Curious Realm Episode 260 — Full Transcript

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About this episode

Curious Realm episode 260 runs 2 hours 27 minutes and was recorded on a Tuesday night just before Thanksgiving.

Segment	Guest	Topic
1	Brett Eichenberger, director of *A Flash of Beauty: Bigfoot Revealed*	The documentary *Capturing Bigfoot*, documentary filmmaking, and AI as a creative tool
2	Ryan Edwards	Reported "pterodactyl" sightings and videos from Mexico and Texas

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Transcript

[0:00:00] Shining a light of truth on the darkest corners of our reality. Welcome to the Curious Realm. Well, hello everybody. Happy Tuesday night. Happy pre Thanksgiving, you know as I as I actively sat to my favorite meal to cook of the year I go crazy. I started

cooking today literally made the cranberry sauce prepped everything for. Hard prep cooking tomorrow, so the Thanksgiving Day is easy. Man it got me to thinking about old school dudes and beer.

[0:00:48] Actual Thanksgiving episodes like going live on Thanksgiving as we're frying a turkey for three four hours. While we drink a 12 back and just talk about the things that we talk about here every week. It was good times. Love you Stevo. Love you Jules. Love you Fitz. Nelson everybody that was involved with dudes and beer it was always fun that is actually where we met our guest tonight our guest in the first segment second segment we will be having Ryan Edwards join us and we'll be talking about the. Mexico slash Texas pterodactyls that are supposedly flying around we'll be getting into a little bit of cryptozoology on that end are they real or the videos real or the videos fake. All kinds of fun stuff with Ryan. He's put out a few great videos on that. Feel free to follow him on social media. Our guest in the first segment is our friend. Brett Eichenberger, you may know him as the director of A Flash of Beauty, Bigfoot Revealed.

[0:01:53] We had him on so many years ago whenever that first came out and he's done so much work since. We follow each other on social media. We're always involved in all kinds of conversations in the madness of the world right now. And just pre-show, we were talking about AI and creation and creativity, things like that. I'd love to have you on, because I think a lot of people really fear AI in a really bad way when it's like, I'm in the camp with Dr. Dre and Rick Rubin, where it's like, if you're fear and AI as an artist, man, you need to reconsider yourself as an artist because this is just like a plug in or a tool, you know? Yeah. Yeah. It really is like a new palette with which to work and create.

[0:02:41] So it's really cool to hear that you yourself are integrating things like that into literal serious workflow in that kind of way. It's wicked cool. And you've had a great body of work before we get into our the meat of what we're going to talk about tonight, which is Capturing Bigfoot and kind of its impact on the community. You guys, whenever you put out Flash of Beauty, it I think was another documentary that when it came out was a different type of documentary in the Bigfoot Cryptozoology community and and really made a splash in its own way in that kind of way. So what was it that brought you to documentary filmmaking to begin with?

[0:03:31] You know, that's a great question. And first and foremost, thanks for having me on again. Always, man. I really appreciate it. Yeah. So what brought me to documentary filmmaking is storytelling in general. I think a good story is a good story, regardless of whether it's fictional or it's true. And I think some of the best stories are true stories because as they say, the famous adage says, truth is sometimes stranger than fiction. And Bigfoot and the paranormal is something I've been interested in my entire life. And as it

turns out, I think truth is a lot stranger than fiction in this case. You know, like the deeper we go into it, you know, you couldn't, you almost couldn't put some of this stuff into a screenplay because people would, it would just go beyond believability.

[0:04:21] You know, especially as you get into the woo side of things with UFOs, with Bigfoot, with other cryptids. Our reality is just bizarre. I don't know who else to say it. So, you know, the storytelling opportunities from that angle is just, it's copious, it's wild. I mean, I could make 25 more films on the subject matter and never get tired of it. But at the same time, there's other types of stories to tell. Yeah, yeah, and when it comes to telling those stories, when it comes to being able to portray that, let's get into the craft of filmmaking real quick because it doesn't really, a prime example.

[0:05:08] I have a friend who, I have more friends on social media than anything. I know her from local communities. She helped start a film festival locally. Things like that has moved into Mexico. Great lady. And she mentioned the Madden movie, which I don't know if you've seen it. I was a pretty big gamer back in the day and whenever I heard, because I first heard from it from Comic-Con, that there was a Madden movie coming out and it was like a decade ago. And it was that they'd optioned the story of the Madden game. And I was like, how the hell are you going to turn the Madden game? Well, it was actually the story of how the Madden game got optioned. Yeah. So it was a cool twist. It was really cool.

[0:05:53] But she was like, I was trying to find a backbone of story inside of this Madden movie. And I was like, I don't think you ever saw John Madden. Good. Yeah. Like the movie itself was like living in John Madden's head. That's the idea. Like yeah it was a great portrayal of the man if you ever watched him on any sunday or special game it was it was really great but yeah like if you were trying to find a backbone of a story they're like good luck finding one listening to John Madden yeah well I mean the thing about it though you make a great point too because characters are what makes stories interesting whether it's Bigfoot and you know the variety of different Bigfoot sightings that the tens, the hundreds of thousands of Bigfoot sightings give us a really good idea of who these characters are. I mean Bigfoot's definitely a character. You know they do they do crazy things, they do good things, they do all kinds of different things, they're just like people. And you look at I mean just Capturing Bigfoot for instance, you look at the types of characters that are in that film anyone from. Bob Heironimus, to Clint Patterson, to Patricia Patterson, to Bob Gimlin. I mean,

[0:07:07] Those are the people that are making that story interesting. You know, you're cheering for some, you're not cheering for others, you're laughing at others, you're, you know, empathizing with others. Yeah. Yeah. And, you know, that's when the presidential

election was happening. I have a few friends that I went to high school with things like that that are in film and editing. And do production for Hollywood or TV, rather, and I had one of them trying to connect me with a WWE writer to be like, to understand American, like you've get this, it's literally no different than WWE. Like that's how it's written. Like it's wild.

[0:07:53] Like I have literally worked events where I had like Carville and Rove, like the two pundits for each side. They are like the best of friends, man. You couldn't get more illusory than to see them backstage and see that veneer peeled off from a color and just see them as a person. It's wild. And yeah, there's, there's, and that's one thing that I think many people have brought up about the documentary. The first thing I keep saying is number one, congratulation guys, art achieved. Art achieved. You have caused a conversation. You have made ripples in a community. Like we said with King Gerhard though, there are a lot of people whose paradigm they feel has been attacked by this movie, you know.

[0:08:45] And for me, it's more the fact of, no, no, art is there to make a point and to make a pointed conversation. So good on these guys. But it's also the fact of, sure, there is a direction and a intended direction in most filmmaking and a lot of filmmaking. I've been a part of a couple documentaries about my time working with Alex Jones. And that's something that I always have to ask is, like, yeah, what is it? What is the direction that you're taking this? Because I need to just be all right with however you're gonna cut what I'm gonna say. Because like there was one where like I, they spent three hours with me. There was 30 seconds, Jack, of my three hour long conversation.

[0:09:34] So it was like, wow, that was really hard edited. To exactly what you wanted it to say. Yeah, you know, they had they had a plan and what you had to say didn't fit into their plan with the exception of 30 seconds of it. You know, they they set out. They didn't want to put words in your mouth. They set out to get your story and your story, you know, they had an angle. Absolutely. From the very beginning, from the time they started the documentary, and it's the same thing with Capturing Bigfoot. This is how films are being made. And in my opinion, Christopher, not enough people are talking about the way films are being made in order to analyze Capturing Bigfoot. And you bring up this great point, like people are taking this personally. There's nothing here. There is no attack on the Bigfoot community.

[0:10:22] Zero! There is no attack on... I don't believe that there's an attack on Bob Gimlin. No. We're going to unwrap some of this stuff because I've got a lot of ideas about it, but I think we do need to pull back a little bit and look at it from as much as we possibly can, try and look at it from a non-biased perspective and say, hey, the director Mark Evans and the production team set out to tell an interesting human story or human interest story. And I

believe they succeeded at that just like you said. I believe that they created a film that that really stirred up emotions. And if art isn't stirring up emotions and making you and forcing you to ask questions, then art isn't serving its purpose. It missed the mark. And art doesn't always have to make you happy. That's right.

[0:11:08] No, no, like your actual displeasure with the art and the visceral movement of you is again, art achieved as much as I hate to tell you. Like that even more is art achieved. The fact that you were moved to a point of like utter disgust or disdain is like, wow, I really moved you. Yeah. I've always felt that, you know, if I'm going to spend the years that it takes to make a movie, and what people don't realize is you spent years and years and years in pre-production and getting the script together and so forth. If I as a director am going to spend years making a film, then I better make sure that that film has an impact on that audience. I want that audience to be a little bit different than they were before they entered the theater before they sat down on the couch.

[0:11:55] You know, if I can provoke one thought about, you know, the mysteries of the universe, whether it's the mystery of love or it's the mystery of Bigfoot. If I can do that, then I'm successful at directing a film. Yeah, yeah, no different than whenever I stood in front of a classroom at junior high students every week. If I could get one light bulb throughout the year, mission accomplished, man. That's a seed. That's a seed that's planted that can grow into who knows what. Yeah, exactly, exactly. And once again, being able to encapsulate that, being able to literally put somebody in such a place experientially through the lens that they are moved one way or the other or swayed in their thought is an accomplishment.

[0:12:47] That's something that is not easy to do. And once again, like you said, these things take years and that's something that I addressed whenever this thing first hit because I mean living right here in Austin, it premiered at South by. Yeah. And then was pulled from the rest of the festivals. They pulled it. After the reaction at South by and people like video taping things with their cameras and getting them out. They pulled the hard stop to things till they could, I guess, get press ready or what have you. I don't know. I wouldn't privy to the original screening. And I would have honestly, like, I don't know, maybe once again that former Alex Jones employee in me wants to see the original screening and the new release to see if there's anything different, you know?

[0:13:36] So do I. But I don't think there is. And a lot of people are like, oh, it's just a money grab. And it's like, money grab, I don't think you know how much it costs to get something juried in to South by Southwest. And that's just to jury it in just to, you know, people will read it and take a look at it. And, you know, maybe you'll get in like, you may not get in still, you know, and that's a big investment and a long line. Exactly. Oh, yeah, exactly. And I want

to address this because this is all over the place. If people are using word grifter, they're using word money grab. And I just, you know, I think it's important for people to realize that, you know, if you're getting out of bed in the morning to go to a job, to go to work, that's a money grab.

[0:14:23] Money makes the world go round. We all have to pay a rent or mortgage. We all have to keep the lights on. We all have to take care of our families. That's the money grab. And you know, this is not Capturing Bigfoot in my opinion is no more of a money grab than any other movie that's in the theater. These are filmmakers that were not a part of the Bigfoot community that went in not really knowing or understanding how the Bigfoot community is going to react to this film. They made this film for a wider audience. I make my films for a wider wider audience. A Flash of Beauty: Bigfoot Revealed was not specifically made for the Bigfoot community. That's right. I didn't have. How should I say this? I didn't know very many people in the Bigfoot community when I made that film, But I knew enough people in order to make it.

[0:15:10] And we had known those people for years. We had established relationships with them. But at the end of the day, what I'm looking for as a filmmaker, as a director, what Shill. Remus and I are the producers looking for, what Mike Fairey is looking for as a cinematographer is we are looking for the truth, period. And we may get the truth wrong and not know it, and we may figure that out after the film comes out. In our case, and I will say this much, in our case, we didn't want people to come and say, well, you edited this and you edited that, you changed this and you changed that. So we said, you know what? We're not even gonna deal with that. We're putting all of the interviews on YouTube. You can watch the whole thing. And we're gonna edit out our questions, because you don't really need to hear our questions in order to understand the answers.

[0:15:57] And we have been as honest and truthful and as forthcoming as possible. We'll edit out things that might get us a bad rating or something on YouTube like an F bomb or something like that. But the content stays the content. So we can be 100% transparent for those folks who are interested in seeing the behind the scenes or they wanna know more about the subject matter from any of the eyewitnesses or the experts that we interview, they can see it. We're not trying to hide anything. I wish and I would hope that the Capturing Bigfoot folks, would at some point down the road did the same thing. Now, the film just came out within the last couple of months, so it wouldn't make much sense for them to do that. But maybe six months to a year from now, that would be awesome for us to get more access to what these people really had to say.

