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SPEAKERS

Speaker 1, Speaker 3, Speaker 2



Speaker 1 00:17

Coming to you from the city of the weird exploring topics from the esoteric and unexplored to dimensions unknown,



00:28

shining a light of truth on the darkest corners of our reality. Welcome to the curious realm. You



Speaker 1 00:46

Well, hello everybody and happy Tuesday night. Chris Jordan, here coming at you. Live from Austin. Hope everybody is doing well amidst the madness in the world right now as riots are happening all over the country. Never forget, there's a difference between voices being heard and instigators folks. There are two separate things going on simultaneously. And even even the fact that just just the other night, I posted it on the curious realm group, the a picture from a friend of mine's cousin who was literally like out attending a a show at the Hollywood Bowl, like not all of LA is like that. It's just a slice, just as little segment. So remember what the media is always pushing at you? You know, remember, remember that, that doctrine of I of didactic that has to exist for control. Those things are out there, and that's that's a lot of what some of our coming guests will be speaking of coming guests in our second part tonight, we have Nikki Folsom as our pre record guest. We will be talking about people of the Fae mythology, fact, warnings, things like that. Next week, we are glad to welcome back our good friend Chester Moore. His new documentary Gulf Coast Great Whites is coming out and premiering at the Museum of the Gulf Coast in Port Aransas, Texas. So that is coming up June 21 so if you are available, folks, hop on down. Support Chester. We will be having Chester on next week to discuss that. And in addition, next week, we will be having our good friend King Gerhard, on to

talk about his new book, The essential Mothman, or the Essential Guide to Mothman and other wing cryptids. So we'll be talking about Mothman and wing cryptids next week, as well as golf great whites in the Gulf Coast, if you're like me and grew up swimming in what we call the Bay of Yoo hoo out in Houston, that nice, murky water known as Galveston, dude, there are great white sharks out there. So, um, it's wild. It's interesting. We'll be talking about that next week. Our guest in this segment tonight, folks, our live guest is Richard Smith. He is a prominent figure in the arts community for the city of Rio Rancho. He also owns his own business and runs 1122 creative is an accomplished author of thought provoking books and delves into the impact of ancient historical and extraterrestrial narratives on our society and culture. And that is one of the reasons I wanted to have him on, in addition to the fact that he's an experienter, and one of the things that we have had on regularly on this show. Joshua Shapiro is somebody who received, receives packets of downloads of information from spirit as as he has called it numerous times on the show. And it's fascinating to me. Richard, the experiencers that I know out there that do receive downloads of data in this kind of well, we'll be talking tonight about some of the downloads that you've received regarding Solomon's temple, things like that. Welcome to the show tonight to begin with. Thank you. If, if you don't mind sharing, I know it can be very hard for some experiences, despite time, even despite speaking about it, but if you don't mind? Would you mind sharing your first memory of experience because you've had experiences throughout your entire life? So when was the first time that it really keyed into you that something different was happening to you? Richard,

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Speaker 2 04:34

sure, that's always a good place to start. And for me, it was at the age of 21 I had my first awakening at that point, and in that experience, this extraterrestrial entity who I referred to in the books as the Crone, made herself known to me, just appeared there, and I described. Are in detail in the books as a female praying mantis. In fact, book one in the trilogy actually get into giving a descriptive detail about how she looks and when she appeared to me, my first reaction was, it was shocked, but at the same time, there was a calming effect, because I looked at her and said, I know you. How do I know you? It didn't jog. And then all of a sudden, because of her presence, all these memories came flooding back to me that I thought were dreams or nightmares, you know, and then there was this familiarity with her, that she had been there in the backdrop of my life since I was four years old. Interesting. So it's that there was always in what was, what I finally realized wasn't a dream. Wasn't all those memories that came back were in dreams, I realized there was, there was always that feeling as a child or a teenager, in having those quote, unquote experiences, that there was some obscure figure in the backdrop that I could never put my finger on. And then it turned out it was her. And then we had that, that that's, that was the beginning of what I call the conversation, which is now spanned all these years. In that initial conversation, she said, you know, would you take the information that's downloaded to you and use it to turn it into your artwork to basically teach people what's going on on their planet or with the phenomena? I said, Sure, and she knew that I had just decided to go back to college and focus on Visual Arts at the State University of New York called Westbury. So the two things just dovetail together right at that moment, my my professors there, they were a little iffy when I sat there and had to explain it to them, what I was going to devote my art tutorials to in my final exhibition, my main mentor, he saw the side of it that made sense. He said, Okay, you can, let's, let's do this, but keep it grounded. Keep it serious. Okay, because he saw the the way I was talking about it was not so much the same way as other people were bringing it up, because I was making connections to things like equal rights, civil rights, women's rights, everyday social current affairs, basically showing people How the mundane and the profane exist on the same level with each other. Okay, usually. And

what was interesting was, in that initial conversation that started off with the chrome, she said, you know, I'll guide you to the mentors and teachers you need to fill in the gaps. Well, that started off in college with those professors, because my one mentor, he said, he said, All that I ask is that you do not make it illustrative. Make it something that grabs the viewer and pulls them in, make it interact with the viewer, so that when they walk away from it, they feel like they've walked away with the experience too, and ultimately, that's what I tried to do in that whole series.



08:48

And And now,



Speaker 1 08:53

when was it just the one teacher that you had, or have you had? And like you said, you you tied this wanted Being to experiences that you'd had your entire life, was that the fact that the being was just there observing, or was the being a part of things and moving things along in These experiences?



Speaker 2 09:19

I think both of those are the answer, and here's the reason why



09:26

she's been



Speaker 2 09:28

very interactive with both my wife and I ever since we were very young. In fact, it turned out when I met Linda and we started comparing notes, we realized we were having crossover experiences. And of course, the synchronicity being we met each other at the opening reception of that art exhibition I put on with the whole series of artwork so that all was a powerful synchronicity at the time, I. Are other people I've crossed paths with that have seen what I talk about, where I'm going. They have helped fill in the gaps on the way, and I actually name them in the books who they are. But for the most part, it's been the Crone, who is both observer and interactive. She is part of and in some cases, perceived as the leader of the sisterhood, this group of multi genotype beings, humans are in there too. I described them in the book as you can see them as the midwives between Earth and the galactic community. Okay, they basically are on the lookout for any gifted children who might be at risk for other bad actors coming after them. So they stand in as the vanguard and stop that that's been going on since the beginning of time. I mean, you know, nowadays we call them super psychic kids or Indigos or star born hybrids. But back back in the day, they use the term Christ child. It's the same thing, yeah, back forth, or avatar, or, you know, terms like that. So this is even, I would say the reincarnation of Buddha is an example of that too. So this has been going on right into

today. We just use different terms today, and they make sure that these children aren't used and abused by the other side of the equation, they have been especially the Crone, who is this primordial being, just basically her race is so old, you know, the Human line, the human mind, couldn't even relate to it. And they are a race of healers. They may not be many of them left out there, but there's enough. You know. They get around. But she is part of the sisterhood there, and they are on the lookout. They work with the star nations and the benevolent factions of the galactic community. You could see the sisterhood in a lot of ways, in the way the warrior class of women are depicted in Black Panther. Okay, that's one aspect of it, the other side of it is the Bene Gesserit women in Dune. So you take those two and put them together, you have the sisterhood,

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Speaker 1 12:52

fascinating that's and do they is it like a collective mind amongst them, or is it more Counsel of individual beings?

