

# Bits & Pieces – Issue No. 24

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In January 1940 *The World Wide* magazine (1898–1965) featured John W. Burns' stories previously provided in *McClellan's* magazine in 1929. *World Wide*, however provided exceptional illustrations.

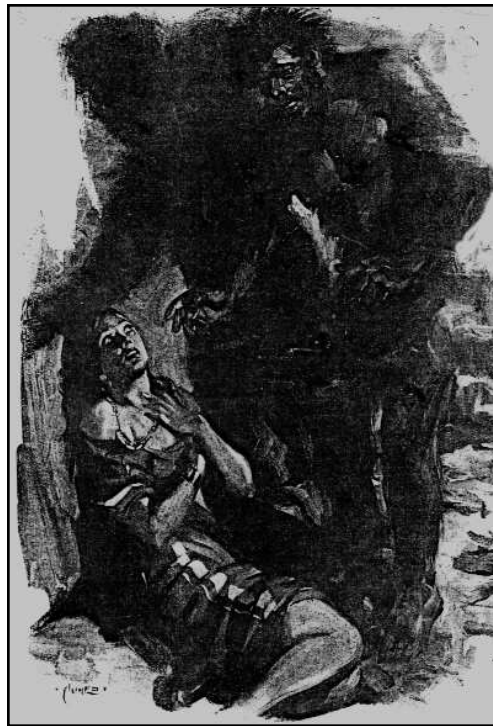
What is shown here is for the story of a Native hunter who shot a young non-Native boy (wild boy) thinking he was a bear. The boy screamed in an unusual way whereupon a sasquatch woman came to his rescue. She rebuked the hunter speaking in the “Douglas tongue,” which was his language. She picked up the boy, who was not badly injured, and carried him away. I believe this is the first account of a sasquatch actually talking and being understood.

The Douglas First Nation, aka the Douglas Indian Band, Douglas Band, or Xa'xtsa First Nation, are a band government of the In-SHUCK-ch Nation, a subgroup of the larger St'at'imc people, also referred to as Lower St'at'l'imx. The Douglas, Skatin and Samahquam communities are related through familial ties as well as culturally and linguistically. The In-SHUCK-ch are the southernmost of the four divisions making up the Lillooet ethnographic group. The Douglas First Nation's main community is at Xa'xtsa, a village on their main reserve at the head of Harrison Lake, near the former gold rush port-town of Port Douglas.

Native people in this part of British Columbia have been here for some 9,000

years as revealed in archaeological digs near Mission and Yale. There are stories of Native contact with sasquatch for trading purposes, so sasquatch adoption of a Native language is certainly feasible.

Can we believe the story? John W. Burns certainly did; he got this and other stories first-hand. That *World Wide* gave the material such high-profile was absolutely not unusual. This magazine was “a magazine for men.” It and many others were quite remarkable for their artwork. They also got a little “risky” for the time with “pin-ups.” I can recall my mother getting a little upset when I brought a “men's magazine” home; good little Catholic boys were not supposed to look at that kind of literature (I just loved the artwork...well). Times have certainly changed.



Here we have the *World Wide* artwork for the abduction of Serephine Long who was kept in a cave. Of course, she is seen as a very beautiful woman; that always goes with the territory.

At that time (1940) there was not a lot to go on as to what a sasquatch looked like, so a fairly big man (not very big) with lots of hair becomes our sasquatch.

The artist just had to do something to get light on the subjects, so it appears

there is a fire in front of them; thus the spooky shadow on the cave wall.

Other than some very early dubious reports, we have no proof that sasquatch use (control) fire; really, one has to make fire and it's a bit tricky. Also, keep in mind that fire is a dead give-away of one's location.

Much later (1957) we have Albert Ostman's report/story (red-flagged). It leads us to believe that sasquatch are used to fire and were not surprised at Ostman's ability to make it (for sure with a match).

Material of this nature is wonderful for the *cultural* aspects of the sasquatch issue; but works to our disadvantage with the world of science.

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A magazine (no details) had this photo stating that it shows a member of Tom Slick's Pacific Northwest Expedition (1959–1962) showing a bigfoot footprint cast, presumably from the Expedition. The member appears to be Slick himself who died in 1962. This is the only artifact I have seen as a result of the expedition, if this is true.

The cast is remarkably similar to a cast made of a print by Bob Titmus at Bluff Creek, California in 1958, and it would not surprise me if that's precisely what is shown.