[0:16:48] Well, and that's just it. Because there are definitely some things which will get into no huge spoiler alerts, folks. To think if you're in any community online involved with this stuff, you've seen the fallout, you've seen any spoiler alerts that are out there, that kind of stuff, but it really does come to bear the fact of, once again, as we say regularly, how you ask questions, how you go about doing things. Because if you phrase a question in a loaded way, you can often get a loaded answer, you know. Absolutely. And is that a truthful answer?

[0:17:36] To an extent, but is it as like there's a phrase used in my little educational series that we've started recently where it's like, maybe it's an answer that you didn't earn though through proper question asking, you know. And you may just be going with the extravagant and the extraordinary answer instead of unfortunately, Well, even a mundane one can lead you down a great path of investigation. You know, it doesn't have to be an extraordinary answer to lead to amazing investigation in that kind of way. Yeah, 100 percent. And people need to understand too that everybody in that film on top of the filmmakers, they all have they all have an agenda. And that that's not necessarily a negative thing.

[0:18:22] Having an agenda is not a negative thing because, you know, some people's agenda might be to to educate. Some people's agenda might be to propagate and create propaganda and dismiss the existence of Bigfoot or affirm that this is some sort of a hoax. And that agenda might be coming from unseen forces, who knows? But every single person in that film has an agenda. And I think for Clint Patterson, his agenda was to get this truth out there, to get this elephant out of the room, to get this gorilla off his back, no pun intended. Well, you know what I mean? He wanted to clear his conscience. Well, I think more than anything he wanted to reconnect with his mother. Exactly, which which this had driven a wedge between them and and you know. Hey, God bless the filmmakers for making it possible and making it happen. She just passed. Like all of all of all the water two weeks ago, you know. So yeah good on them for making this film and bringing them back together as a point of healing before her passing.

[0:19:26] So what a beautiful thing for Clint in that kind of way. Oh, absolutely. That's the first thing that occurred to me, Christopher, when I saw that she had passed. And I thought, oh, wow, that's great that they got to reconnect mother and son, especially after, and it's too bad that they missed that eight years of their relationship over this film. That's too bad. Whether it's real or not, it doesn't matter. The point is, is that nothing like that should separate any family, especially mother and son. Well, and you know, it's interesting. Though because even the experiences themselves can can frequently alienate people from each other. Exactly. I have spoken like I know this is normally where I motioned all of

the books from my guests on my shelves. It's like they they all had some sort of experience. They all start like a Disney movie. Something horrible happens to somebody in the first five ten minutes of that book. And then they come to a point of peace and understanding what their experience later and they share it with the world. And it's a beautiful change, but it didn't start that way and frequently they lose contact with friends things like that like I I have.

[0:20:43] My best friend from high school Billy Stewart. He writes fiction all kinds of stuff and he contacted me a couple years ago. It was like hey, man. Do you remember that New Year's Eve? Uh, where we were at Jason's house. I was like, you mean the one where we saw the thing in the sky? He's like, yeah, dude, um, do you mind if I write a story about that? I'm like, no, absolutely not. Go for it. Um, and then we started talking about it and what we both recalled. But literally, man, 20 something years, 30, actually 30 years down the road. Yeah. We're like, Hey, you want to talk about that? It didn't dry the wedge between us.

[0:21:29] But man, we've hung out. We've been like, we did a lot of hanging out in the last 30 years, you know what I mean? Never really talked about it. What's cool is that for me, I see these parallels, you know, studying storytelling. And I'd suggest anybody out there that wants to get into filmmaking, start with, you know, the mythology, start with Joseph Campbell. And Joseph Campbell talks about, you know, the call to adventure. He's got this, he's got this, the hero's journey he calls it, where the hero is called to adventure and we see that so perfectly in so many of these different paranormal cases. And Steven Spielberg does it in my favorite film, The Close Encounters of the Third Kind. Roy Neary is just minding his own business as a lineman in Indiana when he has these UFO sightings.

[0:22:15] That's his call to adventure. And in the mythos, the hero's journey is to go slay the dragon and bring back the head of the dragon to the village and say, I have saved you all, I have killed the dragon. And for us, you know, the dragon is about the truth. You know, it's like, I'm going to go out there. I am going to prove, you know, A or B and I'm going to bring back the proof to you. And now I'm going to be the hero. Thus the hero's journey. And along the way, you meet different characters. You meet the Gandalfs or you meet the Obi-Wan Kenobi's. You know, you meet the comedic sidekicks, you know, the R2-D2s and C-3POs and all of these different people that you meet along your way.

[0:23:00] And those are your characters that we're seeing in Capturing Bigfoot. You know, the Bob Heironimuses so on and so forth. Yeah. Well, and you know, it is interesting because there are numerous views on him in the community. There's numerous views for years on Bob Gimlin in the community, which is interesting because it's not like he's somebody who's spent like the last 30 or 40 years making a lot of money on it or anything

like that. Like of anybody, he'd have been the dude that you'd think would have come out and been like, this is fake. Like him, if everybody had the most vested interest to come out and be like, yeah, this is all fake. He made no money off of any of it.

[0:23:47] No, no, he didn't. And he says in the film that he wish it never would, he would have been a lot better off had it never happened. Sure. But it also asks the question that I'm looking for is the why. It's not the how. There's all these people that are obsessed on the how. How did they make the suit? How did they fake the suit? How did they shoot the rehearsal or the recreation? And I'm thinking about the why. I'm thinking why would Roger Patterson want to fake something like this? Why would Al DeAtley want to be a part of it? Why would Bob Gimlin, if he knew, keep his mouth shut until the very end? You know, why would Bob Heironimus risk his reputation by coming out and saying that he was in the suit? Why would he risk, you know, being beat up by the godfather, Al DeAtley? You know what I mean?

[0:24:33] So there's the why is far more interesting to me. Roger Patterson said, I will prove Bigfoot exists till the day I die. That's what that, why? Why did he feel like, cause he didn't see one. He didn't see one until he may have seen, And just for the record, I haven't made up my mind whether Patty is real or not. We can get to that later. But he hadn't seen one up until that moment. Let's say for argument's sake that Patty was real. So why was he so dead set on proving that these things were real? What was it about that? You know that he had to live the rest of his life to do it. So the why I think is a very, very good question. Well, yeah, I mean, to the detriment of marriage, all kinds of things, you know?

[0:25:21] And to the point of going to DeAtley to get money to fund expedition, to get money to fund film, to hopefully make more money, which, yeah, you know, DeAtley, off the eight seconds, made quite a bit of money. The equivalent of a few million dollars now, I think I calculated it out to like 3.5 or something like that. I think it was actually 5.3 was it 5.3 yeah it was 5.3 yeah that's that is a I'll tell you right now there are no independent filmmakers out there making that amount of money on a private tour on a private tour of their film mind you yeah not like backed by a studio you know the last time you know last time you heard that that it was another viral sensation called the Blair Witch Project which yeah which came out later it was much later that it came out that it was a student film yeah not that it not that it wasn't found footage that was the story for the longest time I remember waiting in a line around the block to see that at the art house in Houston so do I and so I remember seeing it being scared to death over it because it felt so real because why? Because there was a shaky camera.

[0:26:39] And you were told it was real. Yeah. So so there's that concept once again as a as a filmmaker of setting up the narrative in that kind of way. And you know, I will never say that maybe they didn't capture eight seconds of something on Bluff Creek, but at the same token, I'm in the same camp with King Gerhard and numerous other people that I've had on the show, Adam Davies, all kinds of folks where it's not a piece of film. A piece of film is a point of data that leads you down a road of investigation. Exactly. It's not a piece of evidence. Exactly. Ask any of you. Yeah, exactly. Let's hope the day that you're sitting in a chair in a courtroom and they're saying that this video of you is evidence that you remember that, folks, that no, no, no, it's a piece of data that can lead down a road of investigation.

[0:27:35] But that video of me is not full evidence of anything. You need fingerprints, you need oils, you need blood, you need hair, you need something physical for that to be evidence in that kind of way. And we're never going to get it. We're never going to get it because I think that even if somebody were to produce a suit. That wouldn't be good enough. I mean, how do you ever ever scientifically prove one way or the other that the footage is real? And I think that the arguments for and against are just as strong. Yeah, you know, they really, they really truly are. And as a matter of fact, Bigfoot is real. I will, I will go to my grave, you know, saying the Bigfoot is real. There's no question in my mind that Bigfoot is real. So there's that aspect. So could Roger Patterson, who yes, had some brushes with the law, yes, was arrested for not returning a camera. Could he have seen a Bigfoot in Bluff Creek? Absolutely.

[0:28:36] I've been to Bluff Creek myself. I set up a camera in the daytime. I put out an apple on a roadway in the middle of the afternoon. And the first frame you see an apple. And in the second frame, you don't see an apple. And nowhere did it ever catch anything coming and taking that apple. And that's not how animals work. And that was at Bluff Creek. That was just above Bluff Creek on the go road. So I've had my own kind of experience right there. Yeah. I know other people have had plenty of experiences right there at Bluff Creek. Exactly. So that makes me believe, but some other things don't make me believe. It's just like, it's getting worse and worse, I think. Well, because, and unfortunately AI, and that's even entered the game and entered the questioning of footage found in the film and footage used and is the footage AI.

[0:29:33] Even AI generated them printed onto film, you know? But I've even called into question because just forensically, it's like, Cool, you can look at a piece of film and look at the date code and the shapes and yeah, it dates to 1966. Like on air with Jason McLean.

We I literally brought up eBay found a working cam matching the Model I, it's like a A400, found a can of new old stock film for like 25, 30 bucks, you know? And then it was like, hey, look at this, I'm B&H for $500, a home 8 and 16 millimeter developing kit for 500 bucks.

[0:30:20] So like, yeah, for under $1,000, you could totally shoot that footage and have it today. And there's no way to tell through the emulsification or the age of the chemicals when that film was developed. Exactly. You can't. You can't. And there's... I just want to say this right now. I do not under any circumstances think that AI had anything to do with anything in this film. Me neither. I saw some shots in the movie that were borderline for me. I wouldn't have put those shots in that respective place. An example is, and this is me being nitpicky, and I'm a detail freak, but there was a shot of a drone flying over a creek, maybe it was Bluff Creek, I don't know, but it was a drone shot.

[0:31:08] And then they masked it, and they put a 16 millimeter frame on it, and they put old dirt film on it. Well, that's not a shot that you're ever gonna accomplish with a handheld 16 millimeter camera. So this is not footage that originated from, you know, anything that was shot back then. This was this was what is it was made to look like it in the way that they cut it in there. It appears as if it's original footage from their expedition. Yeah. So there's I see I saw things like that. I don't necessarily believe that that was leading the audience astray. No. But I'm just saying I don't know that I would have done that myself. Yeah. Well and you know whenever you ask why is you know hey why is the the story from the lady that provided the found footage which, once again, we're talking about found footage and the veracity of found footage.

[0:32:03] But why keep a copy of something, you know, of all the footage to keep? Why that? Because there had to have been reels upon reels upon reels upon reels of stuff. So why keep it? Why not? Talk about it. Did her dad maybe shoot it and develop it because he was inspired by that. Fan footage. A 1960s fan film. Hey, yeah, I could do that. And I have access to a lab, so it's not like I'd be sending it off to get it developed at Fox Photo or something like that, you know. So there's all kind of whys as far as those motivations. So there's all kinds of questions to still be had in that kind of realm. So that's why I'm like even the film itself is not a case closed to me because there's that. And those are those are to put it in the, to put it in our generation's terms.

[0:33:15] Those are pretty big hanging chads, you know. Chads, oh man. Wow. Yeah. Yeah. Those were the days. Yeah, right. When that was the biggest worry. Yeah. But quite literally, you know, it's one of those, it's got to go through the same scrutiny that that eight seconds of footage, 40 seconds, has to go through the same scrutiny that the other eight

seconds has gone through for the last 60 years. Exactly. And I don't think it has. Yeah. Yeah. And I don't think that it was definitive, even though they said the date code 1966, for me it wasn't definitive that this was a rehearsal.

[0:34:02] It could have been a recreation. Well, and once again, that just says when the film was manufactured. Exactly. Yeah. I mean, I can say when it ran through the camera and when it was developed. Exactly. Yeah. I could take a MiniDV tape right now that was manufactured in 1998 and run it through an old Canon camcorder, you know, and dress in 1980s clothes and who would ever know. No. Change the date too. You know, 1990s clothes. Fill myself. Yeah. Change the date on the EPROM on the camera. Yeah. All kinds of things. So. Very easily done. But yeah, once again, you can find that vintage film all over the internet. You can find boxes at New Old Stock.

