

THE CHANGING FACE OF FOLKLORIC  
TRANSMISSION: BIGFOOT AND  
THE AMERICAN PSYCHE

by

Hannah Marie Davenport

A thesis submitted in partial fulfillment  
of the requirements for the degree

of

Master of Art

in

American Studies

MONTANA STATE UNIVERSITY  
Bozeman, Montana

July 2020

©COPYRIGHT

by

Hannah Marie Davenport

2020

All Rights Reserved

## ACKNOWLEDGEMENTS

I would like to extend a heart-felt acknowledgement and thanks to the people in my life that have made this research possible. Without the members of my committee I would not have been able to successfully move through this level of research. Thank you to Dr. Robert Rydell, Dr. Mike Neeley, Dr. Matthew Herman, and Dr. Jeff Meldrum. In addition to my committee, I would like to acknowledge the help that I received from librarians, Matthew Regan and Jan Zauha for their assistance with my research, and Donna Kelly for her excellent edits. I would not have made it through this program without these people.

I would also like to thank my friends and family for their support in this endeavor. I am fortunate in the fact that I have so many supporters that it is hard to name them all, but I would like to give a special shout out to Liz O'Brien and Rosalie Lynch for their unwavering support. Without them I feel as if I would have lost my sanity ages ago. And, I would like to share my gratitude for my dogs, Pony and Nessie, who kept me active, cheered my soul, and made me smile every day.

Lastly, and most importantly, I would like to thank Catherine Cornell for all of the support, dinners, dog walks, paper editing, and friendship that she has provided me over the last seven years. In addition to reading and editing every academic paper I have written; she has also provided excellent critiques of my ideas which have pushed me to become a better academic. Her friendship and assistance have not only made this journey easier, but her light shined through the darkness whenever I second guessed myself and my work.

## TABLE OF CONTENTS

1. INTRODUCTION .....	1
My Experience .....	10
2. INDIGENOUS BIGFOOT STORIES OF NORTH AMERICA .....	15
Ancient Stories and the Bigfoot/Wildman Archetype.....	28
3. MODERN BIGFOOT STORIES AS FOLKLORE.....	32
4. PODCASTING AS A NEW MEDIUM FOR ORAL STORYTELLING TRADITION.....	41
History of Podcasts .....	41
Podcasting and the Dissemination of Information .....	46
M-Learning, Bigfoot Podcasts, and Folklore Transmission.....	50
5. FOLKLORE, PODCASTING, AND THE CURRENT STORIES.....	56
6. CONCLUSION: FOLKLORE COLLECTIONS AND THE LIFE OF BIGFOOT .....	73
REFERENCES CITED.....	80

## LIST OF FIGURES

Figure	Page
1. The Hairy Man pictograph, also known as Mayak datat, “measures 2.6 meters high by 1.9 meters wide, and is red, black, and white” (Strain, Mayak Datat: The Hairy Man Pictographs). There are three bigfoots in the pictograph: a child on the left, a mother to its right, and a father on the far right. Surrounding the bigfoot family are the other animals that were present in the Creation Story (Bigfoot Information Project 2003). .....	25
2. The pictograph has been damaged by weather and vandalism, so it is hard to discern the individuals represented in it. This image is an artist representation of the Hairy Man Pictograph done by Brenden Bannon. This artistic representation makes it easier to see the three bigfoots in the panel, as well as some of the images around them.....	26
3. Gagiit Mask. This mask is from the Haida tribe located on what is now called the Queen Charlotte Islands located off the northern coast of British Columbia, Canada. This mask was carved by Charles Edenshaw and was gifted to the American Museum of Natural History in 1905.....	27
4. The “dsonoqua, who is a hair-covered giantess, with large hanging breasts, nocturnal, and fond of abducting children ... [she] is distinguished by protruding lips, indicating its whistling call” (J. Meldrum 2006, 75). This potlach display is located in the Denver Museum of Nature and Science. The photograph was taken by Hannah Davenport in January of 2020.....	28
5. This image of a deer supposedly shows a bigfoot utilizing its cloaking mechanism to hide from humans. The bigfoot is standing between the deer and the human, making part of the deer not visible in the picture. A rough border of the deer's left front leg, neck, and head are slightly visible, while also appearing to be invisible. This picture was taken near Dadeville, Alabama by Frankie Knox Wilemon. (Cloaking 2019); (Carpenter 2014) .....	66

## ABSTRACT

The purpose of this research is to better articulate the role that podcasts play in the transmission of oral narratives within the world of modern folklore. The use of podcasting as a medium for folkloric transmission will be examined through the lens of the bigfoot stories in North America. The research will be primarily comprised of two separate studies. The first is an examination of the bigfoot stories found in North America beginning with the traditional narratives of the Native Americans and First Nations people, which shed light on the building blocks of the bigfoot archetype, and follow the stories as they become the modern narrative that we hear today. The second study is an examination of the role that podcasts play within our culture in relation to the dissemination of information on a mass scale.