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# Sasquatch hunter hears call in wild

## Lonely strain of a marmot: Critic

By Stuart Hunter  
Staff Reporter

Better make tracks, Sasquatch — a Courtenay wildlife expert's coming after you!

John Bindernagel will set out again this spring, trying to prove the legendary beast is stomping its big feet around Vancouver Island.

Bindernagel says he's made some plaster casts of giant footprints — and heard a "whoohoo-whoop" call he believes is the mysterious apelike creature's.

The PhD biologist vows to do his best to track down a live big-foot.

"Something is making these tracks and sounds.

"I think it would be interesting to find out what it is," said Bindernagel, 52.

He says he found 40-centimetre (16-inch) footprints near Strathcona Park in 1988 and heard the beast's call near Comox Lake in 1992.

"The footprints are very humanlike, but very scaled-up," said Bindernagel.

"The call was not any mammal sound I know.

"It was very loud and very resonant."

At first, he kept his findings to himself to help preserve a reputation he built through 20 years of United Nations research abroad.

But Sasquatch expert Rene Dahinden said yesterday he's skeptical about Bindernagel's reports.

"I wasn't impressed," said Dahinden.

He examined the casts last year.

"It's easy enough to fake one or two tracks, but what you really need is a clear set — at least six.

"Maybe those calls he heard were coming from a constipated marmot."

Retired wildlife biologist Allan Brooks also has seen the casts.

"They're excellent — as far as casts go," he said.

Bindernagel hit back: "Some people just won't be convinced until we have a carcass and bones."



Biologist John Bindernagel compares cast with own foot.

I distinctly remember René Dahinden telling me about his "constipated marmot" comment mentioned in this article. I had just been involved with him since April of the previous year, and don't recall seeing the actual article at that time.

Of course, anyone with an ounce of intelligence would know that Bindernagel being a PhD wildlife biologist would know what he heard. Nevertheless, journalists are always "out for blood" so just love to pick up on ridiculous statements. I think I may have mentioned in one of my papers where I was called by a lady reporter, and when I said I did not wish to discuss anything she furiously said, "If you won't talk to me I will just make up my own story." I hung up, and knowing what I now know, I am sure she would have made up her own story anyway.

Dahinden got so upset with stories about him that he refused to provide information unless he wrote the story; but his writing was beyond terrible—anyway I think he got his point across.

I do cooperate with news people

regarding my museum exhibits because this is a part of the publicity for the exhibits. Other than that, I don't get calls from news people, which is fine with me. I suppose, my reputation has got out there. Some of our own "would-be journalist" are also pretty bad. I don't believe any news that gets attention is "great news." If you are going to belittle someone; it's not fair; especially when you don't know the facts or lack the education to know what you are saying.

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This photo of Dr. Grover Krantz showing the deformed "cripplefoot" cast was in the *Daily Evergreen* "the student voice of Washington State University since 1895." The article is

dated October 17, 1974, some four plus years after the cast was made at Bossburg, Washington (December 1969).

The article starts off discussing the findings at Buncomb Hollow, Washington, earlier that month (October 7, 1974). We immediately think the cast is associated with Buncomb Hollow, but the article goes on to explain that it is one of the cripplefoot casts. It's odd that Krantz apparently did not take a cast at Buncomb Hollow; but then again perhaps he did, but wanted to use the cripplefoot cast for a certain reasons. What could it be?

The cripplefoot casts were given very high priority by Krantz. He reasons that they were essentially impossible to have been faked. If you look closely at the photo, you will see that he has penciled-in the supposed bone structure of the foot. That's how serious he was with the casts. Of course, that the foot was deformed added to its intrigue and definitely gave it credibility. As a result, it appears Dr. Krantz wanted to spotlight this cast.