[0:34:47] Yeah. Same as finding magnetic tape for my reel-to-reel over here to the left of me. You know? I have sources. A good filmmaker has sources for such things. You can't get it developed anymore, but that's why there are things like the home developing kit that you can get at B&H. So you can keep making it and keep doing film work, which I'm going to have to get by the way. I didn't even know that they had that. Yeah, that's cool. Yeah. No, it's it's pretty epic. Um, because yeah, you can still go out there. You can still shoot. You can still, uh, actually Super 8 has much like tape started making a comeback. As far as a format so yeah, it's it's fascinating and the one thing I've always loved is the just as a video guy.

[0:35:34] Um, I love whenever people like how are they 4K-ing? All these old movies like Ghostbusters and stuff they. What are they doing to do that? It's like you realize there are more pictures. More pixels in a 35 millimeter frame than there are in a 4K sensor, right? Exactly like there's already more pixels in there than 4K. That's how they can do it. Yeah. Yeah, it's still a far superior medium. And this is why Christopher Nolan shot The Odyssey in IMAX. Well, and it's also why, and it's something that we talk about with MUFON field investigators. It's something that I talk about whenever I talk on stage about spotting fakery in media or examining evidence or data for the paranormal is the fact of a cell phone is not a camera. Yeah. I'll repeat it. A cell phone is not a camera.

[0:36:28] Your RED camera is not a camera. My Blackmagic URSA is not a camera. It is a series of sensors. A camera is literally an iris, a lens, and a piece of photographic film that is exposed. And there there is different detail that you pick up in that you don't you don't get all the pixelization around things. That you get any blur is there because of things like bokeh? Or or motion blur, you know, it's it's not there. There's no interpolation where the where a chip is gonna be like oh this shadow should really be this and. It puts stuff in. It's wild, the things that happen on a digital platform.

[0:37:17] Oh, it absolutely is, and you're exactly right. It's an, digital is an interpretation of reality, whereas a still camera, anything that's using film is actually capturing light exposure. So it's, and what's cool about it is it's recording it to an organic medium. You know, film is made from a whole bunch of different organic components. It used to be made from cow gelatin. Yeah. I don't know if it's still is or not. I don't know a lot about the manufacturer of film, but I do know that it's organic. It's all natural. And you're actually capturing light exposure, whereas digital is going into zeros and ones and sensors and RGBs and I mean, all kinds of scanning lines. Just like you said, all kinds of different voodoo.

[0:38:03] Yeah, yeah, exactly. So it's it's interesting and it's cool stuff and once you once you start getting into that I mean it's it's technical minutia but it it makes a difference even like even to the fact of knowing the tolerance of your camera and what the what the cold and hot temperature that it can handle is that kind of before errors start happening. There was somebody in a paranormal group that I've known for years and years and he's. He's had great stuff. I've seen some really cool things and heard some wild recordings from him and he posted a video where his camera kept glitching out on his phone in the cemetery and stuff like that. And I was like, hey, when'd you take that?

[0:38:51] He was like, oh, you know, like August 1st, something like that. And it was in Spring, Texas. Like a hundred something degrees outside, 105, you know, it was during a stint of like 70, 100 degree plus days in Texas. And yeah, he had his cell phone in his pocket for an extended period and decided to pull it out and take a video. And I was like, yeah, man, that's your sensor overheating, but yeah, that's like, he was like, oh my God, I never even thought about that. I was like, Yeah, yeah. In your pocket had to have been 115 degrees. Like that's why they tell you not to leave your cell phone up on the dash of your car, things like that.

[0:39:36] Like it'll destroy it. Oh, he destroys electronics, no question about it. But with that being said, there are plenty of digital cameras out there that are capturing extraordinary images. You know, we have people send stuff to us all the time. And the most common one is lens flare. You know, people say, well, I've got an orb. I've got this or that. Other thing. I mean, so many of these things can be explained, you know, with with tricks of light or pareidolia or, you know, or, or like you said, a sensor issue. Just I want to I want to throw out an example of something I don't think is any of those things. And that's the Barb Shoup, the famous Barb Shoup cloaker footage. That's something that you know, I've been doing videos since I was 13 years old. And I started editing on quarter inch, three quarter inch tape decks, reel to reel, Video Toaster, the whole nine yards.

[0:40:32] I've been basically, filmmaking from analog to digital to ultra HD to I now own a 12K camera. And Barb Shoup's footage is something that I scrutinized over and over and over again. Because again, like I said earlier, I'm looking for the truth. It doesn't matter. You know, it doesn't matter if it's real or not. I'm looking for the truth. And that's footage that I absolutely cannot debunk. In fact, we took it down to Hollywood, California to interview the inventor of the predator effect himself. Wow. Joel Hynek, who won the Oscar for the film What Dreams May Come, we went into his house, had him look at the footage and he's like, well, yeah, you could do this.

[0:41:19] And I understood that you could fake it. But like he says, you'd need somebody that was a really good expert, Barb would need to know that person. And we have this clear chain of custody of where the footage came from and where it ended up. So the chain of custody was great. And then we have eyewitnesses who are like, yeah, we watched it within an hour after filming it. So if people out there are watching and they're not familiar with what this footage is, it basically shows like a predator effect type translucent object, kind of jumping down from a tree and running off into the woods. And that's something that I can't explain with a CMOS sensor or, I don't know what kind of sensor was in her iPod touch that filmed it, but it's not a sensor glitch.

[0:42:08] It's not a trick of light. Some people have said that it's falling leaves. It's not falling leaves, because you can see movement, you can see intention in the thing, whatever the thing was that moved away. And we also have eyewitnesses that saw, including Barb herself, saw an actual black figure running off. But the camera detected something that's cloaked, which is another point about digital cameras is digital cameras see things that film cameras don't see. That's true. So that gives us an advantage, you know, you know, like, for instance, anybody and everybody can kind of can grab a remote control, one of those old infrared remote controls and pointed up their camera on their phone, You'll be able to see that light flicker. Yep. That's not something you can you can easily do with a film camera well, and you know. That's something that I brought up for years and years about trail cams and stuff like that is like, you know.

[0:43:02] You wonder why they're on a whole lot of pictures of Sasquatch at night. Because those things are putting out like basically the equivalent of an infrared spotlight. You know like if they're if they're roaming around at night, they're pretty sensitive to infrared. I'd be avoiding the location too, you know. Just it's like it's like a stadium. You know like a baseball stadium night. You know when those things when those things are triggered I also believe the Bigfoot can pick up on the they have super sensitive hearing. Yeah, you know, we were very. We're we can see 1% of light and we can hear only certain amount 20 to 20K. That's it 20 hertz to 20,000. Yeah. Yeah, that's nothing. So, you know

these things being adapted to the wilderness and needing to be able to be an apex predator. I mean, they've got really good night vision and really good hearing. That's just evolution. So I think that they're hearing these things buzz or something like that. And then they're seeing the light get set off. I have honestly wanted to go out and start using infrasound to record kind of looking for Sierra Sounds.

[0:44:14] I think that's much more where they're at. As far as being an isolated species, something that didn't roam, necessarily roaming in family pack in that kind of way. At least I don't necessarily think so. So yeah, yeah. If they do have language or something like that, it would be a kind of elephant, something like that where it's in a much lower range that would carry for a much longer distance. Yeah, and you know, I mean, humans, us humans communicate in different, different forms. We communicate first and foremost in a language and then we can communicate with our bodies and then we communicate with, we can communicate with sounds, you know? I can very clearly grunt or something and you know where I'm coming from or I could, you know, say, ah, yeah, you know, whatever.

[0:45:06] You know, I can very much make my intentions clear through any type of vocalizations. And I think Sasquatch have the potential of going much further beyond that. And many of the folks that we've interviewed have had this, what they call, what is called mind speak. And so we're talking about a telepathy. And again, people are like, well, telepathy, how does that work? How could that work? Well, I think, again, it all kind of comes down to quantum physics. So I think that there's a certain energy involved. And some of that energy could be a transmitted energy between individuals. You have to, I think a human has to have the reception. It's like radios or CB radios talking to each other. So you have to be able to receive it obviously.

[0:45:54] So who knows, maybe the tinfoil hat thing is legit. Maybe that's what keeps them from reading your brains. I don't know about that. You know. As a kid of the 70s and 80s, where, no, you put the tin foil on the antenna to help the signal, not to block it, you know? It's about surface area and reception. Yeah, maybe we need, what are the Faraday hat is what you need. Faraday hat, yeah. Block it all. You know, when it comes to mind speak, I've definitely heard that at quite a few stories of mind speak from people who've come up to me at my table at conferences and told me their experiences, things like that. And I'm sure you've heard more than your fair share of those encounters as well.

[0:46:47] All is good. But we've got you for a few more minutes, Brett. What was your most fantastic experience? I mean, you had the moment with the apple, like you said, but what is the moment that sticks with you more than anything from your experiences filming over the years? You know, it's really interesting. I mean, I've had so many different experiences. I've seen UFOs. I have not had a full daylight sighting, but I have seen their

eyes glow. And seeing eyeglow, I think, was probably right up there at the top of the list. I had an experience in a famously haunted hotel out in eastern Oregon where I feel like I walked through a ghost.

[0:47:37] I don't know how else to explain that, but I felt, I went from mortified, horrified to, I walked through this thing, this thickness in the air, if you will, in this cold chill and then I was instantly disgusted and nauseous and instantly and like full of melancholy. And it was just it was I can't I don't know how else to explain it other than whatever that spirit was or whatever that entity was wanted me to feel the way that it felt like I felt like I was in hell. You know where I was afraid for my life like I'm being observed by something and then I kind of like lost track of it and then I walked through this thing just like I mean instantly as if somebody or something projected their feelings on me which we have had people talk about with Bigfoot.

[0:48:30] Yep. Bigfoot can do the same thing only it's like they can do it with love and they can do it with fear and in my particular situation it was just like it was like I don't know I don't know how else to describe it but it was really really strange and very life changing. Wow. Wow. That is, that is wild man. And yeah, when something like that happens to you, it does change you. And that's something that I talk about on the show regularly is the idea of the needle and the magnet that once you're a watch, like an old analog watch and a a magnet. Once you've gotten it near the magnetic field for so long, it's forever magnetized.

[0:49:21] It remembers that. Same thing with the needle. It becomes a magnet. Yeah, when you've had an experience like that, something's different from that point forward. The example I give is it's like, like somebody has opened your keyhole with a crowbar? 100% 100, 100% I feel like this is why so many people who have never had anything paranormal to happen to them after they've seen a Bigfoot, they start seeing and experiencing all kinds of different things. I mean, for one, their mind is open more. So, so they're just more attuned to the. Around them and more on alert. But I think fundamentally, there's there's something that changes. And I believe that, you know, I think it's pretty clear that people put off an aura. And I think there, I mean, there's definitely people that can see another person's aura.

[0:50:17] Yeah. But I think Bigfoot can see it in a whole different way. You know, and if we were to simplify it into traffic lights, you know, hikers coming through the forest, people might emanate red in the Bigfoot stay hidden or they might emanate green and that Bigfoot might make itself known or there might be a yellow and that Bigfoot might observe. You know what I mean? So I think there's something to that and I feel like that

aligns with nature, that aligns with the way that flowers work, the way that birds work. It utterly works with the way that ocular science works. Literally. We are trichromic. Red, green, red, green, blue. That's basically what we see.

[0:51:03] And, you know, I mean, even to the point of that's what our TV screens are, stuff like that. But once you start getting it, like there's a reason why camouflage is the way it's made because deer are bichromic. You know, so yeah, like it's counterintuitive to think that an orange tiger blends in until you see it through a bichromic lens and that orange is now a greenish hue. Yeah. You know. So yeah, it's totally different. Whenever you look at people, we interviewed Maureen Seiberg at the IRVA conference, the remote viewing association conference in North Carolina a few years ago, or Virginia I guess it was a few years ago. And she is a tetrachromic.

[0:51:51] So she sees red, green, blue, and yellow, much like a parrot. So like she, and if you remember, there was a rage a few years ago, I remember bringing it up at the CES conference, the idea of why are you trying to shove a fourth color chip down our throat? Just so we can all buy cameras again? Because they were talking about red, green, blue, yellow TVs, and going with that for NTSC and all kinds of stuff, and it's like a whole other million colors in the color palette. So like Maureen Seiberg sees colors totally different than you and I do. She sees a totally different rainbow, man. And that's wild to think about.

