oh, yeah, that that's the closest thing you can get to what I experienced is that, that feeling where you walk in somewhere, and something just resonates through you, and you go, right, I need to not be here right now. Like, are ready to be right here? Or, or this is where I need to be why.



52:02

And you go exploring, and, you know,



52:06

it really is that, that fact of you have to be open to it. Because yeah, you're actively being invited to participate in this part of the frequency of the universe.



52:21

And, and you have to be open to Well, that's what that feeling is, is the handshake. It's the invite, it's the it's the wave or the head nod from across the room at the intergalactic party, you know,



52:35

so to speak. So that's the secret behind the work that I do. You've just put up that wonderful CD best seller, by the way.



52:45

Oh, yeah. It. So it took me a long time to figure this out. But the method that Monroe teaches using the binaural beats, and the and the tools and techniques for navigating the non physical universe can be adopted too.



53:02

Recreating and going to the same places that near death experiencers go to by using binaural beats, and certain tools and techniques to be able to enter into expanded states of awareness and hold those states. And we'll so what we know is that they're, they're 19 common elements that are in, in a near death experience. And they happen in clusters of vibrations. So when you leave your physical body for the last time, there's a vibratory state associated with that, as you go to the tunnel, that that transitional period between the physical world and the non physical, there's a vibratory state associated with that, as is, once you're in the light, there's,

there's vibrations associated with that. And remember, there are three different kinds of light, there's white light, black, light, and clear, like each one of them has a different kind of experience. And then there's a reunion and the past life review. And that time, we call it the park. That area of life between lives by Monroe discovered it it's also the same place that near death experiences go to so we have two lenses that take us to the same area. So we know it's it's real, it's really a Kashuk records are in the healing and regeneration center, all that exists in the park. So what we have been able to do is to take the binaural beats, tweak them, so that they are at the resonance of those different clusters. I call them vibratory windows for lack of a good name. Wow. And, and so if you're interested



55:00

Exploring the tunnel, which is a fabulous place, by the way, oh, I'm very interested. I'm nothing, nothing but interested. And so we so we use binaural beats, Hemi Saint made them for me. And we put them in, in that state and I you know, and using guided meditations I gave to things to do so that you learn how to be in that state and and what it's good for now. So that's the fun stuff. I will say that that is that is one area where your work specifically in in the amazing albums that you have differ from the compositions that I put out is that you're specifically have guided meditation attached to them, things like that. My mind are much more open ended in the in the way of



55:59

use this however the frequency does. Well, you'll love this, Chris. So I put out that you had put up there and Lo.



56:08

And it's got four different exercises to four different places. Yeah. And they're guided meditations and the feedback I got. That's the one



56:21

was, you know, after you've done it about six to 10 times, you know, the drill. Yeah. And people would write back to me and go, would you please Stop yapping in my ear? I just wanted to do this on my own.



56:36

So that next one that down below there where it says Free Flow meditation, yes, that is like yours, okay, being that it's, it's mostly open period where you just have the binaural beats, because you know, what you're going, you know, what you want to do? And you're open to experiences beyond what I've described for you in the guided meditations. Yeah. And so it's kind of a progression. If I was smart, I would have put those in at the beginning. But, you know, you get smarter later.



57:11

So I had to create a whole nother album just to give people so you didn't have to listen to me all the time. Well, and but the thing is, though, is there there is something to the guided meditation



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as as a as a former retreat leader, things like that there there is something to leading somebody down a particular path to an end goal.



57:39

And there are definitely some people that and we use the we use the fraction 8020 on on this show regularly.



57:51

Scott, where where it's like, whether it's 20% of the people who took part in the American Revolution and 80% that were like, Oh my God, you're a crazy person. Or, you know, there's probably a good ad 20 to 7030 that



58:08

much the same way that it's either religion or spirituality,



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that



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it's either guided meditation, or freeform meditation, and just give me the music, you know.



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So I don't blame you for actively putting out guided meditation, things like that, that is something that is on a skill level and on on a use case level, totally separate and different.



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58:40

Yes, it is. And it, it really helps



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to have a guide that shortens the learning curve by just mendaciously. And then once you learn how to enter to those states, hold those states and you've got a couple of tools for how to get information or navigate in the non physical universe.



59:03

That just allows you to go and experiment on your own. And you know if that's the part where you say, bless you, go for it and come back and tell the rest of us what you find. Because that's that's the fun part is to hear people come back and go did you know there's a center for humor, you can actually go there and figure out why how jokes are created before they come here into the physical. You know, like, I never occurred to me. And look at that you got the you got this in English, Spanish, Japanese, Italian.



59:39

And I'm telling you folks, the the work that you have done here,



59:46

Scott to put all of this together once again.



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I have follow when when Michelle came to me, he was like God this I was like oh my god. Are you serious? Like



59:59

Scotty



1:00:00

Taylor. Wow. Like, yeah, I want to interview Scott Taylor. Because your your work and the work that you have done and the work in creating that unique Hemi sync process.



1:00:17

So amazing, so groundbreaking, so beautiful man to be able to actively interview somebody who has impacted my life so deeply, not just in not just as an individual, and as a user of binaural beats, but as a musician.



1:00:37

Like,



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I hate to make the analogy, Scott, but it's kind of like I'm interviewing David Gilmore from Pink Floyd right now.



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Like, like, it's one of those moments in life for me where it's like, wow, wow, this is a true nerd out conversation.



1:00:56

And mobility, please know that. I'm, I was



1:01:02

not on the total nerd part of creating the Hemi sync tones. My expertise is in how do you apply those tones? And how do we tweak them? Yeah, to enter into states that have up till now been largely unexplored, because we never had a pathway to do it. And that's just it, though, that that like, that is what I immediately took this to.



1:01:33

A, it was, let me do that. And that was the music that I made for for myself. And like I told you in the pre interview, like the hour long peace, prayer, Ed Saddam that I wrote, that's all for children and people with ADHD brain, who just can't go to sleep at night, and are hyperactive



1:01:56

things like that, that that is exactly where that came from, and even even to the fact of me using, but like, I'm not gonna lie binaural beats in a targeted way. And when I say in a targeted way, I mean, like, in a way to make you feel uncomfortable.



1:02:17

In some of my in some of my avant garde music, things like that, I would put tones and beats underneath things that we're specifically made to feel make you feel very uncomfortable and uneasy while you listen to that piece of music, to give you a very visceral experience, to listening.



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So even artistically, to use to use binaural beats in that way.



1:02:47

Well, I am of the opinion that we even though binaural beats, I mean, the way Hemi sync is done.



1:02:56

You know, that's been around since the late 60s. And yet, I think that we're, you know, just on the, the beginning of law of what it is and how it was used. I mean, the talents that were created back then,



1:03:15

are still used today. But you know, there's Hemi sync 2.0 3.0 4.0. You know, there's, there's some real refinement as, as we discover different states of being that people can explore soul clusters, and, and, you know, what's, what's beyond this realm here, the physical universe, and, you know, and pluses, you know, all that other cool stuff besides out of body and remote viewing that,



1:03:47

you know, you can you can learn this stuff. Yes, you read the books, and you go, wow, that'd be so cool. Well, go take the class. So, can I do my commercial here? Oh, God. Yes. No, I was just about to say, I know that we are at our end of the hour with you. Number one, I want to have you on again and again and again and again, in pre recorded conversations where we can go longer than an hour.



1:04:15

But please, yes, it is time for shameless shameless self promotion, let everybody know where they can go to find your research where they can go to keep up where they can go to take workshops with you, where they can go to get so.



1:04:32

So near death meditations.com is my website and thank you for showing that up on the screen. I appreciate it. There you can go and purchase either CDs or downloads of those albums that I was talking about. And that's a great way to start at home. But if you're really serious about doing this work



1:04:58

there's nothing better than



1:05:00

Taking a five and a half day course.



