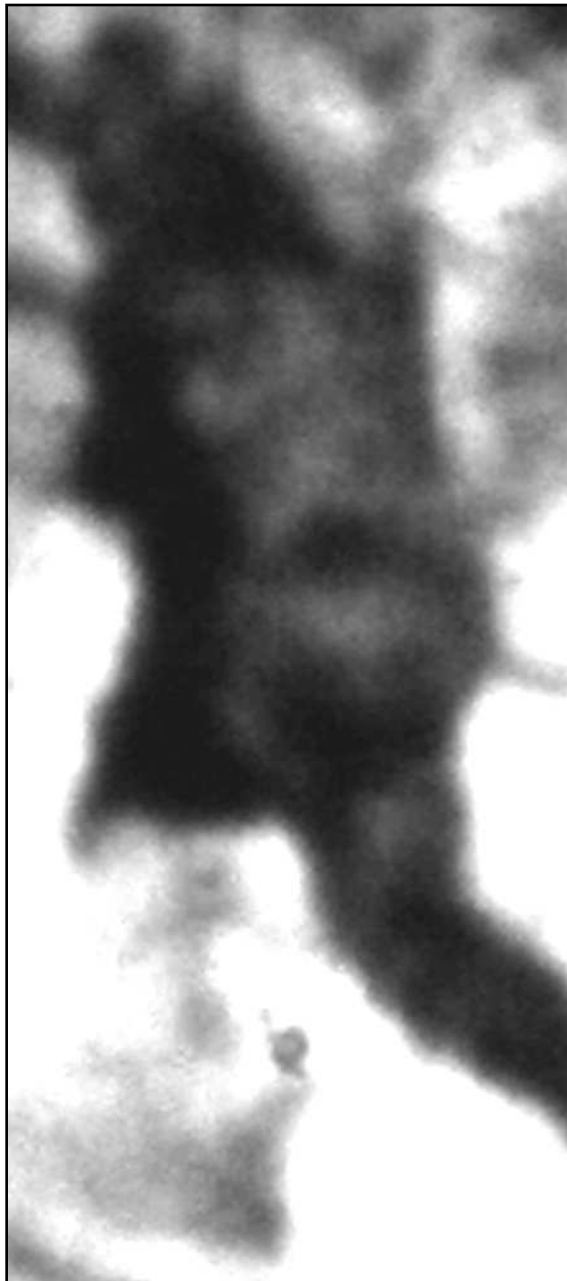




# Bits & Pieces – Issue No. 114

Christopher L. Murphy

Edited by Gene Baade



I have discussed this last point in a previous paper, pointing out that buttocks are needed for balance in being able to walk on two legs. We also need to add that this sasquatch was female and females usually have more pronounced buttocks than males (especially if overweight).

Nevertheless, I don't think Dmitri's appreciation of this particular image involved the points mentioned by Sanderson. I believe he was simply looking at it from a logical point of view. In other words, what we see appears to have very convincing biological qualities—it's a bit of a "gut-feel" if you know what I mean.

Keep in mind that the film was taken in 1967. Many professionals have stated that faking the "thing" would have been extremely difficult, especially in that year.

In 2003, Dmitri came with me to the Willow Creek Bigfoot Symposium. I took this photo of him seen with an 8-foot enlargement

The first image (left) from the Patterson and Gimlin (P/G) film was obtained by Ivan Sanderson and published in his *Argosy* magazine article, 1968. (Note that it is going left, not right as it should be). On the right is the best image I have of about the same film frame (shown in monochrome to match). My image comes from Bill Munns who scanned all the film frames from an unused copy of the film in 2009. Obviously, Sanderson had a very good film copy, there seems to be greater resolution than what I have.