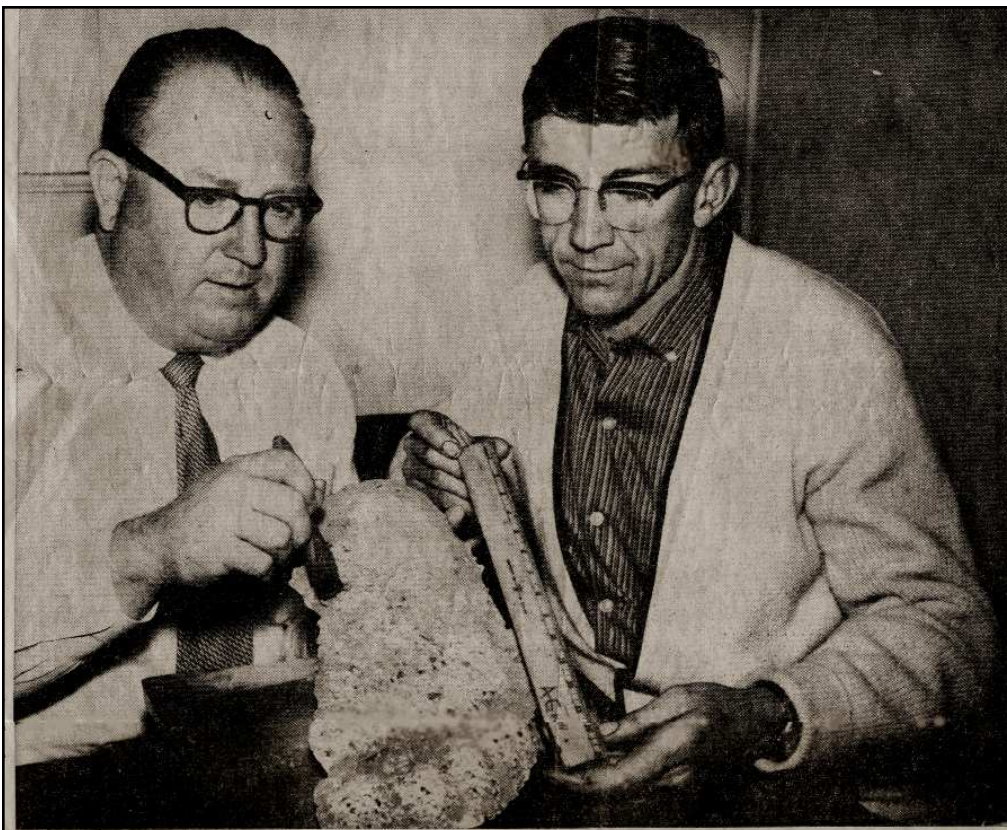
Many years later (1990s I believe) Krantz worked a deal with Bone Clones to make replicas of the cripplefoot casts with the bones shown. I purchased a set for my museum exhibits. Here it is:



I was quite elated that Krantz made the replicas available as they made a great museum exhibit item.

It has now been 49 years since old "Cripplefoot" left his prints in Bossburg mud and snow. I would think he has probably passed away by now; and so has Dr. Krantz. Nothing of this nature has been found since then, and it appears Cripplefoot was careful not to leave any more prints.

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Gerald Crew of Salyer who made the plaster-of-paris cast of the big-footed wanderer in the vicinity of Bluff Creek, shows the size of the impression with the use of a 15-inch ruler. The foot measured 16-inches from heel to big-toe tip. Andrew Genzoli, regional editor and RFD columnist for the Humboldt Times, who has been featuring stories about the big feet

since September, brushes dust from the mould to obtain a better view. This imprint was made either Wednesday night or early Thursday morning by "Big Foot." The impression was made by Crew Thursday morning, also.

Here is the original newspaper photo and caption as to Jerry Crew's footprint finding that appeared in the *Humboldt Times*, October 2, 1958.

According to what John Green told me, the term "Big Foot" had been the name for whatever made the large footprints in the Bluff Creek, California area. It was obviously just a reaction to seeing the prints—the feet are not "big" by sasquatch standards, just human standards.

It is likely Andrew Genzoli knew about the term previously, but whatever the case, this photo and article made it the name for the entity in the United States. Unfortunately, it is not a good term, now reduced to one word "Bigfoot." The main problem is in making it plural: Bigfoots is ridiculous and Bigfeet is worse. Long ago, I decided to declare it as both a singular and plural word, like the word deer. I decided to do the same with the word "sasquatch," as "sasquatches" is a bit cumbersome.

The decision as to whether or not the words should have a capital letter is another issue. We don't use a capital for the word "human" so why would "bigfoot" and "sasquatch" have a capital?

One would, of course, use a capital if

the words described a particular race or people, such as in the term Cree or Haida and so forth. What you are saying here is Cree Indian human or Haida Indian human. Generally speaking, if you use a capital letter, then you are implying that the entity is human or human-related. No other animal in the English language has a capital; dictionaries are careful not to capitalize the word "yeti."

Anyway, I suppose it's no big deal, but I definitely prefer the term "sasquatch" to "bigfoot," which has become a humorous word.