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And we patterned it after the courses that we taught at Monroe.



1:05:09

And the benefit of it is that you're with another



1:05:17

group of people, we max out at 25. That's as much as we take. And that ability to do the same exercise at the same time with people who want the same kind of results as you do that group energy is remarkable. just remarkable. And, and whether you do it in zoom, or whether we do it in person, it doesn't make any difference whatsoever. In fact, Zoom actually has a hair more has a hair more efficacy, it's a little bit easier when you're remote.



1:05:54

And yeah, it doesn't make any difference. If you're in Switzerland, and Hawaii, and Australia, the first time I ran the course, we had people from six continents, which was unbelievable, it was wonderful. And if I had been any smarter would have called up the weather station in Antarctica and given away a free one. So I can say we did it seven.



1:06:17

But you know, that would, that would not be a bad idea would be to contact like the Antarctic research team.



1:06:28

Even even to contact people like the International Space Station, Oh, wow. And give them the experience while they're in space.



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And see what the results are in zero gravity.



1:06:45

And so what happens is that people are able to enter into these expanded states of awareness, they're able to hold on, they learn the tools and techniques, and they get the benefit of 25 other lenses plus two instructors. Wow. You know, so when you're, you're exploring the tunnel, for instance, you know, somebody will come back and say, you know, I, I noticed that there was a branch off this tunnel, anybody else see a branch? And all of a sudden, you know, now there's new things to explore. What does that mean? Is that two different timelines is that are they happening on the same timeframe is, all of a sudden, all these questions come up, that you can go back and explore. And it just allows the richness of the non physical universe to come forth through the 27 people that are all doing the same thing at the same time. So it's, it's a beautiful course, it's in its eighth year, so we have refined and refined it. And it's really good, my co instructors, Dr. Charlene nicely. And she's an amazing trainer. And so the two of us just have a blast.



1:08:07

This is actually, you know, we're sitting there talking about, you know, death, going to light and you know, it all sounds very serious, but it really is more fun than one person should have.



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Even my own personal experiences outside of any guided experiences like this by somebody like you, Scott,



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who, once again have, have spent the better part of your life now, researching this technology, applying this technology, and once again, getting getting your literal doctorate



1:08:47

in the applications of technology like this.



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Thank you so much for your oeuvre of work, not just not just an extra point for the hour. Oh, thank you, I, I went to college long enough to be a doctor, but I hold no degree.



1:09:07

I'm one of those guys.



1:09:10

And if people are interested about near death experiences, I have a podcast. It's called the afterlife bias. Just go to YouTube type in the afterlife files. And you'll go there is relatively recent has been going a couple of months. I've got eight episodes that are up. Oh, fantastic. They're a little different than other podcasts and that the interview is the center section. And I introduce it by saying listen for these three things. And at the end of it, I'll pick a point or two and go back in and say, you know, here's what the research says about x y and see. So it's got some, I think some real depth to it. Wow. is unavailable on some of the other podcasts that just feature stories Fantine



1:10:00

mystic



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after like files, yeah, that is, that is really, really cool. And in addition to that, you've also got the near death meditations channel on on YouTube. So make sure that you go by and follow Scott Taylor, folks make sure that you stop on by the amazing website of near death meditations.com. Once again, I cannot thank you enough for your time this evening. Dr. i This is this is quite literally one of my favorite topics, you can ask anybody that I go out and have drinks with when I'm on the road working.



1:10:46

involved all the time talking to you? No, no. Okay, no.



1:10:53

Just messing with it. Well, I mean, the show used to be called dudes and beer at one point. So



1:10:59

is that why it was taken.



1:11:03

But But quite literally the topic of binaural beats in their applications and what you can do with frequencies, and sound and music, in terms of therapy and healing, and meditation are, are so



1:11:20

just amazing. I want to thank you so much for your for your wealth of work, for your wealth of knowledge and for sharing it with our audience tonight.



1:11:30

I've had a blast, Chris, thank you so much for your invitation to join you. Well, you are more than welcome back anytime. Once again.



1:11:38

The conversation has been more than enjoyed on both sides, I assure you, thank you so much for your time, we are going to get ready to go ahead and go to work commercial breaks. So we will let you go. But I will definitely be in touch with links for all this and everything else tomorrow as everything we'll be posting tonight. So thank you so much for your time. I greatly appreciate it. And thank you Chris, have a good night. Absolutely take care. We'll talk to you soon.



1:12:10

Man, what an incredible conversation folks I am here to tell you



1:12:16

the topic nd ease the topic of out of body experience the topic of what you can do with binaural beats in your brain and programming your brain and even for all of you out there that are targeted individuals I'm telling you, I am currently working on an album specifically for T eyes, but make sure that you stop on by near death meditations.com near death medications.com forward slash page CD is where you can go to buy all the albums once again.



1:12:53

Amazing stuff amazing work. Such an incredible opportunity tonight. Stay tuned after these messages from our sponsors for upcoming conversation with Merrill Fankhauser

messages from our sponsors for upcoming conversation with Merrill Parkhausel



1:13:07

of the band mu of the all kinds of fun projects musically he is one of the legends of surf guitar. We will be talking about the lost land of mu the many stories he collected about the land of mu when he lived in Hawaii and Maui and the Malibu anomaly so we will be getting into all that right after these messages we'll be right back folks.



1:14:15

With the rise in attention to the health benefits of cannabis and cannabinoids including CBD, drew him science has become one of the premier providers of full spectrum CBD and CBD related products using a proprietary spideroak process. Through him science extracts maximum benefit from the whole plant buds, leaves, stems, seeds, even roots. Every part of the plant is used and then reused to formulate a rich, complex profile of CBD, CBD derivatives and terpenes guaranteed to provide the relief and benefits you need daily. Visit true hem science.com to experience the best CBD oils edibles in



1:15:00

topicals on the market today and use code curious seven to save 7% off your entire purchase of \$50 or more and get to 25 milligram CBD cookies or brownies for free. That website again is true hem science.com and the code is curious seven.



1:15:48

The curious realm Podcast is your source for the latest and greatest news and events in the world of the paranormal, esoteric and forbidden knowledge. And there's no better way to spark the conversation than with items from the curious realm store. Choose from fan favorites like hoodies, mouse pads, coffee mugs and more. Buy books and items from your favorite curious realm guests. Get your hands on the latest gear for paranormal investigations and experiments we discuss on the show open your web browser and stop by the curious realm store at curious realm.com forward slash store to buy the latest curious realm where and out of this world gifts for yourself or your family or a mind that you want to open.



1:16:37

That website again is curious realm.com forward slash store



1:17:12

Have you considered starting a podcast? Looking for a way to make your business a voice of authority in an industry? The podcast Cadet is the solution for you. Whether starting a podcast for yourself your brand business school church or just plain fun Podcast Cadet is here to help

for yourself, your brand, business school, church, or just plain fun. Podcast Cadet is here to help you navigate the waters of the podcast industry specializing in one on one consultation and training with industry professionals in fields ranging from podcast technology and editing, the distribution monetization and even social media strategies. Podcast Cadet tailors their services to the specific needs of you and your podcast. Do you already have a podcast and trying to find ways to engage and grow your audience? Sign up for your podcast Cadet audit today. And let us help you explore new and exciting ways to leverage your content and elevate your podcast brand a whole new level from consultation and workshops to affordable podcast production and maintenance packages. Podcast Cadet is your one stop shop for everything podcast related on the internet. Visit [podcast cadet.com](http://podcastcadet.com) today to sign up for your consultation or training and use code curious wanting to save 20% off your entire purchase. That website again is [podcast cadet.com](http://podcastcadet.com) And we are back everybody thank you so much to all of our fantastic sponsors out there especially the amazing web works wireless, their website is up it's going feel free to contact them folks. This is amazing stuff true high speed Unlimited Data. I'm here to tell you it's limited. Curious realm is live streamed to our website every week with this in 720 P I smooth put up 20 to 30 gigs of content every month. With this exact system traveling across the country. It works it's great stuff on by check it out [web works wireless.com](http://webworks.wireless.com) is the website. In addition to that welcome to our new sponsor, the secret of everything the amazing Dr. Kimberly McGeorge, who is a regular guest on the show. Stop on by check out her website the secret of everything. Sign up to receive one of the most popular programs your 20 day 21 Day frequency journey is free stop on by sign up for that I myself and one of the first episodes that we ever featured Dr. Kimberly McGeorge and did an oral reading. And it was quite literally I sent her a picture of myself and she put it through her oral photography equipment, sent it back