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Speaker 2 13:06

I think from what, from what we've seen, it's more so a council, but a lot of discussion between them does seem to take pace, take place telepathically, especially with the crown. I mean, you know, you I can hear her talk to me in my head. I'll talk to her like normal. And, you know, she jokes about it. She says, you know, one of these days you'll get the hang of the way I talk to you.

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Speaker 1 13:35

So I was going to ask, is it the fact that the telecom, telepathic communication runs both ways. Or do you physically

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13:43

speak? It does? Yeah,

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Speaker 2 13:47

I think I've gotten better at it over the years, so, but I when I was younger, it was more about expedience, where? But then as you get older, you start being more introspective about the whole thing. No, and I think it gives you some time to go that way,

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Speaker 1 14:10

well. And with that in mind, especially with the fact that this has happened over the course of your life, was there any point that the I mean, because, of course, like you said, originally, you thought that they were dreams, yeah, things like that were, were you ever afraid? Was it? Was

it ever the fact that, like these were, was it always a benevolent experience, these dreams? Or what did it start off in a different way, and you came to understand it in a different way?

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Speaker 2 14:41

My experiences had always been very educational. The Crone is very much like the way certain



14:51

Native American folklore would describe the crone very

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Speaker 2 14:55

can be a harsh taskmaster at times, but also your greatest defense. Her, she's the eyes in the back of your head, no matter what, she always has your back, but And if she sees you as someone that she needs to take under her wing for a little bit longer into adulthood, you know that's an interesting relationship that develops there over time. But I asked her at one point, what about those other experiences that I'm remembering when I was a kid that sure or far and above, you know, anything nice and educational or otherwise, they were very threatening. And so she brought one to mind. She says, you remember that? And she she called it the kitchen episode. You remember the kitchen episode? I said, Yes. She says, Now, do you remember why you were in the kitchen? And I had to think about it. And then it came back to me, when I was in my bedroom as a kid, you probably thinking about what six years old said, you know, something like that. Five, six, I had my with my stuffed animals, okay? And couple of them were very big at, you know, at six, five or six years old. Big could be anything, you know, but I had, there was a large, very large lion, a very large rabbit that was quite tall and towered over me when you stood it upright. Then there was the Raggedy Ann doll. Then there was the teddy bear and Rudolph, the Red Nosed Reindeer. Well, one day I'm in the bedroom, or I thought I was obviously this was the experience. They all decided to get up and start talking in a very threatening manner towards me, and it was almost like they were conspiring with each other, saying things like, Oh, we got them alone. We can get them now. Nobody's looking. And I could feel the vibes coming off as like, these are not my stuffed animals. There's something wrong with you, and before they could do anything about it. I booked out of the room across the hallway into the kitchen. Now I'm not sure why, but for some reason the back of my mind I knew the kitchen was the safe spot they couldn't cross over into. It was like a barrier there, huh? And they came to it was almost like the threshold of the bedroom was their barrier. They couldn't cross that threshold into the hallway, and so they're all now lined up at the doorway, looking at me in a very interesting manner across the hallway, and I'm in the kitchen like you can't get me here. And there's a symbolism there to the kitchen, I'll explain too. But what happened at that point is that I remembered that I started seeing what they really looked like. So it wasn't my stuffed animals, definitely not that was just being put into my head as a trick, sure, but I started looking at them and I started realizing, oh, that's who you are. And it was these others that I've described in the books as, in a very specific way, what I refer to in the books as the grays. And they realized that I saw that and that I saw them. And they one, one whispered to the other, he can see who we are. He's not supposed to be able to do that. And I said, you can't cross over here, and you have to leave now. And something happened at that

point that did make them go away. And then the crone came back into the conversation and said, Now, do you remember? I said, Yeah. She says, I had you in the kitchen there. That was my barrier. Now, symbolism of the kitchen has



19:13

throughout



Speaker 2 19:15

what I call the invisible College, which I read about in part three, the kitchen has always been the symbolism of the heart of the house, the safe zone. You see this in like the matrix, where does Neo go to meet the Oracle in the kitchen? That's the safe area. Okay? Some psychics might refer to the kitchen as the heart of the house, where everything crosses, okay, it's that



19:45

it traditionally.



Speaker 2 19:49

And I don't say this in any kind of jaded manner, but that's where your mom or your grandma cooks. Okay, yeah, there's that female principle that I. Old wives, knowledge and wisdom, yeah, kitchen, okay. There have been other references to that in many movies. Sure, okay, about the kitchen being, you know that safe spot there in the movie poltergeist with Joe Beth Williams, where does she discover all this taking place with her daughter in the kitchen? Yeah. So you know exactly, it's a repeating theme threat. So it didn't surprise me that that barrier in the kitchen was where the chrome put. Me to be safe well.



Speaker 1 20:37

And you know, it's interesting because you you bring up an interesting part that we talk about and experience all the time. Richard and I've, I've got a very rote phrase that I use on the show, and that is, that is the fact that I believe that there is a large hominid being roaming the woods of North America and beyond, yeah, but I think that there is also something else that will gladly take the form of whatever trope we have in our mind that we would be comfortable with, oh yeah, as a form of consent to access to us, and that that's literally exactly what you're talking about. When these occupying things that came and tried to do something bad to you appeared, they appeared and took the form of your stuffed animals, the things that you were familiar with and okay with that, you know. Hey, maybe you wouldn't question if you had an experience with Raggedy Ann that night, you know. But fortunately, in that state, you were called to the kitchen, to the safety, you know, and that's that's fascinating to see that even in your dream state, which, which, of course, you come to realize later, is not actually a dream state, but but the fact that these beings Were willing to use even your childlike love against you. Oh, yeah, you know,

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Speaker 2 22:07

you know it. It took a little while for me to, you know, trust those things in my bedroom again, yeah, because at that point I'm looking at them like the way the brother and poltergeist is looking at that wicked clown on the chair. Okay?