These analyses are followed by an assessment of how podcasting has become a popular medium for oral storytelling, and how this medium has facilitated the expansion of the bigfoot folklore. The research found that podcasts, combined with other social media platforms, have created digital folklore collections that may help push interdisciplinary research within the scientific community. The methodologies used for the research are a combination of textual literature, digital literature, and audio files (podcasts).

## CHAPTER ONE

## INTRODUCTION

Bigfoot, sasquatch, yeti, and the abominable snowman are all creatures that most people are relatively familiar with. Countless generations have heard the stories of the elusive human-like creature that hides in the wilderness. Even though none of these creatures have ever been caught, most Americans will have a strikingly similar mental picture of what this creature supposedly looks like: tall and broad in stature, bipedal, and covered in hair with a very human-like face, hands, and feet. This image, which is so easily conjured in our minds, has been built over many generations and cultures stretching back through the prehistories of indigenous narratives and will continue on into the future. The stories of these creatures are alluring and imaginative. They provide us with entertainment, they provoke fear, and most of all, they keep us interested. So, where did these stories come from? Were they fanciful creations used to keep indigenous children from wandering alone into the woods, or were they based on real creatures that humans have had rare interactions with for many millennia? The hard sciences require absolute proof in order to generate natural laws, and from these laws we can build theories about our existence.<sup>1</sup> However, there are large gaps within our knowledge that

---

<sup>1</sup> Karl Popper stated that, "In the empirical sciences, which alone can furnish us with information about the world we live in, proofs do not occur, if we mean by 'proof' an argument which establishes once and for ever the truth of a theory." (Popper 1945) Scientific proof is another term used by the general public that isn't as straightforward as it seems. This proof requires a researcher to use the scientific method [which] has five basic steps, plus one feedback step: 1. make an observation, 2. ask a question, 3. form a hypothesis, or testable explanation, 4. make a prediction based on the hypothesis, 5. test the prediction, and iterate: use the results to make new hypotheses or predictions in order to attain empirical evidence. (Kahn Academy)

either cannot or have not been understood by scientists, and those gaps create rooms for stories to grow and enhance our understanding of the world. The gaps in scientific knowledge that are reflected in the research of folklore and cryptids are not reflective of the value they hold within the niche.<sup>2</sup> As scientific knowledge continues to expand, we are able to better understand how and why specific myths (folklore) have come into existence.<sup>3</sup> Currently, researchers cannot answer these questions, but they are working towards understanding the history of these stories and analyzing the data that is being collected on this creature.

As academics push the boundaries of knowledge they are continuously coming up with new theories, connecting research between various disciplines, and working to better understand the world in which we live. Adrienne Mayor, a historian and folklorist at

---

<sup>2</sup> “Cryptid- an animal (such as Sasquatch or the Loch Ness Monster) that has been claimed to exist but never proven to exist. Contrary to popular belief, **cryptids** don’t have to be supernatural, mythical or even all that strange—though many popular creatures acquire these characteristics as their legends grow”. (Merriam&Webster)

<sup>3</sup> To the general public the words myth and folklore have come to be understood as having similar meanings and are used interchangeably in everyday discourse. While in routine conversation this does not make a huge difference, in an academic setting these words represent different genres of storytelling. The distinction between the two words is not black and white, the boundary line is squiggly at best, so I will do my best to describe each word as accurately as possible without devoting an entire paper to them. In this paper I will use each word as appropriately as possible within the context of each section. I recognize that the bigfoot stories are part of indigenous traditional histories, and as an outsider I will be viewing and discussing them as beginning in myth and having developed a culture of folklore that has reached beyond the indigenous cultures.

The word myth is defined as “a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon” (Merriam&Webster), and in addition to this definition, researchers have defined myth as a collection of stories belonging to specific religions/cultures; the narratives are usually about fundamental stories in the society (e.g. origin story), teach collective morals, involve ritual activities, and the characters are usually gods/demi-gods (Dorson 1973); (Kongas-Maranda and Maranda 1971)

Folklore is defined as “traditional customs, tales, sayings, dances, or art forms preserved among a people” (Merriam&Webster), and researchers have expanded this definition to say that folklore also includes the material culture that is related to and intertwined with the stories (e.g. folk medicine and folk architecture), as well as folklore has a “distinctive subculture filled with a traditional lore of anecdote, legend,... folk speech and folk naming” (Dorson 1973) that are understood within the culture.

Stanford University, is one of these researchers. Her 2000 book highlighted the importance of interdisciplinary research in which she combined her background in folklore with the research of paleontologists. She worked to understand the pre-enlightened world in which the narratives developed and how those communities used the stories to make sense of their environments. The ancient people who created these narratives were striving for the same things we are today; they were trying to understand their environment by using the tools and knowledge that they had. Mayor was able to trace the stories of many mythological creatures back to their origins and then tie them to the fossil record. She was able to show the scientific communities that even though we viewed these creatures as mythological, they were actually real, living and breathing creatures for which modern scientists have proof of their past existence.