1:20:00

back to me and did an analysis that was probably hands down



1:20:05

like it would have had to have been a pretty sincere cold read to to get things like you're incredibly into crystals either that or you went and did an crazy amount of background research on me deep diving into friends and stuff like that but the information that she shared with me about my life, about my health about everything that I am and that I love doing just from a simple picture was amazing. So stop by and check her out the secret every everything.com is the website Dr. Kimberly McGeorge our guest in this segment. I am so so happy to be featuring him. Mural Frank Hauser is a guitarist from bands like The impacts Marilyn the exiles one of my favorites of all time, mu as well as the Frank Houser Cassidy band.



1:21:02

Before we bring him on here, let's check out a track that he has for the Ukraine right now. This is Merle Fankhauser I'm sending out a special prayer in song to the people of Ukraine and everyone on Earth from my message to the universe album here is peace in the world



1:21:41

now the



1:21:44
scene so



1:21:48
bad I don't really think it's worth



1:21:59
as so slowly



1:22:02
and



1:22:04
really



1:22:07
really



1:22:13
shooting



1:22:36
Welcome to the program, Merle Frank Hauser, how are you today?



1:22:41
I'm doing very good, Chris. Nice to talk to you. I've got to turn it up to that guitar solo real quick.





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That's just amazing.



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Man, like, like I was saying in our pre interview conversation, Meryl. I found you early, early in my career as an audio engineer.



1:23:06

When I mixed basically jam bands to three nights a week. And I was I was rapidly getting into things like Quicksilver messenger service and traffic and stuff like that. And one of the one of the keyboardist was like, You need to check out mu. And I was like, You mean like the legend of mu like Lemuria and mu like, I'm down with that, you know, okay, and he's like, just go, go look at the band mu go check them out. And he let me borrow a vinyl. And man, that was that was banned from the last continent. And that to this day is one of my favorite, just amazing albums of composition. That really takes you on a journey sonically.



1:23:56

So that was the first vinyl release from 1971 that had the picture of the band on the front and the back had a big moose symbol. Yeah, that's the copy. Yes. Oh, yeah. Yeah, it first came out on our TV era records from Beverly Hills. And that was in 71. Then in 1974, it got issued on vinyl again, on United Artists records in London. And it took off in Europe and Japan and just everywhere. We were amazed. And by that time we were living on the island of Maui. We had moved from California to Maui in 1973. Wow. And especially as somebody who let's let's kind of hit the rewind button by just a few years in your career, because the



1:25:00

impacts is really where things started for you, which was, of course,



1:25:05

the surf era, things like that. And you're obviously huge into surfing.



1:25:13

So much so that it's even even on your website. So let's, let's start getting into what brought you into the world of music to begin with.



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I always love hearing people's journey into musicianship, you know, like, how they how they found their path into it. Was it a group of friends in the garage? You know, was it



1:25:36

like Jerry Garcia, where he was just laid up in a bed and had nothing better to do than learn a banjo?



1:25:43

So what was it that first got you to pick up the instrument and first start, but was guitar your first instrument? No, when I was 11 years old, I was living in Louisville, Kentucky, where I was born, my dad played guitar,



1:26:01

and a few Dixieland bands, and my mom actually sang with big bands. And I used I used to just saying,



1:26:12

they have a recording of me at three years old singing zippity doo da that they recorded on one of those record cutting machines in a department store. Nice. So he showed me these chords on the ukulele. And then we moved to California. He was a flight instructor. And he was tired. We were all tired of living in the snow and the cold. And he said, we're moving to California. And I love that. So I got my first guitar around, oh, the latter part of 13 years old, when he started showing me chords on that. And right away, I just started writing songs. And then I got a gig



1:27:03

cleaning up after the Saturday matinee at a theater here in California, where I live on the Central Coast. And there was nobody in the auditorium at that time. And I pulled out my guitar and started playing and singing. And the manager heard me and he said, hey, you've got a good voice. And then he offered me to play three tunes in between the two movies every Saturday. Cool. And he gave me \$12 for that. And I said, Oh, do I still get the \$40 a week for cleanup? And they said, Oh, yeah, so that became a big hit. And some students at the local high school heard me and they were musicians. And we formed the band the impact, and play that high school things and little get togethers. And then we got a job



1:28:05

at the main auditorium, seated 1500 people. And it had been going since the 40s. They had big bands there and then went to country and western and then a few of your old doowop groups

like the coasters and little Anthony. Oh, wow, hey there and they hired us as the house band Saturday, Friday night, Saturday night and Sunday matinees. And we were discovered there by some producers, and they took us down to LA. And then one day we recorded a whole album. Because I had been surfing the ballroom was just a stone's throw from the beach. And the term instrumental surf hadn't really been coined yet, Chris. So it was a new thing. And



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then along came, you know, other bands like Dale was known as the father of instrumental share.



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And we recorded this whole album in one day and they couldn't believe it. They said only jazz bands can record a whole album. Well, I had been writing the songs and putting surfing terms to him. And we've been trying them out at the ballroom and the kids loved it. And we went back home and within a few months, our album was pressed, released, and everywhere.



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And here it is actually.



1:29:56

Like you said an incredibly seminal sound



1:30:00

Uh, early surf music



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Tiki things like that they are, they are so unique and each has their total own voice.



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And you know, there's there's a lot of people that



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are like, oh, you know, wipe out so and so wrote that man, there were it was frequently the case that there were like eight versions of the same song on the on the top 20 At the same

case that there were like eight versions of the same song on the on the top 20 at the same time backing songs with the same name that were about different stuff that two producers they recorded as we did the first version, and it was they copyrighted it and put it in their publishing. We knew nothing about copywriting. Oh, yeah, or any of that. And, you know, Delphi records, which was an established label, they put out Richie Valens. And then they started putting up surf bans, well, we didn't have any contract for it or anything. And they had just come back down. That was in 62. They had, there was no other version of Wipeout out that has come down and 63 and ours only had one drum solo in the middle. And the producers said, oh, let's duplicate that drum solo, every verse. And we looked at each other and thought, that's down,



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not knowing.



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And so they played it for some other bands. One of them was a safaris, which was nine months later, and their version became the big hit. And our album did go on after years to sell a million copies, safaris, and even the Beach Boys did a version. So in the ventures did a virgin did a version of it. Yeah. Gary Hawaii and Joe Satriani. I believe it was, you know it.