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Speaker 1 22:25

Yeah, you think, and you know that that brings up a big point. I mean, of course, at that point you you trust the being that you have regular experience with and that you've realized has been there the whole time. How does, how does a download begin for you? Richard, does it? Does it necessarily have to have experience tied to it for you? How does, how does that communication work now that the two of you are in simpatico connection in that kind of way,

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Speaker 2 23:00

it doesn't have to be a physical experience, okay? It could happen in your sleeping hours, where your alpha waves are a little higher at that point and more receptive. Sure. I think a lot of that more so applies to children, though they're more adept at that, and they're at an age where, you know, I was at an age where you can see right through the veil. You can see what's what's trying to camouflage itself, not that that, not that it's necessarily a bad thing. But as you get older, you know you take it as a conversation going on back and forth telepathically. Other times she'll come to me in my sleeping hours and the so called, quote, unquote dreams, which weren't really dreams,

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23:54

that's how I got going

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Speaker 2 23:58

with all three books and the three books. It took 10 years to get that trilogy done, but when I get rocking and rolling on writing, it's all flooding through me. She's basically standing right behind me, you know, yeah, and we're, you know, basically going at it until it's finished. I'm mentally exhausted every time I finish a book. Oh yeah, because of all that, and usually I have to take a break between books before I go back at it again. So, but each one gets a little thicker than the last, and because there's more going into it, by the time I finished part three last year, I was like, Okay, I gotta take a mental break. I know what. I know what we need to do next, but I'm not getting to it this year. I am going to maybe go back to it next year in 2025, so yeah,

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Speaker 1 24:52

take a little break. Now. With that being said, let's get. Get into the download of information, specifically the download of information of Solomon's temple. Richard, how did that? How did

specimens the download of information of Solomon's temple. Richard, how did that. How did that come to you? And what? What is that all about? Because it is. It's something that, at least for me as a religious studies student, things like that Solomon's temple takes on a lot of different characteristics, everything from a physical building to sacred geometry to literal connection with the Divine. Yeah, so, so let's get into the download of this a little bit. It does

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Speaker 2 25:33

get more into that connection with the divine, if you want to call it that around and I write about this episode in the book, that there was a point in 2005 okay, where one of those mentors I was guided to was someone I had gotten to know since 1994 Peter Moon, who the author of the Montauk Project books and Transylvania or Romanian books the Bucha mountains and all that I'm at A meeting over at his house one night, and he says, Hold on. He says, I have something for you. Wait right here. So he goes running back into his personal library, comes back out with this rather large, thick, blazing yellow covered book called the biography of noble. Drew really noble. Drew Ali the exhuming of a nation. And he hits it to me. Now the book is at least \$100 okay, straight out. And he says, This is for you. He says, I think in time, you're going to realize it was always meant for you. He says, take it. I said you, you don't want any money for this. He goes, No. He says, that's not what this is about. He says, This is for you. Well, turns out the I found out later on, the crone was watching that play out and waiting for that to happen. Because then as I started reading into that book, I got to a certain point where all of a sudden, a lot of pieces click together on what's been happening on this planet for quite a long time, which ties into the title of the trilogy. The more the Mason and the alien crone shows up. This is like in somewhere October, 2005 and she says to me, at this point, she says, she says, Now do you understand? She says, are you ready to step into the line of fire? She says, once you cross this line, there's no going back. But she said to me, you'll find out who your true friends are, and you'll certainly find people coming out of the woodwork who will support you, while the people who you thought you could trust will vilify you. Yeah, so you know, and knowing, you know she had known my mother, my grandmother. You know, this goes back a few generations. It's no it's no mystery to me that she knew the way my mom raised my brother and I, she knew which way I was going to go with that, but she was still giving me the choice. And I said, Yeah, let's do it. And I think it was that same year I just out of the blue. I don't know how they found me, but someone calls up on the phone and has a UFO and Bigfoot conference going on and said, Hey, we found out about you, and we'd like you to come and speak. And it's like, Okay, how did you find me? Says, I don't know. Somehow we we found you on the internet. And said, Well, was it my website? Because I had UFO teacher going all the way back then, too, sure. Okay, and I could never get a straight answer out of them. It was, it was a bit of a mystery, interesting, how they actually found me, and how they got on the phone with me. But I wasn't going to say no. I said, Sure, I would love to come and speak. And at that point, right up to the point where I'm being introduced to speak, all of a sudden, it clicked the more the Mason and the alien history, health and wealth and the three pillars that everything comes down to on this planet, historically and in modern times, because the two are one in the same and right off the cuff. I wasn't even following a script. I did the whole entire lecture. Her just on that instant of inspiration, which I know came from the Chrome, but it she gave me a push forward, and that is where it went from 2005 on Now there was a bigger picture to talk about. It wasn't just me talking about my experiences with extraterrestrials. Now it was a case of getting into what's been going on with all of us on this planet. Um, and that's what took it to a whole new level, uh, whereas prior to that, in the 90s and early 2000s it was a different kind of a dialog I was having. And then 2005 on, everything changed. I was still true to myself, but now the message grew into something much bigger, alright, so, but that's that

tends to be what you know leads to people asking, Well, how did you come up with the title of the book? Because most people, they'll, they'll latch on to the term Mason. They'll latch on to the term Indian. But it's that first word, more that kind of sends off the rails, yeah, and they've never seen and I said, Well, that's why I put it first. It was the best way to name it, the more the Mason and the alien, the It's the power of suggestions. A funny thing too. I had someone actually walk up to me at a conference and looked at my books. He says, Oh, and this is straight out of his mouth, the moon, the Mason and the alien. Interesting. I'll have to read that. And I looked at him. I was laughing on the inside. I was like, Okay, you run with that. When you figure out it says, more come back to me. Okay, but that's I called it that because the more represents the Moorish legacy, that spiritual insurrection that gave us a leg up to fight back against what I describe in the book as the corporate titans of Orion. The mason represents that Masonic agenda, in contrast to that that's invested with the bad actors to keep things on the side of greed and profit and tradable commodities, and we're just the chattel living on the land, sure, and then you have that third dubious entity, and I just left it generically open as The alien, but that basically splits into two areas. On one side you have extraterrestrial intervention, which sides with the Norwich legacy, and that investment in flesh and bone. And then you on the other side, you have the alien abduction phenomena, which is invested in the Masonic agenda, and that investment in wooden stone. So there's those two esoteric concepts, flesh and bone versus wooden stone. So that's where it then jumps into as to what's been going on with our human origins right up to the present, and how we got to where we are today, as opposed to the general consensus that says, well, ancient history is way back there and has nothing to do with us today, to which I say, Well, we're finding, yeah, fossil records from cultures going back 100,000 years, 500,000 years, and if we are going through some type of a planetary reset every 10 to 20,000 years, then obviously there had been a number of other civilizations long before us. And who were they? Where did they go? What remnants of them are still with us today? Yeah, so, you know, there's been a lot of activity on this planet.



34:03

Some of it,



Speaker 2 34:05

you can look at it as indigenous. Others would be extraterrestrial or interplanetary. Yep,



34:12

the fact that



Speaker 2 34:15

what's allegedly referred to as one of our primate ancestors, the Lucy ape, the Lucy hominid, that infamous controversy that erupted back in the 90s that totally blew all of anthropology and archeology out of the water, turned it upside down, because that general consensus said, Well, we're going To find an ape, primate with a larger brain, larger skull, and then they'll be intelligent enough to walk upright. Well, the Lucy ape completely denounced that she had a

smaller brain cavity, smaller skull. She suddenly walks upright with a pelvis. The. That seems to have virtually come out of nowhere ever on the evolutionary scale, overnight. So that tells me something was side loaded into our genetic code to mutate that pelvis to allow us to walk upright. Because with that is not just a pelvis. You everything else from the waist down. Changes the kneecap, the ankle, everything changes. So to allow that, so does your lower spine and your upper spine. So, you know, how does that generation suddenly come about? Well, it's not just that you mentioned the hominid of North America, you know, Squatch. Other cultures call it the yawi, or the Yeti or the orang Hotan, yep, in Southeast Asia, these are all different tribes that went their own way. It's as if these experiments were done, they branched off. And the general idea was, okay, let them go. Let's see what happens with them, especially us. That you know that we refer to as Homo sapien, which is not even a real term in the first place,

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Speaker 1 36:10

in most, most traditional cultures that that have these stories of these creatures, they, they do not. They are not a creature. They, they are the first ones to many tribes things. They were the ones that existed here before we came here. That's why these agreements are the way they are. And it's fascinating when you look at that.

