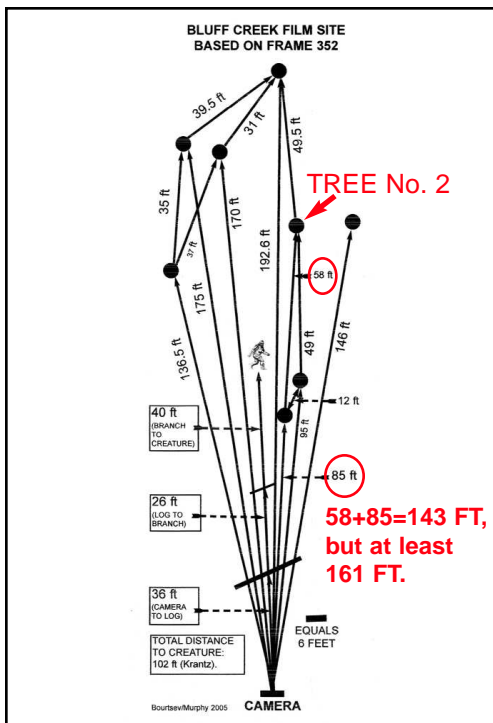




front of) the second tree, the sun caused a shadow of the tree on the sasquatch's back. It can be seen clearly in this film frame image. Subsequent images show the shadow slowly moving to the left (facing). I believe that for this\ to happen, the tree had to be very close (around 10 feet) from the sasquatch. At 102 feet there were no trees. Here is the original film site diagram with notations.



IN MY OPINION, what we can now more safely conclude is:

1. The camera focal length was 25mm (.9842")
2. The film image size is 1.2mm (.0474")
3. The distance from the camera to the sasquatch was 151.4 feet (1,816.8")
4. The sasquatch walking height was 87.5 inches (7 feet, 3.5 inches).

I cannot state that the subject shown was a sasquatch. You cannot get DNA from a strip of film. All I can say is that whatever is seen in the film is 7 feet, 3.5 inches tall, walking height. The standing height would be at least 7 feet, 11 inches. That would be a tough call for a hoaxer.



André the Giant (André René Roussimoff, 1946–1993) had a standing height of 88 inches and weighed 520 pounds. The P/G film subject had a standing height of 95 inches, and if she were a gorilla weighed 705 pounds. The two are shown here reasonably to scale (but the P/G film subject would be taller if standing fully erect).

Just what a sasquatch weighs per inch of height, as opposed to a human or a gorilla, is not known. I believe it is significantly greater as determined by Jeff Glickman, a forensic scientist. Whatever the case, we can reasonably state that the P/G film subject weighed a **MINIMUM** of 705 pounds and move on.

Andre had a head to standing height ratio of about 7.56 to 1; the film subject, 6:1 (maximum, perhaps even less). This is the first **MAJOR** difference between a sasquatch and a human.

For Andre to assume the same pose as the film subject, he would have to “hunch up” his shoulders until they were about even with his nose. In doing so, the length of his arms would reduce by the same distance. He would not look natural like the film subject. That is the second major difference; usually referred to as the “no neck” look.

Andre took the part of a sasquatch in a segment of the TV series, *Six-Million Dollar Man* (1976). He was certainly a



good choice and in costume came close to the P/G film subject in size. Nevertheless, the differences are obvious by comparing this image with that shown of the P/G sasquatch.

Both a forensic scientist and professionals in the movie industry have stated that the P/G subject is not a man in a costume. The latest being Bill Munns, a Hollywood model designer, who studied a first generation copy of the P/G film using the latest technology

Every effort to duplicate the P/G subject has failed miserably—what has been created is nothing less than absurd.

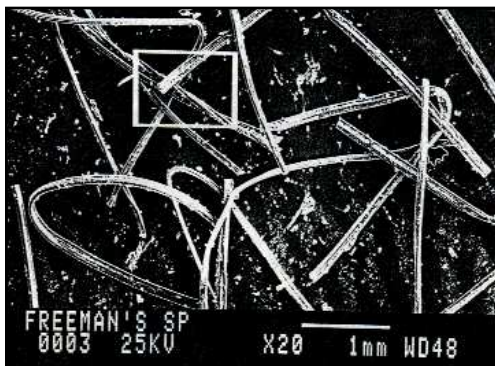
Unfortunately, we have only one

source of reasonably clear images of a sasquatch that can be verified—the P/G film. As a result, all we can say with some certainty is that at least one sasquatch existed; or perhaps still exists (I estimate that this sasquatch would be about 80-years-old at this time).

There are at least 5 cases where people have claimed on-gong contact with sasquatch; in some cases “habituations” were claimed. In one case, hair was provided; but this was before DNA could be derived from hair. This sample has now disappeared. In no cases were clear photographs provided. The best that has been provided to me is in BP#8P4.

