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The above photograph taken by Peter Byrne shows a Nepalese sherpa with saddle bags made of serow (goat-antelope) hide. The scientific analysis of the alleged yeti scalp shown here concluded that it was made of serow hide. It likely was, although there are some odd findings concerning it. I have concluded that there was (and probably still is) an actual scalp and copies were made of serow hide so as not to be overshadowed by the temple that had the actual scalp. There are two other scalps in Nepal that we know of, but they were not (or could not) be obtained for analysis.

It is unlikely a monk simply thought to make a scalp of serow hide and call it a yeti scalp. I just don't think he would do something like that. Once it was known that there was an original, then making copies would be acceptable because they would be in the image of the original—they would still carry sacred or religious significance. This is the same in all religions. Replicas of rare artifacts are venerated as though they were real because they represent the real thing.

Dr. Grover Krantz (1931–2002) was a soft-spoken and gentle man. I met him, but did not spend any time with him. It is amusing that his third wife (1964), Evelyn Einstein (1941–2011), was officially the adopted daughter of Hans Albert Einstein, the son of the famous physicist Albert Einstein (1879–1955). Evelyn, however, was told, and related at the end of her life, that she was an illegitimate daughter of Albert Einstein and a ballet dancer.

Grover and Evelyn were married until 1977 (13 years), I would suspect she confided in him. Although this all might seem ancient history, I was born in 1941, less than one month after Evelyn.

René Dahinden and Grover Krantz became bitter enemies by the time I got into the sasquatch issue (1993). René read in detail Krantz's book *Big Footprints* and highlighted text in yellow that he had problems with; there was a lot of yellow in that book. Krantz had a copy of the P/G film and Dahinden insisted that it was his and must be sent to him. I will guess that Krantz got the copy from John Green before Dahinden got the rights to the film. Green and Krantz became very close friends, and during that time Dahinden and Green totally drifted apart. There was zero (0) cooperation with the Green and Krantz team; certainly a shame.

Grover Krantz had a large, and highly treasured, Irish wolf hound dog (Clyde), which had died and he had preserved its skeleton. Grover directed in his will that his body be donated to the Smithsonian Institution and his bones preserved; also that the bones of his dog be included with his bones. The Smithsonian agreed and the bones are seen in the following image.

When Grover was asked why he wanted to do this, he said that in this way he could continue teaching. Bones, of course are used in studies, so Grover does indeed provide instruction from beyond the grave.

Grover's contributions to the resolution of the sasquatch issue were enormous, despite disagreements. Unfortunately, science in general, then and now, will not consider the evidence.



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This cast made after a sighting in the Ruby Creek area, BC (2008) is strange. The cast was made by Thomas Steenburg who found a footprint close by in soft soil as seen here.



I went up to the location and had a look for myself; the soil was very wet with a skunk cabbage nearby.

As to the cast, pay no attention to the long shaft sticking up; the mud developed a hole when the plaster was poured and

the plaster simply flowed into it.

The strange thing is that close examination of the print and cast indicates that the toes dug into the ground. In other words, the toes grabbed the ground. We can sort of do the same thing with our toes, but I have never seen this indicated in other sasquatch footprint casts. I suppose the subject could have simply stood and constricted its toes for some reason. There were no other prints found because there was too much forest debris. The bush is very dense and getting through it to see the print location was difficult. How the subject ran through it after it was sighted amazes me.

The BBC got wind of the sighting involved in this incident and came out and included it in a documentary. I don't recall anything about what I am saying here. Whatever, it was a fairly good documentary until it got into Native people covering themselves with moss in some sort of "rite" and likely being mistaken for sasquatch.

We did report on all aspects of this case and I included it in *Sasquatch in British Columbia* (2012), page 409. Nevertheless, that was the end of it. You would think that at least anthropology students would want to know more and see the evidence first-hand, but that is never the case with sasquatch material from my perspective.

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This image of Lynn Maranda holding the Chehalis mask (discussed in B&P #5) provides a good idea of the size of the mask. There are examples of very large sasquatch masks, but they are not of this nature. When I discussed the mask with

Kelsey Charlie, a Chehalis Native, he said that the artist, Ambrose Point had likely seen a sasquatch. I believe this is the reason he made the head size in the neighborhood of what it would be for a sasquatch 7 to 8 feet tall.

Kelsey and I were featured in a CTV documentary (2005) about the Chehalis people, so I took the opportunity to sit and talk with him (some of the filming was done at my place). He had seen a sasquatch and so had his father and grandfather. When I asked him about why we had not been able to capture a sasquatch, he simply said very quietly, "You will never catch a sasquatch." It appears that is the Chehalis belief. All I can say here is, so far he is right. I really can't elaborate on this because I just don't know.