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Speaker 2 36:33

Yeah, there is a good reason why these larger, mysterious hominids are tend to be referred to as the first ones. I get into that history in the book too. It ties in a lot with the anointed ones, who were now no longer primate slaves. Yeah, okay. Just to keep it short and sweet, there's a lot to it that I get into in the book to explain it out, yep, way that everybody can appreciate, but these anointed ones, they became known as the Iesu, which is a popular term throughout history you'll find circulating through the Middle East, all right, it's where names like ASA come from or ISA, and that yesu over time is also known as the Adam or the atom, as the Egyptians were called, which is basically ad, Clay, mud, om frequency, the frequency that awakens the beast of the mud and earth. That's what Adam means, or Atum. And to this day, they still walk among us, but we don't call them Adam anymore or ISA. We call them Sasquatch,

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Speaker 1 37:53

yeah, yeah. And once again, these these teachings, these ideas, especially whenever you look at Solomon's temple, stuff like that, you're basically looking at the blueprint right here of just a bit, not even just about but of every Masonic temple. This is, it's literally a part of their history that they say, even a part of their initiation ceremony, the story of the the killing of the Master Mason who built Solomon's temple.

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Speaker 2 38:28

So, yes, I get into that symbolism in the book initially, too. So with everything I just said, we can now land it at the front doorstep of what you initially asked about the Temple of Solomon. And basically, this is a a spiritual identity that has resulted in a very harsh conflict on this planet between what, again, the good guys and the bad guys. Because the guys, they know it's a

spiritual identity with the word temple, referring to the human body, yep, the bad guys see it as a chunk of real estate to control, so they never could comprehend the spiritual side of it. And it relates to what was essentially given to us by a race of beings called the ankiels, and that was the gene for passion. When that so that I think, therefore I am, as Shakespeare would say, Okay, we weren't walking around like mindless drones anymore. And with that self awareness, symbolically, the gene for passion passed through the Temple of Solomon, and when it came out the other side. It was the Passion of the Christ, and that's where that whole concept comes from. So the significance of that is ties in with what you mentioned, the the first African God King, or Godman, Hiram Abiff, comes and. And builds the found. Now, this is all symbolic. You know, we're not talking about something physical or concrete when I say this metaphorically, he comes and builds the foundation of the Temple of song with his magical tools. Okay, and it mostly focuses on his magical mallet, but he has other tools as well. Once again, those tools could be seen as the frequency of the term itself. Salomon. Sal meaning light on frequency on spirit. Okay, it's all in the word itself. So there was a jealousy factor there from the other side that snuck up on him, these three assassins, jubelo jebella and jabellum, which were once again the grays, and they demanded entry into the Temple of Solomon, because they saw this once again, something that was that needed to be brought into their sphere of control so that nobody was awakened, okay, nobody was liberated or emancipated. And Hiram Abiff turns around and says, you're not invited, and this is not what you think. Well, they didn't like that answer. They didn't believe him, so they took his magical mallet and clubbed him over the head and beat his head. In the symbolism in that is that they were breaking his crown chakra, okay, and killing him. They stole his magical tools. Well, those magical tools were the essence, you know, the foundation of the Temple of Solomon and the Moorish legacy. Yep. Here starts the idea of stealing history that doesn't belong to you and then making it look like it's yours. Yeah. So this is where the skewed narrative starts coming into in our history books.



41:59

And at that point,



Speaker 2 42:03

they could never master the tools, because they weren't meant for them. It wasn't a physical thing. And at that point, once they realized, okay, this is a metaphor for the human body, the gene for passion. We want that. We want to target it, and if we can't have it, then we're going to destroy it any way we can. To this day, they've never been able to do that, but they're doing their damndest to do so by let's say, Well, how would you destroy the temple of your body? Well, you would poison it, food, drugs, water, air. Okay, Big Pharma, it's no mystery that low vibration, right? The high priesthood, the high priesthood of the good old days, is now referred to as the pharmaceutical multinational. It's still a high priesthood, yep, you know, it's still the one dictating what we can eat, drink, and, you know, inject into our bodies, just like back in the day with when the high priesthood was hijacked by the grays. There was a time where it was a good thing and then it went downhill. But what happened with that as a rebellion against that oppression was the Temple of Solomon already started, you couldn't get rid of it. Yeah. Okay. Revolution there that spiritual insurrection. So the symbolism of it is that every Christ figure that came along, whether it's Jesus or Muhammad or noble jewelry or Mithra or Buddha, they were all building another wing onto the Temple of Solomon to build it up even stronger. And that's important, the whole concept of building another wing. That's a reference to an architect.

Yeah, the major Christ are known as master architects for that reason, once again symbolic, but the skewed narrative. It went from architect to Carpenter, and that was the wrong way to go. He wasn't a carpenter, in reference to one of them, Jesus, he was a master architect, and his own father, Joseph, was a master of the craft. In other words, that's a reference to a master teacher who took his son in and taught him how to be that master architect, because he him, both he and his wife knew this was the path he was going to follow. And that's very, a very similar issue with our story, with all the other Christs that have come along as well, the first being Horus, the son of Isis and Osiris, Cyrus. He was that you know, as the story goes, the first Immaculate Conception,



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which itself

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Speaker 2 44:56

tends to be a cleverly camouflage term. Term for artificial insemination and that alien influence right there, sure. Uh, immaculate conception, although I do think it's also in the same vein, a reference to more of a long term thing like extraterrestrial intervention over the long run, through family bloodlines. Maybe not something just so immediate, okay, because there are bloodlines on this planet that represent the control group and others that represent the experimental group, and that goes back to our human origins, since the beginning of time. But this is in retaliation against the gene for passion, the human spirit, the Temple of Solomon, what sprang up from that is the grand Masonic Lodge. So now you have Temple of Solomon on one side, grand Masonic Lodge or corporate conglomerate on the other. Okay. On one side, you have the gene for passion. On the other side, you have the iron hand of oppression. So, you know, there are these comparisons here, yeah, and I really do it like that to get the point across. It doesn't. You don't have to see it in that kind of black and white manner, okay? But I only do that for the sake of giving people a foundation to go from and then I tell them, Look, you run with it any way you want. These are just the bullet points here to get a good grasp of it. Yeah, yeah, yeah.

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Speaker 1 46:30

And, and especially, whenever you look at things like we, we regularly talk about the Knights Templar here on the show and and their their realm of technology for the time, especially stone masonry, why and and even the fact of like, we have only recently figured out how they made their red glass, and it was using copper nanoparticles. So, like, they were using nanoparticle technology back in the medieval times, things like that. So the idea that they that they may have recovered some amazing technology and craft skills and things like that, from being on Temple Mount, you know, amongst the treasures that they may have found things like that, the real treasure, much like on Oak Island, is really the knowledge that was gathered there among stars.