1:32:04

And that would be a question



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for you right now is what has it been like for you over the course of a career to see music like what you created in the impacts, influenced so many other styles of music from rockabilly to, you know, even even a lot of the psychedelia of the later 60s, early 70s. And even even on into movies, like Pulp Fiction and stuff like that now and the rebirth of Surrey. Interesting thing. Yeah, Chris, the interesting thing is that the chair Baris actually covered one of our other songs, blue surf, and steal care. And



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they gave me writers credits on those, but they thought they changed wipe out enough that they didn't have to give me credit on that one. So the hard thing for the band to handle was that we never got any royalties at first for the Delphi album. And then all of these bands were covering our song and some giving us credit, and some not. And, oh, gosh, several years afterwards, I went down and had a meeting with Bob Kane, the president of the out of the record company, Delphi, and told him this just wasn't right. And our fathers wanted to get an attorney, you know, and because we weren't getting any royalties, and he told us at that time that he had given the two producers Hildur, and Knowles, \$28,000, which was a lot of money, and



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you could have bought a nice house for that. So when I went down and told him what was gonna happen, all of a sudden, we started getting the royalty checks. And it wasn't really till 94 that we got some decent money out of it. And we didn't really realize that when we finally got a copy of the contract that they had sold, as signed, it was for 52 years. And so Delphi had the rights to it till you know, much later on, but then I got all the rights back and read copyrighted songs. And the interesting thing, that same group of producers produced a lot of the early serve bands like that



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challengers in the search bar. He's in other bands. And they produced a Mexican band that had hit land of 1000 dances. And that was called cannibal and the headhunters, well, they rip them off, also. And one of the guys they think it was from the band, caught one of the producers and shot him



1:35:29

when he lives, but after that, he disappeared, nobody could find him different bands had lawyers and investigators trying to find him. And they did. There was a rumor that he ended up somewhere in the Bahamas. And I mean, that's all that whole thing could have made those. Yeah, I was gonna say that's a movie plot, man.



1:35:56

The thing is, especially back in the early days of rock'n'roll, a lot of people are not aware of the fact that I mean, you hear stories, they're they're a couple movies made about the artists that were done wrong, things like that. But even the fact of



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being able to pass on your rights to a family member, that wasn't a thing until here recently. And right because of Jimi Hendrix leaving in his will, I want all my royalty money to go to my mom. Yeah. And that started a literally decades long case over the rights of Jimi Hendrix.



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The label who was like, Nope, he's dead. We own all the rights now, and the family who was like, but he left us the royalties, he left us his share of the rights. And oh, my God, you do that? I've got that in my will. And now I'm over 40 legal releases 40 albums, because there's so many bootlegs all over in Europe, right. And they mix years, which really frustrates me, they'll take songs



1:37:11

from my next band, the vocal band Merle in the exile, that was recorded from 64 to 67. And an album that we did in 67, called rapper darkly, is one of the most valuable and sought after albums of the 60s. And it was a psychedelic bulk album, and it's now worth \$1,500 for a sealed copy. And,



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you know, this, this just went on, but it frustrated me, Chris, because these bootlegs in a lot in Italy and France, and even Greece, they'd mix songs from the early albums from or even currently, seven days, things like that. And then they take stuff from 80s and things and say it was from that group, and, you know, people that are devout record collectors know the history and they go, this just isn't right, well, so I've tracked I have over 40 legal releases that I got something for after a while for you. And I learned the business and new copywriting and have my own publishing.



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But you know, there are so many compilations out there that I didn't give rights to that I'm not getting paid for and downright bootleg in though there's 128 releases that I know that that a researcher that did a discography book on me, and, you know, I'm only getting money for about four albums, man. And, you know, once again that that goes right back to why if you go out nowadays and buy like a soul review album, or like a Motown review album, sometimes, like quite a bit of the time. If it's a modern produced one, you'll hear the remakes of it,



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featuring the people because well, they're allowed to remake it. Yeah.



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And once they remake it, they can now negotiate royalties for it. But if they're using the original track that was recorded in like 1958 at Motown studios, nope, they don't get dime one from the replay of that. Hey, I went around all the labels I was on when I got smart. I made I made sure when I signed something over to a label, I got the contract there was nobody in between



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Nana was for a certain amount of years. And the master tapes came back to me. In some of them, like my HMS bounty album 1968, I had to go physically buy the rights back to that. Wow, because another publisher was involved. And I went to the big building at MCA, Universal City here in LA, went into the tape library, and bought my master tape back for that. Now on all of

the master tapes in the complete, right, that's been my entire catalogue amazed and I definitely want to I want to have you on an episode of my talking sound podcast to specifically talk about protecting your rights as a musician.



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And more more young musicians come to me and have me read their contracts. You know, it is and I've helped a lot of young musicians your point of pain and yeah, I mean, you know, you you bringing that up, especially?



1:41:06

What what has, what has it been like for you to work in some of these projects like Maryland, the exiles on the album, HMS bounty, things like that with folks like John CIPA? Lena?



1:41:22

Yeah, John chip, Alina didn't come along. Till, let's see.



1:41:28

I was living on Maui, and he came there and visited. And we recorded in the studio on Maui in 1982. Then I brought the tapes back to California, and added a couple more songs to them and finished it and made a deal with the town records. Well, John, and I were fast friends. And one of the early members of Quicksilver had already moved to Maui also when I moved there with my band MOU in 1973. And he would come and jam with us at our gigs. Oh, wow. And John came over. And Jai was surprised. John already knew who I was and knew I knew a lot of my music and, and said, Oh, we got to get together and record and we went in the only studio was there and just called out some questions we wanted to do. And I showed him a few of my originals. And we went through through them. I remember it was from about 12 in the afternoon till 11 o'clock at night with a break for pizza, and just played all of this stuff without any rehearsal and it was magical. And the guy in the studio was just blown away. And that was a really experience. And then going back to 1964 is when my dad took over a flight school out in the desert at Lancaster, California near Palm Dale and I worked on the airport there and there I was rehearsing and a man that worked at the airport, Ralph cotton,



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heard me playing and he said, Oh, my son Jeff is learning to play guitar, come in town and and play with him and I quit the impacts and hadn't played with anybody in about a year and I was ready to play and Jeff and I hit it off right away and we decided to form a band. And we found some other local musicians there and called it Merle in the exiles. And we were discovered playing at a high school dance in Palmdale. And the head of Glen records that was one of the only up to date studios that was up there in the desert. He just loved this. And he took us in and I was writing vocals by then and he did.



1:44:11

Oh, and NAFTA. 445 score single Wow. Any progress progressively kept putting those out every three months. And they became big hits up there in the desert area in Bakersfield. And then it went down into San Fernando Valley. We were playing there. And then Hollywood on the Sunset Strip. And before we knew it, we started getting play in places like Ohio and Indiana and even New York and Florida. And wow, it was amazing. And then we kept recording it in 1967 we had enough songs with a few other musicians that I met for him to put out and



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An album and he just randomly took songs off the shelf and put them together. And it was right when the psychedelic craze you know happened and I went Merlin the exiles that sounds too much like a 50s or 60s band, we got to come up with a far out name. So I took the first letters of each person's last name after a for Fankhauser pa are preparing for the bass the bass player at the time and do for Bill God the other guitar player. And then



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the K L Y for Deke Lee, who is the drummer and I said, here's our new name, sapper doc plate. And everybody cracked up and he had RCA printed up did a splendid job on the mastering and the the, you know, the pressing of it, and hired and artists to do this far out picture on the cover. And when we went down to Hollywood to have the back picture taken. We were all in you know, cardigan sweaters. And Stefan I said, Oh, no, we don't look too far out enough.



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So the photographer said, Well, I got some old curtains back there in the back your back closet you guys could throw around you to look like robes. So that's what we did.



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And the album came out. And he sold the first 1000 printing within a few months because they sold out in San Fernando Valley and in Bakersfield and up there in Palmdale and Lancaster right away. And by the way, that area is where Captain Beefheart and his magic band and Frank Zappa both live at the time when I first moved up there, and some of the members of my band, like Jeff cotton, for a while went and played with Captain Beefheart. And then when I formed mu, I had moved down to Woodland Hills



1:47:18

suburb of LA. And Jeff came down and joined me and a few of the old exiles did and we formed mu. And then we found that book the lost continent of Mu and that the Hawaiian Islands were believed to be part of it. Yeah. And I'll never forget we were a big hit in LA. Our album I

believed to be part of the team. And I'll never forget, we were a big hit in LA. Our album, I remember was even on a station in Cleveland, the first mu album, and we told our record company and our promoter and agents and manager, we were moving to the Island of Maui. Wow. And they went, what you're gonna leave this behind, I said, we're destined to go there.