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Seen in the adjacent photo are 15-inch footprints (naked foot) coming down the Onion Mountain Road (California). The photo was taken in 1961. Other prints found on Onion Mountain are discussed in BP#1P1 and BP#17P4. Onion Mountain was named because of the significant amount of wild onions found there, which we believe are a favorite sasquatch food.

In all likelihood, the prints were made at night, although there would not have been many people on the mountain during the day at that time when it appears the road was under construction—all animals use man-made roads if available; much



easier for travel.

A significant number of sasquatch sightings take place at night, which leads us to believe they are very active at night. This, in turn, leads us to speculate that they have superior night vision (large eyes have been reported).

Many prints like those seen here in a series add considerable credibility that the prints are genuine.

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The problem with mathematics is that you “can’t have your cake and eat it too.” We are certain Patterson had a regular movie camera with a 25mm lens. We also know the exact size of the subject in the 16mm film frames—87.5 inches tall, walking height. Given these facts, then the distance from the camera to the subject was 151.4 feet.

If you believe it was much closer to the camera, this chart shows you what happens—the subject height decreases significantly. The general belief that it was 102 feet from the camera is totally out of the question.

Could it have been about 120 feet from the camera and thereby match closely to a 72 inch tall man? If you take this stand, then you must scrap the independent calculation that the subject was 87.5 inches tall, plus other aspects related to proportions.

Is there a possibility that Patterson used a 15mm lens? this is essentially out-of the question. Here are the calculations for 15mm:

- 102 feet – 98 inches tall (8.2’)
- 120 feet – 116 inches tall (9.7’)
- 140 feet – 134 inches tall (11.2’)
- 150 feet – 145 inches tall (12.1’)

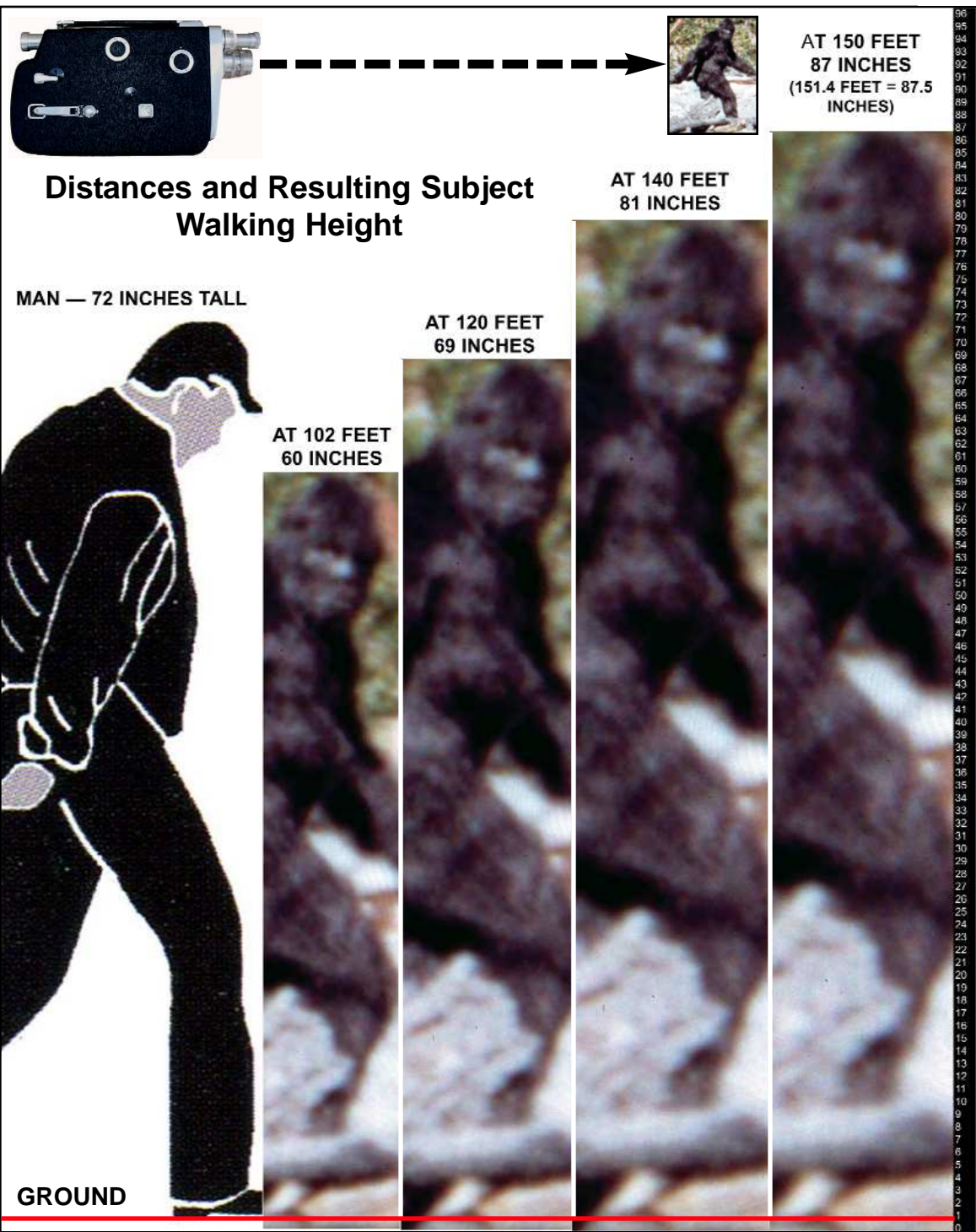
From what we can see, there were no other options unless the camera somehow malfunctioned resulting in an image that did not match the 25mm lens (focal length).