[0:52:37] There's a whole new color blue that only like six people in the world have been able to see. That's like just off of cornflower. That's like a whole new study in the color blue. Um, so it's yeah, it's fascinating. So whenever you start getting into that. Um, yeah, if they are I guess what would it be pentachromic? Something like that or septichromic even the idea of seven. Um, yeah, they could absolutely like see what chakra you're radiating. And and like yeah, man. I ain't I with that jibe. You know, well, that's like that is way too root chakra. I'm not coming out today. And evolution. Talk about talk about who?

[0:53:24] Yeah, well, but but it just makes sense. It just because animals do that with colors. Absolutely. You know, colors and stripes and all kinds of different things. It's a defense mechanism. Yes. And so it logically makes sense. And we know these things are superhuman. You know, they might be a type of human. We're not positive about that, obviously. But we know that they're superhuman. They can see better, they can sit still longer, they can move faster, they can, you know, control their, they can possibly control gravity through microgravity, what I don't mean that they're flying through the air or levitating, but when they run, people report that they don't hear any sound. So there's this chance that they're levitating maybe a few inches off the ground as they're moving.

[0:54:10] You know, they're using these, Think about the, when a person walks on hot coals, they're actually able to do it because they're creating this really tiny microscopic cushion of colder air that doesn't put further feet. So a Bigfoot could be doing the same thing and not snapping branches or making sounds. It could also, it could also at the same time, once again, be producing an infrasound that is the inverse sound of its footsteps. I just had this conversation with Dr. Simeon Hein at the Yakamon Bigfoot Con. And Christopher, I believe that sound has so much to do with this because all comes down to frequency. Yeah. And all of us are frequency. And we know that from like earth science in middle school that everything has a frequency because everything is made out of atoms, including this mug that says fake it till you make it.

[0:55:01] That's right. But humans, this table, our cell phones, the planet Jupiter, It's all made out of the same 92, 98 elements, atoms. That's just it. And literally, man, this is exactly where I wanted the conversation to end up. What was the fact, and this is the conversation that we've had with King Gerhard, our guest coming up, Ryan Edwards. We've had some conversation. We go into the Capturing Bigfoot a little bit just to get his take. Jason McLean came on. Lyle Blackburn, who we have on in a prerecorded segment next week, gives his opinion on things. And I have said the whole time, there is plenty of other science out there that shows us Bigfoot aside from eight seconds of video.

[0:55:55] If you're, and I'm not even gonna say belief because belief wouldn't apply faith. And much much like UFOs. I don't have faith that there's something out there. There is a five to eight percent scientific anomaly in our sky that we do not have explanation for that is a scientific fact so yeah, there is a anomalous range of. Data when it comes to Sasquatch that is real anomalous data that that begs it to be inquiried and further scientifically studied because otherwise we don't have a complete equation 100% absolutely. I'm not I am not a math person. That's why I'm a filmmaker, but I but I.

[0:56:46] Personally believe that there are too many sightings. The tens the hundreds of thousands of sightings out there. Yeah. Makes it next to impossible for Bigfoot to not exist just based on the sheer scale of the sightings alone because. Man, you know, I know and you know, we all know that people see things that they think might be a Bigfoot, but it's a bear standing up or they're looking at a moose straight on without its antlers. You name it. It could be anything. It could be a tree stump. But man, even if you narrowed it down to 10% of those, I'm sorry, 90% of those being debunked, you're still left with 10%. And it's the exact same thing that Dr. Hynek came out with with Project Blue Book. That's just it. I can't explain 5%. Swamp gas, whatever you wanted to say. Yeah.

[0:57:32] And we now know that that 5% is legit. I mean, we're getting confirmation from that, seems like every day. Well, and apparently it just a drop of files from USDA and US Forestry Service about Bigfoot. There's, I mean, we've had the FBI's Bigfoot file in our knowledge vault for years. But yeah, it's the fact of once again, there is a whole realm and reams of data in this field. And even whenever Loren Coleman was approached in the film and they showed him, or not Loren Coleman, I'm sorry, Jeff Meldrum, whenever they showed him the footage. She was like, oh, what is this supposed to be like some kind of rehearsal footage?

[0:58:19] And I thought it was funny because he started pointing out differences between stuff and then things cut. But it was fascinating how fast he was able to like, well, you know, I can see some differences here and this and that and so that was interesting. But even his work stands on its own in the field. So yeah, there is tons of other data out there and folks like you working with good folks like Simeon Hein, things like that. We need to get him back on the show. It's been a long time. You got it, y'all. Look at this, Simeon is great, yeah. And we need to have you back on more frequently, man. It's been way too long. I'm so glad to hear that you're out there making great stuff right now. Where can everybody go?

[0:59:06] Hey, what's in the shoot? What are you working on? What can you tell us about? So we've been working on the adaptation. It started as an adaptation of Voices in the Wilderness, Ron Moorehead's book, and it's grown into something much bigger and much larger. You know, and that's the thing with documentary filmmaking, You don't know where the story is going to take you. And this is a great example of that. We knew that Ron had spent time at the Sierra camp with other gentlemen up there, but we didn't know what their stories were. And when Ron approached us to do this film, we said, we've got to interview the folks that are left. We need to talk to them if they're willing to talk. And thankfully, they were willing to talk. They're now in their 80s. And we've also talked to their children too. And so this has become a huge story and it's taking us a long time to get it done.

[0:59:56] So apologies to folks that are waiting for it, but there's a good reason for that. And there's... The reason for that is that I look at making a film as my equivalent of carving my name into a rock. I want it to stand the test of time. I want people to look back at a movie like Voices in the Wilderness and say, that was the film that really got me out into the woods. That was the film that really made me think about the intelligence of this species. And so we're doing an amazing job. We are still independent filmmakers. We are

not funded by mega corporations or anything like that. So this is like grassroots effort and we've been up to the Sierra camp and we've gotten some incredible results. So there's that film and we hope to have that out the first half of 2027.

[1:00:44] And then we're also in production on another film that we've shot probably 80, 90% of and that's A Flash of Beauty Part 3, Bigfoot Origins and that's the native perspective of Bigfoot. And it's all native. We are just including their stories and giving them the opportunity to talk to us about their stories. So if somebody out there that is watching right now and they're native and would like to talk to us, we would love to talk to you. We've been all over the Western states, including Oklahoma and whatnot. So those are what we're working on now. I think Flash of Beauty 3 Bigfoot Origins is going to be loved by all and it's going to finally give a chance to the native folks who wish to speak about this phenomenon and how and how far back it goes in their history, it's going to give them a chance to really kind of get the word out in their message out.

[1:01:32] That is beautiful to give that voice to them and truly because it's one of those like you can you can talk cultural appropriation all day long, folks, but it really is one that's there with this, you know, so. And we're trying to be as sensitive and as careful as possible. And we've asked many folks to speak, and they have said no, and we respect that right by all means. And we're here when they want to tell their story. And many tribes, this is their own personal secrets, and they wish to keep that a secret. And that's great. That's fine. The time comes, the time comes. Absolutely, man. Well, I'm looking forward to the time coming whenever it does come for either one of them. Make sure to reach out. Let's definitely get you on and talk about it.

[1:02:19] We're going to have a lot to talk about, so we have a lot to talk about. Well before we let you go, let everybody know where they can go to find your work, where they can go to keep up with everything. The best thing to do is to go to our YouTube channel. It's at A Flash of Bigfoot. And I mean, we have hundreds of videos on there. They're all original interviews, all different experiences. And the thing about it is, like I said before, our only agenda is the truth. And so we're putting everything out there and there are interviews that you are going to love and interviews you may not like as much. But the point is, is it all adds to the data. And I personally believe that you should watch them all because that's going to be the best way for you to, there it is.

[1:03:04] That's going to be the best way for you to form your own opinion about these beings. You know, and you're not always going to agree with everybody that's on this channel. And I guarantee you're going to find that one person that's going to align perfectly with and answer some of the questions that you've had. Well, man, I want to thank you so much as always for coming on for the open candid conversation, especially

whenever it comes to creation and the way these films are made. And because I want people to understand that there is no nefarious purpose behind these people's movie. Just some creators making a movie. I mean, I yeah, if you're watching out there guys, you're more than welcome to come on the show. I've reached out. But yeah, I can also understand their reticence and not going on a lot of shows.

[1:03:58] Yeah, you know. Go easy on these Capturing Bigfoot folks out there you guys, you know. The most important thing is go out and look for your own Patty. That's right. Go out and get your own footage. Take your own cameras out there. Roger Patterson, whether it was Patty was real or she wasn't real, he had the right idea. He was out there. He was trying to get footage. You know what I mean? And he made the effort. And you can't complain if you're not out there making the effort. That's absolutely, man. Well said. Well said. Thank you so much for your time. I'll be in touch with links, all that kind of good stuff. But thank you so much. I appreciate it. Thanks so much for having me. Absolutely. You bet. While you're online everybody, checking out everything from A Flash of Beauty: Bigfoot Revealed at a Flash of Beauty Bigfoot on or a Flash of Bigfoot rather on YouTube.

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[1:05:42] So stop on by, check that out. That is one of the many tools that we now have on our free tools page right there on the website of Curious Realm and curiousresearch.org. When we come back from this quick commercial break, folks, we will be joined by our good friend, Ryan Edwards. We will be talking candidly at the end of the episode about Capturing Bigfoot a little bit more with Ryan and his take on things, but we'll really be talking about paleontology and pterodonts, pteranodons, the supposed pterodactyls here in south Texas and in Mexico. Are they real? Are they AI? What are the possibilities?

[1:06:27] What are the realities behind things? All that and more with our good friend cryptozoologist and researcher Ryan Edwards right after this. *[Advertisement]* The key to good science is good research. At the heart of good research is a good data set. With the

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[1:08:24] Thank you so much for staying with us. Also, thank you so much to our sponsors, especially True Hemp Science. If you're a fan of CBD products like I am, stop on by truehempscience.com today. Christopher Lynch and True Hemp Science create an amazing spagyric product using every part of the hemp plant. That's every part folks. That's the seeds, stems, buds, fibers, leaves. Every part of the plant is used, combusted and reused in that process followed time and time again until nothing but an amazing spagyric product complete with terpene profiles and all remain. Stop on by, check them out. I use True Hemp Science. I have for years. Product is absolutely awesome. TrueHempScience.com is the website that you want to go to to find your product of choice. Curious7 is the code that you want to use to save 7% off your entire cart of $50 or more and get free edibles on your way out the door. Our guest in this segment is our good friend Ryan Edwards and our topic is one that we've talked about with him, one that we've talked about with King Gerhard, one that we've talked about with.

[1:09:36] Jason McLean, and one that is all over the news here in Texas as of late, which is of course the the pterosaur, the pterodactyl that is supposedly being seen down in the Rio Grande Valley and in Mexico, things like that. Welcome back to the show, Ryan. How are you, my good friend? Do a good grace is good to be on a show again now now you you put out a video about a week ago on this that I've seen on social media. As soon as I saw it, I was like, you're coming on the show, right? Like, we're gonna, and I know Jason McLean has been crazy busy with stuff because I was gonna reach out to him, too. He actually had a sighting many, many years ago.

[1:10:21] But we got into side conversation and comments on your video. And I was like, I don't think this is like what you saw, but this is definitely like some AI action that's happening, stuff like that. And he tended to agree with that. But yeah, it's been fascinating to see this takeover social media, to see it all over Texas. Here's another video

of it. And yeah, like if you look at some of this, like you can actively see like the bird's wing like disappear, and that's not even with it going into profile. That is just, that is with it actively disappearing there. That is, like, you could, you could see a part where the body and the wing both like disappear as the wing flaps.

[1:11:14] And yeah, yeah, that kind of stuff you can easily, easily here it comes again on the loop. You can see where that happens right here. And that kind of stuff could easily be. Yeah, yeah. I mean, unless you're partially warping through your portals still, I guess, which, which, hey, don't get me wrong. I'm not saying portals don't exist. I'm not saying that much, much like with portals and Bigfoot, though, which part of the anomaly do you start looking for? And which one do you start looking at first? I would tend to say the pterosaur. Yeah. Um, how I get how has response been to your video? Let's let's get into that real quick. First just to just to talk to speak of phenoms and how how people treat things like this on social media.

