

Bits & Pieces – Issue No. 56

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I live in a condo on the 9th floor. Not very many insects go up that high, but certainly some. I have a large standard light right by big glass doors that go out to a balcony. At night, insects are attracted by the light (particularly moths) and settle on the glass. This would be good for getting photos (underside) of insects if one were so inclined.

One evening I looked over and saw that a spider (seen here) had built a web outside right in the corner by the bright light. I thought to myself, “What a smart spider,” and wondered if this was intelligence or just chance. I let it stay there to see how it would make out. It hid during the day and came out at night. I took this photo and looked-up spiders on the Internet. This one is called a “cross spider” (*Araneus diadematus*) and appears to be a female.

If it was intelligence that resulted in the spider making its web at that spot, then we really have to think about intelligence in animals that are much higher in the hierarchy.

Dr. Bindernagel mentions homins using tools, but intelligence goes much farther than that. It appears the sasquatch has sorted out ways to “out smart” us. If the spider was smart enough to build its web by a light, then a sasquatch would comprehend things infinitely more complex than that.

As to the spider’s movements, it has a disappearing act that absolutely astounds me; look away and its gone sort of thing. It seems I have heard that sort of thing before.

I have watched it move around and saw it drop a couple of inches and swing. That is likely what it does when in a hurry (like Spiderman).



Before the age of the common availability of digital cameras, I took many (100?) enlarged film images (retakes) from the Cibachrome prints. Nobody had done this before to my knowledge because few researchers knew the Cibachromes existed. Anyway, as I have mentioned before, film photos are not comprised of pixels; they are made up of chemicals that reacted to light. When you look at such photos, what you see are chemical molecules; but they are too small to see individually without an electronic microscope. Images of this nature when scanned (as seen here) are slightly better than a first generation digital image (i.e., using a digital camera rather than a film camera for the enlargement). This is because the scanner has a bit more to “work with.” All of this is aside from the points I want to make; Let’s just say that the image here appears to be quite good.

It is important to note that you cannot assign credibility to small details in the image; it is far beyond the threshold for such observations. I will guess that anything in real life smaller than about 2 inches square cannot be identified as something. Nevertheless, when the image is taken in TOTALITY you can make valid observations.

The image is from Frame 323 of the P/G film. The entire subject is seen on the right. It shows a hominid of some sort walking on two legs. In the opening image, we do appear to see an ear; although this might be below the credibility level. Ears have not been observed in sighting reports; they are usually covered in head hair or the hominid was not seen from the side.



What we see is obviously hair as opposed to fur as seen on a bear in the following illustration.



Fur is much thicker and does not have patchy thin spots. We can even see the “spine line” on the P/G subject; not likely so visible if the hair was fur.

Having hair rather than fur does present a bit of a dilemma when it comes to extremely cold temperatures. Dr. Bindernagel mentions this:

...these hominoids appear to be well-adapted to cool, even cold, environments. As such, they—like aboriginal people of the northwest coast of North America?—maybe more comfortable with cold conditions than are other humans who tend to avoid cold.

The comparison here with aboriginal people was a little odd for Dr. Bindernagel who was quite adamant that

sasquatch were not human. Nevertheless, I recently learned in talking with one of his close friends that John had started to reconsider his position. John lived in British Columbia so obviously knew how cold it can be in this province 500 miles north of the US border

I have discussed this subject (cold temperatures) in a previous paper and referenced Australian aboriginals who are thought to have a special gene that provides them with significant resistance to cold. Perhaps our aboriginal people and sasquatch are the same.

Whatever the case, the P/G film subject does give us a good indication of what sasquatch body hair looks like. Bill Munns has studied the film in minute detail and states most emphatically that what we see is not someone in a costume or with “glued-on” hair.

If the film had been taken with a standard video camera in this day and age, there would have been much less to work with. My enlargement would not be possible—all you would see is blurry pixels.

I will expand a little on the situation with the Cibachrome prints (high resolution professionally made photographs on very stiff photo-paper).

Researcher Bruce Bonney worked with René Dahinden in the 1970s and 1980s. He and René borrowed the original P/G film (1980) and had the Cibachromes made. René owned 51% of the film rights, so was able to obtain it. They went through the film with a viewer or some other process and identified what they considered to be the best twelve (12) film frames. René (and probably Bruce) then took the film to a photo processing facility and (I believe) had three sets of Cibachrome prints made. René kept two sets and gave the other to Bruce.