If the question is, how could many images be so good at 151.4

feet? In other words, how can so much be seen? Consider that both regular film cameras and film movie cameras work on a chemical process, so the resolution is exceedingly high. It appears film stock (celluloid) is superior to photo paper.

Standard digital video cameras are hopeless. You have to get up into the \$5,000 dollar range to get even close to a movie film image.

Could something surface to change what is provided here? That’s extremely doubtful, but as they say, anything is possible.

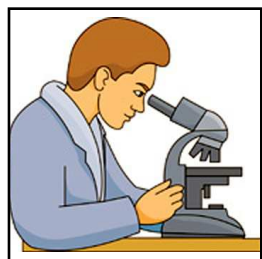


This is a size comparison between a man 73.75 inches tall with the subject in the P/G film. The inset is a registration of the man and trees (later photo) with the same trees at the film site when the film was taken in 1967. It is indisputable evidence that the P/G film subject was 87.5 inches tall (average walking height), **WHATEVER IT WAS.**



This frame from the P/G film gives a glimpse at both feet of the sasquatch. The thickness of the feet soles is noteworthy. From what I can determine this thickness is 2.6 inches (a little over two and one-half inches). A human foot would be perhaps one-half inch in comparison.

This illustration of a sasquatch foot by Dr. Meldrum is likely very close. I would say the sole is quite rigid resulting in little discomfort in walking over rocky surfaces and general forest terrain. In some ways, it would be like a thick boot sole.



Obviously what I have done here is looked at a film frame and made an observation. I then tied-in that observation with something else I knew. Indeed, there are other observations I could have reported; such as the length of the subject's right arm/hand and so forth.

One does not need to be a scientist to make observations—in some cases it's better that he or she is not because scientists come with a lot of "baggage." For example, scientists in general say that the sasquatch does not exist, therefore any observations are immaterial—if something cannot be there, then you cannot make anything of it.

Few people have studied the P/G film "frame-by-frame." Back in the old days this was a problem because you had to use a microscope; the subject size is just 1.2mm in the film frames, so you can see why a microscope is necessary. I have done this with a few frames and it's both difficult and not very efficient. If you

took biology in high school before the age of electronics, then you will appreciate what I am saying. I suppose with lots of practice one gets better at it, but at best microscopes are a pain, despite the advantage of seeing things very clearly.

In our case, scanned images are fine. They provide sufficient clarity to make valid observations, as I have done here and in previous editions of *Bits & Pieces* and other papers on the Sasquatch Canada website.

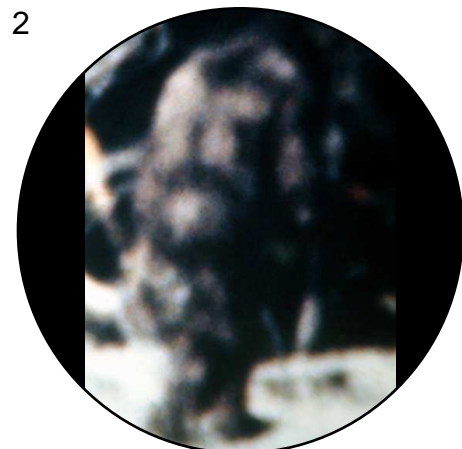
What I plan to do starting with this issue is provide P/G film images the same as shown here and let you analyze them.

