



This mock-up shows what may have occurred with a game camera image. The full paper “Startling Homin-like Image Caught on a Game Camera in the Island Park Region, Idaho” provided on this website (second entry with caution sign) has now been updated and you are invited to review the findings.

In summary, the mathematics indicate that something about 8 feet tall (I need a little tolerance here) with homin-like features was caught on a game camera placed by a bow hunter in Eastern Idaho. The camera specifications were obtained and the size of the image was determined. What we know about sasquatch was then applied to arrive at a possible scenario.

All of the facts are provided and anyone who remembers his/her Grade 10 math can check the findings (best to create a spreadsheet).

What makes this case different from numerous others is that the game camera was close enough to see some details. I have not seen an image taken at that close range. People never seem to get within even 50 feet of a sasquatch, so all we see are what are referred to as “blobsquatch.”

There was at least one video in the past (Redwoods, 1995 – BP#21, page 4) that should have been analyzed mathematically; however, none of our people (including me) were aware of how to do it. Getting the needed statistics now would be difficult.

I am trying to get a more professional opinion on this case.



Here is the team that will be putting together my sasquatch exhibit at the Moses Lake Museum, Washington State (June 22 to August 24, 2018). They are (left to right): Museum Volunteers Judith Gollihar, Kristine Chudomelka, Elia Haechler, Sasha Haechler, Museum Manager Freya Liggett, Museum Volunteer Rosalie McDonald and Visitor Services Rep. Sierra Uhlinger. Ann Schempp, the Museum Curator, had to rush off; but will be hard at work with the team along with Exhibit Installer Ramon Cerna and Museum Volunteer Doris Wilson.

Freya, the Museum Manager, and I are seen here.



Thomas Steenburg and I drove to the Museum on April 17 to take down additional items and discuss plans. The team could not have been more enthusiastic, so we gave them a bit of a quick course on sasquatch. Freya then gave us a tour of the museum. This is in a very modern, spacious, and impressive building with ample parking and great motels within walking distance.

Moses Lake is in “Old West” country—lots of wide open spaces, fresh air, fresh water and sunshine. Many plans are underway to make this an exhibit you will never forget.



Image courtesy of Benjamin Drummond
Artwork by Kris Ekstrand Molesworth

Moses Lake Museum & Art Center

History + Art. The Moses Lake Museum & Art Center, Moses Lake's cultural nucleus, is located in the Moses Lake Civic Center. The museum is home to the Adam East Collection of Native American artifacts, local historical exhibits, a fine art gallery, museum store and a giant Columbian Mammoth metal sculpture.

Founded in 1958 as the Adam East Museum, the Moses Lake Museum & Art Center is a not-for-profit program of the City of Moses Lake Parks & Recreation Department. All public programs are sponsored by museum memberships, donations and sponsorships.

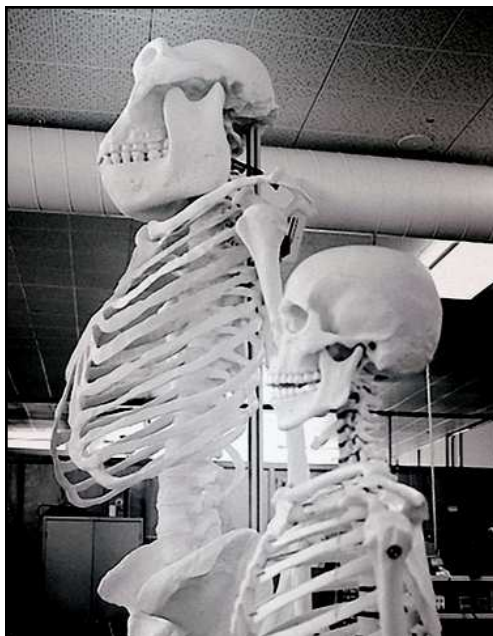
HOURS
Monday - Saturday 11 am - 5 pm
(closed most major holidays)

FREE ADMISSION

DIRECTIONS from I-90 (W or E)
• Take exit 176 for I-90 BUS/WA-171/W. Broadway Ave
Follow NE to the City Center (3 miles)
• Turn right onto S. Alder St (3 blocks)
• Turn left onto E. 4th Ave (1/2 block)
• Parking lots on right and left

CONTACT US
509.764.3830
museum@cityofml.com
401 S. Balsam St, Moses Lake WA 98837
moseslakemuseum.com





Dr. Jeff Meldrum's sasquatch skeleton model is seen here on the left compared with a human skeleton. Aside from the different skull shapes, the next big difference is the position of the sasquatch head. It is situated so low that it does not have a visible neck. It is seen in the P/G film that the subject has very limited head rotation to the right; its shoulder limits the turn so it must rotate its upper body to get a proper view. The same thing would naturally happen when the head is turned left; but we don't see a turn in that direction. This anomaly was noticed by scientists very soon after the P/G film became available. As it happened, the condition allowed us to see a reasonably good front view of the subject in frames 350 and 352;

For certain the "no neck" observation is found in many, if not most, witness descriptions. I think we can conclude that it is the same with all sasquatch.