Bruce did a detailed analysis of the film, providing (in addition to other information) a description of each film frame (200? sheets of paper in a binder). I had this for a couple of years and read it. I had to return it to René so it is now unavailable or lost. I am sure Bruce has a copy.

I would think Bruce had the original film for a considerable time to do his analysis. We assume the film was returned to the storage facility; however, when the film location in that facility was checked (the record showed “Film of a gorilla”) in the mid 1990s, the film was not there.

I believe several Cibachrome prints were loaned to the University of British Columbia for the book *Manlike Monsters on Trial* published in 1980; that is all I know in this connection.

The prints René had were put in a safe at some point and remained there until 1993 when I started working with him. I have explained in a previous paper that the safe was locked and René had lost the combination. I asked him to bring in a locksmith, which he did. He thereupon loaned me a set of the prints.

René and Bruce had a “parting of the ways” at some point prior to 1993. I tried to contact Bruce but he just hung up the phone when I mentioned René. Subsequent information I received was that Bruce does not want anything to do with the P/G film or, I believe, sasquatch research in general. I have a photo of him, but will respect his wishes and not publish it.

I had the Cibachrome prints from 1993 to 1998 and during that time did my own research on them using film photography as I have explained. I did share some images with a few researchers. When I was made aware that the film resolution did not support the credibility of small details, I ceased this work.

PLEASE KEEP IN MIND that you can only draw a possible conclusion by looking at the image provided in totality. I think the hair would appear as shown; but could even get arguments on this. The image of the subject in the film is only about 1.2mm high, so you can appreciate the enlargement necessary to provide the enlarged images seen here.

In the 1980s a researcher, Erik Jon Beckjord (d. 2008), who had acquired a copy of the P/G film, did an analysis and concluded the film subject was carrying a baby. He was just seeing lights and shadows (pareidolia), but was firmly convinced the baby was there. He went public with his finding (published in the Bigfoot Co-op newsletter, June 1981) and caused a lot of controversy. He sent me images (1990s), but I could not see what he was seeing. He then did more “research” and concluded that there were a number of sasquatch hidden in the forest/bushes seen in Frame 352. He said that a “monkey” could be seen hanging from a tree. I examined this and proved to him that the object was simply, branches,

leaves and shadows forming a “monkey-like image.” The same sort of thing applied to all of his “discoveries.” Nevertheless, he even convinced two prominent professionals that the baby and other “creatures” were there. Erik went on to find “strange beings” in other photos taken in the forest when he went camping.

Bruce Bonney received the Bigfoot Co-op newsletter (June 1981) and wrote a paper on the baby issue, which I have provided on pages 4, 5, and 6. I think the paper was published in the Bigfoot Co-op newsletter (thus the page numbers shown). Although Bruce’s paper specifically addresses the “baby” issue, he covers any details that may be seen in the film; pointing out that small details do not have any credibility. You can see that he apparently knew a lot about photography.

I was last informed about three years ago that Bruce is still alive and doing fine. As I recall he was living in Arizona. Some people have tried to see him but to no avail. I think I would have been informed if he has passed on; but there are no guarantees here.

If by chance Bruce sees this material, I would greatly appreciate him contacting me. There are questions that only he can answer. He must know that René has been gone for 17 years. From what I have seen, Bruce is a very meticulous and thorough researcher so I think he has very high credibility on any subject.

CLOSING COMMENT:

Just why much of everything associated with the P/G film and other sasquatch/bigfoot information ends up in a convoluted mess is discouraging. We can’t find the original P/G film and the second roll taken at the film site has disappeared. All we have of this roll is images of the footprints in a series; there were definitely other images. Furthermore, the Internet with its unverified information has resulted in a quagmire of misinformation; people just make up stories. Also, instant communications (email) results in things being said without proper consideration, thus there are numerous divisions within the sasquatch/bigfoot arena.



Subject bent over likely looking for something on the ground.



Subject in the process of standing up; appears over halfway.



Subject standing erect with left arm somewhat forward.

These (above and right) images are from a video provided by Mountain Beast Mysteries. I received it on November 6, 2018; I can't find a date for the actual sighting.

We see in the first image what appears to be a bear; however it stands up on two legs and when erect appears like a homin—assumed to be a sasquatch. Later it goes down again and gets very close to the ground. As you watch the subject stand up, you can see it sort of “unfolding itself.” The image resolution is very low so no details can be seen. Nevertheless, the head does look like a homin; definitely not a bear.