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Speaker 2 47:23

Yeah it's funny Island because that's one of my wife's favorite shows. Same

Yeah, it's funny island, because that's one of my wife's favorite shows. Same

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Speaker 1 47:28

here, and it competes with my show and destroys my live numbers, dude, that skin Walker ranch and, like, we literally watch them, like the next morning, me and my wife sit down and watch both of them. It's like those shows have utterly destroyed my numbers over the years, because we directly compete with their airtime. But it's something that I say all the time is the treasure that's been found on that island is the changing of history. Yes, like, whether you find gold or not, treasure has been found. History of the local area, history of travelers to the area, things like, it's totally reset a historical clock, you know. So what's

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Speaker 2 48:08

interesting too is that you mentioned copper with their red glass Knight's temple, right? Okay, so I first heard this come up, I think, from Graham Hancock and others in that field where and it, it, it really lets us know how well the ancient world was connected, as opposed to the way we teach it in history books in a very fragmented manner. And the idea is, well, where do you think they were getting that copper from? They were coming over to the Americas, yep, and getting it here and then bringing it back over there. Well, that completely changes the narrative altogether. If they were doing that, you know, yeah, yeah, trading with

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Speaker 1 48:53

the local Indian populations. And, once again, Solomon's Mines. Not many people think, like, oh, rich with gold and silver. Copper was the main thing that Solomon was rich in, and people paid him tonnage of copper per year in, yeah, in taxes, things like that. So yeah, the idea that they learned these uses of copper, especially the the hermetic uses of it, the uses for healing and things like that, the antibacterial use. One of the things we talk about regularly with Gretchen Cornwall is the vertegrous, the green that comes off of copper can be used on fletching of arrows to keep, to keep feather mites. So if you're trying to store arrows and things like that, like it's a it's a perfectly natural compound that you can use to treat all of your arrows and keep an army armed interest, things like that. So fast, fascinating little tidbits of technology attached with copper. That they would have definitely learned

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50:03

at such a such a holy site.

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Speaker 2 50:07

Yes, and you mentioned Solomon being rich in copper, it brings something to mind his. I mean, I'm always talking about that metaphoric symbolism, but if you look at the legend of how he physically built his temple, okay, that blueprint, it coincides with the whole idea, whether it's all gold or copper or whatnot. The point is, it was a I, I feel what's shown there, very similar to the

pyramids, is that it was an electric, electrical conduit for awakening, which is what the term Solomon means, you know, and and if you look at Adam or even the term Aman, the high priesthood. It's just a truncated version of Sal Oman, Aman priesthood. So that all comes from that, that whole idea of giving the beast, the the self awareness to awaken it from the mud into the light, okay, with the frequency to think and be self aware. And even if you look at it from a physical perspective, with the the way the the traditional blueprint is for the temple, it matches that.

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Speaker 1 51:42

Yeah, yeah, precisely. And once again, even the idea of number one, the the temple, is part of prophecy. In in Israel, it is even now I popped up the article about the guy who was asked to design the new temple. They have, they have actively purchased the red heifers for the ceremony from Texas, oddly enough, from right here in Austin. So yeah, things, things for the building of the Third Temple are on track. Richard and it's it's fascinating to see how this has literally come into modern history and modern society, and not just in the way of of a physical building, but also in the spiritual way and in the way that these things, and that's why in The in the promo literature that I wrote up, I put the fact of, is it just a physical building or a spiritual means by which to connect to the Divine, or even to find the divine inside of us? You know, which is, which is a lot of the Masonic teaching, a lot of the a lot of the teaching that kind of got the the Knights Templar in trouble was the idea that, like, you don't need an intermediary to contact the divine. You are divine.

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Speaker 2 53:10

I probably would have been a Knights Templar if I lived back then say, Yeah, say, getting myself in trouble with the I

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Speaker 1 53:16

would have, I would have smoldered on a stick. I can just about guarantee you, man would have, they would have definitely pointed a finger at me and my technology and been like, which get it, get him like, no, no doubt about that, but, but the idea that this knowledge has been transmitted across Time, this knowledge has been carried forth in esoteric teaching. It has been carried forth in story, song, all kinds of things, and even even carried forth to you and your wife through experience and and messages from the beyond. Richard, what? What messages have? What messages has crone given you for the future? What? What can we look toward things like that? How does, how does that spiritual path lead us to the future?

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Speaker 2 54:15

It's funny to bring that up because at the very end of the third book in the trilogy, I rounded up with a conversation between her and I at that point in 2024 when she says, okay, you've done enough here with the trilogy. Let's wrap it up, and we've got to move into the next phase. Now, that next phase that she was referring to is official first contact and getting humanity psychologically and emotionally ready for that. So it's not a shock that sends half the

population into a coma. Yeah, you know, no matter how at the. Perhaps we are at seeing a spaceship, a UFO, an alien craft, on the big and small screens. Sure we're familiar with that, but if you actually saw the real thing land in your back cut yard, you'd still pass out. You know, you just the shock of it all, like, Am I really seeing this? Your brain has to process that. This just came out of the movie screen and landed in my backyard. What is going on? You know? Yeah, it's easy to use the venue of science fiction to talk about things at a distance, and

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Speaker 1 55:35

in, you know, Richard, we talk about that regularly with the Hollywood disclosure Alliance, and literally, why a lot of films are written the way that they are, and why consultants exist in the military and things like that. Why some things haven't even have to pass through information offices with the government whenever you talk about them in a movie or in a book. It's pretty fascinating, the things that you have to be like, hey, just so you know, I'm going to bring this up. You got a problem?

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Speaker 2 56:05

That final epic scene, and plus encounters of the fair kind, was straight out of consultation. The fact that he had, yeah, he did a cameo with Jay Allen Heineck at the end. There too, yep, walked through that scene, because that whole scene with a team of people going back with them, I mean, that's straight out of real stories that came about in the first place, which, as a kid, I didn't know that. I was just fascinated by the movie because, you know, my mom raised me on all this stuff, but and in search of with Leonard Nimoy, absolutely in Star Wars and all that, yeah. And, you know, my mom would always get me thinking, Well, what if it's not just science fiction, and then Close Encounters comes along, and then because of that movie, that was a watershed moment, because then everybody came out of the woodwork calling in about their own experiences, that that movie set something off inside of them. And I think it's because of Close Encounters of the Third Kind that we're even having this conversation today well.