**When the homin in the images up to image Number 20 is seen at 3.78 inches high (ground to tip of head) with the naked eye, that is the limit for detail credibility. All subsequent images must be seen at just 2.50 inches high for credibility. Any details in enlargement beyond those stated do not have credibility.**

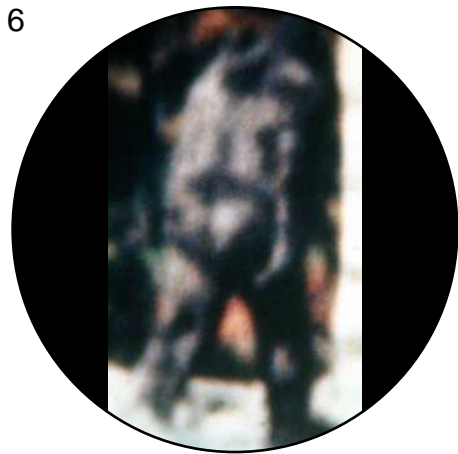
Just keep in mind that very small details seen may not have mathematical credibility. This get rather complex, so just consider main features that you can see without further enlargement of the image; in other words, the "big stuff." Of course, enlarge the images as you wish to sort of "have a look," but what additional details you see will likely be incorrect (eyes, teeth, finger nails; even breast nipples, and so forth). I said "likely" because I am not 100% sure of some things. If you believe you see something "earth-shaking," then please let me have a look before you allow others to see it. Things you might have seen on the Internet that use excessive enlargements of the subject are not mathematically correct, and if the math "ain't there" the bridge ain't safe.

If you go to our main website page and go down to **Sasquatch 360 and Other Insights**, you will see a **NOTE** for a little presentation on film frame details. Please have a look at this so you can see some of the things that have been looked at.

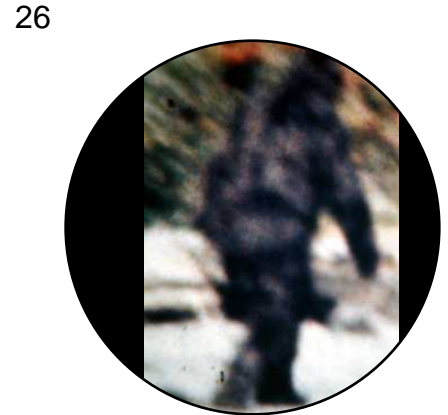
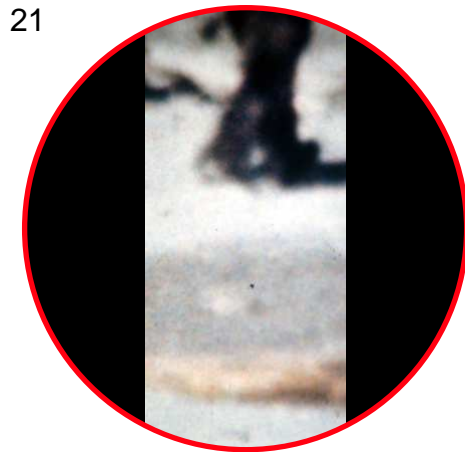
In this series, I am just going to show the film frames that have reasonable clarity. They will be presented two or three pages at a time as my time permits in subsequent issues of *Bits & Pieces*.



**OBSERVATION NOTATIONS: #3**—Note clear image of right (facing) foot; heel of left is directly below; it is not on the other side of the branch.



**OBSERVATION NOTATIONS:** #5—Note definition behind left (facing) leg. #7—Heel on left (facing) leg appears to be motion blur; Note definition behind (right) facing leg; also note heel/sole on this leg and depth it is in the soil (probably 2 inches). #8—Pronounced buttocks may be indication of female gender. #10—Note dark hair at lower part of buttocks. #11—Head appears to be very straight; note right (facing) shoulder.



**NOTE:** Red Frames indicate distance is not known, but over 80 feet.

**OBSERVATION NOTATIONS:** #20—Subject appears to be bending over to pick up something. #21—Just the subject's legs are seen; first frame out in the open area. #22—Legs, one foot and one arm. #23—Patterson is now at his first fixed position; distance is considered 151.4 feet as determined by the math; if thought to be closer, then the camera lens (focal length) has to be changed. #24—Subject is seen stepping on the wood fragment. From here on, images will be smaller as seen in #23.