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And that was really a trip because I went off in the jungle exploring and finding all of these pre Hawaiian ruins that were there. Wow. And here's a little bit of the band from the last continent right now.



1:48:28

Why JamBand? Free.



1:48:33

Now,



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this is where we segue folks. This is where we start bringing in the other part of somebody's life and their passion. And that is



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the research that you've come across and the things that you've started researching since moving out there. For this reason, right.



1:48:58

Yeah, we were just entranced with it. And that's how we decided to call the band Moo. Because when Jeff cotton got back together with me and Randy Weimer on drums and Larry Willie on bass, they were both from one of the lineups for the exiles. We all when we found that book, we just went, Wow, that is something and we just decided it was destiny for us to go there. And I'll never forget getting on the plane and leaving LA and going there. And we rented a house in the village near that the rain forest. And I went off in the jungle looking for things. And the Hawaiians seemed to really like me. And they liked our band and we played a sold out concert in LA hein. And since Hendrix had played there and filmed Rainbow Bridge, we were one



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One of the only rock bands it played on the island it was, you know, Murali Hawaiian music. Yeah. So some of these kids introduced me to their fathers and their grandfathers. And one old

year. So some of these kids introduced me to their fathers and their grandfathers. And one old Hawaiian guy said, Merle, I know you're into move. I want to show you something. He showed me this valley. And this was it gives me goosebumps to talk about it, Chris, there were these cuts stone steps going down into this valley. And he said, I used to play down there as one little kid. But my parents told me, Don't go down there or the mu people will get you and take you away. Whoa. Yeah. So he said, I'm afraid to go down there. And he was in his 80s. He said to you go down there and you'll find something. So I go down these stairs that look like they'd been made with some kind of saws, because they were too perfect. They weren't like what the Hawaiians made, which was basically stacked up lava. Boulders, you know, yeah, so I get down there. And there's a pristine waterfall going into this smaller pool. And on a stone



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platform look like something in the Mayans or Incans it made, there were three pillars that were at least 30 feet tall, and the edges were neural, they almost look like Grecian or something, or something from from the Mayans or Incans. But they were very well made and wanted broken off and was laying in a pool of water. And I noticed the same kind of stone steps went on down the valley. Along this beautiful stream, it was more like a creek that went down into the ocean. I followed those steps and had to go under the jungle and crawl in spots. And when I got down there, I saw the steps went out under the water and I could see maybe 50 feet out in the lava flow that had been there from 1000s The years before went over the stack. So I knew those steps were older than that lava flow in a German archaeological group came over there in carbon dated it. And they said those pillars in that platform are over 10,000 years old. Oh my god.



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So that really sparked my interest. And I started asking all the old timers anything about HOD ruins, and then the band move and I we decided to hike through Holly Alcala crater, which there were some scenes from Rainbow Bridge with Hendrix walking out there in the film, crew and we decided to hike through at 10,500 feet or hiking down this trail and it was in the afternoon. And I looked way out in a lava flow. And I saw what looked like a pyramid. And the guys went, Wow, you're right. And you could only see this certain time of the day because the shadow of the rim of the crater when it got in a later part in the afternoon. The Shadow obscured it. So I had a camera. Not a really good 35 millimeter it was an old brownie is when I remember. I started hiking over there and I went oh man, this is treacherous. I was jumping these chasms that I looked down and it didn't look like there was any bottom to it in the lava that dried lava. Well, it was tearing up my jeans and my boots. But I made it over to the pyramid. And sure enough, I climbed up on the side of it. And it was a smooth



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sided



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pyramid. And I laid out my body and it seemed like it was about 40 feet sticking out of the lava

flow. And then I got dizzy and got vertigo and it felt like I was gonna get sick. So I climbed down and then I very carefully got to a position where I could take a picture of it. And I got a good picture of it. Thank God I made it back to the trail. And



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you know, I was so excited about this I met a newspaper journalist



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and from the local Maui newspaper and showed him



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The picture, he did a little article on it in the paper and put my name in there. The next thing I knew, as the head of the park rangers was knocking on our door. And they didn't like that that was put in the paper, because it's so dangerous. They didn't want anybody, you know, to try to go out there and see it. And they said, We're not gonna find you now, but don't do anything else. with it. I assured him I wouldn't. And then many, many years later, they allowed National Geographic to go up there with a powered auger. And they drilled a hole in the side of it. And they concluded that it was a much bigger structure that went down under the lava flow.



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Wow, that was a revelation. So then I heard from another



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Hawaiian surfer and fishermen, that on the desolate side of Maui that you can't drive all the way around, because the lava flows across there in the highway. And in there's a rock trail as you climb over this lava embankment. And there's a whole ruined city out there. And I went out there with some people, and a couple of cameras.



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And we were looking out how a few miles out this stone trail with stone rock walls on the side, and we could see the structures a lot of mortar Hawaiian, that then you'd see underneath the Hawaiian there'd be like another structure with the same kind of cut stone structure I found on the other side of the island and I took pictures. And then about seven miles out there was a building that the surfer called last city hall



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in it had four foot thick walls. And it was about as big as a small drugstore. And over in the corner was a hole in the floor. Somebody had made a rickety ladder, and I could see where they'd made torches out of things. So I went down there, there was the same kind of floor structure cut stone, and walls, and two of the same identical stone pillars on each side of the wall. And it was like a basement under this building. I tried to take pictures and the darn camera was out of film. And the battery in it was dead because I'd been going crazy. While I later found out and found in old book and talk to a Hawaiian Kahuna named Sam Lono. And he said that when the Hawaiians came to the island and landed on that side, there was a blonde in red haired race, living there when the Hawaiians first came there from Tahiti. And they even found a stone axe in the Bishop Museum in Honolulu, that they feel is Viking of origin.



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And that was



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just I went for sure this is all real, and it's amazing. And National Geographic. Not too long ago, maybe 10 or 12 years ago, a photographer went over there and found the structures and they put them in an issue of National Geographic. And of course, he took credit for finding them like they'd never been found before. And I was on the radio. Oh gosh, a good 10 years ago or nine maybe with George Nari on coast to coast, he was real interested in this. And so I told that same story and I got 880 emails. And a couple was vacationing on Maui and wanted to go out there and look at it. I said it's very treacherous. You better have lots of water hiking boots, and it gets very hot because the sun radiates off of that lava flow. While they went out there and only got 10 miles and his wife got heatstroke and he added practically carrier to the car and went to a hospital well and it's a lava flow and they were you know, noxious fumes, like, you know, well no, it's not active.



2:00:00

Oh



2:00:01

no this is over that lava flow is a few 1000 years old in that area even now there's no lava coming out or dunes it's it's all dried lava now I find it interesting I get a



2:00:17

as a tall redhead



2:00:22

I find it interesting how many cultures across the globe when you're talking about giants in

I find it interesting how many cultures across the globe whenever you're talking about giants in the Middle East, giants in America when you're talking about these people from Moo hoo the the native Hawaiians, much like the the ute Indians, the Cherokee things like that say stay away from these people like they will eat you. Yeah, yeah, it's it's it's even even whenever you start getting into like Vera Cocha and and start going down into the Mayan culture into kicks. coddled? They're all these redheaded folk



2:01:05

just always been very interesting to me. And you heard of the blonde Indian that they talked about? Oh, yeah. merican Indians. Yeah. Well, and that's just it. Is it a DNA line that is passed on from antiquity? Is it? Is it something like that? What do the what do the locals



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say about the people of mu, their origin, where they come from,



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and where the Hawaiian people come from,



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or the Hawaiian people came from Tahiti. And they feel that



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the MO people, if you see a map, you can find that in, in kernel church words, book, the lost continent of movie, there's a map, when the Hawaiian Islands were all up out of the water, and how big it was a continent. And



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a lot of the South American Indians say they came from there and went to South America, and then some of them migrated up here to America. And, you know, who knows if those giants are



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the, you know, Vikings and Scandinavian Nordic race was part of the people of mu, you know, that's still church where it tries to explain a lot of it and even went down to South America and found all of these ruins and things that he felt were, you know, in the origin of the people Mo and that they taught a lot of the Indians there, how to build those pyramids and those

structures that they made. And it was all very entrancing to me, you know, and I kept studying it even after the band moved, disbanded. And I went on to my solo career. I, you know, I kept studying it



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for years and years. And it's,



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it's still something that I'm very interested in well, and



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speaking of a switching gears be switching music, from mood to that and topics, from mood to other studies.