A great example is her connection of the mythology of dragons to the fossil record to show that not only were these creatures real, but that researchers “tend to read myth as fictional literature, [and] not as natural history” (Mayor 2000, 192). When Mayor looked into the history of dragon folklore, her research took her to India where the earliest dragon stories were recorded. In the first century A.D., Apollonius of Tyana traveled from Asia Minor to the southern foothills of the Himalayas where he recorded that “the countryside was full of dragons and no mountain ridge was without one” (Mayor 2000, 129-130) Apollonius went on to describe dragons as being incredibly large, having “long necks, very prominent brows, and deeply sunken eye sockets”, as well as “impressive ‘crests’ [that] grew from their heads” (Mayor 2000, 131), and he went on to write that men told fantastic tales of hunting dragons to find the gems that were lodged in

their skulls. The ancient characteristics of dragons as large animals, with heavy ridges and horns on their skulls, that collected gems, and protected these gems from humans are traits that are still associated with the modern ideas of dragons. As Mayor demonstrates through her research, dragons weren't just mythological beasts, they were real creatures that had existed on this planet.

While Mayor did not discover the bones of dragons, she was able to connect the dragon mythos to the paleontological work that was done in India. Paleontologists had found in India's fossil records the skeletons of giant prehistoric giraffes called the "*Giraffokeryx* and the *Sivatherium giganteum* (whose skull is nearly 3 feet long)" (Mayor 2000, 131). The skulls of these animals were not only huge, but also had many boney protuberances that can be directly compared to the appearance of dragons. In addition to the skull, as the bones mineralized over time. the open spaces (the brain cavity and medullary cavities of the long bones) filled with crystals of various colors. Mayor surmised that as these ancient people were discovering these huge bones filled with crystals, they began to synthesize stories to make sense of what they were finding. These stories became the dragon myths that we have today. Mayor asserted through her research (her book is filled with many examples of mythical animals being traced back to the fossil records), that it is worthwhile for scientists to work within many disciplines to better understand our world and our history. Shakespeare may have unintentionally explained this phenomenon best when he wrote, "What's in a name? That which we call a rose / By any other name would smell as sweet" (Shakespeare 1597, Act II, Scene II). The same can be said in relation to the creature that is sometimes called a dragon and

other times called *Sivatherium giganteum*; the creature is still the same animal no matter what it is called.

The scientific disconnect between mythical creatures and their stories, and whether these creatures had a real biological presence, came from the preconceived notion that ancient cultures lacked any relevant understanding of the world around them. In actuality, they understood their world to the best of their abilities, which wasn't necessarily wrong, simply different from our current views. These stories tell us how ancient people made sense of their surroundings. This disconnect between myths and their modern interpretations has more to do with our ethnocentric views of the world than it does with the myths of ancient cultures lacking any credible ties to science.

I believe the same thought process that Mayor followed to reveal the truth behind the myth of dragons, should be extended to the folklore surrounding bigfoot. While many scientists are skeptical of the existence of bigfoot, they should not let a preconceived notion of what bigfoot is get in the way of conducting objective science. While many of the creatures that are discussed within folkloric and mythological stories are purely imaginative, some may be based on real organisms that either coexisted with ancient humans or were discovered as part of the fossil records. It may be advantageous for researchers to follow Mayor's lead and think about what organisms could have been the inspiration for these stories, and work to connect the dots between disciplines.

As researchers continue their interdisciplinary work to align the techniques and data of the hard sciences and blend them with symbolic interpretations (folklore/myth) they will create a better understanding of the various aspects of our societies and cultures,

as well as the roles and relationships of the people within them. By examining and working to understand each facet of our culture, researchers will create pathways to better understand the humanity that sets us apart from the other animals on our planet. Without research into these, sometimes minute, aspects of our human experience, we would find it impossible to understand the depth of our existence and the role we play in this reality. This provides support to the scientific community to overcome peer-induced hurdles by pushing the boundaries of research in hopes of finding conclusive scientific proof of the yet undiscovered existence of a creature like bigfoot.

Modern researchers have discovered a rich cultural history of bigfoot and sasquatch, which has built up the hype and created a world surrounding the figure we think of as bigfoot.<sup>4</sup> Since many scientists are unable to conduct research into bigfoot (due to various reasons that will be discussed later), this leaves the research to be conducted by citizen scientists. These citizen scientists will need training on data collection, and they will need a platform, like podcasting, to share their information and stories on a large scale.