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Speaker 1 57:18

And you know, it's interesting, because people ask all the time why these things aren't known on a greater scale. Richard and it's one of those Much, much like the Brookings Institute said in their report in 1954 much like the Vatican scientists uh, said, whenever, whenever they were part of the NASA panel that happened to people like, why did they hire not Vatican scientists like priests to come be a part of this Vatican or part of this NASA panel about Enter, Enter terrestrial life or extraterrestrial life. It's like, because there, there will come a quandary. You know, while the individual may be ready, humanity and, and the example I give is, feel free to watch a bird, then feel to feel free to watch a flock of the same birds. Yeah, and, and when one gets up and flies and lands. The rest of them follow, and they get up and they fly and land. They tend to panic right after the one panics, you know. So while, while an individual can handle it, the consciousness of a group of people and the shattering of belief will lead to all kinds of different things. Societally, you know, the

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Speaker 2 58:41

group mentality will always take over, unfortunately, and you they've experimented with that, and even you see it like people are sitting around having a picnic. Well, one person decides to start making a fool out of themselves by dancing around and acting like a clown. 10 minutes later, 10 of the people are doing it with them, then 50, then 100 Yeah, and they're all doing the same thing. And it's like the individual would have been like, this is stupid.

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Speaker 1 59:10

It's how a protest turns into a riot. Richard, yeah, you know, like, literally, this is, this is how humanity, and I'm heck, it's how a celebration that your team won the Super Bowl turns into a riot. Man, oh God, you know, like, just the mentality of your team won. Why are you burning your city down? Exactly, that's a prime example of, like, why I think most aliens are locking their door on the way. Pastor, you know, like, Oh no, no. I heard about this neighborhood roll the windows up.

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Speaker 2 59:46

I had that question come up recently too. I was like, Yeah, well, guess what would happen if they suddenly came down? You know, first of all, there's the emotional and psychological aspect. So that's one half the other half. When the worship, worshipping them and turning them into Gods, well, then you didn't learn anything from that, because now you're co dependent on that, thinking they're going to solve all your problems. And that's not the point. Yeah,

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Speaker 1 1:00:11

well, and you know, it's kind of the same whenever Earl Gray, bless his soul, comes to mind regularly, whenever I hear people talk about CE five and the actual push forth to contact, you know that that concept of please, please, you know, contact me like his, his experience, did not turn out well, you know. And I normally point to all the books over my shoulders from guests I've interviewed, where it's like, you know, most of these stories, even though they end well and end with a point of understanding of experience, they start off like a Disney movie, which normally doesn't start off good for a character in the movie. Yeah, you know, like, there's normally a pretty bad trauma involved that leads to the rest of the movie. And that's how most of these experience or books are, like something traumatic happened in the beginning that they later came to understand. But that initial shock, that that you know, shock to the system is different, and it affects everybody in a different way. Some people can accept it. Some people it shatters their whole world than their family relationships. Richard, it's not everybody has a beautiful, shared, extraterrestrial experience with the person that they love like you do. You know, yes, that's, yeah, that's a that's a pretty remarkable thing that you have to begin with the fact that a y'all have shared experience with the same beings, but be that you both openly talk about it, period, you know, that's that's a pretty rare thing to begin with.

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Speaker 2 1:01:53

We both had moms that were open to it as well. So and,

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Speaker 1 1:01:56

and you know that we're, we're soon going to be having Dr rose on Dr Megan Rose talking about the the normalization of paranormal and how, how we need to get drop the stigma of paranormal and paranormal experience so that we can open the conversation and pry the keyhole Open, because it's one of those things, like I jokingly but in all reality, at the remote viewing conferences last year, somebody, one of the speakers asked, Why you remote why you like remote viewing? And I raised my hand, and I was like, as a man in America, I get to write down my impressions and feelings on a piece of paper without judgment. Yes, I get to write everything that I feel inside down on a piece of paper, and nobody's going to judge me for it, right? You know? So when you have

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Speaker 2 1:02:50

go ahead, oh, I was going to say, I think you brought up a good point about normalization. I think what has kicked that off ever since the the military's tic tac videos came to light and then forced and congressional disclosure with UAPs and having these whistleblowers come forward, it is now, there's, there's a, you know, we all know it was coming, but it was still like, wow, They're actually doing this. And I had to chuckle inside about it, because it forced the news media to eat crow Absolutely, yeah. Now all of a sudden they couldn't laugh at it anymore on news broadcasts or in newspapers. Now they're like, Wow. Congress says this is a real thing. Yeah, and why, you know, why have you been lying to us all along? Why didn't you tell you know, it led to a whole flurry of narrative.

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Speaker 1 1:03:48

And, you know, in the last many years, I've actually sponsored the MUFON conferences across the country, and the first one was in Denver, when the topic was UFOs in the media. You know, how, how things are being treated. And the thing that I kept saying that whole year, um, what was the flip in language to UFO denier? The term, the term UFO denier began being used by the media. And it's like, pay attention to like, in a psyop kind of way, people pay attention to that, like, that should be a flare being shot in the air when the media is now using the term, like, Oh, so you deny this exists. It's like you've been using it as your funny story on the way out to commercial at the end of news broadcast at 10pm for decades, you know. But, but now suddenly it's something to be taken with full sincerity, because, and I agree that it is, you know, I I'm one of those people that I think the only way that we get to understand what the paranormal is is to expand our realm of known quantitative Richard, by expanding. Ending that we narrowed that three to 5% anomaly every single time, even by fractions. So if you in this like, I literally just wrote the intro, because it never really had an intro to my field observation log. And that's part of the thing that I talk about, is the idea that just because somebody has explained what's in the red circle of your picture or of your video does not mean it means that a you've still contributed to the scientific study that does not subtract your experience, that does not subtract the moment that you took that picture and the way it made you feel, and the way that it made you dig holes and look and examine and think, and the way that it opened your mind to a different world. It removes none of that you you have contributed to the scientific field of study and expanded the world of known quantitative which only narrows the the

unknown to actual cases of the unknown. And that's okay, you know, that's all right. So yes, for you as an experiencer before, because we've got you for another couple minutes and we'll let you go. But before, before we let you go. Richard, what? What advice would you have to other people that have had these experiences that you and your wife have had, to people that may be getting channel downloads in this kind of way and don't really know what to do about it?

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Speaker 2 1:06:35

Well, one of the most apparent ways is start writing it down in a notebook or a journal before you forget them, especially the profound ones that stick with you. But if you're waking up and getting hit with something that didn't quite feel like a dream, write it down. If you're seeing something that is in broad daylight, write it down if you're seeing something at night. You know, once you start writing these things down, then you look over a couple of months, you'll start seeing a narrative building up there that may directly relate to you, your family or the community, or, you know, society at large there, but if you are just having the experience and you're just not doing anything about it because you don't know, then it's kind of hard to find that subtle message that's hiding beneath the surface. The only way you're going to know that is by writing it down or painting about it sculpture. You know, it doesn't have to just be writing, yeah, okay, if you do it, you funnel it into your artwork. That's where I started out, yep, okay. And there was a narrative that followed through from beginning to end on that, which then, of course, launched into writing the first book that led to the series. So all of that is tied together in terms of expression, okay? And you might think, Well, I'm not good at that. Well, I'm not talking about being good at it. I'm just talking about, take a pen, put it to the paper, you start writing it, you know, as the old philosophy goes right with you first, and then go back and write with your brain. So yeah, now if you want to clean it up, but just get it down, no matter what. And over period of time, you're going to see something quite amazing revealing itself to

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Speaker 1 1:08:43

you. Yep, yeah. And you know, quite literally that is, that is part of the reason that I made the observation and encounter log, right for people that are investigating out in the field and going to the same place, but also people who are experiencing the same thing night after night. You know where, where you can cry, because frequently you may not think about such things like, What time was it? Things like that, but when you see it prompted in front of you, you can fill in the question. And it's one of those, the sooner you do that post experience, the better that data is going to be. You know, right? You haven't started processing your experience through past life experience yet, through filters of belief, things like that. So you're going to get a much more raw, unedited thing, the faster you write that down,

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Speaker 2 1:09:37

yes, and that, that's an important point, because people might think, Well, I have a photo of it. I have a video. Okay, what else do you remember from that? I don't remember? Well, that's the part you needed to write down, because that snapshot, yes, just one perspective, yes, and you

being there, you know, the other details that can't be conveyed in that photo or that video. Other than you writing it down in conjunction with that photo of it. What else was taking place? Yeah? Okay, yeah.