[1:12:11] Well, I can't think on social media. It's a mixed reception. I. Think of those two different camps one that like hey this is really good good good job analyzing and the other people saying no this is completely you don't know what you're saying you that uh we know what this is this is a pterosaur or something do a portal or something like that because ultimately if people have not watched the video I put out a video recently kind of to an extent debunking these videos because how much this has been in the the news, I look at it from across everything is a form of cryptozoological standpoint. So I'm like, okay, people don't realize this is a cryptid video that we see in front of us.

[1:12:57] Because for the longest time, living pterosaurs have been an aspect of cryptozoology. Absolutely. So like having friends like you and Jason McLean and having talked about living pterosaurs before, heck, literally last month I was down in the Rio Grande Valley doing a presentation about living pterosaurs. So I thought this is the perfect timing for this to happen because let me get out the news about this and tell and educate people on this phenomenon and what we are seeing in these videos. Well, let's, let's start because I mean, you know, King Gerhard of course has been on the show. He has cryptozoology courses amazing folks if y'all haven't taken it stop on by check it out. It's great. I'm a certificate holder in it and he has a whole course on Big Bird Thunderbird. Pterosaur sightings stuff like that and and yeah, like you said it is it is actually a.

[1:13:52] Bedrock of cryptozoology there is there are numerous touchstones like that. That are out there and have numerous stories behind them and and pterosaurs is one of them. Yes, and it's funny cuz like wouldn't. And meaning the three major cryptids when it comes to pterosaurs, thought to believe living pterosaurs, of course, thunderbirds based here in parts of Texas across North America, the ropen and then the Kongamato. And if

we're going to break down these cryptids, the ropen, the ropen of course is known off of the coast of Papua New Guinea, seen as kind of a flying pterosaur, a bird but doesn't have feathers. It has membranous wings and actually bioluminescent.

[1:14:40] And the second most famous one is of course the Kongamato, the overwhelmer of boats. This is seen in the Lingala swamps down at the DRC in the Congo in Central Africa. And this is also described as a rhamphorhynchid like pterosaur. So pterosaurs and cryptozoology go hand in hand. And one thing I wanted to make sure of is kind of get rid of all the improper nomenclature that's happening right now. Because in every one of these articles you see written about these sightings, they're using things like pterodactyl flying dinosaur. And one thing I wanted to share was like, hey, technically, those those two don't exist. And that's something that people don't realize is that the word pterodactyl is very much the old nomenclature is very much non valid anymore.

[1:15:31] There are no species of flying pterosaur known as pterodactyl. There is the Pterodactylus and that's from the Jurassic era but there are no pterodactyls technically. What we are seeing here is a Pteranodon and I want to break down like okay what's the morphology of these creatures and what's the paleontology that we know because when me paleontology and cryptozoology can go hand in hand at points. Well it has to um like literally because they I mean cryptozoology being the the study of unknown species uh mythical species stuff like that but once again these things come from concepts they come from ideas they come from stories uh no different than the concept of dragons came about uh the the. The hypothesis is very much that somebody came across a skeleton in a mountainside.

[1:16:29] Something like that of a very large lizard, you know, something like that. The only thing you can assume is, my God, this thing's roaming around. Look at its bones. Yeah. And that's a funny part too, because as you look at current social media, there's videos of dragons going around nowadays. Yeah. People say, oh, I saw a dragon in Scotland or this and that. And you want to break down the kind of the mass hysteria aspect of this. Because like the living, the pterosaur down in Juárez has kind of become a meme nowadays. Like I've seen plenty of pictures of people saying that people are down there eating them. And let's break away from the meme of it and go towards science. Because if we know the science, we can just prove what these creatures look like.

[1:17:18] Because even the image you just showed right there of Pteranodon that you pulled up, we now know nowadays, know that that's even very anachronistic because if you wanna break down the morphology what we're seeing in the videos compared to what we know from the video, if you look at the wings on these animals that are represented in the videos, they're very triangular, very angular. But back in 2015, several

paleontologists and also people that were in charge of aerodynamics looked at the wing structure of these species and shown that these animals would not have pointed wings. They would have had rounded wings. These rounded wings were better for lift and for better for especially long aerial flights because Pteranodon longiceps, which there are two species.

[1:18:11] There's longiceps and then there's sternbergi. Longiceps would have been a coastal animal. It would have been gliding. It would have been along the cliff faces of long. Cretaceous area, Kansas, because now that people realize at that point in history, the middle of America was one giant ocean the Western Interior Seaway. So if you look at the parts of Juárez, Mexico, that would have been underwater at that point. Yep. So we would have been under we would have been underwater. Dallas was underwater. Yeah. No, like some of the best like marine mammal finds have been found here in tech marine reptiles have been found here in Texas. Like, of course, one of the most famous Paluxy River side Paluxy River footprints. That's because that was a beach back in the day. Like this was a coastal region. And. And Pteranodon was found in originally in Kansas, and that was a coastal area where these animals would have been.

[1:19:13] They would have acted very much like an albatross. They would have been gliding along the ocean and used the long beaks to scoop up fish. These were not the flapping animals we've seen in these videos, because if you look at the even morphology of the skin, these videos are showing something very, very leathery wings. And we know nowadays that they would have pycnofibers. Pycnofibers are almost like hair filaments, very like pseudo feathers that these animals would have had. Yeah, almost like pin feathers. Yeah, they would look fuzzy almost to an extent. They would have covered parts of the wings and parts of the body and we don't see this in the videos. We see very much a 1800s version of a pterosaur.

[1:20:00] Very much like the the classic movie about. The Valley of Gwangi where they talked about a bunch of that bunch of cowboys finding living dinosaurs. Yeah, or even early Jurassic Park. It's very much what we think they look like not what they actually look like and the more one thing you brought up. I remember you bring it up in the con in the. Comments of my video is the flapping of the wings. Yeah, that was what I have left their wings. They wouldn't delight it. It would have been up on hot air currents above oceanic regions above hot areas where there's warm air foot and recline. That's not what we're seeing in videos. So if we look at it from political paleontological aspect, what we're seeing is not what we know they would look like.

[1:20:48] And also one thing I bring up too is the beak. The beak on Pteranodon as you can see right here is very long because I think it would have used that to scoop into the water and grab fish. The videos we see of these Juárez pterodactyls, very short beak, very short crest, they don't move. They're something you brought up. These animals would have been moving, they would have been moving the feet along with the wings when they moved, because the wings were actually attached to their legs to an extent. They would have pronated wrists. Yeah, this morphology that we know from the fossil record and people always say well. It's also record. It's a very speculative people don't realize that's Pteranodon that you probably most well like recorded.

[1:21:36] Animal ever in the fossil record because it's we know 1500 different individuals. Yeah for a lot of dinosaurs and a lot of. Pterosaurs they really know me the two or three individuals from Pteranodon longiceps we know 1500. So we very much know how these animals behaved and how they looked. Yeah. So we can use a lot of that data on what was. Did they, did they have hollow bones? They would have hollow, hollow bones as well. Because if you look at it, if we get really into the nerd nerdiness of all this, like one people, people always talk about, oh, these are flying dinosaurs. Technically, you probably have heard this a dozen times. Pterosaurs are not dinosaurs. That's right. Archosauria broke into three main branches. You had the Pseudosuchia, which were crocodilians. You had the Dinosauria, and then Pterosauria. Pterosauria would break into three families. You had the Pteranodontoids, you had the Rhamphorhynchids, then you had the Azhdarchids.

[1:22:38] Of course, you had the Azhdarchids. If you've ever been to the Witte Museum, the Witte Museum has the Cretaceous Quetzalcoatlus, that's an azhdarchid pterosaur. These were the giant pterosaurs that were here in Cretaceous era. Because Pteranodon actually went extinct before the K-Pg extinction. The Pteranodontids were actually outcompeted by the azhdarchoids. The azhdarchids made them go extinct when probably late Cretaceous, like Pteranodon, Pteranodon longiceps, the ones we're seeing, went extinct 80 million years ago before the K-Pg extinction because that happened 66 million years ago, which is kind of the ironic thing because these animals that are supposed to be seen above Juárez Mexico and the Yucatán Peninsula of Mexico is where does the K-Pg extinction happen? The asteroid that killed the dinosaurs happened. So less than a couple, several hundred miles away, there is a point of impact that caused the extinction of these species. But what we're seeing is very much not what we would have seen scientifically. Like, Pteranodontids acted very differently. They looked very differently.

[1:23:47] And they even went extinct a long time before the rest of the other species of mosasaur, mosasaurus, dinosaurs, and other pterosaurs. But we know about them so much because of how many individuals we know. And just also the cultural zeitgeist,

because think, when you think of pterodactyl, you think of a word pterosaur, you probably think of a pteranodon because how often you see them in movies like Jurassic Park and video games and anything that involves like flying dinosaurs, you probably think of pteranodon. That's probably why people have such a kind of they think they know what they're what they look like, but they actually don't because people aren't really don't really do the research into natural morphology or natural science of it. Well I mean I end a prime example of that would be Brontosaurus. Every kid's favorite what kid don't love a. Brontosaurus till they grow up and find out they were lied to. Yeah and the. Brontosaurus never existed. Yes well it's very much like a lot of people talk about like. Troodon like oh Troodon is one of my favorite natural species.

[1:25:02] Troodon doesn't exist and they're like, what do you mean? I'm like, well, it's non-valid taxa. Same thing as pterodactyl, it's a non-valid taxa. It's a species that, it's a name that we used to put to a species that no longer really exists. A lot of things like that happen. There's been plenty of times where like in recent news it would dinosaurs, Suchomimus. Suchomimus was proven to be a totally different species of dinosaur. So a lot of times with a fossil record, we know that certain animals we thought did exist don't actually exist like Brontosaurus is now really akin to a Apatosaurus. Well, and it's not that Brontosaurus didn't exist. It's the fact that it existed in a different way. What we had for the longest time was actually a mesh of two skeletons put together.

[1:25:55] So, but it's the fact of what a zeitgeist takes the day in that kind of way and you know, in that kind of way man, like even with the jellyfish stuff going on, with the jellyfish UFOs, don't get me wrong. There are cases of jellyfish UFOs. There are plenty of sightings, we've talked about them here on the show with folks like Bob Spearing from from MUFON, one of them made the MUFON cases of interest a couple years ago, all kinds of stuff. However, when you're looking at social media and you see images of, you know, jellyfish on cave walls, things like that, those don't exist. They aren't there. They're AI made,

[1:26:43] And they're being used to push a dialogue. And it's not that we shouldn't ask the question. It's that scientifically as we ask the question, we have to be careful how we phrase that question. We have to be careful how we ask the question because you can be setting up for a fantastic fantasy of an answer. Otherwise, you know, and be opening a genie's bottle that once you start can really, as. As we've said before with with Bigfoot footage and AI and everything else, it begins to discredit the actual work that's going on, you know, like, for instance, like recently with trying to push a narrative, I see that

especially like with this pterosaur sightings, because people bring up with the pterosaur sightings, well, what about the sightings of Thunderbirds or sightings of even the Big Bird down along the Texas border.

[1:27:44] Sure. I say, well, these things do occur. But if you look at the descriptions, a lot of times descriptions of these thunderbirds are very bird-like, like very much akin to a large raptor or a large vulture or something like that. There are some descriptions of a pterosaur-like creature, but it's very rare compared to to bird-like descriptions. So even cryptozoology can be used as a tool for trying to prove someone's point and get away from the logical aspects of it. And currently with me, I'm using a lot of the paleontology aspects to bring in the world of cryptozoology because people don't realize. A lot of these videos are cryptids in the first place.

[1:28:36] It's kind of a way to bring in ideas of like, okay, these videos most likely don't, don't depict a living pterosaur, but there are aerial cryptids that we can look at to kind of bring in these viewpoints that people probably have never heard before. People may have never, they've maybe heard of a thunderbird, but they might think of a car, not of a cryptid. Someone might hear a big bird, but they might think of a Sesame Street character, not a cryptid. So how can we help this phenomenon right now of these memes of pterodactyls and help bring in the world of cryptozoology into and hopefully help educate others into it? Yeah, yeah, precisely. And I have heard a good friend of the show who mentioned she did work on the Gulf Coast for years and years out on boats, things like that doing reef work, fisheries work, all kinds of things.

[1:29:34] Hey, Sarah, if you're out there. She mentioned whenever she saw these that it was likely an AI'd frigate bird. These things are easily seven and a half to eight feet. So when you're talking about, you know, the video itself and the shape of the wings and everything else, the tail can easily be made into into two legs by AI stuff like that. So because good, wouldn't forget. Yeah, would frigate birds. Actually, there was one video I did. I couldn't find the original version, but it's a video of someone panning up and they see two of these creatures fly above.

