

Bits & Pieces – Issue No. 54

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It would stand to reason that if Nepalese people believe they have a yeti scalp as seen here, then the hair color of the homin would be red/brown and its skin gray/white. I would prefer to think the hair color would be white to blend in with snow; but as Peter Byrne points out the homin actually lives in the forests below the mountain snow lines. In this case it would need to blend in with the forest so red/brown hair makes a lot more sense.

Of course, looking for the homin in snow would be easier than in forests; mainly because footprints can be easily detected in snow. The question here is why does it go up into snow?

The only reason I can think of is to bury meat in snow to preserve it and later recover it. We have speculated that this is why sasquatch are seen in high-level snow, so it makes sense that yeti would do the same thing.

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The animals and hominid crossed the strip in their movement so at best there were only a few prints. As I said before I thought Matt [other hiker] had a more distant shot of the area showing the prints. I hope he hasn't lost it (I will check with him)."

Matt passed on 2 photos [seen below]. He indicated to me that the incident had taken place on the Beeton Beon Plains, a very remote grassy plain with some scattered snow gums. The prints were on [a] trail obviously used by wild horses in the area. The closest 4-wheel-drive track was around half a kilometre away, so a hoax seems unlikely.

The tracks were fresh, and around 5 or 6 prints were visible although only two were photographed. The "creature" had walked from the grass onto the track [trail]; along for several steps then back onto the grass.

We are told that Both Burris & Matt stressed this was no hoax. Both were excellent witnesses, in particular Matt who, as a tour operator in the Tops area, knew the country and its fauna very well.



In 2010, I published this photo of a possible Australian Yowie footprint taken in 1986 and received from Paul Cropper (*Know the Sasquatch*, page 292). We did not have full documentation at that time; but it has now surfaced and Paul sent it to me as follows (published email to Paul from Burris Ormsby, a Canadian Professor of Microbiology & Chemistry, one of the hikers/researchers who found the print).

...The problem with the prints is that we did not have a tape measure, now usually I would place my boot

next to an object to get a size perspective, but in this case I didn't. What I can tell you from memory is that the prints were no longer than my own foot which is a size 12-13. The amazing thing was the width! I would estimate 1.5 x my foot width which is a D width. It you have the same photo as I do look at the differential between the heel and instep (frontal part of the foot). It seems rather unusual to me. What do you think?

The other problem, is that the surface where both the prints of the suspected Yowie and the horses were found was really quite a small area (i.e., in width). Picture this – the plateau where we were on is mostly grass with dry eucalypti forest all supported on a rocky base. There was one area where a "strip" of muddy soil crossed part of the plateau no wider than 20 ft I would estimate; also there was a small creek nearby.



Most information on the yowie is so similar to the sasquatch that we believe they are essentially the same homin.

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This is another image of the footprint found (1961) in a puddle of water by Peter Byrne (shown and explained in BP#53). Although smaller, the print is very similarly to 16-inch prints found by Bob Titmus in the same area (Bluff Creek) in 1958. Peter reported that the print was about 14.5 inches in length, and the rifle cartridge shown indicates that it was certainly not any longer than that.

The only other print I know of found under water was a hand print. Titmus found it on Onion Mountain (1982, same

region) and drained the water (pool) to cast the print.

Both prints are really quite clear and I am surprised that they would come out so well being made under water. It might be more logical that the prints were made in a depression that filled with water after a heavy rainfall. I believe that trying to fake a print (foot or hand) under water would likely be difficult, if not impossible; something I will have to try if I can find a nice mud puddle in the woods.

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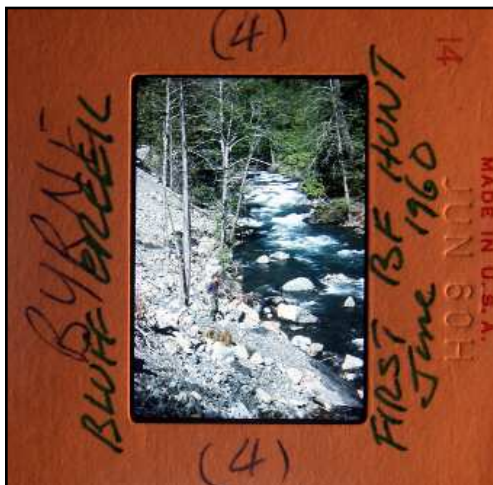
It was at this time last year (2017) that I created an index for the Sasquatch Canada website and then decided to have an informal paper that I called *Bits & Pieces*. The intent was to provide little “snippets” of information—things I was working on and stuff on the “cutting-room floor.” Having written and been involved in so many books, plus going back over 24 years in sasquatch research, things came to mind that were interesting.