2:03:43

There are a couple other tracks that you sent me one message from the dome, which I really want to get into. Because I do a lot of



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esoteric music, I do a lot of music that is playing with Sonic sound, things like that, and a lot of experimental music. However, you have incorporated some pretty incredible frequencies and recordings at the beginning of messages from the dome as well as signals from Malibu. And I want to get into the origin of those signals before we play the tracks. So let's talk about messages from the dome first. And what what the source of these signals were that you use at the beginning of the track and



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the end of the track also? Yes, yeah. Well, I was interviewed by an author named Michael Lachman who was a you follow jurist and he was writing a book on UFOs and he interviewed me because I had had a sighting at the top of Haleakala crater they got fairly well known and



2:05:00

Want to enter DME about that. So he did a nice





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part in his book, it came out and I have a copy of it. And then he was contacted by an ex World War Two army guy who, like ham radio, and he was retired in the hills of Malibu. And one night, he was talking to somebody in Australia and the saint the strange radio signals, and he knew code and all kinds of things. interfered. Anyone? What is this? So he had a way of range finding. It was about three miles out in the ocean, under the ocean, he could tell it was coming from because there was nothing out there. And he started recording him. And he made these recordings and he sent them to Michael Lachman. And Michael said, You got to send these tomorrow. Fankhauser. So he sent me these strange radio signals. And as soon as I started playing on my went, Oh, this is something well, in that area, Chris, for years, going back into the 40s. They at one point even thought it was some kind of Japanese submarine activity out there. They kept seeing things going in and out of the ocean line. Yeah, yeah, near the Natalina islands, things like that. Those were those were regular things for decades and decades and decades. Right. And so



2:06:55

he, he sent me the signals, I went out in the studio and sat down at the piano at first with a click track, going and played the signals in my headphones. And I was just fiddling along with some piano parts. And all of a sudden, I went, Wait a minute, I've got to record this. And I remember I was started in E minor, hit the record button in played for about four minutes or so. And it was given me goosebumps. Yeah. And then I called the guys from the band in and I said, Listen to this. And they went, what? What is that? And you can hear the signals real loud in there. Then I went into a bridge and C major seven. I remember. And my violinist was going, you're playing an E minor. And you know, those signals are in the key of E. And I went really? So it was almost like the signals were playing me. Yeah, guiding you to what you were doing? Yeah. Wow. So we finished the song. And everybody went, Wow, man, we were so high. You know, we just from the music from from the music. Yeah. From the music. You didn't need a drug man, this step. And we're going What is this? And we were all sitting around, you know, in the control room with goosebumps, and I said,



2:08:35

Let's go get some balls of ice cream.



2:08:40

You know, I'm not sure how many people out there. I know. Granted. Like I said, I worked with jam bands, things like that. There is definitely that moment of synergy amongst musicians. But when you're about a piece like this,



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it's synergy on a different level that it's getting things on a different level and like myself, personally, even with my music, there's only ever been like one person that I could quote jam with West Goins. I love you out there, buddy. But he was the only one that after we played and

that visceral energy came out of me and exuded that. It wasn't like, oh, did you feel that? That was bright?



2:09:26

Well, it was what



2:09:29

do you think we could do it again?



2:09:33

Yeah. What happened though, was when Michael got in touch with me and he said, You know what? He said, The the old guy that's living up there. He was talking to some people that were Chumash Indian related. And they said he was telling them he was in a coffee shop or something there in Malibu. And they said, Well, you



2:10:00

You know, there's a building under the water out there anyone walk in? They said, Yeah, you know, our tribe has been here for over 1000 years. And when the ocean level was done, they could take their canoes out to the top of this building, and sit on it like a, like a pier and fish off.



2:10:26

And so it goes down. Somebody said that it's on pillars, there's a, you can find it, you just type in Malibu anomaly. And you can see it on the internet.



2:10:40

I got the pictures for the the CD cover, it's on the cover of my CD. And there's a big opening in the front. And they say that they feel like it's about 600 seats, the pillars go down, and that they believed UFOs are going in and out of there. And at one point, I think James Cameron was even going to get involved and they were going to send a robot sub with a camera into that opening. But something happened and they never did it. Well. Not too far up the coast from there. This point in the GU Naval Air Station.



2:11:24

And I was on a radio show when the CD came out, talking about it. And the deejay knew somebody that worked at the Naval Air Station. He called him up live on the air and said, Yeah, I'm sitting here with Merle Fankhauser. And he's telling me about this anomaly that's under the

ocean that things have been seen going in and out of three years. Do you know anything about that?



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And he said, Yes, I know about it, but I can't talk about it. Goodbye.



2:12:03

DJ started laughing. He says, Well, that tells you a lot right there. So here's one other thing, Chris. That's really something. The album came out. It's on.



2:12:16

Gonzo multimedia, the label I'm on and one of the labels in London. Big Head over there. Lots of radio play over here, and especially in California. And then I started doing one radio show after another like we're doing talking about this. Yeah, them playing the whole song and the signals from Malibu, John. So here's what started happening. I was doing an interview with a station in London. And at the end, if you listen, there's a thing that sounds like a high pitch lady's voice. yodeling because it's oscillating. When that part came in, it shut the radio station in London down.



2:13:05

went off the air. Wow. Same thing happened on 10 HUD nose station, and I think it's Austin, Texas. Same thing happened with a station up here in Sacramento, when it came to that part, shut them off the air. And they were all using newer digital audio boards, not analog interest stations and had analog boards. It didn't affect. So I sent the signals to Bob Edwards, and it works for George Lucas. I've known him for quite a while good engineer. And I told him the story. And I said, Bob, can you analyze the he got back to me right away and he said his very odd murli said, there's not just one signal. There's a lower carrier signal, another signal and the high signal seems to be some sort of message. There's three signals in what you sent me. Interesting. So then I noticed there were more of the signals left that I hadn't used. So I wrote signals for Malibu that was a little more like, spacey up tempo, surf space song, you know, let's land this first one real quick part of it in here, these here these first signals, messages from the dome because,



2:14:41

man they are. They are some amazing amazing frequencies caught on tape.



2:16:07

The sound is buried under the music the whole time is what I love. And



2:16:15

just the care like you said, the carrier tone inside of it is the carrier was the first one you heard the low thing. And then that higher when that was kind of oscillating is even louder on the very end of the song. And that's the one that Bob Edwards said the message was interesting.



2:16:38

Yeah, and here that is right now.



2:16:57

Well, you went too far, it actually comes in a little bit before that. It's that



2:17:04

thing. Yeah, but yeah, and there is a video.



2:17:10

There's a video on YouTube of this. And it has the pictures of the underwater anomaly. If you just type in at YouTube, Merle Fankhauser messages from the dome. There's a video for that and a video for



2:17:30

signals from Malibu on YouTube. And there's pictures of this and even pictures of objects that we're seeing going in and out that people sent me on that they took with their cell phones.



2:17:44

Wow.