I will suppose anthropologists have considered why the sasquatch ended up with this "inconvenience"—I can recall seeing a reason. I am sure you have had a "stiff neck" and can't turn your head very far, so must resort to a "sasquatch turn." If so, then you know how troublesome this can be. As I don't have a "scientific" reason; all I can say is that somewhere down the evolutionary trail, nature chose this path for a reason. It is a fact that necks are vulnerable if attacked; so there is an advantage in sort of "not having one." It appears nature deemed this alternative best for sasquatch, despite the inconvenience.



Forensic scientist, Jeff Glickman, is seen here with his electronic equipment in 1998. This year marks the 20th anniversary of his report on the Patterson/Gimlin film, "Toward a Resolution of the Bigfoot Phenomenon" prepared for the North American Science Institute (NASI).

His study on the film started in 1993. I met him in 1996 and discussed things with him over the next two years. When his report came out in late 1998, I was totally astounded. I thought that for certain this report would get immediate scientific attention to the sasquatch or bigfoot issue.

Jeff's proceeded with attempts to get coverage in scientific publications. I had the rights with NASI to publish the report, but this met with opposition from René Dahinden concerning use of images. The conditions he placed on publication were ridiculous; Jeff had used only a few images in his report, but had the right to use many and I wanted to use all that were in the contract (which I wrote). Not wanting to get into a legal hassle, NASI did not want to proceed with publication as I envisioned (and prepared). I did not want to publish under Dahinden's restrictions, so nothing was done. Although 20/20 hindsight, I should have relented.

I suppose I was a bit like those who first saw the P/G film in 1967; they thought it would just be a short time before a sasquatch was "obtained" (one

way or the other). I thought the report could not fail to impress scientists—just a matter of time. Unfortunately, it did not, so everything remained dormant. René died in 2001, and I published a summary of the report in *Meet the Sasquatch* (2004). I don't know who saw the report in those intervening years—certainly some professionals. Some years later it was posted to the Internet, and I now have it on the Sasquatch Canada website.

To this day I am amazed that the report did not achieve significant attention to the sasquatch or bigfoot issue. The only contentious point I can see is the estimated weight of the film subject. Certainly the whole report would not have been rejected because of a disagreement on one aspect.

Whatever the case, the report is just as valid as the day it was completed. I have kept in touch with Jeff Glickman over the years and am still amazed at his knowledge. I don't think many anthropologists could have prepared a report of that depth—they would not know how to use the electronic equipment needed to begin with, and I'm really not sure they would have the mathematical expertise. Jeff is a forensic scientist; exactly the right person to perform an analysis on the P/G film.

Anyway, here we are 20 years later and still fighting about what Patterson and Gimlin filmed over 50 years ago.



This photo intrigued me. That's Roger Patterson on the right, I am not sure of the identity of the other men at the moment. Patterson's Volkswagen van is seen behind the truck, which belonged to Bob Gimlin. Both vehicles have Patterson's "BigFoot 67 Expedition" sign. I believe the photo was taken before the two men went to California. Nevertheless, the truck was used for that expedition.

The fact that Patterson advertised his expedition and got movie footage of a bigfoot has bothered some people; they think it was just too much of a coincidence.

It appears to me that Patterson wanted people to ask questions when they saw the sign and perhaps tell him their bigfoot stories.

Sometime in the 1990s Peter Byrne found out that two other men wanted to go with Patterson and Gimlin on the 1967 expedition, but backed out for personal reasons. All I can say here is that Patterson was open as to having others go along.

Although it's difficult to get through to journalists and people who like to speculate on circumstances, the P/G film cannot essentially be proven a fabrication without using the film itself to prove this. I suppose if some sort of costume showed up and it could be matched exactly to the film subject that might work, but beyond that what people say and think means essentially nothing to scientists. As I have said before, if testimony was proof the sasquatch would have been recognized as an actual species long before the P/G film was taken.

Of course, testimony is considered in court cases, but that involves known species (humans). The sasquatch is an entirely different matter. Again I will

mention that Dr. Grover Krantz lamented on this point stating that if the sasquatch was an ordinary non-primate animal of some sort, much greater attention would have been paid to finding it. The sasquatch looks like a primate, so that's what we think it is; however, as we don't have *acceptable* sasquatch DNA, we really don't have proof that it is a primate.

I was asked the other day why it was necessary to substantiate new photos of possible sasquatch. The answer is that one film (P/G film) is obviously not enough. We can, and have, substantiated this film; but seriously we would need at least three different location images of the same quality to get anywhere with film, video, or photograph evidence. I have stated that such are "pictorial testimony" and although this is a few notches up from verbal or written testimony, it is not proof from a scientific perspective—just a big "plus" to have.

