

Bits & Pieces – Issue No. 34

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The adjacent images show skeletons of a regular chimpanzee and a bonobo chimpanzee. Note that they are both chimpanzees, except the bonobo is smaller (less bulk). It has its own scientific name differentiating it from its very close relative.

Keep in mind that none of what I now present is “scientific.” Few scientists would present something like this because the data is so limited. I have simply used skeletons I found on BoneClones. A scientist would need to reference at least a few skeletons and get peer reviews resulting in numerous disagreements.

I am only interested in these primates in relation to the sasquatch; I know absolutely nothing about chimpanzees otherwise. If you are a journalist, please don't accuse me of “playing scientist.”

I stated in my previous paper that the bonobo head-to-body-height ratio was greater than a regular chimpanzee. You can see that the regular chimpanzee is about 6:1 while the bonobo is about 7:1. I might be out a bit, but that's a significant difference.

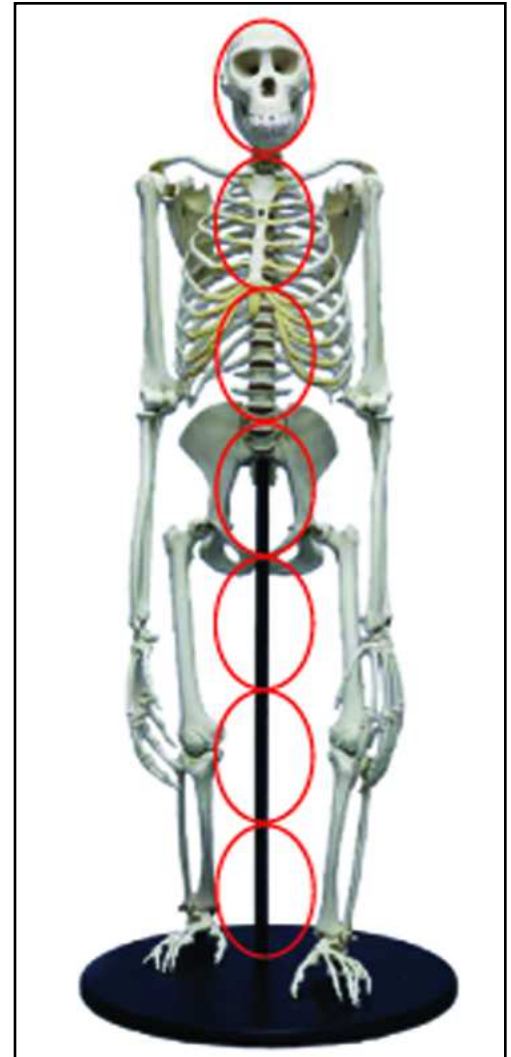
Human beings have a ratio of between 7:1 and 8:1. The closer to 8 the better from an artistic or aesthetic perspective. It is likely that in medieval times, if you were commissioned to paint a full-length portrait of the king, then you made sure you gave him a near 8:1 ratio, or your head would roll. I just checked Arnold Schwarzenegger and he is exactly 8:1. This means nothing from any other perspective

We can see in the images that the bonobo's head is definitely smaller, both in height and width, although the two are very close in body height. Also, it is seen that the bonobo has a bit of a visible neck; not seen in the regular chimpanzee. Now as you travel down the circles, other features are smaller (not as high in comparison), but its upper leg bones are a bit longer. The combined result is that the the bonobo “picks up another head,” as it were.

Now, I might be totally “out to lunch” here because, as mentioned, I have no idea if the skeletons are reasonably



REGULAR CHIMPANZEE



BONOBO CHIMPANZEE

representative of the individual species. So I have to ask that you pretend they are.

With the sasquatch, it is consistently reported that it “did not have a neck.” Of course, that's just an impression; its head is simply situated so low that its neck is not visible. We see that in the regular chimpanzee. If Arnold's head were situated like this, he would loose about one-sixth of a head in his ratio.

In the flesh, regular chimpanzees and bonobos are essentially very close in appearance. The bonobo does not really show a neck. Its body has to be “straighten out” like the skeleton seen here to determine a head-to-height ratio.

The DNA of both regular chimpanzees and bonobos are at 99% the same as human; however, all things considered it appears the bonobo is closer to humans.

The following is a *Daily Mail* headline, April 3, 2018:

Bonobos are more closely related to humans than chimps, study that could rewrite our family tree finds.