2:17:48

And



2:17:50

how long cuz I mean, you you once again, go go back into the the realm of surfing in waters out

near that area, things like that for for decades. Before this. Were there sightings amongst folks in the surfing community where they regular even in the folks of the elders that you talked with? Where these sightings were these things regular known about?



2:18:24

Yes, I went down there with a group group of my surfing buddies from here in Pismo Beach, went down to Malibu to go surfing there. And we surf during the day. There were some local surfers, and this was probably Oh, it might have been around 62 or somewhere in there. Yeah, I'd say 61 to 62 was 1962 was pretty close. And we got done surfing and the sun was starting to go down and these guys were building a campfire and they said, Oh, you guys ought to stick around and watch the light go in and out of the ocean. And we went wide. They said oh yeah, pretty regularly we see things darting in and out of the water. So we're driving home and I remember Larry, one of my surfing buddies. He was laughing He said all they're seeing pelicans diving for fish, because that's what they do up here. And when the sun's going down, it kind of glints off their wings and can look like yeah, something else, you know. And when I was on that same radio show I talked about up in San Luis Obispo.



2:19:42

A person called in a lady and she said I was a teenager in the late 40s. And my aunt and I, we lived in Malibu. We used to go down to the beach at night. To watch the lights go in and out of the water and



2:20:00

That was in the late 40s. And so that had been going on for all of those years. And there we are, we could have experienced it 1962. But people are still seeing it. And I wanted to take my camera crew, you know, I do a TV show called Tiki Lounge, I wanted to take the camera crew down there. And this was right at the beginning of when COVID. And you know, nobody wanted to do it. And we still haven't done it. And I wanted to just take the van down there, sit there with a camera ready, you know, and when it gets dark and see if we could catch something. But, you know, when people found out that



2:20:52

I was doing this album, and people heard about it. And then after the album came out, I hadn't had a



2:21:01

video done yet. People started sending me these things that they had videoed with their cell phones. So I put some of that in to the videos and I'm kind of have my band together. I have a big back lot. It looks like Hawaii the way I've decorated it with a stage and we've done all now

over 165 TV shows back there. And it's on in San Luis in Santa Barbara County used to be on Santa Monica and Ann Arbor, Michigan and Hawaii. But now we're since the COVID thing, a lot of stuff has changed. And we're just down to the California area and a why.



2:21:51

But, man, it's another ongoing mystery.



2:21:57

It to know that



2:22:00

you had been following this for



2:22:04

the last 2030 years.



2:22:08

That is pretty incredible mural. That is that is a world of research and a world of gathering stories from elders in Hawaii.



2:22:21

Even even stories from the West Coast of America. So



2:22:29

what has it been like for you to kind of bring all of this together and



2:22:36

create art from it?



2:22:39

Well, it's something I was interested in from a very early age, my father being applied in
structor And even before we moved to California he would take me up at the in the local area

strator, and even before we moved to California, he would take me up at one in the local area at the airport in Louisville, Kentucky. And he was starting to teach me to fly then you know, and he'd let me take the controls. Remember, we had a J three cub at that time that he did a lot of instruction and a pipe Taylor craft that you sat side by side in. And instead of a stick it had had two wheels. And I was interested in aviation from a young age and started making model airplanes and gliders and I even made a flying saucer once that actually flew you know before Cox started making one was a little old Ford engine. And so I always asked my dad, I said, Do you think that there really are UFOs? And he said, Oh yeah, he said, there's gotta be somebody else out there in the vast universe. And I was looking all my life for UFOs and I never saw one till one night. We were at the top of Haleakala crater on Maui. And there was a bunch of tourists there and it was a popular place to go to watch a beautiful sunset. We were all up there, the band moon and myself and a bunch of tours. And as soon as the sun went down, all of a sudden this blue pulsating light came over the floor of the crater. And we went What is that and there was no sound and it was dead quiet. And then two other lights came out of it and went up on each side. And they formed a tetrahedron and inverted pyramid. And everybody's going in the room. And there was an older gentleman that would had been in the Navy standing next to me and he said all my years in the Navy, I never saw anything like this and



2:25:00

that, I'd say it was there for a good four minutes. It shined a light on the floor of the crater that lit up for a few seconds, and then the other two smaller ones, converged back with the big one. And it shot straight up and disappeared. Wow, that was 1974. And that was my first UFO site, sighting after looking for one all of my life.



2:25:32

And how did that change? You? Did it was it? Was it the fact that from that point on you were looking for more? Or? Or was it from that point on? Things seemed to find you moral?



2:25:48

Well, well, I kept watching it, you know. And,



2:25:54

you know, it seemed like,



2:25:58

I don't know, you know, the guys in the band, were always amazed at how fast I could write a song. And after I saw that, finally, my first UFO sighting, we drove down to our house in the little village of Haiku, and I had a reel to reel tape recorder in the corner, so I could record these songs. And it turned on the recording. And out came my song calling from a star, just like it was



2:26:34

in my mind, and I just had to figure out how to play it. And I just sang it into the micro phone and we did a slow version on the second mu album of it. And then I went back to LA to a proper studio and got some studio musicians together. And we recorded the version that came out on a 45 single in 1978. That was a radio pitch and I had some great musicians Peter noone from Herman's Hermits was dabbling, my voice on the on the chorus and there and Gary Malabar from Steve Miller's band was on drums and and I wrote a song at the same time called the mother ship that we also recorded. And



2:27:31

yeah, it was, it's been a ride. And I had a chance to meet John Lennon once at Harry Nelson's house when they were hanging out together one time up in the Hollywood Hills. And he and I were talking about songwriting. And he said he didn't write any of those songs in the Beatles, they were given to him by his muse. And I said, Yeah, my best songs are written in 15 minutes, it's like they're being transmitted to me. And he looked at me, and he called it automatic writing. And that stuck with me. And he said, you never know where, or when a song is going to come to you. And if somebody starts talking to you, or you hear another piece of music, it's gone. And that's why you need your solitude to let it come through, write it down, record it. And after that, I carried a cassette machine around with me, you know, portable all the time.



2:28:43

And now over 450 songs written that I can remember that are recorded, you know, I still every time I get that feeling and now I have my own 24 track studio and I go in and just turn it on. And



2:29:02

there we go. I regularly talk. And I mean, like talk like I go out and speak at conventions about podcasting. I go out and and part of what I tell people is that, in in ancient cultures, there was this concept called the Muse and the hearth, you know, and there was a hearth in your home and there was a goddess of the hearth. And if your heart was nice and plentiful and appeasing the Muse would come in poetry and music and all kinds of things would happen.



2:29:37

And now like I know, we aren't on video right now, but whenever you see the video, you'll see the studio over my right hand shoulder.



2:29:47

It's one bite and go. I hit power, all of my synthesizers and effects come on, and all I have to do is hit record.



2:29:57

Making music because by that



2:30:00

time you've set up equipment and gone into a digital audio workstation and made a track and gotten a project ready, you've spent 30 minutes what happened to your muse?



2:30:11

See, I don't have to do that either. I just turn on the switch. Yeah. And I'm ready to go. I have a combination of digital and analog. Exactly. And I have an analog board because I liked the sound of analog board. And I have a lot of two preamps and two gear. Yeah, no. And I've, I've done 16 albums.



2:30:37

In in the studio I have now and everybody



2:30:42

goes, what did you record? This



2:30:45

is fantastic. You know? Yep. Yeah. And really, it is that that necessity of synthesis between the analog and digital world. Because for years, I worked with tape. And I still love tape. Me too. I, I worked with a Master Editor, learned how to cut and splice tape it was do edits. And as a medium of its own, and it was one of those that whatever you were given to it, you better be given to it, buddy. Yeah, be trying to get it and maybe maybe two to three takes but you better be trying to get it the first time around is expensive. And don't sound right when you've recorded the same track four or five times and then punched it in and spliced it. You know. So there Yeah, I loved working. You know, we first started working in a track back in the day and even for track well, Sergeant Pepper's was recorded on to four track half inch machine. Well, and then what has it been like for you as a musician to go from that commit to the mix mentality? You know, of, hey, whatever reverb we're putting on it is what we're putting on it? Because we can't put it on and post? You know, yeah, well, what is the creative world then like for you with the birth of the inbox and the digital? And everything else? And the possibilities that that provides?