With my research, I will show how the bigfoot narrative has moved from the realm of myth to folklore, how both the scientific community and the citizen scientists are working to expand the knowledge base, while also focusing on how podcasting has allowed this knowledge to be shared within the culture, propagating the belief and changing the face of folkloric transmission. I will examine the data from multiple viewpoints, in hopes

---

<sup>4</sup> Bigfoot and sasquatch will hereafter be referred to as bigfoot with a lower-case b. The lower-case b signifies that entity commonly thought of, while the capitalized B references the creature that is named Bigfoot (Shoonshoonootr!) by the Yokuts. The Yokuts have two names for their creature, one being Bigfoot and the other is Hairy Man (Mayak datat)

of presenting a more fully developed understanding of the myth/folklore and podcasting, which will help me to better understand this cultural niche and its impact. Over the course of this research, my own opinions have matured as I came across new information. However, it is important to acknowledge my own biases on the subject; I maintain that there is a high likelihood that bigfoots exist and have yet to be empirically found.

Dominant American culture, with its emphasis on science-based knowledge, has moved far away from the historical traditions of the indigenous peoples of North American, the Native Americans and the First Nations, into the modern folklore that we see today.<sup>5</sup> While the base archetype of bigfoot has remained intact, “each generation creates wildmen in its own image. In the modern era fear of the hairy outcast has largely given way to fear of mutant wildmen and freaks” (Shackley 1983, 165). These additional traits can be viewed as parascientific (paranormal) “since they go beyond current scientific theory” (Westrum 1980, 28), and included phenomena such as telepathy (mind speak) and cloaking. I believe these new developments allude to the heightened science fiction mindset of modern believers and their desire to develop rationalizations for the continued elusiveness and lack of conclusive ‘proof’ in relation to the biological presence of bigfoot. The developments in modern technology have heightened the exposure of the current phenomenon and have empowered the base of believers.

I’ve taken this research opportunity to delve into my interest in these stories, and combined that with another pastime of mine, listening to podcasts. Over the past few

---

<sup>5</sup> Hereafter, in this paper, ‘indigenous’ refers to all Native Americans and First Nation peoples of North America

years, as podcasts have grown in popularity, I have gained a habit of listening to many podcasts that range across a spectrum of topics. After spending countless hours listening to other people’s musings and research, I began to wonder about the role that podcasting plays within our current society in relation to the dissemination of information and the changing landscape of folklore transmission surrounding bigfoot. There are many similar characteristics within the traditional indigenous stories (First Wave Bigfoot Stories), the written accounts that came from the 1800s and mid 1900s (Second Wave Bigfoot Stories), and the current stories beginning with the widely published “1958 events [which are] regarded as the beginning of the contemporary era” (Daegling 2004, 30) and working their way up to our current period, 2020 (Third Wave Bigfoot Stories).<sup>6</sup> This last wave of bigfoot stories have adapted to fit out current culture by evolving with technology, which has allowed the stories to be shared within communities and a mass scale. This push into technology and popularity has happened alongside the pervasive commercialization of the idea of bigfoot.

From the beginning of my research into podcasting, it appeared that podcasters fulfilled a similar role for their listeners that professors play for their students. Not only do the professors control the information they are giving out, they also dictate the expected emotions associated with those beliefs. Podcasters do the same thing for their

---

<sup>6</sup> I have unofficially broken the eras of bigfoot stories into 3 distinct waves of popularity, which I define as the First Wave: The Oral narratives and traditions of native peoples on North American. These stories exist in the time frame of all oral stories leading up to being recorded and published. The Second Wave: All stories that that came into existence after the First Wave stories were recorded up to 1950s. The Third Wave: Begins in the in the late 1950s/early 1960s, but really kicks off with the Patterson-Gimlin film in 1967. This film was the catalyst for bigfoot being launched into pop culture folklore (pop-folklore?), especially since the film has never been discredited. This wave is more strongly associated with pop culture and businesses using bigfoot’s identity to promote and sell their goods.

listeners, only on a broader scale. I find this idea to be fascinating, especially when viewed through the lens of the most popular bigfoot-themed podcasts: *The Sasquatch Chronicles*, *Sasquatch Syndicate*, *Bigfoot Information Project*, and *Wild Things*. I chose these podcasts due to their current and distinctive presence on the topic. Each of these podcasts offers a different take on the culture surrounding the contemporary era of bigfoot. While all of these podcasts try to offer a scientific take on the phenomena by interviewing eyewitnesses and scientists, providing information within each episode, and a community of support for their listeners, one of the podcasts makes a point of creating fear-based episodes for their listeners.

With this research, I hope to better understand the role and importance that podcasting plays within our culture, to look at podcasting as the modern version of oral storytelling, and the role that podcasts play within folklore, to understand how podcasters control the narrative, and to inspect the role of the podcaster as an authoritative figure. Paralleling the research into podcasting, I use the lens of the bigfoot stories to better understand the role that bigfoot plays within our culture and how these collective ideas are reinforced and created by the platform of podcasts. I also address the issues that social scientists face within their academic circles, especially from their peers, by looking at two issues they encounter. The first being that scientists who spend their lives researching bigfoot as a real phenomenon have numerous hurdles to overcome, and the second issue is the assumed stance on the worth of their research, this despite the fact that scientists are continuously finding new species of flora and fauna.