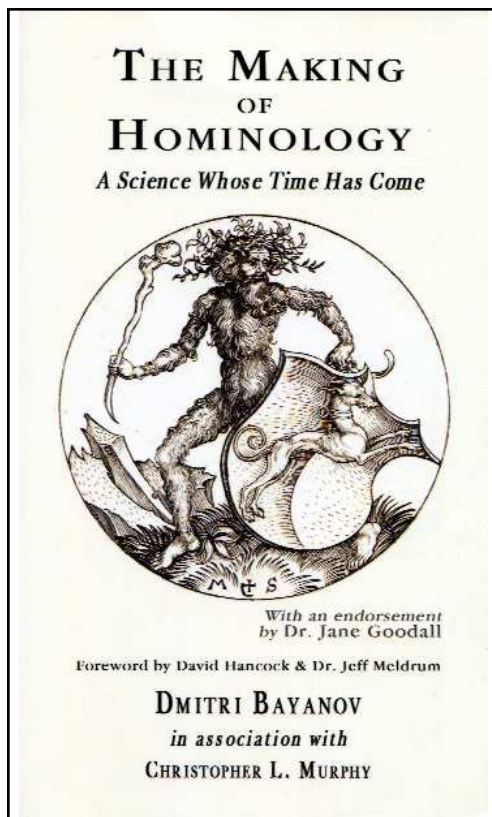
Dmitri Bayanov used the *Argosy* image in his book, *America's Bigfoot: Fact Not Fiction* (1997) and stated the following: "The still from the film published in the *Argosy* magazine that instantly gripped the author's sense of reality."

Sanderson says of the image:

Important factor discussed by scientists is the crest on back of Woodswoman's head... Also significant is presence of buttocks, which are clearly shown. Apes do not have buttocks.

of the P/G film subject, which is certainly much clearer. Dmitri was absolutely positive that this hominoid was real. He talked about it and wrote about it for 48 years. I was there for the last 25.





When Dmitri Bayanov came to me in 2017 with a paper entitled, “The Making of Hominology” (just the first chapter), I agreed to edit it and post it on the Sasquatch Canada website. He replied stating that he wished to include more information and asked me to wait. I edited what I had and waited.

He subsequently sent me a second installment, then a third and a fourth, at which point I said this was getting too big for a paper. Nevertheless, I told him that his material was very good.

Although I had told him that I did not wish to publish any more books, I relented and said that we could turn the papers into an ebook, so to carry on. He finally ended up sending me 14 chapters. I reasoned that he needed more information on the Patterson and Gimlin film and other physical sasquatch evidence. To that end, I added the rest of the material in the book.

All of this took about two years with considerable back-and-forth. When we finally had it all together with a pdf in 2018, I tried to get some support from regular scientists to look at the hominology issue, but to no avail. For certain, I was impressed with the book and decided that it needed to be in regular print.

Thereupon, Dmitri insisted that we needed testimonials and forewords from

noted scientists. This took considerable time and effort to accomplish, but was well worthwhile.

Proofing this work was a big job (things changed) and I eventually asked Gene Baade for assistance. I felt much better after he had looked things over.

Dmitri’s English was superior, but English was not his first language, and there were some things that had to be clarified. I had worked with him on other books, so had experience in this process. All I can say here is, patience is a virtue (especially in finding something suitable for a front cover).

The front cover image shows a wildman or what we now call a hominoid. It was created by Martin Schongauer in 1490. You can see his initials at the bottom of the image with a little symbol in the center. Back in those days you might have had a little symbol for yourself that you could use on works of art. It was common with stone masons who carved their symbols into stones used in a building.

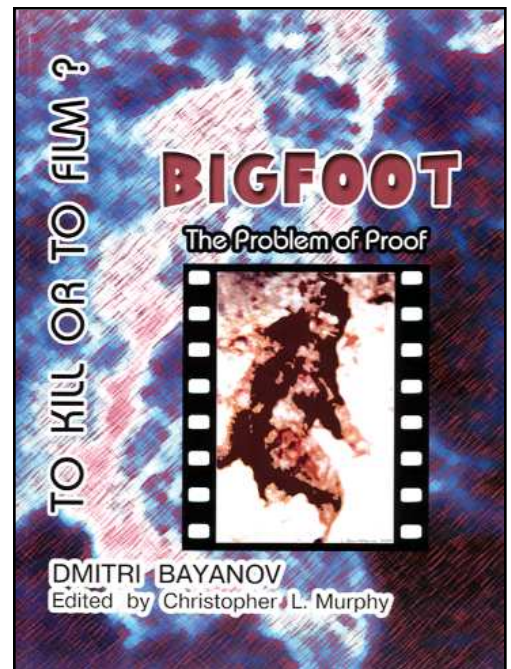
The wildman’s, or hominoids, crown of leaves, twigs, and so forth, was commonly used to indicate his closeness to nature, along with his unclothed, hairy body.