Although there are reasons provided as to why photos could not be obtained, I no longer consider such reasonable. Furthermore, I believe that one should at least provide a hair sample if on-going contact is claimed. I am perfectly willing to accept “human” as a result of DNA analysis because the sasquatch could be “human enough” to have human DNA as near as can be determined (See my SCORECARD on the site main page). Of course, everyone is entitled to set their own standard, but I no longer wish to hear about continuing sasquatch contact without hair as physical proof (or anything else from which DNA can be obtained, save urine and feces—far too difficult).

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In 1991 the now defunct International Society of Cryptozoology (ISC) finally got something they could positively identify. DNA processes were not available so they went hog-wild with anything they could lay their hands on. They produced an 11-page report with 8 large photographs.

What you see in the above photo are magnified hair strands, which turned out to be synthetic fibers. The report Abstract follows.

ABSTRACT: Analytical tests consisting of examination by electron microscopy, melting-point measurements, and determination of solubility in seven representative solvents were conducted on samples of short, reddish, fur-like fibers purported to be samples of Sasquatch hair. The same tests were run on control samples of modacrylic fiber, a synthetic fiber commonly used for synthetic furs, wigs, and artificial hair. The results show clearly that all samples of the fiber claimed to be Sasquatch hair were in fact synthetic modacrylic fiber and, in all likelihood, were samples of the “Dynel” modacrylic fiber manufactured by the Union Carbide Corporation. The allegation that these fibers were Sasquatch hair thus clearly represents a hoax, and is described by the author as “scientific vandalism.”

The “hair” had been submitted by Paul Freeman as possible sasquatch hair. It appears someone at the ISC had it out for Freeman because he was immediately branded a “hoaxer.”

Let’s assume you found the hair and submitted it. How would you feel being called a hoaxer?

As it happened, Freeman much later on television told his story. He had sent other hair samples to the ISC but never heard anything. He thereupon decided to send samples from a child’s doll to see what would happen—see if the ISC was paying attention.

In all likelihood previous samples Freeman sent could not be identified, but this time they had something in to which they could sink their teeth and provide an article in their annual journal—a real bonus.

You might think about this a bit because it is not unreasonable that synthetic fibers could end up deep in a wooded area. The wind could carry them for miles. Also, have you ever watched birds gathering nesting material? fibers of this nature would be taken and used. They would last forever and get used time and time again.

For certain, what Freeman did was not right, but he was not an idiot. He just did not anticipate that he would be labeled a hoaxer if/when the fibers were analyzed. The ISC was equally wrong in assuming Freeman was a hoaxer. They should have simply told him the results and moved on.

I am sure others (including me) have been subjected to the same sort of thing. If you take or find photographs of something; or discover something that is later proven not to be what you thought, you may be deemed a hoaxer. I have even been accused of collaboration in assuring that statistics are what I want them to be. Many people, including scientists, are simply like that. In the world of journalism it’s called “being out for blood.” Yes. “blood” sells.

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Wes Sumerlin (died 1998), left, was a noted sasquatch researcher in the Walla Walla, Washington area. His son John, right, died in January this year (2018).

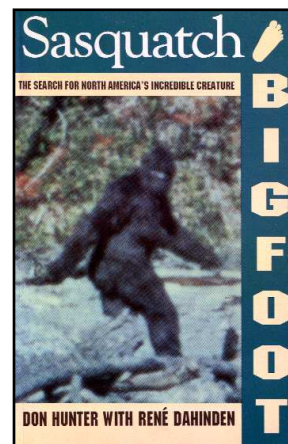
In 2014, John contacted me relative to my up-coming sasquatch exhibit in Yakima, Washington. He said that his father had left him many sasquatch-related artifacts that would interest me. I said that I was coming down his way and would try to get to see him. Unfortunately this did not pan out, so I tried to arrange for someone else to see him; that did not happen either.

I am very sorry to hear that he has passed on. I am sure his father left some remarkable material.

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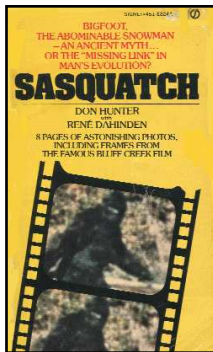
René Dahinden used only one image (frame 352) from the P/G film in the last edition of his book, seen here. One day, I asked him about this and he said he did not want to make the P/G film the primary subject.

He wanted to concentrate on the sasquatch in general. From what I was to learn as time went on, I don’t think this was the reason.



René was infuriated (and rightly so) when people used his photographs without permission. Had he used the 12 clear frames from the P/G film, I am sure he would not have been able to sleep nights wondering where they had been used. He had the rights to all images, so this was certainly his call.

Prior to the previous last edition there was a pocket book edition, seen here. René did not own the copyright for P/G material at the time, nor did he have the Cibachrome prints. Other than what is seen on the cover, there are three small film frame images from the film in the photo section;



so small as to not be worthwhile. He shows “By permission of Bob Gimlin.” Nevertheless, making photographs from 16mm movie film was a little expensive and this might have played a part. Photographs also increased the book cost.