### My Experience

While I strive to apply scientific principles to my own experiences and beliefs, my thoughts on bigfoot have remained intact, wavering between being bolstered by the scientific research and steadfast against scientific skepticism. This stems from my family history and personal experiences. While I can't deny that I want bigfoot to exist to satisfy the questions I have about my experience, I will try to objectively look at the research I have found.

There have always been members within my family that have known of bigfoot's existence. They were not the kind of believers who joked about the idea of an elusive beast who lived in the wilderness, but the kind who knew of their existence because they have had experiences that led them to this knowledge. It wasn't until I was in my late teens that I could comprehend the difference between the knowledge and understanding of my grandfather and aunt, and the rest of my family's belief through association. Both my grandfather and aunt had encounters in their pasts, at different ages and in different states, that were the catalyst in their view that bigfoot was and is a biological being roaming the woods that stayed away from humans.

My family would use their stories and the concepts of bigfoot to scare me as a child, similar to the way in which the bogeyman stories are used to scare children. They would use these stories to keep me alert and out of trouble when I was 'turned loose' in the woods alone with just my horse and some snacks.<sup>7</sup> What initially sparked my interest

---

<sup>7</sup> "The threatening figure used to keep children away from the wilderness is often called the 'bogeyman' (or some variation on this name), and it is this figure, embodying the fear of the wilderness, which is often

in bigfoot was an experience I had in my teenage years and is still something I cannot fully explain. I'm sure my memories of the event have been distorted every time I recall them, yet my stance on what happened has not waivered. At 33 years old, I still cannot find a rational explanation for what I witnessed in the woods. This unexplainable experience involved my 15-year-old self and my horse, Nikki. We were a pretty inseparable team for most of my adolescence, and we would routinely spend six or more hours a day together in the summer, playing in the woods on my grandparents' property. Their farm was located in the Driftless Area of Wisconsin, which was fairly remote, even for Wisconsin. The farm had a large amount of acreage that was surrounded by even larger farms on all sides. This made the woods feel immensely vast and never-ending as a child. This lent an air of solitude and peacefulness to times I spent there. That being said, Nikki and I had our fair share of animal run-ins while out exploring. We had seen countless deer, rabbits, hawks; a few badgers; more skunks than I cared to; a mountain lion; and a cinnamon-colored black bear. We were well acquainted with the local wildlife and how to deal with them if necessary. Most worrisome, every few years, a family member would run into someone poaching on the land.

One day, when Nikki and I were out in the back valley of the farm, we rode into a tight gully that had a natural spring at the end. The spring created a beautiful little creek that had apple trees growing alongside it, so we would often head back there for some fresh water and a few apples. This day was different though, as I rode along the creek

---

pictured as a Sasquatch-like creature... [Often], this threatening figure is described as a 'half-human beast... covered with long black hair' (Taft 1980, 92-93)

Nikki froze in her tracks and refused to move. At first, I didn't see anything out of the ordinary but quickly noticed a very tall, hairy, bipedal animal looking at us. This creature immediately bolted up the steep embankment to the right of the spring and was gone. The creature was so terrifying that Nikki was too afraid to run. In the past when we had seen large predatory animals in the woods, she would bolt away from them as fast as she could without listening or paying attention to me. However, in this moment she was too afraid to move and was stuck in place shaking as we watched the animal run up the embankment and out of sight. After it was gone, we were both pretty shook-up and headed out of the woods and back to the farm for the evening. I was sure that I had seen a bigfoot, but my mind tried to rationalize my experience as anything else, because bigfoots weren't real.

It took many days of being in the woods before I returned to that location. When I finally made my way back to the spring, I tried to walk, run, and ride Nikki up the embankment as easily as the creature had, but it was so steep that we had to do little zigzags in order to move up the hillside at all. The experience of how difficult it was to walk up the hillside led me to believe that what we saw that day could not have been a poacher. I have spent many hours thinking about my experience and trying to rationalize it, yet I have not been able to conclusively dismiss my experience as something as mundane as a poacher. While there remains a possibility of it being a human dressed up, I feel certain that there is no way someone could run up that hillside at the speed with which this creature did. I still find myself being extremely skeptical of my experience in

the woods, since my family predisposed me to focus on the idea of bigfoot as a bogeyman by scaring me with the stories as a kid.

This bogeyman archetype wasn't just a concept forced onto me by the adults in my life, it was and is a prevalent story in our culture that is constantly being reinforced by news outlets, social media platforms, and within community folklore. These stories unintentionally set the "parameters of the... experience [where] the person learns, in advance of the experience itself, what kinds of perceptual cues can be used to identify a sasquatch" (Westrum 1980, 32).