Kelsey and his children/others entertained us (Native dancing) at the event for John Green in 2009. He is seen here on the extreme right.



The Chehalis Band logo (seen on the drum, left and on the right) is designed after Frame 352 in the P/G film. Perhaps in a roundabout way, this implies that the Chehalis people believe the film is real. The logo was adopted in 1980.



For certain, the sasquatch has measured very significantly in Chehalis culture. John W. Burns, a teacher, worked on the reservation from 1926 to 1945. He explored the phenomenon and brought it to the attention of the outside world. We don't know anymore about the intriguing events Burns provides. It does not appear his papers have survived.

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This artwork was presented to René Dahinden in the 1990s for his acting in humorous Kokanee Beer TV commercials. It shows a Mount Rushmore setting with René, Brew the dog, and Bill Reiter as the sasquatch. The work currently hangs on a wall at the Vancouver Gun Club in Richmond, BC, where René lived in a trailer.

The commercials were a tremendous success, mainly because René was simply presented as himself.

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Although I am totally confident that all of the fixed objects in my film site model are correct, I am not so sure about the non-fixed objects; namely the sasquatch and the camera. Everything non-fixed was based on actual measurements taken by René Dahinden, and I used his estimates for the sasquatch and camera distances.

I am also confident that the height of the sasquatch as determined by Jeff Glickman, a forensic examiner, is totally correct.

All of this was fine until Bill Munns made me aware of a mathematical formula for determining distances in a photograph based on known factors and the camera focal length. Unless the camera Patterson rented was equipped

with a non-standard lens, then we have to conclude that the sasquatch and camera were much further apart. In other words René's estimates were incorrect. I provided a paper to the RHI on this, which contains all the math. The only other explanation is that something happened to the camera that resulted in a discrepancy; but I am not even sure this is possible.

Whatever the case, little essentially changes; We just move the sasquatch back (North) and the camera back (South). to accommodate what the formula states, making sure that the sasquatch stays this side of the trees seen behind it by about 10 feet..

As to the model itself, something I think amusing happened. After I completed the original version, I took it up to show John Green to see what he thought. He took one look at it and said, "Why would you want to create something like that? Of course, he was at the film site in 1968, made further visits, and did considerable work that was film-site related. As a result he knew very well the entire situation. He did not appreciate that other people (including me) were unaware of the relative distances from the various objects. I did explain things and he agreed.

Now, I actually see a bit of a lesson here. We often see things just from our own perspective and take it for granted that others know what we know. We might need to think about this a bit more in trying to get scientific involvement in the sasquatch issue.

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After René Dahinden (seen here) inspected this alleged "bigfoot bed" he scooped up all the forest material seen and put it in three bags: The bed was in layers: 1) fine bark, 2) long twigs, 3) leaves and bear grass (I believe in that order); he used a separate bag for each. He discussed the "bed" with me on one occasion and said that he was surprised to see bear grass because it is difficult to pull out—you need to have a hand. I recall that he went and got one of the bags and we sort of sifted through it to see if we could find any hairs. I did not know that there were three bags at that time.

After René had died, the bags were sent to me along with other material requested for my Museum of Vancouver exhibit. The three bags were contained in on big bag and I opened them all and inspected their contents. I took photos of everything and sent a report to Dr. John Bindernagel.

For the Museum exhibit, a small part of the bed was displayed behind glass showing its construction.

Wildlife people deemed the bed to be a bear bed—bear scat was found nearby. The bed does appear to be small for a sasquatch, unless it was a small sasquatch; possibly made for a "child?"

Whatever the case, the mystery remains as to the construction and in particular the use of bear grass. I don't think bears are that particular and I don't know how a bear would gather bear grass other than pull it out with its mouth; they definitely eat it, that's how it got its name. Would a bear take mouth fulls of the grass and take it to a bed it was making?

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This artistic image of a sasquatch caught in car headlights by Gary Krejci was created for me quite some time ago. It was originally intended for a book that

did not pan out; nevertheless I used it in *Sasquatch in British Columbia*.

It was the automobile that essentially bought sasquatch into widespread sasquatch awareness. The odds are, if you are going to see a sasquatch, it will be while traveling in a car/vehicle. I believe the occurrence at night is most common. A car covers a lot of ground, and the more ground covered, the greater the likelihood of a sighting.

Although I don't have statistics, red eyes have been noted. This obviously has something to do with light reflecting off the eyes.