[1:30:22] And actually these aren't getting passed around as much because you look at it and it is a frigate bird. Because if you look at the shape of the wings of a frigate bird and also the tail, you can identify it as two legs, possibly. And even if it's not an AI-generated image, misidentification is a thing. Like people do misidentify what they're seeing in the sky. And right now, with a lot of people talking about pterosaurs in the sky above Mexico, that kind of mass hysteria aspect can kick in. And people are like, oh, if people are seeing

it, it might be real. And so if they see something like a frigate bird, they might be like, oh, that's one of these things that people have been talking about in the news recently. So how can we help mitigate that?

[1:31:08] Because like when we were talking about this, like these videos, a good friend Jason brought up that a lot of the videos he gets is a frigate bird. Because people misidentified those older time for pterosaurs because of the wing shape and how the tail very much looks like two little legs coming off of it. Yeah, yeah, precisely. And once again, when you start looking at the flight characteristics of these things, it does specifically, once again, things that have leathery wings. Let's just get into that real quick. Stuff like bats is a prime example to bring up. Because of their body size and weight to weight, weight to wing ratio. They cannot glide. They can't glide. They have to constantly flap, which is why they eat almost twice their body weight and insects every night because they burn up so much fuel constantly flapping their wings. It's also why they spend half the day sleeping. They just tired.

[1:32:18] But when you look at something once again the size you're talking seven to eight foot wingspan, but probably closer to 10 or 12 in a typical. Pteranodon, something like, or Pteranodon in that kind of way. And when you're talking Quetzalcoatlus, that was, that was... There's a 40-60 foot wingspan right there. Yeah, much like any. Condor, things like that. It doesn't behoove you to try to flap. You're not going to get enough wind under your wings to support your body weight, what you have to do is go from a higher platform and glide at that point. Yes. Yeah. It's been shown that these animals would they would have used their because their wings work that the forefinger is the wing itself.

[1:33:11] It's an elongated finger. That's what a membrane is connected to. What they would have done is is like how you see this Quetzalcoatlus, they would have been on all fours and pushed off from the ground from there. Cause they would have put stuff and then use a large wings to flap a little bit and then glide. And for instance, Quetzalcoatlus, the one we see here, actually would have been acting like a giant stork. Like when it was on the ground, it was a height of a giraffe. And these things would have mostly been inland and it would have walked around most of the time eating slow dinosaurs, things like that. And then they would have flown off into another hunting ground. So imagine something like that hunting you down. That's nightmare fuel right there. Well, there was a pretty cool study recently done that brought up the fact that like, yeah, an ancient man may have well been hunted by not necessarily these, but like larger condors, things like that, because they're talking about getting footage of eagles picking up like 60 pound animals and carrying them off, stuff like that.

[1:34:22] Yeah, here in the Americas, down in South America, there's the Harpy Eagle, and that's very famous for hunting down sloths. And actually, there was proof that our early ancestors were hunted by eagles. One of the most famous hominids ever discovered, the Taung Child. The Taung Child was a early homo erectus and they were a young one. And we found that they had puncture holes in their skull. And early researchers thought that puncture holes were attributed to a leopard. But later on, looking at the measurements of the holes and the puncture marks proved that this wasn't a leopard bite. This is actually the talon of most likely a golden eagle in Africa that picked up this early hominid, as early human and flew off with it. And if you look at the fossil site, it's very akin to what a bird's nest would look like. So humans in our early days will be hunted by large birds. If you've ever heard of what I can't think of, the Haast's Eagle. The Haast's Eagle hunted moas of New Zealand. And the Haast's Eagle was the eagle with about a 14, 15-foot wingspan and it would have hunted humans based on what how would a hundred moas?

[1:35:46] There he is. Sorry, one of my Christmas gifts to myself is a new in-ear piece that keeps falling apart mid-show. You're good. But in all sincerity, it's the fact of when you start looking at fossil record, when you start looking at things in that kind of way and that scientific light, Ryan, that's when things start really pointing away from what we are seeing in these videos. Once again, the flight characteristics wouldn't necessarily be like what we are seeing. And like the like the last video that I showed or where where it was in the tree,

[1:36:31] That's one where it's like, really? Because I don't I don't know that any bird could sit in that tree with with the way that it is and that's what we have to question whenever we see things you know there it is right here so yeah no it's like first of all I don't see anything moving I don't see any of the foliage moving would it also where is it perched on like there's there's a tiny branch underneath it. But it'd definitely be bowed and moving with that much weight on the end of it, you know. So, yeah, yeah. Things like that should make you go, hmm. And there was a mutual friend of ours that posted a video the other day of a Bigfoot on a bear. And I was like, okay, there's a few anatomical things going on here that are just wrong. Where are the legs of the Sasquatch?

[1:37:32] Things like that, where if you weren't looking at them from a forest and trees perspective, you know, you can get lost in either just the forest or the trees. Yep. And that's happening a lot now because especially with these pterosaur sightings, I've noticed that the videos and photos of these are popping out more and more and more. And I'm like, okay, a lot of people look at this and like, okay, they realize there's not much fruition or much data to be taken away from it, but still people still are going to create AI videos or CGI or whatever you want to say because I think it's just what human nature is.

[1:38:20] You might want to get the little bit seconds of fame so you make a little video, make a little photo and pop it out there. Or even if it's just people just wanting to be like, I don't know, I've heard the term bandwagon before of like, let's jump along and everyone's talking about let's talk about it too. But ultimately it is education. Let's use what we know already and science and knowledge to apply to what we're seeing here. And that's like, I've seen plenty of paleontologists come up recently and actually talk to newspapers on the news about what we're seeing in all these videos and debunking them because what they know of the science. And that's really what I'm doing here, but also bringing in the question of there is more to this than what we're just what we're talking about. There is a cryptid aspect to it as well, not just the paleontological, because a lot of people will just prove it because they think cryptozoology is a pseudoscience in general.

[1:39:18] But hey, this might be able to wait to kind of bring cryptozoology into the light a little bit more and hopefully bring some attention to cryptids that people haven't really heard about before. Yeah, yeah, no precisely precisely and as we say on the show all the time with you, Lyle, Ken, there's there's a lot of zoo that we wouldn't have if it weren't for cryptozoology or at least the concept of cryptozoology and the fact that we are going to start with the stories from a culture and we're going to move forward scientifically from there. You know. Exactly using that no different than you would eyewitness testimony to something where the eyewitness testimony is not your ironclad evidence.

[1:40:11] But it is the gateway to open an investigation. Yes, and. Go ahead. Yeah, no, and that's exactly what we're talking like what we always bring up to would like I'll get a friend Adam Davies. Whenever he starts an investigation, he always looks at all traditions, he looks at the stories. And that's something that I very admire, and I talk about all the time, too, with cryptozoologies. Let's look at the indigenous stories and then go from there. And at least to my knowledge, in this region of Mexico, there are indigenous stories of flying creatures. But most of them are very akin to either bird-like animals or owl-like animals.

[1:40:57] There's not a lot of stories of pterosaur like creatures. So we look at the old traditions and they don't really support. What we're seeing in these videos because a lot of people coming out and talking about like well. What these creatures have always been here? Well, I'm like, well these animals like this isn't a video game. They don't just pop out of nowhere. There's the they're not like a DLC. They don't just get downloaded. So. How can we see how they always been here? But the data doesn't support that. The data doesn't have any suggestion to prove that there's things that have always been here. And then like you bring up, or like I keep bringing you up a lot of these conversations cause people bring up a wolf, there's a portal. I'm like, well, like what my friend, like what Chris Jordan says, you got proved a portal and you have to prove the creature.

[1:41:47] So you can't- Yeah, which one? Yeah, this isn't politics. I don't want to answer one question with another question. Like we don't want to answer one issue with another mystery. You want to just solve that mystery in general. Well, yeah, and at the same token, it's one of those that, you know, scientifically sometimes you may end up with more questions than answers. You might not always find the answer, despite following a scientific path and using a scientific data process, you know? Um, I think using a scientific data process we can come up with a pretty decent scientific response to the fact that these are not videos of. Pterosaurs that we're seeing yeah that there are some kind of AI alteration.

[1:42:36] Things like that that is not to once again even even as I said in your post. That is not to discount the idea of remnant species. Not whatsoever. You know, coelacanth was once gone, full on breeding population, you know, things like that. So, remnant species are out there, no doubt, and could it be that there's a pterosaur out there in that kind of way? It's a possibility. Possibility. That's the thing too I bring up a lot with this, is the difference between possibility and plausibility.

[1:43:21] And probability. And probability, because is it possible? Yes, but many things are possible for a lot of a probable. And at least in my mind, research and science and what we really do here is about possibility. It is about probability. Like let's look at the probability, not just the possibility of it. If you want to look at this, the possibilities, that's where you get into speculative evolution, you get into, that's more, that's where you get into more of the site of the speculation. And yes, I say it all the time, cryptozoology is a science speculation, but with too much speculation, you get off the road. It's like walking on a, walking on a trail and then you see, oh, there's a shiny rock. Oh, there's never shiny rock, never shiny rock. And you look and you're a mile off the trail and it doesn't work, that's not good.

[1:44:12] And that's why I caveat things would be careful with how you ask the question. Yes. Be careful with how you phrase it scientifically because it's okay to ask the question. But if you phrase it wrong it's no longer a question it's a loaded question with an agenda at that point. Yep and even the level of the questioning. Like a lot of people talk about like, well, very, I don't know, facial very much like level one of questions are like, okay, what is this? Why? But people don't really go into the deeper levels of questions from it because. Like what you say, like one question should lead to two, should lead to three, should lead to four. And if it doesn't, well, let's see why.

[1:44:58] And that's what I always bring up to people is asking those questions because without those questions, you can't get to the answers. And so many people, I really just prove right now, so many people think we know what's in our sky or what's in the world.

But there's so much after that we don't know about. Like, hey, am I in newsfeed this morning? I saw somebody like DOJ, like how the government's releasing Bigfoot files. So there's more to this world than we think. Oh, absolutely, absolutely. Now do I think that like the National Forestry Service working with the FBI and other government agencies to hide Bigfoot? Absolutely not. However, however, I think that there are some interesting things out there and I think that scientifically it's kind of like the places like Jefferson that have declared him protected.

[1:45:53] And made it a Bigfoot hunting free zone, stuff like that. That's interesting too because I was reading the article earlier about this and one of those investigations that's brought up in the recent Bigfoot files, it brings up the name of Paul Freeman which was very much a famous Bigfoot researcher. So like you can see like okay like they bring up an actual like someone who worked for the Forestry Service and actually is in the Bigfoot field. So like, okay, there's some legitimacy we can bring into this. Sure, sure. And that's just it, you know? And that is not to call into question the legitimacy of anybody posting videos, things like that.

[1:46:41] I don't know where they are sourced from. Most of them tend to seem to almost have no source in that kind of way. Pretty fascinating the rabbit holes that you can go down and try and dive into the original poster of something and it's rarely out there in that kind of way. And that's something I bring up too is okay these videos that are coming out recently out of Juárez we have all these videos but where all the eyewitnesses where we all where all the interviews of people think I saw one and they're on the news or the local newspaper talking about what they saw in the sky. What we're seeing of videos, but where are the video tapers? Where are the people that took these videos?

[1:47:28] Because you would think they would go out and talk publicly about it, or there would be a rash of a bunch of sightings by now that would prove, OK, let's look for the people, not just their not just their videos. And at least to my knowledge, currently, that really hasn't happened. There hasn't been a rash of people going to the local newspaper or local even police department talking about seeing a pterosaur in the sky. Yeah. Yeah, even even the the person with the with recording the rainbow in in Alaska with the. With the first video that popped up of the squid thing that was I don't look at this weird thing. What's this weird there? What's this weird thing? You know that was all over all kinds of news outlets. You saw no interview with the person who posted it. Yeah, you know any any attempt to befriend them to get them on the show to be like we'd love to have you on CNN. This afternoon to talk about your video.

[1:48:30] You know. Yeah, and and that. Needs to as I've said you've seen me give my fakery of media and how to spot AI things like that. You've seen me give that presentation and and when those things are obfuscated. When like there was a picture. One that was getting all kinds of traction in one of the UFO groups a couple months ago that. Said you know image taken above Austin, Texas dating dating time withheld. For safety. It's like for safety or how is it withholding the date and time of something that you've zoomed in on so you can't even tell which direction in Austin you took it from like there's no way to triangulate your position with just blue sky behind an object there's also no way to tell the size reference of it.