On my numerous visits with René Dahinden, we would sit at his kitchen table and talk; drinking coffee and smoking our pipes. One day he said to me, “If you want to know about the sasquatch, ask me questions. I can’t think of stuff unless you ask for something.” For sure, we are all the same—there’s a ton of stuff “in there,” you just have to find it.

With that in mind, I started looking through old files and things “popped” out. As the *Bits & Pieces* papers were informal, I did not have to worry about any particular order for the articles; just do them magazine style. I then decided to present current findings that came to me from researchers and others. Remarkably, hits to the website climbed to over an average of 7,500 per month. Internet statistics show that 98% of websites get FEWER than 1,000 hits per month. One source says that about 25 hits a day is “good.” We are getting 10 times that number.

Obviously, interest in hominology is “out there” providing you push the right buttons. I have no idea how other sasquatch-related websites compare as to hits; but if fewer than Sasquatch Canada, one needs to rethink things. I think the key is to ENTERTAIN and EDUCATE, rather than just the latter.

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This slide of a section of Bluff Creek, California, was taken by Peter Byrne in 1960. The film by Roger Patterson and Bob Gimlin in 1967 was taken along this Creek, but I don’t know where in relation to this image.

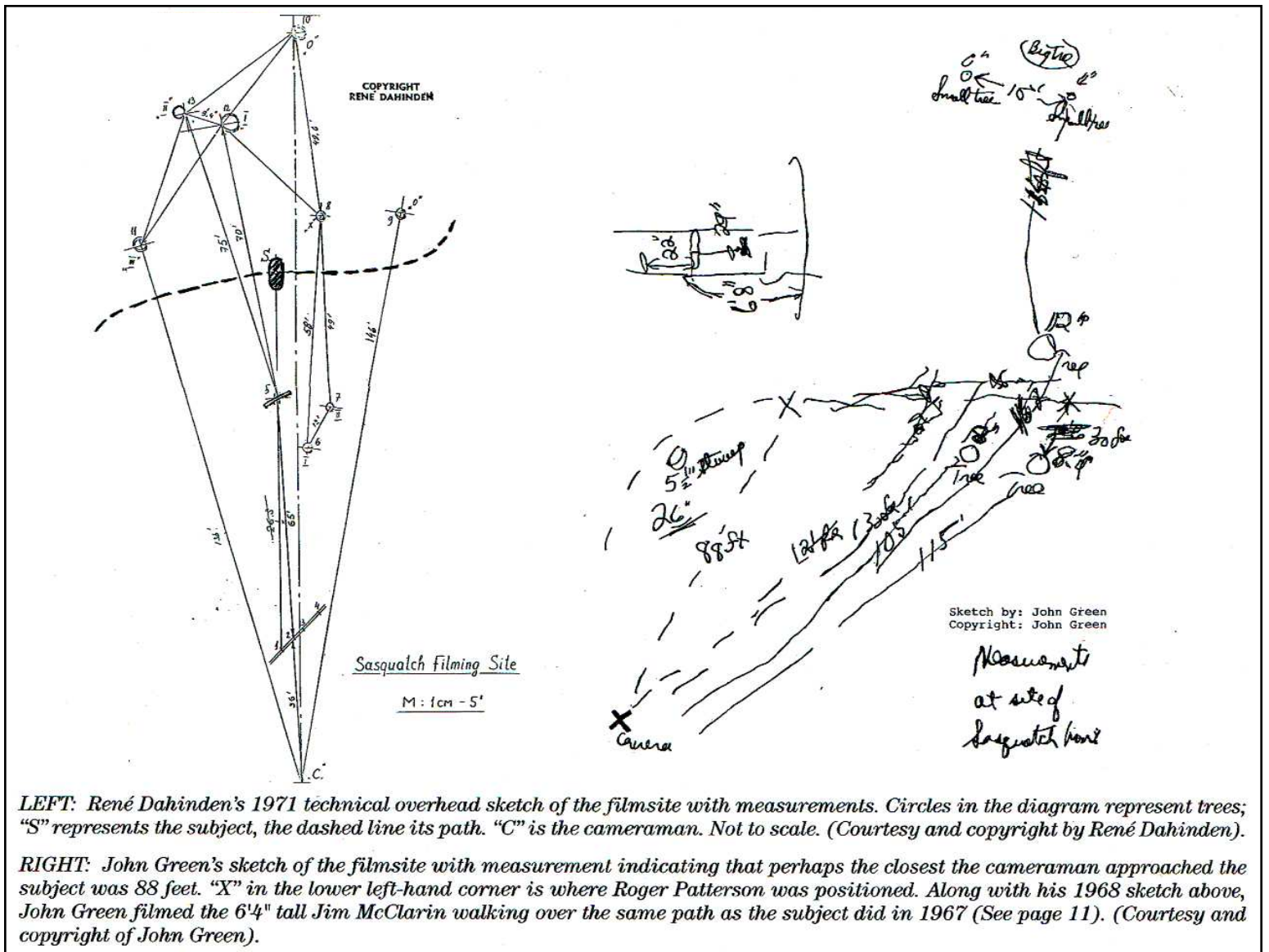
The Creek area became associated with sasquatch or bigfoot in 1958 when large human-like footprints were found by Jerry Crew. He made a cast of one of