Keep in mind that Dmitri made his case for all extant relict hominoids, not just the sasquatch and the Russian snowman. Originally called wildmen, hominoids were depicted in sculptures and other art in Europe during the middle ages. Their depictions and documentation indicates they were real living beings, and to this day there are reports of their presence. We now have many different names for them.

In his book, *Bigfoot Research: The Russian Vision* (2011), Dmitri thoroughly explored the European wildman, and I believe he was the first to tie things together as to extant relict hominoids. In other words, the sasquatch, yeti, Russian snowman, yowie, and yeren, together with the “wildman” of history, are all a part of hominology. In short, they are all hair-covered, human-like beings who walk on two legs.

I don’t wish to get into the argument of just how human or non-human each of these beings is. I believe that can only be determined when we have positive (beyond a doubt) physical evidence.

Dmitri’s biggest issue on this subject was the assumption on the part of John Green and some professionals that the sasquatch was an ape of some sort and therefore there was no problem in killing one.



In about 1998, Dmitri came to me with his booklet, *Bigfoot: To Kill or to Film? The Problem of Proof*. This was before we had pdf documents. I worked with him, did the editing, wrote the foreword and produced paper copies under my company, Pyramid Publications. I had Dmitri autograph a pile of title pages and had the pages incorporated in the booklet. Some time later Bobbie Short asked to post the booklet on her website. It is still there

When I became involved with Hancock House publishers, I gave a copy to David Hancock to think about. Some time later I was invited to dinner, and as usual a very lovely dinner was provided. After everything was quiet, David looked at me and said, “Did you read that booklet you gave to me?” I said, “Of course,” to which he responded, “Then did you not see that Bayanov is promoting Peter Singer and animal liberation—absolutely no use of animals for food in any way.” I admittedly did not find this material offensive; many people have chosen to be vegetarians, Nevertheless, by far the majority of people do not have a problem with raising animals for food, and having a major publisher embrace Peter Singer was out of the question. I removed all references to Singer and the entire work (2001) was later published in *Bigfoot*

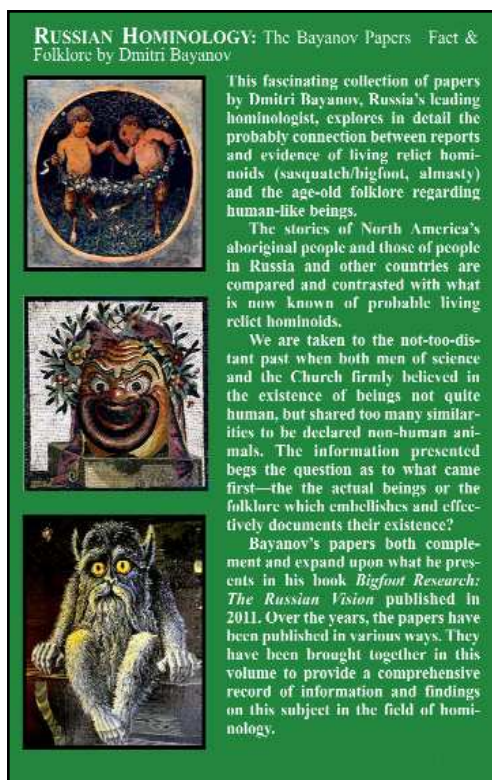


Research: *The Russian Vision* (2011). I never asked Dmitri if he was a vegetarian, but it appears he was.

Although I had included the Russian snowman and yeti in my book, *Meet the Sasquatch*, (2004), I had no idea as to the full extent of hominology. In 2010, I completed *Know the Sasquatch* and now included the yeren and yowie. After completing Dmitri's *Bigfoot Research: The Russian Vision* (2011), it now dawned on me that hominology (as we now call the study) was a massive subject. There is far more to it than just the sasquatch and the other individual hominoids I have mentioned.