There have been cases in which the sasquatch was as close to the car as seen in the illustration. It generally crosses the road in front of the car, may look at the driver (turns), and then disappears on the other side of the road. There is generally enough time to avoid hitting the sasquatch. There have been alleged hits, but no evidence gathered to my knowledge other than a recent case of a purported kill and a government cover-up; however I choose not to "go there."

With car dash-cams, I thought we would get far more credible incidents than we have (just possibilities, nothing substantial).

Unfortunately, in BC roads just don't exist in remote regions, save some logging and forest service "roads" that are very rough and dangerous. Forest service people do report sightings, but I think loggers are reluctant; likely directed not to say anything for fear of interference by environmentalists. There was a big problem of this nature with an owl species, so I think logging companies are very guarded.

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This is a photo of what is called Sasquatch Pass. It is in the mountains of British Columbia, above Chilco Lake. The photograph was taken by Russ Kinne who was a photographer for the

Smithsonian Institution (now retired).

The Pass got its name after an expedition by the Explorers Club (New York) found large footprints there in 1954. The Club president, George Cochrane, headed the expedition. It does not appear that the name was officially registered; I can't find a reference now, but recall seeing such some years ago.

I would assume photos were taken of the footprints, but I have never seen them, nor can I find anything on the Internet. The incident was brought to my attention upon seeing a reference in Peter Byrne's book, *The Search for Big Foot: Monster, Myth or Man* (1975).

I don't recall John Green or René Dahinden mentioning the incident, but 1954 was very early so it may have simply got by them. The same appears to be the case with Dr. Grover Krantz.

Whatever the situation, if the footprints were very large and toes were indicated (as appears to be the case) then I have to question why more attention was not paid to the finding. The Explorers Club is very prestigious. Did not some anthropologist say to himself, "That's odd," and do a little research?

The 1950s were the heyday for men's magazines (*Argosy*, *True*, *Stag*, *Mens* and so forth). I would imagine these magazines would have featured the incident.

It would still be interesting to see what the Club has, but I doubt one would get a reply unless he/she was a professional with a university. In all likelihood, everything was provided to the Smithsonian Institution, but the same applies here as well.

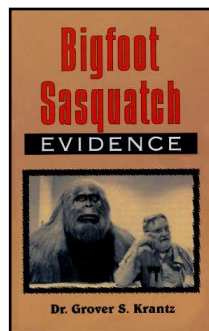
It is said that about 70% of information we are seeking is available somewhere; in other words, somebody has considered the issue and written about it. It's just a matter of doing some "digging."

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The following photo of Bill Munns and his Gigantopithecus model obviously impressed Dr. Grover Krantz. He used a head/shoulders photo of the model on the cover of his second book. It was John Green who made the connection between sasquatch and Gigantopithecus and



related his theory to Dr. Krantz. Although the sasquatch in the P/G film appears to be removed from what we see in the model, I suppose Dr. Krantz attributed this to evolution, but I'm a little uneasy here. I see something much more human in the P/G film, as shown here in Frame 352. Krantz had a copy of the P/G film so I am sure he looked at the clear frames very closely, as I know Green did. Nevertheless, both Green and Krantz considered the sasquatch "non-human" and promoted the idea of killing one for the benefit of science. They have both now passed on, and did not change their opinions. Here is the cover of Dr. Krantz's last book (1999). The original design had the words "The Anthropologist Speaks Out" right below the word "EVIDENCE." I will guess that Krantz originally asked for this, but it was not included in the final design.



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This artwork created by Rob Roy Menzies (and in my exhibit) has for years put me in mind of what is called the "Aquatic Ape Hypothesis." I will let the reader delve into this subject, other than to say that "it could be."

Oddly, evidence of what could be webbed fingers and toes is observed in some sasquatch footprint and hand casts. Now, when you add to that the fact that sasquatch have been observed as extremely strong swimmers, both above and under water, then you start to sort of "connect the dots."

Webbed fingers and toes do occur in humans (called syndactyly) and ranges from slight to extreme, but it is quite rare (about one case in every 2000 to 3000 births). The image shown here would be about the most extreme case. I remember a classmate in grade school who had hand webbing removed by surgery, leaving scars between his fingers. I asked him why the scars and he told me (fingers were webbed). It is not considered that humans once had webbing to accommodate them in an aquatic environment and simply evolved leaving just "remnants" (or throw-backs) at this time. As a result, there is no reason to consider that sasquatch webbing has anything to do with its evolution. Nevertheless, there might be more reasons to consider it with sasquatch than humans in light of the aquatic ape hypothesis.



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Always keep in mind that scientists are NOT engineers and artists. Getting opinions from scientists or reading what they say on some matters is like asking a carpenter to give you advice on your plumbing. As to journalists, they just take what they can get.

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