2:32:10

11 2:32:13

Yeah, well, you know, we started out in four track or to actually some of the old exiles recorded live to two tracks, so you had to revert was married to it. But then later on, when we got in to the half inch four track, they could put it on afterwards in a track and I loved seeing track, the hand log, because the head spacing was wider, and you could hit it at a higher DB rate, you know, saturate in, and I'm still recording, you know, at plus four. And it's just wonderful. You know, all these labels when I send him a demo or play it for him, even Warner Brothers, Warner Brothers loves my music and my, you know, my sound that I'm getting.

2:33:12

And, you know, there's I've recorded a lot of well known people. Yeah, here in the studio that I have in my house and I'm in a sequestered area and I have a big lot, you know, and nobody, but the people that come here know what is really here. You know, with the building that's attached to my house and then the stage it's, if you go look at some of the Tiki Lounge, TV shows, also you can type in rural tank housers. Tiki Lounge. Yep. And you can see the backyard stage I've had canned heat starship. Willie Nelson has been on the show. There's a video of me and Willie Nelson on YouTube doing Wipeout if you type in rural Fankhauser Willie Nelson Wipeout and you know, I've been blessed to have a lot of you know, all my old 60s grands Dean Torrance from Jan and Dean. I did a nice interview with my glove The Beach Boys and

2:34:23

it's just been wonderful Chris I just thank God and everybody for you know everything that I've been able to continue on and make a good living and now all of my old songs are getting in movies, and TV shows I even had one of my songs from my back this way again, album which was on released in 1990. Only a woman on the show young Sheldon, I had I had ly less from the Sapper darkly album The collectible

2:35:01

it first came out in 2018. In Chappaquiddick, the movie about Ted Kennedy. Then in 2019, I think they made the movie that came out in 2020 trial of the Chicago seven, they used it in that one, too. And then here just a couple of years ago, it was in a TV show called in the dark. And now, in the last four years, counting TV shows and movies I've had, I've been in about 20 of them. Amazing. And it's really helping me financially because the band and I haven't played a gig. Now since COVID, hit that two years now, and two of the members of my band actually got COVID. And they're

2:36:00

struggling with the after effects of it. I'm very sorry.

2:36:05

Yeah and I'm lucky knock on wood. That hasn't happened. But I I had some unfinished tracks

Yeah, and I'm lucky knock on wood. That hasn't happened. But I, I had some unfinished tracks. And we've tried to finish them. I sent a couple of them to Warner Brothers and they liked them, but they're kind of still in lockdown, because so many people from the label got COVID. And then on the in Burbank there, and then on the motion picture side is where Tom Hanks and his wife got it. Yeah, so you know, and now we got this new variant



2:36:44

going everywhere.



2:36:47

Yeah, yeah. knew when the B da two they call it.



2:36:52

A drummer friend of mine and Maui called me the other day and he said Merle, there was 600 new cases of it on Maui already.



2:37:04

Wow, that's incredible. Yeah, it's it's scary, Chris. I don't know. Between that. And then I look at the poor people in the Ukraine. It's just sad. It's, it's what it's like we're living in a sci fi movie now. And like, like I said, in our pre show, conversation, Merle, I love the fact that folks like you,



2:37:31

folks like Pink Floyd, have come together to put tracks out to raise awareness for this to to bring a change of just mentality toward what is going on. You know, there's almost as normalized mentality to what is happening over there right now. And that's that that I think, is the most frightening part is the the numbness.



2:38:01

Yeah.



2:38:03

So two stations in Poland are playing peace in the world. Another station in Hungary is playing it. And I think I sent you that Hungarian article that was translated, translated into English. It's in a magazine and Hungary. They're, they're doing a Greek



2:38:26

article on it. And it's being played on the radio in Greece, England, and Germany. And, you know, I'm Swiss, and German. And my grandmother on my dad's side was full blooded, wind dot Indian. So I have some Native American in me. And I kind of felt when I moved to Nalli that communicating with the the Hawaiians, especially the older ones, something about that



2:39:02

Native American thing help me understand them, and they all seem to like me so much, where as sort of what you said before, the Hawaiians are very suspicious. Yeah. Rightfully so.



2:39:19

And there they because the missionaries came there and tried to convert him from all of their ancient knowledge in their pagan ways. And so they they call the white people that come there how Li's you know and watch out for the Hollies. But they love me I ended up playing for their baby birthday parties, weddings, funerals, everything and I still have great Hawaiian friends. There they communicate with me and email me and watch the TV show over there. Well, Merle, thank you so much for



2:40:00

Coming on sharing your knowledge about the Malibu anomaly.



2:40:04

Such a strange case out there such interesting interesting things here in a second, we're gonna go out with a little bit of the audio from signals from Malibu. But before we do let everybody know where they can go to get your albums where they can go to find you book you.



2:40:29

Get your get your band to play, get you to make music for movies, whatever it is time for shameless shameless self promotion.



2:40:38

Okay, well, they can email me at Merle at Merle fankhauser.com. And I'll spell it real quick, me RR E L, L, hat, M E, R, R, E, L, L Fankhauser, F, A n k h. Au s er, there's no R in the front of Fankhauser. There's even a village of Fankhauser in the Swiss Alps. And I have a website at Merle fankhauser.com. And also, I want to plug my book,



2:41:15

the moral Fankhauser story calling from a star and you can get that either direct from me order it through the email, or direct from Amazon. And I'm proud to say it's sold quite well. And there are pictures in there, Chris of all of those ruins that I discovered on Maui, the pictures and there's a whole chapter devoted to my exploration there.



2:41:49

And once again, just absolutely amazing body of work. Merritt, Merle, everything that you have done, from your music to your research into this to the music that you have made from this you have such an amazing career. such it's such an amazing story to tell thank you so much for taking your time to come on. Share your story with our audience. share everything, your music, all of it for so long. Thank you for every Chris, thank you, thank you so much to for having me on. And let's stay in touch and I'll give you updates on things that are happening. And this has been great. And thank you for giving me so much time to tell all of those



2:42:44

events that have happened because when I look at it now, I go How did I do this? Starting at 17 years old? Yeah, no, never, never looked back. You know, i i It's just amazing. And I just feel blessed to be able to have supported myself and done good in music. All these you are one of the amazing few Merle who has who has had the opportunity to have a whirlwind of of a career outside of one act.



2:43:22

There's a lot of people that have had the longevity that you have. But it was typically inside of one act. You know, whatever you're talking about people like the Grateful Dead Pink Floyd, Led Zeppelin, Eric Clapton, The Beatles, stuff like that, like all those people basically kept up what they were doing, but they didn't necessarily change what they were doing the way that you did. So many times. Key down. I went through so many, so many genres. Yeah, I went through so many genres of music. And that's what all of these sync agents that I have in Bollywood, New York, tell me Merle, you have so many styles. This is just like a bank with the, you know, clean feeding these Hollywood producers that are making these movies and TV shows. I've got stuff from all different periods when they're making a period, TV show or movie, you know, I'm thankful. Well, we are thankful as well. I know your fans are thankful. I know the folks that introduced me to your work are thankful for your work. And once again, thank you, thank you. Thank you for taking the time to come on. I can't wait to have you on again and again, to discuss the land of mu. The Malibu anomaly and other great things please do hold the line while we close things out with the amazing track signals from Malibu folks. While we play that make sure to stop on by curious realm curious



2:45:00

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2:45:52

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2:45:56

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Thanks for listening. Stay curious. And remember



2:46:49

the other side is always watching