The adjacent image (center) shows a view of the sighting location. There is a grassy section and a road between the camera and the subject, which is in very tall grass. The video commentator makes reference to the “grassman,” which is a name for sasquatch/bigfoot in Ohio. I wrote about this homin with Joedy Cook and George Clappison in *Bigfoot Encounters in Ohio: Quest for the Grassman* (2006). The name goes back to the late 1800s. The homin had apparently been seen in tall grass and there were reports of young “sasquatch” (children) running through such grass. On a different note, old-timers said the name was used to frighten children to stay out of certain areas.

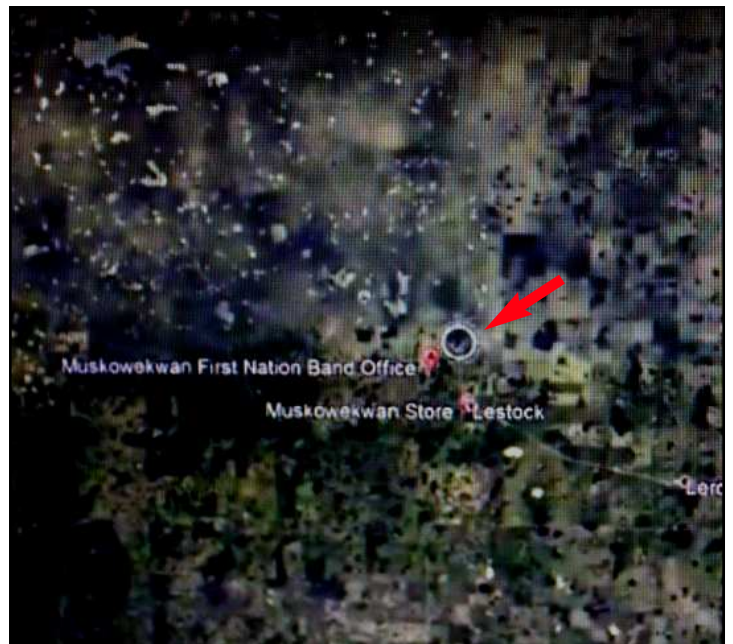
The Saskatchewan sighting occurred near the village of Lestock; Wikipedia states the following.

Lestock is a village within the Rural Municipality of in the province of Saskatchewan, Canada. Lestock had a population of 95 in the 2016 Canada Census. The village was named after John Lestock Reid, a surveyor for the railway.

Lestock is about 89 miles north/east of Regina, a city of about 237,000 people. The map on the right shows the sighting location in relation to Lestock; near the Muskowekwan First Nations Band Office. I believe the video was taken by a First Nations man.

There are very few sasquatch sighting reports in Saskatchewan; only seven incidents on record. However, there are only 1.164 million people in a province of 251,700 square miles. In driving rural Saskatchewan, one is lucky to see a person, let alone a sasquatch. While driving to Cumberland House (way up north) I had not even seen a car for a very long time. I finally saw one—an RCMP car and I was stopped for speeding.

Just for the record, the name “Saskatchewan” has nothing to do with the word “sasquatch.” The province is named after the Saskatchewan River. The name is a Cree language word “kisiskaciwani-sipiy,” meaning “swiftly flowing river.” The last part of the word (sipiy) is cognate (having the same linguistic derivation) with the “sippi” in the name Mississippi. It appears that the river name was really Saskatchewanissippi.



COMMENTS ON JON BECKJORD'S "BABY"

Bruce Bonney

Jon Beckjord reported in the June 1981 issue of BIGFOOT CO-OP that he sees a "baby Sasquatch creature" in the Patterson-Gimlin film that is "hanging on for dear life to the Sasquatch Mama creature." I was amazed by this bizarre announcement because I have never seen a baby Sasquatch in the film and I know that the creature is walking alone on the sandbar. I say that I know because I am working with color photographs taken directly from the original film, the same film that Roger Patterson was running in his camera at Bluff Creek.

In January 1980, I participated in the first program to produce high quality color photographs from the original Patterson-Gimlin film. The original 16 mm Kodachrome II film was first enlarged and printed on 4x5 inch Kodak Ektachrome Duplicating Film 6121. These 4x5 inch color transparencies were then contact printed on Ilford Cibachrome A color print material, the sharpest color printing paper available. This printing sequence resulted in the sharpest and clearest color prints ever made of the best frames of the film, having the highest resolution and greatest color fidelity yet produced. For the first time, we have prints which clearly show the creature's face, with eyes, nostrils, and lips.