the prints and reported the finding to a newspaper.

Just how the Creek got its name I have not been able to determine. The word “bluff” generally refers to a deception or a steep cliff. Early speculation was that Patterson chose this Creek as a subliminal message with regard to his film; I find that ridiculous.

I personally believe that the name was chosen because of the nature of the Creek. It can go from a pretty little waterway like we see here to a raging torrent in a very short time. The Creek is the “gutter” for hundreds of mountains and when it rains, expands to many times its size and violently overflows its banks. In other words, one is “bluffed” into thinking the Creek is harmless. Patterson and Gimlin themselves experienced the Creek’s destructive nature (bluff) resulting in great difficulty for the men to get out of the film site.

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LEFT: René Dahinden's 1971 technical overhead sketch of the filmsite with measurements. Circles in the diagram represent trees; "S" represents the subject, the dashed line its path. "C" is the cameraman. Not to scale. (Courtesy and copyright by René Dahinden).

RIGHT: John Green's sketch of the filmsite with measurement indicating that perhaps the closest the cameraman approached the subject was 88 feet. "X" in the lower left-hand corner is where Roger Patterson was positioned. Along with his 1968 sketch above, John Green filmed the 6'4" tall Jim McClarin walking over the same path as the subject did in 1967 (See page 11). (Courtesy and copyright of John Green).

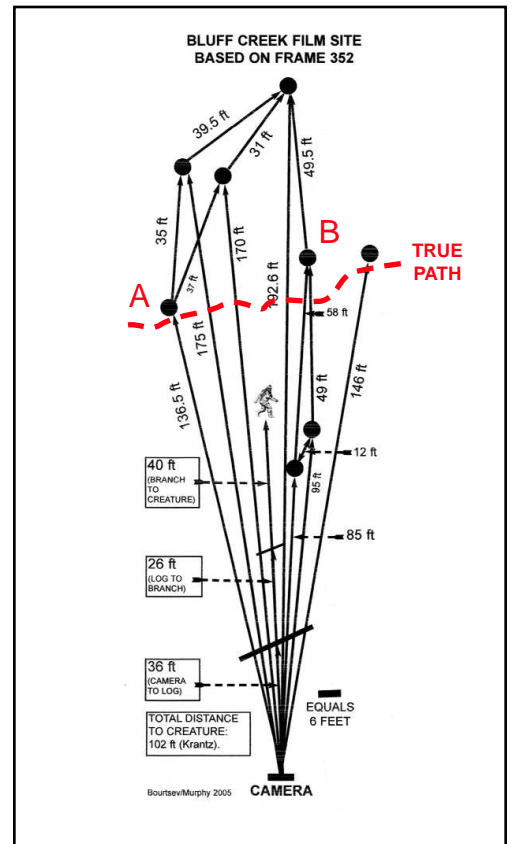
I was recently asked for the actual diagrams of the P/G film site created by René Dahinden and John Green. They were published by Daniel Perez in his booklet *Bigfoot Times: Bigfoot at Bluff Creek* (1998 and 2003) exactly as shown above.

Little attention was paid to the diagrams until I decided to create a scale model of the film site in about 2001, after René had passed away. Subsequent discussions with Igor Burtsev resulted in an adjustment to the diagram and the model. What is provided on the right is the final diagram, less my notations and correction in red.