I will mention here that in 1967 I was 26 years old (married, two kids, and had just bought a house). I don't recall much use of the word "hoax" and the terms "docu-fiction" and "fake news" were not yet invented. There were "special effects" in movies, but nowhere near what we see today. I believe such were very expensive so a good story had to carry the movie. With digital technology a grade-school student can make impressive special effects. As a result, images are just not what they used to be.

I don't think John Green, René Dahinden and Jim McClarin thought for a moment that Patterson faked the film and when such was later "entertained" by professionals, it was a bit of a shock.

Bill Munns has categorically stated that the P/G film subject is not a man in a

costume. In Bill's profession, I consider him the same as Jeff Glickman.

When we look at Patterson and the other men in this photo, do you really think that they would have had the know-how to create the "creature" we see in the P/G film? Paying someone to do it would have been just as unlikely.

—00—



Bill Munns (left) and John Green are seen here in a photo I took at a Harrison hotel in January 2009. Bill and I asked John to meet us there and to bring all of his 16mm movies so we could analyze them and get still images. We were particularly interested in finding the images of the footprints in a series seen on the second film roll Patterson took. I saw them in about 2003 when they flashed up on the screen during a session with John and the Vancouver Museum anthropology curator, Lynn Maranda.

John arrived with a shopping bag full of loaded film canisters. They were put on the bed and we went through the films

one-by-one using Bill's computer equipment—nice sharp images on a large monitor. When we wanted a particular image, Bill “pushed the button” and it was saved to a file. This took a very long time; we eventually found the footprint images (I was really getting worried there for a while). As the day progressed, I took this shot of John without his knowledge.



He was, as they say, “getting on” and I had seen him change over the past 16 years; but one thing never changed—his honesty and integrity. If anything, he became more forthright as the years rolled by. Once (just once) he failed to realize something of a sort of personal nature regarding me and the things I had done. When I explained things to him he was apologetic and said, “Yes, you are right.” I certainly did not agree with some of the things he did; but here I determined that what he did was not the “smart” thing to do. My background in the business world was totally different to his.

When accusations were made as to John's honesty regarding his sasquatch-related work, I was beside myself. I really don't know how badly it affected him, but were it said of me, I would have been livid. This insane material is still all over the Internet—IT IS IMPOSSIBLE TO DELETE SOMETHING ONCE IT GETS INTO “CYBERSPACE.” You must think of this. That stuff will be out there until Hell freezes over.

John is gone now, but the devious journalists and bottom-feeders breed like flies; and like flies they don't care about what they “eat.”

I suppose I am “getting on” as well, so will just leave everything there.

If I were to put all the sasquatch or bigfoot books I have collected in a pile, the stack would exceed 6 feet. A complete collection would likely double that.

For a pictorial overview of the sasquatch then my book *Know the Sasquatch/Bigfoot* (2010) is primary. It was written with input from all the major researchers up to that year. If a picture is worth 1,000 words, then this book has over 950,000 words in addition to the actual words in the book. The work remains the only overall pictorial “coffee table” book on sasquatch or bigfoot.

For sightings and chronological information, *Sasquatch in British Columbia* (2012) written by me in association with Thomas Steenburg is the most complete work. It contains all of the sightings John Green covered for BC as well as those documented by René Dahinden, Thomas Steenburg and many other researchers. It was restricted to British Columbia because that is what I consider the “hometown” of the sasquatch. If the sasquatch exists anywhere, then that is in British Columbia.

For a professional (anthropologist's) view of the sasquatch, then Dr. Jeff Meldrum's book *Sasquatch: Legend Meets Science* (2006) has no equal. Notwithstanding books by Dr. Grover Krantz, I don't consider any other books written by an anthropologist even close to Dr. Meldrum's book.

For hominology in general throughout world history, Dmitri Bayanov's book *Bigfoot Research: The Russian Vision* (2011) is the sole authoritative reference. Nobody since the death of Professor Boris Porshnev (1972) has studied this subject to the depth undertaken by Dmitri Bayanov.

For the Native North American aspects of sasquatch or bigfoot, Kathy Moskowitz Strain's book *Giants Cannibals & Monsters; Bigfoot in Native Culture* (2008) is a detailed, highly illustrated and accurate work. Kathy is the Forest Heritage Resource and Tribal Relations Program Manager for the Stanislaus National Forest in California.

Dr. Jeff Meldrum, Kathy Moskowitz Strain and I have been directly involved in sasquatch or bigfoot for at least 25 years; Steenburg and Bayanov for much longer. We have seen numerous researchers come and go, including PhDs. Some have made great contributions and then passed away; other just apparently lost interest and drifted off.

Anyone who wishes to get further involved in sasquatch research has a choice of many books, especially those by John Green and Dr. John Bindernagel. Hancock House Publishers, Surrey, BC, is the main publisher of sasquatch or bigfoot books.

In my opinion, the primary websites for sasquatch research are Sasquatch Canada, the Relict Hominoid Inquiry, the BFRO, and Cryptomundo. I do not visit many other websites so my knowledge is limited here.