[1:49:26] Yeah without any without any points of reference so you've started controlling the dialogue there. And in addition, you've made it where nobody can verify things with radar or news story or social media or or any mean. Yeah. And that's why like even in recent years, I've kind of gotten away from like video analysis in general, because I've kind of thought this in my head. What I rather analyze the video or talk to an eyewitness, I don't want to be able to talk about this. Did I witness and go to the site where they saw something? Yes. The analyzed video that's so analogous that I'm like, you taught to identify what it is. I'm going to go to someone at the actual site of the eyewitness and then talk to the eyewitness there. That's where the data comes from.

[1:50:17] That's where like, okay, this type of stuff that we can really look at and use it as data. The videos are great and all but it's hard to really analyze especially in recent years with how much fakery and trickery happens. Yep. And that's just it. You know, it's the idea. And I've created a tool. We have it on the Curious Realm site. We have it on the Curious Research site. Feel free to go right on over to free tools, folks, on either site. Just that website, CuriousRealm.com forward slash tools and go to right here. The Curious Research online media forensic inspection tool and you can literally drop in any photo any video things like that here I'll do one live while we chat so yeah here's an image of Jupiter it'll tell you everything from the camera manufacturer lens manufacturer where it was taken if there is a GPS stamp, it'll show you an actual GPS map as to the actual coordinates.

[1:51:26] You can go in and look at all kinds of things, metadata, you can tell if it's been touched or edited, you can tell if there are possible AI image issues, you can go in and zoom in on stuff, you can put it into photo negative and do all kinds of actual forensic work photos and videos, things like that. You can even come into clone detection and see if it's possible that anything in the image has been cloned. And it'll give you like, ah, you know, things that have possibly been cloned, you know, stuff like that. So there's all kinds of ways that you can forensically tear apart an image if you are skilled in such ways, you

know. And that's just my skills are not but that's why I made the tool literally is because not everybody knows what tools to use how to use them so like literally as you go down like it shows you exactly how to use it like it tells you what each slider is used for what it does stuff like that and then you can actually export. PDF, like a text file of that report of all the data from your investigation.

[1:52:46] None of that comes to a server. So like we aren't taking your data. We aren't taking your images. We aren't taking your videos. You can do that with video. You can do it with audio. All of those files all work in that system. So there are ways by which to tell these things if you can get the original video. Yes. Once it's going through Facebook, things like that, it's hard to tell because it's already got that data stamp on it and it's been crunched and it doesn't have the original metadata necessarily. Yeah. So, and especially with Facebook, things like that, it changes resolutions, compresses images, all kinds of stuff, adds artifacting. Yeah. Yeah. So it's like with this, like the with the pterosaur sightings, like,

[1:53:35] Not, do you want to use the thing that you find on the Facebook post? What you want to use is to whoever took that video, their camera, their video, their video, not the one you post on Facebook or Instagram, but the actual video they have. That's right. Exactly. Because at that point, you can, yeah, if their GPS is on on their phone and everything, which is by default on most phones and most people don't think to go cut it off on their camera, stuff like that. So yeah, there's. GPS tags. It'll tell you exactly where that video was taken. Yeah, all kinds of things. Yeah, because I remember recently I took a photo and I was looking at my photos on my phone and it that said, oh, location of photo.

[1:54:21] And I was like, that's a thing. It tells you now. Oh yeah. Okay, that's cool. And it's like, I looked into it and I was like, because that's a thing that not a lot of people realize is a feature on the phone or feature on the camera. Yeah, yeah. And then there's EXIF data. And the EXIF data is where you start getting into like what the iris settings were and everything else. The actual details of the camera and the chipset and all kinds of stuff. It gets truly detailed in some of these reports. But that's the thing is that if all you have to go on is the trust of what somebody is posting. That's it. Then that's where your investigation needs to start for the search for data.

[1:55:11] And if the original posting of that, even a meme image, if you are taking a meme image as fact and there is no link to an article, if there is no citing of source, let that be your first clue that that is something that's trying to control your dialogue or make you think in a certain way. Because it's literally telling you to think a certain way and giving you

no backup whatsoever to that quote fact. Exactly. So, and like even like I've started a new educational series on YouTube, videos post every Sunday. But at the end of that is a full bibliography in the credits.

[1:55:59] Yeah, that's like one thing too, is like citing of your sources. Like, there's so many people that like, Even myself, if I read a book and there's no bibliography at the end of it, I'm like, where does the information come from? It's all, it's all opinion at that point. Yeah. Yeah. You need to have proof. Even my own books that I've written, I make sure I have a bibliography at the end to show like where my data has come from, where my ideas have come from. So like having a source of knowledge is very important and showing where you get it from is very important too. Because if not, yeah, you can have your viewpoint very skewed. You can have your opinions skewed by that. And having real data is the importance of it.

[1:56:49] Well, it's truly paramount. Like, really, that and a critical mind. You know, the willingness to put aside what you might consider to be real for the fact that it might not be. Like, do I? Hey, don't get me wrong. I'm Cajun, man. Don't tell me, don't tell me I can't make a roux for pterodactyl. I guarantee you, it ain't no different than cooking gator, I bet. You know? No. Just gator with wings. Yeah. That sounds great. No, I'm like, let's be honest here, if these things were flying above the skies of Mexico, come on, we would eat them by now.

[1:57:38] Oh yeah, absolutely. They would go over to Texas. They would completely be on menu, dude. We got everything from Jack Rabbit and Rattlesnake Sausage to like, I'm sure Prairie Dog. Fritters somewhere. Yeah. Those are protected so likely not yeah. Pterosaurs are flying above Texas every Texan grabs the number six bird shot and going out. I was gonna say no. Pteranodons not protected. Proving you can't if they can't be protected legally, but that's thing to. Sasquatch they're really protected in places like Jefferson. So if someone made a Sasquatch burger with real Sasquatch in maybe even County, Texas whoo?

[1:58:32] That's right. That's right. Um, but, but all joking aside, it is something that we always talk about whenever we have you on whenever we have Lyle, any, any cryptozoologist is the fact that if you are into cryptozoology, it is incumbent upon you to get into wildlife and habitat. Conservancy because otherwise I may if you think the coyotes are a problem in neighborhoods if you think bears are a problem digging through apartment trash cans wait till it's a Sasquatch digging through the apartment trash can because we've encroached upon their territory can you imagine like coming out at 5am scatting off a Sasquatch like they're raccoons, you know, they're skittering off.

[1:59:26] Yeah, I haven't really loved because a part of cryptozoology is looking for species that were once presumed extinct like the thylacine or the Javan orangutan. With me, I don't want to see a day that a tiger is a cryptid. I don't want to see the day that a polar bear is a cryptid because. They're presumed extinct, but people still see them. So how can we use this to protect the species we already have? And like one day like I don't want a day a day to be like, oh, well. No one's seen them outlying in 20 years. They must not be real and then they're cryptid because someone sees one I want us to also conserve the species we already have and.

[2:00:12] Realize that a lot of these cryptid creatures out there are just another part of the ecology. Yeah, like I remember talking to ecologists ones and he said well if Sasquatch is out there. It wouldn't fit into the ecology because it's a weird addition. I'm like well, it's not an addition. It's always been there. Well, if these cryptids are a factor in the ecology, but just we don't know about them yet. If they are out there, they are a factor. They're just they're just the X in the algebraic equation. We just haven't proved what that X is yet. Well, well and if they are out there as as we've said on the show numerous times. They would logically be doing the same thing that any large bear is doing things like that I don't think a Sasquatch should be hunting down a bulk of buck elk.

[2:01:01] No, that is that is a and I mean say what you want folks. Animals are not that stupid. No bear do not hunt elk. They could all day long a bear could take an elk. They don't because elk have really big hooves and horns and the risk of injury is too great. So like logically a bear don't do that. It goes for food. I guess. Will it catch a rabbit all day? Will it eat a squirrel? Sure. Yeah. Like it like life is not a nature documentaries are not a dinosaur. Documentary where you have every dinosaur fighting each other to the death. Avoid conflict like if a bear would it's like if a Bigfoot would have taken elk like a bear. They go for a calf, they go for a young one, they go for a sick one.

[2:01:55] They wouldn't go for a large male, large female that if they hit you, you lose an eye, you get hurt, you can't hunt, you die. Look at any predator, like, lions, tigers, they avoid conflict because they know if I get hurt and I can't hunt, I die. And they hunt in group. Yeah. Yeah. They hunt in packs and groups, same as wolves, that kind of stuff. Yeah. Any intelligent creature, even, think, even us humans, if you, you're not going to start a fight with an MMA player, you're not going to fight, you're not going to start a fight with someone that's way bigger than you, that's probably going to be able to hurt you. Yeah. Same thing with animals. Yeah, even cougars, lions, stuff like that, they are hunting game their size and smaller.

[2:02:44] Yeah. That doesn't mean go find shorter people, Chris. That doesn't mean that. No, no. But it means like, it's just a survival instinct. It works with people. It works with animals. It would work with cryptids as well. It's a point of logic. It's a point of logic. Like if these pterosaurs were above Mexico, I don't know what they would be hunting like, like us birds. But all my thoughts are thing too, is that we know that they live live along the ocean. Yeah. If these sightings were maybe in like Corpus Christi, Texas, maybe more plausible maybe, because this is where they would have been found ecologically, but they're living in the wrong location right now. Yeah, yeah, that's just it.

[2:03:30] They would have been much like their supposed, I guess, ancestry, things like stork, You know pelican that kind of stuff. They would they would be eating fish that kind of stuff. Yeah, think of a. Pteranodon as a. Cretaceous era pelican almost like it would have been along the ocean current it would have been along the ocean along the cliff faces. It wouldn't be in the mountains in the middle of a landlocked state. Quetzalcoatlus and azhdarchids would have been inland. But they would have been very much akin to like a stork or even a giant demonic cassowary. You can say almost like.

[2:04:19] Ecologically they have a certain niche so if the water exists nowadays they would still have that niche and. Talking about living pterosaurs a lot people bring up with both this Quetzalcoatlus is still alive. Well, my guys feels on the ground and be the size of a giraffe when they beat the size of a small car I think that would be kind of hard at times of heights at certain locations, especially if you. Have them close to a city or something like that. Heck. They'll probably get detected on radar how large they are. Yeah. Yeah, no, they would they would definitely pop up on radar as a small aircraft, you know, yeah. Why is it we had small aircraft and military and military mountains without any type of rate without any type of of like radar or like radio, now we get detected plenty of times.

[2:05:09] Well, and that's just it, man. That's just it. When it comes, and once again, I am not discounting sightings that have happened over time of stuff. I am not saying that there are not remnant species out there. What I am saying is what you are seeing on social media is just that it is social media fodder. No, no, no different than the jellyfish videos that are out there right now, the videos of the mothership during the FAA blockout that are Starlink, stuff like that, that have been AI'd. Yeah, it is social media fodder.

[2:05:56] It is there to whoop up a frenzy, to get plenty of views and to once again to muddy the waters of good research, sadly. I don't think that that is their intent in that kind of way. I'm not saying it's like a social media plant to purposefully derail research. Not saying, literally not saying, I'm not like air quotes are up for just the listeners out there. I'm

not quote, I'm not not saying that. I'm literally not saying that. There's no other way I can say it than I am not saying that. All right? Not where I'm going with that, because I don't think that there is any vested interest in that, you know?

[2:06:46] That's just it. Not everything's a psyop, guys, like. Yeah, it's the pterodactyl false flag. Yeah, but that's the one thing. I'm okay with conspiracy, but soon enough everything becomes a conspiracy if Iran if Iran wasn't sending pterodactyls over here everybody. They weren't sending pterodactyls then then they were busy hacking the FAA in the USDA. And making sure making sure to get all the fluoride. Into your in your pineal gland to make it as hard as an almond shell. Guess who I used to work for. They're going to take your votes, guys. That's right, that's right.

[2:07:34] The pterodactyls are the reason for the blue wave. The blue pterodactyls. Oh, because of the blue wave. So, yeah, yeah. But that's how deep it goes, and that's how voracious it can get. Even just once again, you trying to point out some logical things on social media leads to people attacking you when it's like, no, no, like, we're talking actual science here. Like there's there's some good hard science being discussed in this video that you are just willing to dismiss outright and let go out the window. And that's that's where we end up with the problem, you know, is you can't marry that mentality with actual research, Ryan. So good on you for not doing so. Good on you for always having the level head that you do when it comes to such things and when it comes to such conversations, even being willing to answer the comments? Yeah. You know? Because you could just let them go. But you're willing to answer them and you're willing to talk to them and you're willing to have the conversation in that kind of way. So good on you. Exactly. Like that's ultimately I tell.