In 2014, time was moving on, and Dmitri came to me with yet more papers on hominology. There had been some indications that this might be his last "kick at the can," as it were. He wanted to call the work *Russian Hominology*, which was fine. However, there was quite a variety of subjects and you could tell that he was saying in effect "Here's all my stuff," so that's why I added the subtitle: *The Bayanov Papers – Fact & Folklore*. In this mode, I went to him and asked for personal photos, and he came through, including a great photo of him and his family (seen on the right).

At this time, things were a little "rocky" at Hancock House. I had designed the back cover of the book as follows:



Dmitri and his family, photo taken on his property 30 miles north of Moscow. in August 2009. (Left to right): son Ivan, granddaughters Olesia and Alina, wife Era, and Dmitri.

However, a new guy looking after book production decided to redesign the back cover for whatever reason without telling me, so the images seen here were not used. This is fine, publishers have that right, but the guy's head was somewhere else as he forgot to change the back cover information on the book's copyright page. Needless to say, I was not happy. If you have this book, then please have a look and match the relative text to the image I have provided here.

This book added "more coal to the fire" regarding hominology as it was in my head. When Dmitri came to me with "The Making of Hominology," I was all primed-up. Everything he said fell into place. That's why I agreed to do another book for him, but absolutely the last.

When Dmitri came to North America in 2003 for the Willow Creek, California, Bigfoot Symposium, I had the opportunity and pleasure to meet him and discuss things with him at length. Thomas Steenburg and I picked him up at the Seattle, Washington, airport, and then we met up with John Green and Bob Gimlin. It was a ten hour drive to Willow Creek. John took his own car, and we shared our two passengers, spending about five hours with each. I asked Thomas to do the driving and sat in the back with either Dmitri or Bob. I had a note book and asked many questions and listened intently to answers, opinions, experiences

and anything else our guests shared. When we stopped for lunch somewhere along the way, I had Thomas take this photograph. I also took one of him of the same nature.