The classical representation of bigfoot as this large, hairy intimidating presence in the woods was always in the back of my mind whenever I played in the woods as a kid. In addition to the seed already being planted as folklore, I thought that most all of the adults in my life were non-believers and would not take my experience seriously. I wasn't comfortable sharing my experience with other people until I was much older and no longer worried about what people thought of me. I still question my experience and my memory, as does everyone I share my story with. Even though I experienced something, I haven't been able to prove that it was a bigfoot encounter, but I have yet to prove that it wasn't. I have learned that when a person has experienced an event that is an anomaly, they are "likely to experience a certain amount of 'cognitive dissonance': a lack of agreement between [their] beliefs and [their] experience, [and] the more impressive the experience, the more difficult this problem is likely to be" (Westrum 1980, 28).

Our culture is predisposed to disbelieve these stories and only view them as folklore since we do not have 'proof' of bigfoot's existence. "This folklore tends to lower

the usefulness of the average sighting, since it makes people more willing to perceive something when nothing is there and incidentally makes them more vulnerable to hoaxes” (Westrum 1980, 32). Within this realm of disbelief, many people view the bigfoot stories as just that, stories. These stories and ideas are used to help sell products and to scare hikers, while simultaneously feeding into the beliefs of the people who research and believe in this creature.

## CHAPTER TWO

INDIGENOUS BIGFOOT STORIES  
OF NORTH AMERICA

When researching the culture of bigfoot-lore, it is important to understand both the social and natural history of the creature. An important piece of the social history is the modern and current folklore surrounding bigfoot and its ongoing transformation through the generations. For this portion of the research, the social history is quite relevant and is an interesting facet to examine as “social history is about how people discover, distribute, and interpret” (Daegling 2004, 25) their surroundings. There are countless reasons to study the social history of a cultural concept, but one of the more important reasons is if we can trace the bigfoot phenomenon to a single origin event, we would then be able to dismiss it as a simple dramatization and extension of a single experience or idea. To properly understand the current social standings of the bigfoot stories, one must first understand the traditions that the modern stories grew out of and to do so, we must look at the traditional stories that have been recorded.<sup>8</sup> The fact that these stories are multi-lineal, multigenerational, and multicultural lends validity to the idea that this creature, bigfoot, could potentially be biologically real, but whether or not it is a biological entity, it is still a living social entity that grows as the stories are shared. There does not need to be biological proof of bigfoots' existence to realize that this belief has

---

<sup>8</sup> Oral narrative appears to be the current term preferred by Native Americans as “myth... in the mind-set of a non-native reader, is considered as fiction” (Petroni 1990, 12), but for the purposes of this paper I will be using the words myth and folklore to represent different eras of the stories from an anthropological perspective.

real effects on our culture, from naming brands after the creature to seeing economic influences within small towns to people being mistaken for bigfoot and being shot at.<sup>9</sup>

Finding traditional bigfoot stories to build the foundation of this research proved to be much more difficult and involved more than I had originally anticipated. When using archival data for research, it was incredibly hard to find traditional stories for a multitude of reasons, one of which was that each tribe had very separate and distinct names for their “bigfoot” entity. Therefore, I had to revise my research and try to find the specific names each tribe used for their creature. Another hurdle that I kept running into was the plethora of articles that referenced Chief Big Foot (who was previously called Si Tanka [Spotted Elk] by the Lakota) who was murdered at the Wounded Knee Massacre on December 29<sup>th</sup>, 1890 (Big Foot, Minneconjou Lakota). To honor those killed at the massacre, The Chief Big Foot Memorial Ride began in the 1980’s after “several medicine people dreamt of this ride” where participants “would follow the trail of Chief Big Foot from Sitting Bull’s camp to Wounded Knee for four years [and] the last year [they] would perform the ceremony ‘Wiping the Tears’... that was done for those massacred and thrown into mass graves” (Lakota Chief Arvol Looking Horse 19th Generation Keeper of the Sacred White Buffalo Calf Pipe 1995); (Hill 1996); (Featherman-Sam

---

<sup>9</sup> Some brands using bigfoot as their namesakes are: Bigfoot Sock Co., Yeti Coolers, and Yeti Cycles. The town of Clarkston, Montana holds an annual fundraiser where people can pay to hunt for bigfoot. The money raised supports their fire department, and in 2018 they raised \$15,000. (ABC Fox Montana). Outside of Helena, Montana in December 2018 one man shot at another man on public land because he thought it was a bigfoot. When police confronted the shooter, he told them that the other guy was “not wearing orange and [I] thought he was bigfoot” (Kuglin 2018).

1991); (Him 1990-1991). Once I was able to separate the articles related to Chief Big Foot from the articles about a bigfoot-like creatures, I was able to find traditional stories.