In the world of science, this is a bit of a “WOW.” If you study photos of bonobos, this finding becomes quite obvious; they are certainly less ape-like than regular chimps and gorillas. Bonobo images like what is shown here are really quite revealing.



Although the sasquatch seems to “lack a neck,” perhaps it's like the bonobo. This being the case, then I think it would be one more notch up the ladder (higher ratio among other things) and replace the bonobo for second place in comparison to humans (i.e., Human, Sasquatch, Bonobo, Regular Chimp, Gorilla, and so on down the line.

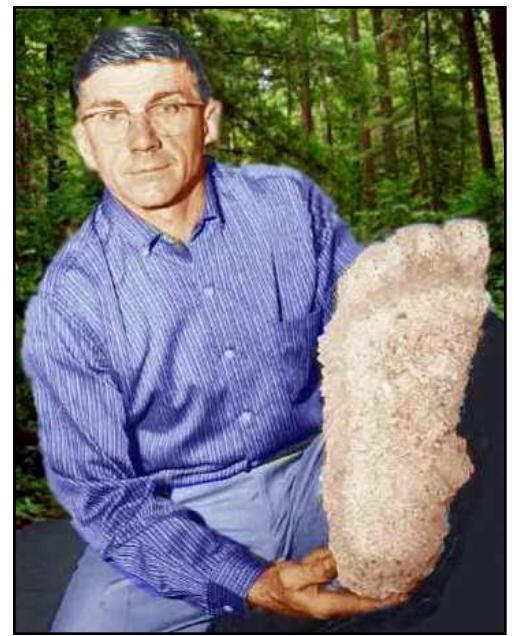
These images show Jerry Crew (died 1993). The first in very early times with his wife, and the second a colored version of what has become a “classic” image. It appears it was computer colored and a forest background added; I have never seen an actual color photo of him.

Jerry sparked international awareness of “Bigfoot” by going to a newspaper with a cast of a footprint (one of many) he found in the Bluff Creek area in 1958. Normally, a story of this nature would just appear in the local newspaper, but in this case it was picked-up by the Associated Press and went world-wide. The paper used the word “Bigfoot” in its article (might have been created) and thus this became the US name for the entity. It had this name locally prior to the newspaper release, but it was not known to a lot of people. In Canada it had been known as “sasquatch” since about 1925. Prior to that a variety of names or terms were used in both the USA and Canada: “ape-man,” “wild man,” “gorilla-like thing” and so forth. Native North Amer-



icans had their own names, which number about 155.

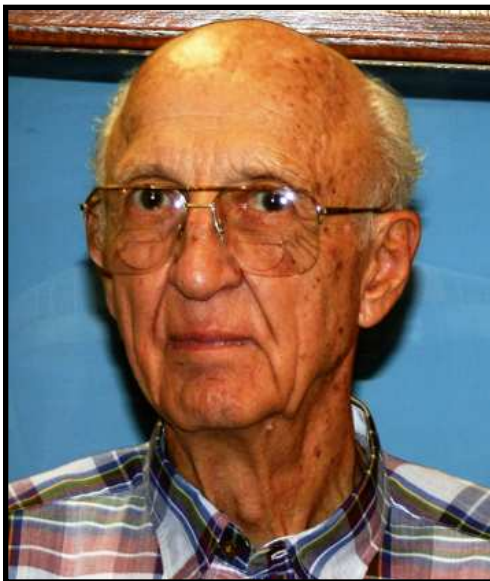
None of Ray Wallace’s ridiculous wooden feet casts come even close to the Crew cast (and numerous others for that matter) so the proponents of “fake” are silent concerning the Crew cast. Jerry was a religious person, and back in the 1950s many (if not most) people were the same—even “yours truly.” Being un-



truthful in anything was out of the question. For certain, what Jerry Crew did and said can be believed. John Green was the same. From about the mid 1980s until today, it’s a totally different story.

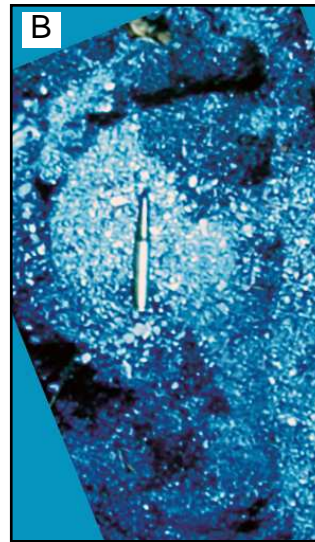
I think John Green kept in touch with Jerry, but he died the year I became involved in the sasquatch issue so I never met him.