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Speaker 1 1:10:06

And, and that, that's something that I go into in the intro, is the idea of as a photographer and videographer. It's always one of those like, well, sure, there's a photographer that took a still shot. I took 60 of those in one second. Mine are just all strung together, but Right? But even a video of something without sound, without words, things like that, it affects the brain in a different way. You think about things in a different way. And if you have zero frame of reference, and that's the example I give you. Show a four year old that's never been to a wedding, a picture of a wedding, and you have some explaining to do, right? They have no frame of it. They're going to give you a totally different story than a wedding, you know, because they have zero frame of reference as to what a wedding is. So like science wants the thing a picture isn't worth 1000 words. They need the 1000 words science does. And even even whenever you're looking at something like this thesis work that you did, if you've ever been a part of a thesis, folks never did them, but I helped many friends and even art exhibitions, there's, there's like a paragraph thing that sits next to this work of art that explains what the artist is trying to convey with this work. Because I had, because you may get something totally different off this. You may get a totally different impression, which is what makes it art? Is that conversation of, well, I get something different, you know, if it's not impacting you in that way and it isn't causing conversation, is it really art? You know, which, in and of itself, is an artful question.

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Speaker 2 1:11:53

But I actually done that I went when I was finishing up part three in the trilogy. I figured, well, I make a point of saying I'm focusing on film, but it's not just about film. I get into music in a certain part of it, and then at the end, towards the end, I also rounded out by going back to it just felt right to bring things first full circle, I went back to that original art series and started writing down in detail exactly what each piece was about. So if people are looking at the artwork online, and there may be not that they have to, they can come to their own interpretation, but if they want a frame of reference, you can see the descriptions of all that artwork in Book Three of the trilogy, because I took the time to explain them all. I just it had been so many years since revisiting that artwork that one of the things I realized and putting it into context over time, your understanding of things change as to exactly why that started off that all of a sudden I realized, wow, you know what? Even my understanding of what I was doing with the artwork has now evolved over the past 2030, years. So yeah, yeah,

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Speaker 1 1:13:15

and that that's honestly like as an artist, as a musician, as somebody who's written poetry, things like that. I had a buddy that used to write poems and literally throw them away. And I get that artistically, don't get me wrong, but it was one of those, like, every time he did, a little part of my soul got torn off with it. Yeah, it was like, ah, but, but I can see like, and see us hanging out having a beer in 20 years, and you wanting to read that damn thing like and it'll

never be there again. But I get that, you know, like, make a make a rice mandala and then destroy it. You know, the idea of making something beautiful for the sake of catharsis, and that's a beautiful thing as well. But the fact that you as an artist got to go back, and this has not only informed your conscious as an artist and how you've grown, but also as an experiencer, and how you processed those experiences that may have, yes, been a catharsis for you to literally do the artwork for to help you heal, to get that out, you know, and to to be, to be public with it in that kind of way, because that's a that's a big, big step. So, number one, thank you for sharing your art in that kind of way to begin with, as well as your story of transformation with a second time. The fact that it got to transform you a second time is amazing. Richard, that's beautiful.

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Speaker 2 1:14:43

Yeah, I was glad I included those pieces and in the last book, absolutely, I thought it was a good way to round it out. So Well, speaking

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Speaker 1 1:14:53

of which, it is time for the shameless self promotion. So let everybody know where they can go to. It the more the Mason and the alien part three, Rise of the invisible College, where they can go to see the artwork, where they can go. You have a couple of events coming up in July and August. Let's hear about those as well. So tell us about all that man, where, where can they go to follow you everything? Oh,

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yeah, fine.

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Speaker 2 1:15:19

Our official website is pretty simple to remember. It's UFO teacher.com it's all one word, UFO teacher.com you'll find everything about us there. Our books are there right on the main page, but they also have their own link at the top for their own section. You'll find all five books there, part one, part two, part three, plus the prelude and the kings are coming. They're all lined up there. Easy. You can purchase them right off of there too. As far as the artwork, if you can, if you're you'll see, at the top there's the gallery. The main page also has it at the bottom, but that takes you right there, and I break it down into the sections I did with ego, because you can go hit the arrows to see each piece in each tutorial straight to the bottom, all the way through. And as far as events go, there's the events link at the top there that will show you my upcoming events going on. Hey, look,

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talk about shameless self promotion. Richard, yes,

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Speaker 2 1:16:38

but I've got the shows coming up Thursday this week, a couple of them, you'll see them listed on there. And also a presentation in August with the disclosure Network of New York. Linda is going to be on the Alien UFO podcast as well. That's coming up. And then in in August. You'll see there, there's the meta center in Chicago. I'm actually going to be there myself. Great giving a presentation to that organization. So like the link says there, plan your visit, you know, click on the meta center. You know, if you want to see me there, I'll be there August 23 on Saturday.

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Speaker 1 1:17:21

Yeah. Awesome, Richard. Thank you so much for the time tonight. I look forward to having you on again and again. I will be in touch with links for the for the official episode, all that kind of good stuff once, opposed to the website tonight when the feed is over. But thank you so much for your time. Thank you so much for your honest sharing and candid sharing tonight of not only your experience, but your transformation and the process of of download and connection that you have that is that is a truly beautiful story. So thank you so much for sharing.

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Speaker 2 1:17:52

Oh, it's good to be here. Thank you for having me.