Whatever the case, when you sort of strictly control material of this nature, you are immediately suspected of hiding something. At this stage in the early history of the film I think it was important to get as much as we could “out there,” given scientific attention and involvement was desired. René, however, certainly did not want any help. He was dead-set on resolving the issue himself.

I suppose that in 2004 I tried to sort of backtrack some 30 years by publishing everything we had, including P/G material, in my coffee-table book *Meet the Sasquatch*. John Green and Thomas Steenburg assisted me and both were impressed with the book. David Hancock had gone the whole nine yards with full color and made the book accompany my first sasquatch exhibit at the Museum of Vancouver.

I kind of envisioned a bit of a “sasquatch revolution,” in the world of science, but such was not to be. The exhibit was well-attended and the book sold well; however, other than that, it appears I was simply too late to turn the tide. For certain interest in the subject has increased, but not much scientific interest.

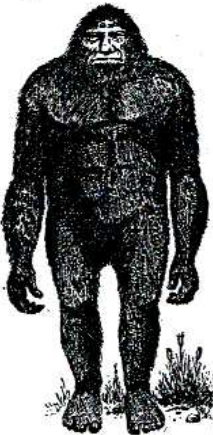
Sun Rays
BRITISH COLUMBIA'S NATURAL HISTORY by TOM HUNTER
FACT or FICTION?

Reporting that you had encountered an eight foot tall, hairy, man-like creature while fishing, hunting or hiking, could be very embarrassing. However, a wide variety of people have reported seeing just such a monster.

Alleged sightings have taken place in many areas of B.C., with heaviest concentrations in the mountainous terrain that flanks the Upper Fraser Valley and also in the Bella Coola area. B.C. Indians have been aware of such a creature for many years and have given him the name, Sasquatch.

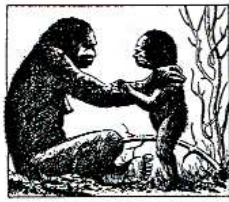
The Sasquatch has also been reported in Washington, Oregon and California, where it is known as Bigfoot. The creatures are said to have chased a woman & child from their home, attempted to break into a cabin inhabited by miners and peered through a car window at the driver.

I wonder how many people have seen a Sasquatch and failed to report it. Would you?



The Sasquatch has been described as from 6 to 14 feet tall and usually weighing more than 300 pounds. He is said to have a wide dark face, flat nose, very little in the way of a neck, and very wide shoulders. The body is said to be covered in hair about one inch long and silver-tipped, much like that of a grizzly.

Sightings of sasquatch mothers carrying their young have been reported, as well as family groups. What do you think? Do Sasquatches really exist?



In July 1975 the *Vancouver Sun* newspaper provided this article in its kid's section, called the Sun Rays. There is nothing special about the information, but the illustrator provided a drawing of a sasquatch mother tending to her little child. Of course, this was an appropriate image to interest children, but it also brought attention to the fact that sasquatch were not all “lone male wanders.” There had to be “families” that pro-created.

Native people had depicted the son of D'onoqua (wild woman of the woods) in totem poles, but few people saw this material. The *Vancouver Sun* would have had a circulation of about 150,000 or greater at that time; so many people would have pondered this little image.


A lady friend working with me in about 1994 saw the image and I recall her simply “lost in it.” It was this image that prompted me to have Yvon Leclerc create something similar for my book *Meet the Sasquatch*.

Popular culture turned the sasquatch into a singular “incredible hulk” and that is the way many people think of it. Paul Smith was the first professional artist to my knowledge who created an image of a sasquatch family, also in *Meet the Sasquatch*.



This is a First Nations carving (still in process) of a sasquatch turning itself into a salamander. Native people hold the belief that sasquatch are “shape shifters” and have the ability to turn themselves into other forest creatures. A coyote is mentioned as well as a salamander.

The salamanders I have seen in British Columbia are tiny amphibians about the size shown here or smaller. They are difficult to find because they blend in with leaves, branches and so forth. I don't recall finding them when I was a kid, but my kids found them along with tree frogs that are much less in size. The challenge, of course was to find one—you need to have sharp eyes.



Of course, if the sasquatch could turn itself into a salamander, it would virtually vanish, and thus the Native mythology that sasquatch can disappear.

When I saw this carving on the Chehalis Reservation, I tried to get the artist to let me borrow it when finished for my Museum of Vancouver sasquatch exhibit; telling him that it was unique and many people would like to see it. Unfortunately he was not interested.

I have not seen the work in my travels, but would still like to feature it. I am sure the idea originated thousands of years ago. Native people in BC date back about 9,000 years.

MOVEMENT OF THE SHADOW
(View from left to right.)



This is the tree that caused the shadow.
The photo was taken in 1975 by Peter
Byrne. Trees No. 1 and No. 2 are not
seen because they would have been in
the foreground (see the film site model).
By this time these trees had fallen.