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Al Hodgson passed away on April 1, 2018. The bigfoot museum he created at Willow Creek, California, became a bit of a “Mecca” for researchers. I spent quite a bit of time there taking photos of artifacts for my books. Al was very cooperative and I had access to much material that is not displayed. We will miss Al and his great knowledge of everything “bigfoot,” together with the history of Willow Creek.

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The foot that made the prints for these photos appears to have been the same. Images A and B are of prints found near Bluff Creek, California—B was at the bottom of a little pool of very clear water; a 3.06 caliber rifle cartridge was included for size comparison. Image C is of a print found on Onion Mountain, California (same region).

I believe image A is of one of the prints found by Bob Titmus in 1958, but it’s in color, which would be a bit unusual. He made casts of a left and right

foot. Image B was found by Peter Byrne in 1961. Image C was also found by Byrne in 1960. I believe all prints were about the same length—15 to 16 inches. The cast Titmus made of the same foot is shown here; obviously of a better print if the same trackway.

All of this happened around 60 years ago, so I am sure whatever made the prints has likely passed on; but perhaps something of its remains is still with us.

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In 1988 I went to Washington, DC, and took this photo of the Smithsonian Institution. About 7 years later, I noticed that a US postage stamp issued in 1946 showing the building did not have the silver pointed roof seen on the left tower in the front. Another stamp issued in 1980 showed it, exactly as seen in my photo.



I thought this was a bit odd because in the USA and Canada, you don't change heritage buildings, especially something like the Smithsonian. Being a stamp buff, I wrote to the Smithsonian people (actual letter) and asked that they explain things.

The building "keeper" (that's his title) replied and stated that in 1865 workmen inadvertently inserted a stove pipe into the brick lining of the building rather than into a flue. A disastrous fire destroyed the second floor and upper floors of the tower. Repairs were made, but the distinctive pointed roof was not replaced; probably to save money.

About 107 years later (1972) things apparently improved, so the roof was replaced (very quick for government-related organizations).

I thought the story was amusing so wrote an article (1995) and sent it to the Scott Organization (postage stamp catalogs and so forth). Their people were astounded and the article was published in their monthly magazine.

Apparently from 1946 to 1995 (49 years) millions of stamp collectors had not noticed the change to the building; if some did, they didn't say anything. Keep in mind that stamp collectors are very "picky," the slightest error or omission in a stamp is immediately pounced upon.

The first point I wish to make here is that if you notice something odd in our research, don't automatically think that it must have been noticed by someone else. Compared to the number of US stamp collectors (20 million in the 1980s) our number is miniscule. As to scientists and related professionals, perhaps the same number as your fingers and toes.

The second point is that in large organizations, like the Smithsonian, things get kind of "put aside" if they are not urgent matters. An issue stays active on someone's desk for a little while, then goes into a file drawer, and eventually into a file box and is put in the basement—out of sight, out of mind. With the Smithsonian, it took about 100 years for someone to notice the building was not quite right, and I'm sure they then went and dug out the faded file and decided to get things fixed.

With artifacts, the same sort of thing happens—all museums are the same by the way. Someone will get around to looking at something provided "tomorrow," but "tomorrow" never comes. There are just too many other pressing issues that have to be addressed.

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I discussed bear prints in BP#8P2, but upon seeing this image decided to expand things a little. Here we have a great example of a bear's hind or back

feet. We can clearly see that the big toe is on the outside, as opposed to the inside with humans and sasquatch. Such is a great indicator that a track is that of a bear, but it's not quite that clear cut. If there is only one print that is clear enough to distinguish toes, then you don't know if the print is a right or left foot. To illustrate this to yourself, simply cross your feet; now your big toes are on the outside, but your feet have not changed. Furthermore, bear toes are quite even in size and when impressed in soil, mud, etc., they can get a little distorted; then when they age, the big toe may be a bit difficult to distinguish from the little toe.

Whatever the case, it is these back feet that mainly give "double-tracked" bear prints the appearance of sasquatch prints. With a bear, most of its weight is on its back end, so when those feet come down, they make a deep impression. If they happen to come down evenly and somewhat ahead on an impression already made by its front feet they can cause a "double track" as previously discussed. In addition, bears also used well-worn animal trails, so they can double-up on prints made by another bear.