Another hurdle with this research was that “traditional stories were not told to be read” (Petrone 1990, 12), they were meant to be “performed by gifted and respected storytellers — entertainers whose use of body and voice was determined by the context of the story” (Petrone 1990, 12-13). Therefore, many were not written down, but were passed down orally “being told and retold, reshaped and refitted to meet their audience’s changing needs, even created anew out of contemporary man’s or woman’s vision” (Erdoes and Ortiz 1984). One of the first recordings of oral narratives was published in the *Algie Researches* in 1839 by the early American ethnologist Henry Rowe Schoolcraft. This publication slowly drew the interest of anthropologists who rushed to save these stories before they were lost (Petrone 1990). The publication of many of these stories froze them in time, like a snapshot of a child where the viewer can simultaneously see the child at a younger age in the photo while also being able to view the older, current version that is in front of them. These records allow us to see these stories at the moment they were recorded while also seeing where they are now. The act of these stories being told, retold, and recreated to fit the current audience has created a world in which these stories have grown from belief and knowledge into the world of myth and folklore. The traditional bigfoot stories that we do have, allow us to see many of the overarching themes within the various stories, which build strong archetypal imagery surrounding this creature.

Relative to this paper, the most comprehensive collection of indigenous stories comes from Kathy Moskowitz Strain's book, *Giants, Cannibals & Monsters: Bigfoot in Native Culture*. Strain is an archaeologist who worked for the US Forest Service in 2004 for the state of California and has written a handful of academic articles on the North American native stories that were the precursors to the modern bigfoot stories. She broke her research into culture-geographical sections titled Arctic, California, Great Basin, Great Plains, Northeast, Northwest Coast, Plateau, Southeast, Southwest, and Subarctic. Each of these sections were broken down further to focus on different tribes. By focusing on each tribe's unique stories on the creature, it allowed for comparisons to be easily made between them. I found these similarities to be quite interesting since the comparisons stretch over thousands of miles without an easy and reliable avenue of communication between the various tribes. The similarities could have spread through tribal contact, but the large number of similarities is still notable. Since each tribe had different names for their bigfoot, it is important to discuss both the similarities and differences between many of the traditional stories. I will also discuss the characteristics of the modern stories that tie them to the traditional stories, as well as the new aspects within them.

Although each tribe had a unique name for the creature we now call bigfoot, many seemed to describe the same entity. The three most common nongender-based names that were shared out of a total of 57 tribes were the words: giant (78.9%), hairy (30%), and cannibal (19.3%). On the other hand, the three least common names shared were devil/demon (7%), bigfoot (9%), and rock/stone (16%) (Strain 2008). All of these

bigfoot variations shared the same core traits to their stories; these creatures tended to be giants who were excessively hairy like a wild animal, they were aggressive towards humans, and they fulfilled the same archetypal role (which will be discussed below). Wayne Suttles, a leading authority on the linguistics of the Coast Salish people, created a list of the terms used for bigfoot by the Northwest Coast tribes. He found that there were 26 terms that described sasquatch-like beings and 10 terms that described ogress-like beings. (Suttles 1980)

Many of the traditional stories referred to bigfoots as cannibals, which lends to the idea that Native peoples viewed bigfoot as a human or as a creature so similar to humans that it could be grouped together with us. On the other hand, the use of the word cannibal may be an error in translation since “the well-meaning interpretations of non-natives led to words and phrases being mistranslated, lost, substituted, or deliberately distorted to fit some preconceived image or the ethos of the times” (Petronne 1990, 6). Often these stories were told to keep children from exploring areas where they were not supposed to be; these stories worked along the same lines as the bogeyman stories that adults used to keep children from misbehaving (e.g. Slenderman, a fictional character who is tall and is used to scare children on the internet). A good representation of this can be seen in an excerpt from the Kwakiutl tribe who had both a male and a female gendered name for their bigfoot, as well as different names for the adolescent creatures. One of their stories has vivid description of the appearance and the personality that is associated with the Dzunukwa, Tsonaqua, and Tsunukwa.

Dzunukwa is fearsome giantess of the dark forest that is not-quite-human female... She has black hair, pendulous breasts, heavy eyebrows, deep-set

eye sockets with half-closed eyes and has pursed lips...she cries “ooh-ooh, ooh-ooh.” She is stupid, clumsy and sleepy. She captures children who are crying and who venture into the forest, carrying them away in a basket on her back to devour them. (Strain 2008, 153)

This quote creates a great mental illustration of the general appearances of the bigfoots found within many of these stories, and these same characteristics were found across various tribes. For instance, the Shawnee had a story they called *The Hairy Women*, which also gives a great description of the creature’s appearance and behavior.