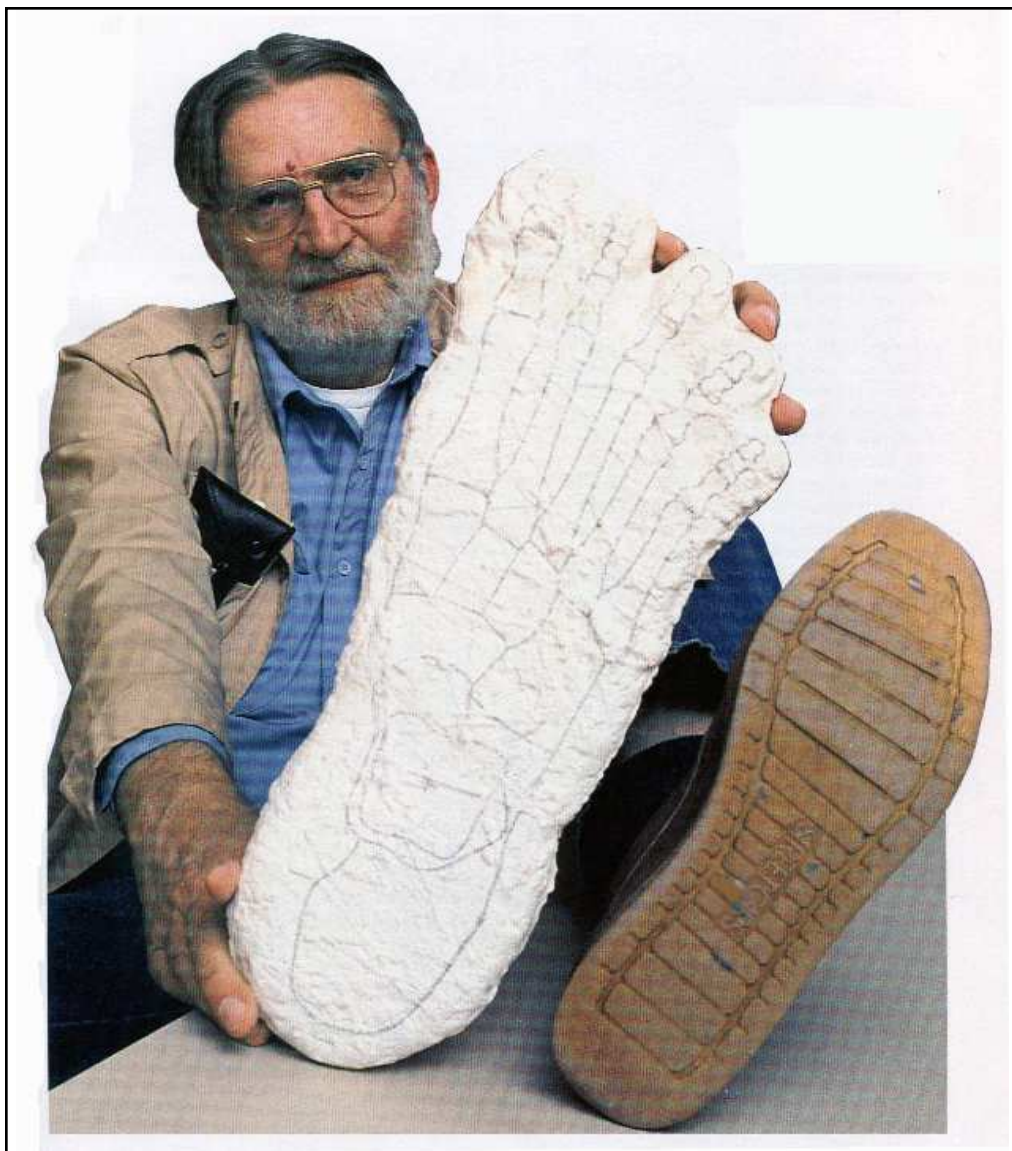


(Left to right) Bob Gimlin, John Green, Chris Murphy, Dmitri Bayanov.

I previously had so much email correspondence with Dmitri that I actually knew him well. Many exchanges were same day despite the time difference.

I sincerely doubt that there was anyone on the planet with as much knowledge of hominology as Dmitri Bayanov. I am sure he even surpassed his mentor, Dr. Boris Porshnev. Dmitri's last work, *The Making of Hominology*, is the most important book ever written on the subject because it makes the case for general scientific involvement. —00—





This image shows Dr. Grover Krantz with the Bone Clones 17.25-inch model of the normal Bossburg cripplefoot cast. The original cast was likely made by René Dahinden in 1969. If not, then Krantz made his own cast when he was at the site (there were actually two casts made—one of each foot). Whatever the case, Krantz obviously obtained copies and drew-in the speculated bone structure. The casts were then contracted for duplication with Bone Clones. The following image shows the set, which I have in my museum exhibit.



When Dahinden finally showed me the original casts (he had them in a large suitcase) I was quite amazed. He put them out one afternoon on an old blanket placed on the lawn. When I had them for my Vancouver exhibit, I took a photo of them as follows:



I have discussed these casts at length before, and I will likely discuss them again because if the feet that made them were fabricated, they were a stroke of genius and an artistic wonder. My first

thought was, “What kind of a sick person would make a deformed foot to fabricate prints?” Anyway, he (or she) would have known that professionals would examine the prints (and subsequent casts) and would be able to see things that were not right. The only way to fool them would be to obtain photos of deformed feet and pattern enlarged fake feet from a set that looked reasonable for a sasquatch. Keep in mind that this happened in or before 1969; certainly no Internet, so getting images would have been difficult, unless a professional podiatrist (foot doctor) was involved. He or she would have lots of images in medical books.

I suppose, if I were given a good photograph of deformed feet, I could enlarge the individual feet images to say 17 inches and use clay to mold fake feet. They would appear very much like the casts. They could not be used to make prints because clay is too brittle. However, they could be used to make a mold and then another strong plastic-like material used for making the prints. The prints were mostly in snow, so just reasonable weight or pressure would be fine. There were over 1,000 footprints at the site near Bossburg, Washington, so making the prints would have been a big job—really too big; but possible. Here is an image of a snowprint.



For certain, the conditions I have presented for making the tracks are beyond reasonable. However, beyond that I don't know how the tracks could have been made. Skeptics, both professional people and otherwise, just say “fake” and walk away. After 51 years, I would just like to know how the prints were made if they were faked.

—00—