The maximum limit of anatomical resolution in the three sharpest Cibachrome prints is about one centimeter, meaning that details of the creature's body larger than one square centimeter in area are visible in the prints and are capable of basic identification. So, if the "Sasquatch Mama creature" is carrying a baby in the film, then the baby must be smaller than one cubic centimeter in volume, smaller than a marble or grape, because it is not visible in the Cibachrome prints.

When analysing fine detail in the film, it is absolutely vital to work with the original film or with a copy produced directly from the original film, because the image of the creature loses sharpness and clarity every time a copy is made. Image quality declines rapidly when frames of the film are enlarged, because of (1) imperfections in the optical systems of the copy camera and enlarger, and (2) the limited recording capacities of the copy film and printing papers. The copy

image is altered drastically by slight errors in focusing, filtration, exposure, and development. These errors are transmitted and compounded every time a copy is made so that the image degrades sharply after a few reproductions. Analogy: How will a color photograph be affected by viewing it beneath one sheet of clean glass? Beneath ten sheets of glass? Beneath one hundred sheets of glass, some of which are dusty, dirty, scratched, cracked, or warped?

In the case of the Patterson-Gimlin film, analysis of fine anatomical detail should not be attempted when using films that are more than two copies beyond the original film. This limit is set by the small size of the creature's 1.2 mm image and the relatively poor quality of the film, caused by camera and subject motion during the filming. Therefore, analysis of film copies spawned far from the original film will result in errors of perception and interpretation caused by severe optical, chromatic, and tonal distortion.

Computer enhancement of these distorted images is misleading, because the processed images are based on copies that no longer retain the contrast range of the original film. Every time the film is copied, the lighter tones of the creature's image are compressed so that the creature's body appears more dense and murky, more dark and muddy with every copy. If these turbid images are processed by techniques of computer enhancement or restoration, the resulting "enhanced" images have an appearance of greater sharpness, but they are still distorted relative to the original image, and this illusion of increased clarity misleads the viewer. If these "enhanced" images are compared directly with the original film, it will be quickly seen by anyone that they are useless for analysis of fine detail. Only the original film should be submitted to these processes of electronic image clarification, and the results of such a program should not be trusted unless the original film and its computer enhanced copies are compared directly at the same table. Otherwise, studies based on "enhanced" distortions can only result in distorted conclusions, and such results are totally invalid.

Also, "working with various film types and printing papers to make this little creature stand out" is completely absurd as a method for enhancing the film, because such manipulation greatly compounds all types of image distortion - merely adds more sheets of dirty glass to

obscure the original picture. Transferring the color image to black and white film only increases tonal distortion, which causes highly deceptive changes of light and form in the image, changes which lead to more wrong conclusions. The misuse of these techniques displays a total incomprehension of photographic image formation and evaluation.

Also, the statement "I will be working on showing the baby's face under an arm" reveals a profound ignorance of basic scientific procedure, namely, manipulation of data to prove a forestated conclusion, the reverse of correctly allowing a conclusion to follow from nonselected data, rather like an astronomer in the 1800's with an inferior telescope announcing that he "will be working on showing" the "canals" of Mars, a similar example of misperception and misconception based on poor optical images. The "canals" vanished when high resolution cameras on Mariner and Viking spacecraft revealed only canyons, deserts, faults, volcanoes, and impact craters. The "baby" vanishes because it was never in the original film, as clearly shown by the high resolution Cibachrome prints.

We must also remember that Bob Gimlin never saw such a baby at any time during his many seconds of keen observation at fairly close range. On the sandbar at Bluff Creek, during his famous encounter with the original image of the film, when the creature's entire body was clearly visible in bright sunlight, Gimlin saw the creature's eyes, mouth, breasts, hands, and feet, all details smaller than any baby. When informed of the "baby" during an interview at the Gimlin ranch in Yakima, Washington on October 24, 1981, Gimlin blazed with visible irritation and declared, "There was no way on this Earth (that) there could have been a baby hangin' on to that creature! There was no baby! Nothing! There was nothing on this thing!"

So, the "baby" was not visible at Bluff Creek. The "baby" is also not visible in the sharpest frames of the original film, which I examined carefully with a 50 power microscope, or in the Ektachrome transparencies, which I scanned with a 7 power magnifier, or in the sparkling Cibachrome prints, which I study often in bright light. It is also relevant that such a baby was never mentioned in the analyses of Bayanov, Bourtsev, Donskoy, Napier, Grieve, or Krantz. Therefore, I conclude that this "baby" does not exist and is merely a complex optical delusion.