René had originally determined that the subject (sasquatch) was about 101 feet from the camera; Dr. Krantz determined 102 feet. I used this distance for the diagram; but it did not correspond with the fact that Bob Gimlin had jumped off a stump (A) to measure the depth of his boot print with the depth of the

subject's footprint. Also, René had given me a photo (discussed below) of his son in the subject's path and pointed out that the subject was about ten feet towards the camera from the tree (B). Both of these conditions indicated that the subject had to be much farther back from the camera than 102 feet. Nevertheless, I let the matter rest.

At this time, we had the walking height of the subject (7 feet, 3.5 inches) as determined by Jeff Glickman, a forensic scientist. When Bill Munns published the establish formula for determining the height of an object in a photograph (2014, *When Roger Met Patty*, page 318/19) I turned the formula around to determine the camera distance. It came out at 151.4 feet. Now everything made sense. I have shown a red dotted line on the adjacent diagram to indicate the true path taken by the subject. Both the diagram and the model need to be adjusted accordingly; the additional subject distance of 49.4 feet



needs to be accommodated; both by moving the subject farther back (North) and the camera farther back (South).

Unfortunately there is yet another “fly in the ointment. We have to assume that the camera Patterson used had a standard 25mm lens (which came with the camera). In the highly unlikely event Patterson replaced this lens with a non-standard lens of some sort, then the 102 feet distance would be correct. In this case, however, I am back to the arguments about the stump (A) and the tree (B).

My personal opinion is that the math is correct (151.4 feet) and the forensic scientist agrees with me on this point. What René used as a reference point for his 101 feet was a MOVEABLE object (a wood fragment) that is seen in the film frames. He identified the actual fragment at the film site, and I am convinced they are one-in-the-same. I believe Dr. Krantz used René figure with a slight adjustment for some reason. Later, Rene would mention that the distance was 102.8 feet, but as he did not know the decimal system he likely meant 102 feet, 8 inches. Just how he could point out the distance from tree B to his son as about 10 feet in the following photo is beyond me.



In this photo, Rene put a circle around the wood fragment. The tree (B) was at least 143 feet from the camera, so the distance to the subject (represented by his son) was at least 133 feet. How did René get 101 or 102 feet? Therein lies the greatest part of the distance discrepancy (about 31 feet). The rest (about 18 feet) was likely in the estimate of Patterson’s final position when he took the movie footage (plus calculation allowances).

Perhaps additional facts with emerge in time; but for now I believe what I have provided is the best information.



The image on the left here is the alleged yeti skeletal hand. I have compared it with a human hand on the right. First off, please note that the yeti hand is on a document headed “Slick Johnson Himalayan Zoological Expedition, and is signed by Peter Byrne. I can’t read much of the text, but it is explaining the source and other aspects of the relic.

Bones obtained from this hand in about 1958 came to light in Great Britain in 2011 and DNA analysis showed that the hand was human. (See Note)

It is obvious that the hand has an opposable thumb; exactly like the human hand (i.e., all fingers on a hand can be touched by the thumb on the same hand). If we assume that the yeti might have human DNA, it would be different from the sasquatch because the latter appears to have non-opposable thumbs. The main evidence we have of this is an alleged sasquatch hand cast as seen here with a human hand. Note the great distance of the thumb to the fingers (thumb would likely be very short).



The yeti skeletal hand was stolen some time in the 1990s. It had become a tourist attraction and provided some income for the monks at the Pangboche monastery (Kathmandu, Nepal) where it was displayed. To compensate for the lost

income (no details) Weta Workshops in New Zealand made a replica of the hand (2010) as seen below, using photographs. The replica was delivered to the monastery by Mike Allsop in 2011.



As of 2013, no formal request has been received from the monastery for return of the actual bones held in Great Britain.

According to Wikipedia, the story of the original finding of the hand is as follows:

According to monks at Pangboche monastery, many years ago, a monk walked into a cave to meditate. There, he saw a Yeti. Many years later, he came back, and the yeti was dead. He collected the hand and scalp and took it back to the monastery where it remained until it was discovered in the modern age.

I have discussed the scalp in previous papers. We know there are at least three, but don’t know their disposition; at least two must be fabrications. The Pangboche scalp was also stolen and a replica made and provided by Weta Workshops with the hand. A recent TV documentary showed that a hair from an alleged yeti scalp was obtained for DNA analysis, but DNA could not be extracted (scalps are very old). I am sure I have not written the last on this subject.

NOTE: I have been informed that in 2014 the “human” DNA determined in 2011 was reported to have been the result of human contamination, so the true nature of the bones is back in question. We are still awaiting further information. I don’t know the reason for the long delay.