When I made this copy of John Green's original double-tracked bear print cast, I made a second copy and deleted the overlapping print at the bottom. I rounded out the edge and so forth and sort of fixed things up so that it definitely looked like a single print. John was not happy with me; he said, "Don't do that sort of thing." I later learned that his concern was that if you fake things, even for experimental purpose, you will be accused of being a hoaxer. If someone (journalist) gets this information and you are asked if you have ever faked anything, and you answer yes, but give a reason, only the fact that you faked something will be reported. John graduated from a school of journalism, so I am sure he knew all the little tricks to arouse suspicion and so forth.

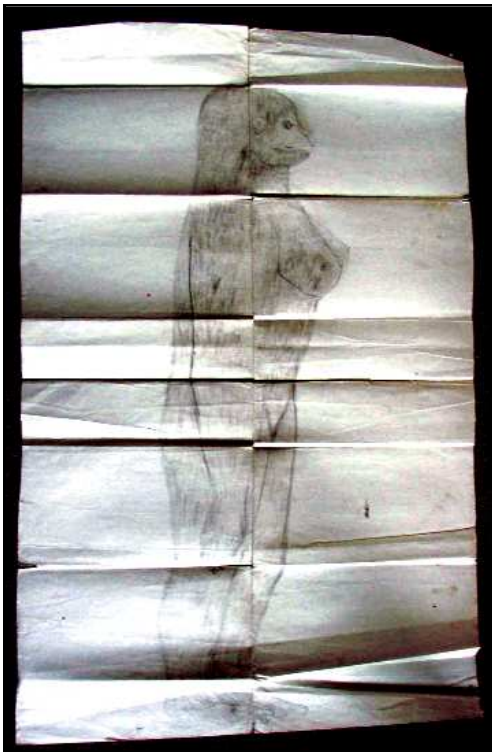


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This is William Roe, whose sighting on Mica Mountain, BC in 1955 is considered one of the best. He had some time to study a sasquatch and provided a highly detailed report. John Green worked with him and asked for a drawing. Roe had his daughter create a drawing under his direction and gifted it to John.

I asked John to show me the drawing in about 2002. It was folded up in an envelope (had been for about 47 years). I laid it out on the floor and took a photo of it.



The conference at Willow Creek was coming up in 2003, so John asked if I could have the drawing scanned so that the subject was about 6 feet tall (as estimated). He said he wanted to gift it to the Willow Creek Museum.

I found a shop that could do the work; we had to be very careful because the drawing was quite fragile—had to be flattened-out. The following photo shows me at the shop with the finished scan.



I later featured the actual drawing in my exhibit at the Museum of Vancouver. I believe I returned the original to John after that exhibit; although it may have traveled to one more exhibit. The scan is now displayed in the Willow Creek Museum.

Right up to about 5 or so years ago, we had not been able to trace William Roe. Daniel Perez finally found his son and grandson who provided the photo shown.

John only corresponded with William on the phone and by mail. He (William) had moved from BC to Alberta by about 1957 when John contacted him. As a result considerable expense was involved to meet him in person. I have seen where John has been criticized for not personally interviewing Roe on such an important sighting. Keep in mind that this was in the 1950s; money was tight. True, things then were comparatively less expensive, but people generally did not have a lot of extra money, and your skimpy two weeks vacation time was precious.

Even today, few sasquatch researchers are “well-heeled,” everything is provided on a personal basis. There is no funding save perhaps on some special projects.



This is a color version of Michael Hodgson at the P/G film site. It was cropped and enlarged from the regular size photo. It was definitely taken by Peter Byrne in 1972. The red felt pen marks were placed by René Dahinden as they related to his measurements. Only black/white images were used in books, and they differ slightly. Apparently Byrne also took a color roll, but the black/white images were better.

Dahinden gave me a color photo copy in about the mid 1990s. The fallen tree at Hodgson’s feet fell down after 1967.

Color does provide more and better insights. We can now see the split tree as it really appeared. Also, we can more clearly see that the background is not a steep mountain side—more of a slope or hill.

The large stump seen on the left close to the edge is what Gimlin jumped from to measure his footprint depth against the prints left by the sasquatch. As a result the stump had to be close to the sasquatch footprints.

Photographs of this nature are highly deceiving because one has no concept of the distance between objects on the vertical scale—everything is sort of jammed together. The large log in the foreground is about 40 to 50 feet from the camera.

When I visited what I was given to believe was the film site in 2003, I ventured into the background and it was flat. Nothing was at the site, however, to confirm that it was the actual site. Thomas Steenburg maintains that I was probably some distance (50-100 feet?) to the left of this scene (were it still there as we see it).