[2:08:56] I say this all the time. My goal in this work is not to persuade anyone of any particular thing is not to make someone think a certain way. It's just to educate. Confucius said himself, the teacher opens up the door up to the student to walk through. Same thing with cryptozoology. Like, I'm here to try to educate people on this phenomena. It's up to them to make their own conclusions. And it's up to them to really start asking the questions. All I do is give them a couple good points. So hopefully with more stuff like this in the future, we can educate more people on this subject. That's why honestly, I look very much up to like Ken because he's doing his cryptozoology series on, he's literally making lessons about cryptozoology. That's what we need more of in this world is teaching people about this and not trying to say, I believe in Bigfoot, you need to believe in Bigfoot. No, that's not what this is about. It's about, hey, And here's the data, here's a couple good points.

[2:10:00] It's up to you what you do with them. It's up to the person if you were out there to make their own conclusions. Not me to make the photo. Well, and hey even even the video that I commented on about the jellyfish and the fake cave drawings and things like that. That's all I did. Was drop some data and the fact of feel free to look it up. There are no cave drawings. That are of this zero and get them out there fake and they're made for this purpose. So let's start the conversation there. Yeah, and that's something that too, especially with conversations, one thing with this too, with especially being social media is the ideal of, I need to be right.

[2:10:47] Like get away from the right fight and get away from the egotistical viewpoint because a lot of it is the ego. There's people like, well, I think these things are real and that's it. I'm like, well, okay, if you think that certain way, let's break it down and let's see where we can find certain good, certain viewpoints. And not that I always have to be right, because I always say that, hey, I think these videos are most likely not real, but I say most likely, because science in and of itself doesn't give you 100% for sure. They change this yeah, like so if tomorrow someone over in San Antonio shoots down a. Pteranodon, okay, I'm wrong. I will eat. I'll eat my crow, but.

[2:11:35] You can't always be 100. I'll eat the.

[2:11:46] We can't be 100% sure on either disproving or proving anything. Yeah, how can we not? We got to stay away from the I know well we got to keep the I think absolute is a yeah the absolutism is not what science is about yeah that's what gets people on social media is absolutism oh I know for sure and that's that's what that I was accused of that and accused of being a closed-minded skeptic and I was like no no I'm the most open-minded skeptic in the world you feel. Feel free to show me the data that what is shown in the videos is not a known quantitative of a kite or other flying device made by man. Feel free to show me that and I will accept it.

[2:12:35] But there is no data out there. Once again there is nobody who has been interviewed by the news because of their clip or anything like that. So they are unverified, the videos of them are real, they're an actual video made by a device made by a human being, no doubt. But what's in them is unverified, the data of them is unverified. So yeah, yeah, I will say the jury's out, but I'm a 90, 95% nah, you know, but there's a 5% variability in there of, okay, and show me the data. And I'll accept the data into my data set. And my opinion may just change because of it. I have changed my opinion on this show when shown other data and been like, wow, never saw that, never knew it.

[2:13:31] New data in the data set. My opinion has shifted, not moved, but shifted. Yeah, and that's what I'm trying to do here is like with these pterosaur sightings, I'm like, hopefully I can bring in some data because not a lot of people realize like the difference

between a pteranodon and pterodactyl or what pterosaurs really are or that pterodactyl really is not a valid taxa. So hopefully this data can help educate people on these creatures. Absolutely. Okay, it is super interesting to learn about. Well, and let's spend about another 10 or 15 minutes here because I gotta do it, I gotta ask you.

[2:14:18] We had Jason McLean on talking about Capturing Bigfoot. We had Ken Gerhard on talking about Capturing Bigfoot. We have an upcoming interview segment. Lyle Blackburn folks commenting on Capturing Bigfoot. I'm not dropping his opinion. That's. Lyle's job to do. Um. Hashtag tease. Um. We have we have Brett Eichenberger talking about it. Um, have you seen Capturing Bigfoot? Dad, I have. How do I know if you'll come up sooner or later? I mean, we got to talk about it. We're not going to not talk about it. Because, and you know, that's in everybody's mind.

[2:15:06] And I got to ask you, I mean, I saw it. I thought it was a great film. What did you think of the film itself? I didn't like it. It's a great documentary. It's really good. I like the data points. I love learning because I love learning. I love learning more points about the Patterson-Gimlin film and kind of like the background stuff that we never have heard about before or at least the common layman doesn't know more about. And it is a really good film and honestly having those, that new video come about, it really interests me because now we have a new video to analyze for the next 50 years. Now we have more data points to look at. And yeah.

[2:15:53] Yeah, so and and you know. As we said out with numerous people as we said with you numerous times, you know the the six seconds of the original footage does not hinge. The entirety of Sasquatch research. Everything does not hinge on they it is once again an avenue of investigation nothing more. It's not the it's not even the heavy weight of. Data in the data set. Yeah, no it's because so many people when it first came out with Capturing Bigfoot Bigfoot's not real Bigfoot's not real because of one video. Yeah, and that's. Go ahead. This one video doesn't prove this prove a whole species. Like if you have one fake panda video doesn't prove the pandas don't exist. No, it's no more than one video of a Bigfoot proves that Bigfoot exists. Yeah. So I'm like, I talk to people and I told them like, Hey, this doesn't take away from the years we've searched people have done this, this doesn't take away from the hundreds or the thousands of sightings that have happened. If you've had a Sasquatch sighting and then you prove that it's proven as Patterson film, it doesn't take away from the sighting. You still saw what you saw. What we have to do now was just, we have.

[2:17:14] One less piece of data to look at now. Because in my honest opinion, I'm 90 to 95% sure that the Patterson-Gimlin film is not a legitimate film now. So if- Where were you in that percentage before the documentary? I was usually about 5 to 10% sure that it was

not like I was usually on the whole other side. I really believe in the film because I looked at the analysis of Dr. Meldrum, the analysis of Eric Mann looking at the footprints. But that's one thing too, is they don't bring up the footprints and I say that's something we need to look at now and analyze more of. But when it is just, if it is honestly, it's very unlikely that this was a true film.

[2:18:05] And what for me takes away from it is that a lot of the locomotion of Sasquatch a lot of the proportions of Sasquatch was calculated from that. Up hold from this. So if we have all this data now that's proven to not be real. Let's look at some other films. Let's look at the Freeman footage. Let's look at mother. Films that might be more legitimate and let's see what anatomy you see there. Let's see what behaviors we see there because if yeah, because. Patterson-Gimlin was used for a lot of good points when it came to the morphology of Sasquatch. Yeah now. Have it most likely be a hoax. We have to relook at the morphology of Sasquatch and most as when we coming from a lot of eyewitness testimony. Because ultimately I'm very much into book and the boat would kid and video notice is not going to prove that these creatures exist.

[2:19:01] That's right. What's going to prove is finding a body, is finding the skeleton structure, is finding the bones out there. That's where a lot of research should be, because if we can find eyewitnesses and where the eyewitness testimony is coming from, then we can speculate, OK, maybe this area is most likely where we would find a body. Maybe there are certain key points. I'd say up in Pacific Northwest, East Texas, maybe not Florida, because it's very hard for animals to die and actually not decompose, but there's certain good points up in Pacific Northwest where I would say, let's look there. Let's not just look for a living creature, but let's look for possible body parts because you remember a couple of years ago when that Coyote Peterson video came out, him saying he found a Bigfoot skull when it was really just a real skull.

[2:19:54] I remember that because that's honestly what we need, but not do it as a... Hoax. We need to look for the skeleton structures. We need to find, if you find a giant three foot long femur in the woods, what else could that belong to other than some type of large hominid? That's what we need to do now. And not, yes, it might take away some stuff from the field, but it doesn't take away the existence of Sasquatch. And it does take away from people's experiences. Hey, if this video got you into this field, awesome. Don't let it be the reason you leave because like for myself, I got into this thanks to Patterson-Gimlin film. Thanks to the number of signings Antonio. I'm not going to let it like, hey, get me down to like, maybe what I've done odc isn't worth it. No, it is. Yeah. Yeah.

[2:20:49] Research is always worth it because even if like it's proven that big Sasquatch isn't real, Which I'm not saying that I'm not saying that people at home, please. But even if it's not even even if it's proven that they still got people in the woods. That's why people interested in the wilderness. I got people interested in folklore. We know every single episode of Star Wars was fake scripted and on screen. It is inspired. And close to 60% of the technology that we hold in our hands and most people who went to NASA to become an engineer. Totally fake. Totally science fiction.

[2:21:35] But that is what inspired them and made them want to do it. So yeah, that that's just yeah, that's what inspires someone to be next, Jane Goodall or the next Dian Fossey. Absolutely. Because that means that something was added to this world, something beautiful thanks to cryptozoology. And there's a lot of people that are interested in cryptozoology that also do research into paleontology or zoology. That's right. Because like we brought up earlier in this show, anyone who's interested in cryptozoology should also be interested in conservation and the protection of these already known species. You know, when Patterson-Gimlin film, most likely being a hoax,

[2:22:22] It shouldn't take away from people. It shouldn't. Like it might make people feel sad or something, but even then this happened a month ago and I kind of feel like it's been going down in media, not like people talking about anymore. Maybe the pterosaurs are helping, maybe the pterosaurs are a psyop for finding for the Bigfoot, right? But it shouldn't take away from people's experiences. If this is what got you into the field, awesome for you because don't take away that, oh, I got duped or something like that because what we said earlier, people can get duped. People can get tricked. It's just a part of reality. The best of us. The best of us. Yeah. So, but fortunately, there are people like you out there explaining the good science out there explaining these things. Let everybody know where they can go to get your copy of Cryptids of the World, where they can go to get your books, all that kind of good stuff, man.

[2:23:19] Of course. Of course, if you want to check me out on my Instagram or my Facebook, if you look up Ryan Edwards on either one of those social media sites, you can find my content. Honestly, with the success of these videos that I've put out thanks to city's social settings might be adding some more content like that into future. Hint hint as well. So if you want to see up my books, I do have three out. I have Cryptids of the World, of course. I also have Sasquatch prehistory and Beyond Bigfoot. If you want to check those out, they're live on Amazon. You can also check them out at the Curious, Curious Realm shop. He, I know Chris has a links straight to my books there. So go check them out. Go. It's a good read because all it is is educating people on the world around it because it's a lot of more mysteries out there than we think of.

[2:24:09] We don't know everything that's out there. That's right. Because what you do is ask the questions and hopefully one day we'll get to the answers. But honestly, I enjoy asking the question first of all first. That's where the fun gets in, truly. But like we said, you gotta be careful following the shiny things as you go down and dig tunnels for data, folks. So thanks as always, Ryan. Of course, you're welcome. And coming back soon, actually, since we have you on is Symposium of the Strange. We'll be relaunching that and getting new talks going, all kinds of new folks. So keep your eyes out on that for social media folks. We'll have announcements coming soon. So. We will. Well, take care, my friend, hold the line real quick while we close things out with the audience.

[2:24:58] While you are online, everybody getting your copy of Cryptids of the World for your loved ones during the holidays. Make sure to stop on by Curious Realm. CuriousRealm.com is where you can find our store. That's where you can find all of the books, videos, classes, things like that from our guests. CuriousRealm.com forward slash tools is where you can find all of our free tools from the AI Red Flag Checker to the Congressional Vote Tracker to Cromford, the Forensic Media Inspection Tool, our AI Chatbot, and our free app. All kinds of free stuff right there in our tools section on curiousrealm.com as well as curiousresearch.org. Thank you so much as always everybody for your curious mind, for your open minds, your open hearts.

[2:25:43] That is what makes the conversation, without the conversation humanity does not march forward. So remember, take care of yourselves, take care of each other, and stay curious. We'll talk to you soon. Bye. *[Outro]* Thank you for tuning in to this episode of the Curious Realm. Stay tuned for more guests, forbidden topics, and hidden truths. Follow us on social media by searching Curious Realm. To download the official Curious Realm app and view the Knowledge Vault, or become a sponsor of Curious Realm, visit our website at CuriousRealm.com. Curious Realm is available on your favorite podcast and video services CuriousRealm.com as well as KGRA Radio, APR-TV and the official Curious Realm app for Roku devices.

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