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Speaker 1 1:17:56

Take care. We'll talk to you soon. Wow, amazing conversation. Everybody, when we come back from this break, well, I mean, while you're online, checking out everything, getting your tickets to the medicine or to go see Richard speak, you can get all those at UFO teacher.com everybody, that is Richard's website where you can find all of his work. That's where you can find all of his books, art, everything. Make sure to stop on by curious realm. That is where you can find all the episodes. That is where you can like, follow, subscribe, and, of course, Curious Research. We have all kinds of new stuff over there. We have our knowledge vault, of course, all kinds of things full of declassified government materials, programs, things like that. Stop on by and check that out. When we come back from this quick commercial break, everybody, we will be joined by our good friend Nikki Folsom. She is a researcher into the people of the fae and more. We will be talking about the people of the Fae. Are they are they good? Are they bad? Are they real? Are they just myth? We will be talking about that and so much more with Nikki Folsom right after this. The key to good science is good research. At the heart of good research is a good data set with the field observation and encounter log from Curious Research, you can easily keep track of your investigative information all in one place, making it easier to review cases and readily see comparisons and contrasts between them, whether out in the woods, watching in a back Room, gathering EVPs or using high tech gear to track UFO, UAP activity, this easy to carry pocket sized scientific data log is the perfect companion for any field researcher. You can find your copy of the Curious Research field observation and encounter log@amazon.com or visit. Visit The Official curious realm store at curious realm.com forward slash store to reserve your copy for yourself, your family or a mind that you want to open that

website again is curious realm.com forward slash store, you Well, hello everybody, and welcome back from that break. Thank you so much to guest Richard Smith and his incredible knowledge on Solomon's temple. That was absolutely awesome. A great conversation while you are online, checking out all of his work, make sure to stop on by. True him science, truehims science.com. Is the website of our sponsor. If you use CBD products like I do, stop on by, check them out. Get what you can while you can. If you live in the state of Texas, folks, because it may be rapidly going away here, true hemp science and Christopher Lynch create an amazing product using this fighteric process they use every part of the plant, stems, seeds, leaves, buds, roots, every part is used, reused, combusted and reused until nothing remains, providing an amazing full spectrum product, complete with terpene profiles. And all stop on by and check them out. Truehims science.com. Is the website that you want to go to. Curious seven is the code that you want to use to save 7% off your card of \$50 or more. Our guest in this segment is the amazing Nikki Folsom. She is the author of the book conflicted reality. She has been on segments of the show before, live at conferences. She is here for her first full get guest segment. Welcome back to the show. Nikki, how are you doing?

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Speaker 3 1:22:15

Chris, I'm great. I'm happy to be here. It's been a long time. We've been meaning to meaning to do this forever. Yeah,

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Speaker 1 1:22:20

I know. I know. And I was very excited. Number one, I'm very excited to have you come speak at the upcoming Symposium of the strange that's going to be fantastic. That is coming up June 25 right there in San Antonio. Stop on by and check that out, folks. But in addition to that, the people of the Fae is something that I refer to on the show regularly regarding numerous aspects of the paranormal and various fair paranormal phenomenon. How did you first come to researching people of the fae and those topics? Nikki, that's

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Speaker 3 1:23:01

That's an excellent question. I I've always been fascinated by the Fae, but I don't think I ever started to put pieces together until, I don't know, probably I don't even remember how it's been years and years and years ago that I started looking into this, because my very first I had an experience when I was little, five of with shadow people. But as I've started to research and dig into different things, I'm finding, oh my gosh, there might be more to this than more dots that need to be connected. And I'll tell you one, one thing that happened. So my my daughter's 25 and when she was about two, we were at Lake Georgetown, right up north, and we were walking around, and this is whenever you had the digital cameras you carried with you, and she leaned down. We were right, right walking around the lake, and she leaned down and she was talking to something. So I took a picture of her really quickly. It's just a snapshot on the digital camera, and took it back home and was looking at it. And there was, it was, I hate to say this word, because everybody laughs at me when I say it, but the reality is, this is what it was. It was an orb, but it wasn't one of those. That's probably a piece of dust. This was an orb that was floating. It was orange with like parts of brown in it. I it was, it was beautiful. So I'm thinking back then, what if that's a fairy, right? Sure never know, because they're typically, they could

be a be show themselves as a colorful orb. So that means that, if she was two, that means that's 23 years ago that I decided that I can remember when I started digging into the Fae, 23 years ago. And I'm just, I'm still, I. I've still been pulling everything together for the book that I've been writing, and the hardest part is figuring out what to include, because there's

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Speaker 1 1:25:11

so much, yeah, yeah, and that's just it, once you start digging into it. I mean, of course, most people, whenever you hear fairy the initial thing that pops into your mind is, of course, Tinker Bell. We have this enchanted image from days of your cottingley's fairies that was that was considered so real that even, even the great writer of Sherlock, Holmes himself, swore by that image and that series of images, that they were absolutely authentic, that they were not fake, these are absolutely the real thing, sir, Arthur, Conan Doyle, like went to his grave believing that. And it's, it's interesting, because these are, these are the images that we have. These are the concepts that we have of fairy but when you start getting into it, when you start breaking it down, there is a whole nother world that exists there, that that is literally a budding hours with with rules of interaction and everything

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Speaker 3 1:26:18

absolutely and for me, what's fascinating is, you know, you think, you might think that this goes to Tinkerbell with Disney, or even if you think back to Shakespeare when he started to different supernatural versus human with wings, even back then. But this goes beyond that. This goes way, way back across cultures, across lore. And, I mean, even before there was a a written record, these, these stories go we I mean, that's how stories were passed down. They were passed down orally. They didn't have any other way to share them. Yeah, so it's just, it's fascinating to me, and to look and say, and this is, this is, this is where I go into all the rabbit holes, Chris. But to look at it and say, Okay, how does lore in Japan fit with lore in Scotland? That fits with lore in North Carolina? And then you go into the, you know, the the digging, you fall directly into the black hole of, okay, when the continents were all connected, what was connected? So, these, these entities, these beings. Were they on the earth? What were they? So it's, yeah, you can, you can get lost in this in the best possible way. I think it's so interesting and so fascinating. And I don't, I don't tend to dismiss any lore initially, just because you just never know, you just never know what could be real or not.

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Speaker 1 1:27:48

I normally don't tend to dismiss lore because much like much like anything, they're based off something, they're based off an event. They are based off of a religious belief. They're based off a superstition that was passed along throughout a culture, what have you. But those those points of lore provide us with a very unique and polished window into the beliefs of a culture and into into what even separates. Because whenever you start looking like a prime example is Sasquatch lore in in Native American lore in the Pacific Northwest, it is seen that they are another culture that lived across the river. They aren't they aren't something separate. They are something other, you know, and and there are numerous things that ring bring back to things like fairy legend and lore, where it's like, don't follow their voice into the woods. You

know, don't accept food from them. Leave food. Leave food for them, but, but don't accept food from them, because if you do, you? You're probably not coming back from their world. They they own you now,

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Speaker 3 1:29:04

that's exactly right. And if they give you something, don't thank them for it. It's there. I mean, there's a lot of rules with it, but it's I still find it fascinating, and I am, I am a person that my view, my thought about this is completely I the first time we met Chris. We it was that, trying to remember the conference. It was monster.

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Speaker 1 1:29:28

Yes, it was the monsters and legends, the first original version of Texas Paracon, right? We were

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Speaker 3 1:29:36

there, and Brad and Berry had asked me to speak, and I was like, Oh my gosh, I'm going to go in and talk about the Fae around all these guys that have been investigating cryptids for all these years too. And of course, I come in with my what if scenario. So I was just to throw something at me, because I genuinely believe that what if this is all Fae. Yeah. Mean, our pranksters, that's what they do. So yeah, what if? What if we're, we're all chasing the same type of of of creature, of entity, and I just, I just, I think that there's, there's something to be said for different lore about the fae and the way they present themselves and the experiences that people have. Because I can't tell you how many times I saw a ghost. I'm like, that's a thing well,