One time I’s prowling in the wilderness, wandering about, kindly got lost and so weak and hungry I couldn’t go... I found a big cave and crawled back in... and come upon a leaf bed... I heard an awful racket... and something crawled right over me and laid down like a big bear. It was a hairy thing... a hairy like women was there eating chestnuts... I stayed on there till next morning and she come in with a yon deer...with her big long fingernails she ripped its hide and skinned it, and then she sliced the good lean meat and handed me a bit to eat. I kindly slipped it behind me, afraid to eat it raw and afraid not to eat it... When she got gone again I built me up a little fire and br’iled my meat...She came in while I had my fire built... and she rain right into that fire... After several days I learnt her how to br’ile meat and that fire would burn her. She got shy of the fire and got so she like br’iled meat... I lived there about two year, and when we had a little kid, one side of it was hairy and the other side was slick... Well, I took a notion to leave one day when my boat was ready. I told her one day I was going to leave. She was crying, wanting me to stay, I said ‘No, I’m tired of the jungles. I’m going back to civilization again.’ When she knowed she wasn’t going to keep me there, she just grabbed the little young’un and tore it right open with her nails. Threwed me the hairy part and she kept the slick side. That’s the end of that story. (Strain 2008, 131-132)

This story is interesting not only for the physical and behavioral descriptions it provides, but also for the details that are similar to those of the biblical Esau and Jacob story and of the *Epic of Gilgamesh*, which will be discussed in a later section.

When it comes to binarily gender-divided names (male vs. female), 32 (56%) tribes had named their bigfoot with a male gendered name, while only 14 (24.6%) tribes

named their bigfoot with a female-gendered name. Interestingly, only 6 tribes had gender specific names: the Nehalem, Coast Salish, Bella Coola, Yakima, and Tillamook. The majority of the female gendered names came from the tribes who lived along the Northwest Coast. There are some strong similarities between these stories; for instance, all but one of the stories involves these giant women stealing people, mostly children, from the local tribes and eating them. One of the more interesting stories is from the Bella Coola tribe which they called their female bigfoot K!a;waq!a (Strain 2008) This particular story was recorded by anthropologist Franz Boas.

The K!a;waq!a carries a basket on her back in which she carries away children. Once upon a time she stole from the village Xune!s a boy whom she kept in her house for a whole year. One day, Ask:a'naws, came to him and whispered into his ear, "the K!a;waq!a goes always down to the beach to get mussels and clams. When she comes up the steep mountainside, put the siphons of the clams on the tips of your fingers and move them towards her, opening and closing your fingers. The boy obeyed. When the K!a;waq!a! came up he moved his fingers and shouted, "ananai;dzedzeq!ei K!a;waq!a!" She became frightened and asked him to stop. When he continued, she fell down the cliff and was dead. (Strain 2008, 135)

This short tale exemplifies the general trends throughout the native stories where the female bigfoot narratives tended to focus on stealing children to eat, since they were smaller, easier to catch, and tastier. The story also depicted a supernatural entity swooping in to give advice or to help the child escape from the monster. (Strain 2008)

Another example of a female bigfoot stealing children came from the Washoe tribe where they called their female bigfoot Suskia.

In the village the people saw... two persons running toward them... when the first reached them, they recognized him as the lost infant, and quickly concealed him in a roll of matting... When Suskia approached, they exerted their power and tried to prevent her from coming farther, but she was too strong...

“Give me my son!” she demanded.

“We have no son of yours,” they said.

“But here are his tracks coming into the house,” she declared.

So, they had to agree to give up the boy. They said, “Close your eyes, and we will place him in your mouth.” She closed her eyes, and they threw a red-hot stone into her gullet... she rushed out of the house and disgorged the stone. Then she ran back into the house and gave a kick at the bundle of matting, and the boy fell dead. Suskia also fell dead on the floor, and her body became that of an owl. (Strain 2008, 97)

A few differences can be seen between this and the previous stories. In this story, the bigfoot child was captured by the tribe and kept away from the mother, they tricked the mother bigfoot which resulted in her accidentally killing her child and then dying herself. It is peculiar that when the mother dies, she changed into an owl since it does not seem to have any direct importance to the story, but

it is important to read the stories not as isolated literary narratives, but as part of the socio-cultural and historical contexts of the culture groups in which they developed, since they become meaningless... if they are removed from their cultural settings. (Petroni 1990, 12)

As these stories have been removed from their collective mythos and studied independently of each other, the small, seemingly out of place detail, such as Suskia becoming an owl, shows the small mutations to the story that make them unique to a specific group of people.

In contrast to the female-gendered bigfoot stories, the male-gendered bigfoot stories encompassed the bulk of my research. These depictions have many commonalities such as being giants, hairy, cannibals, some shapeshifting, and an all-encompassing intimidating creature in the woods, which is still the archetype that we see in the modern stories. For example, the Nelchina tribe found in Subarctic Cultural Area referred to a creature called the “Gilyuk [which was a] shaggy cannibal giant” (Strain 2008, 272); the

Hoopa tribe, from the California Cultural Area described their creature, “Wappeckquemow, who was a giant, and apparently the father and leader of a pre-human race... he was expelled from the country... for disobeying...the creator” (Strain 2008, 25); the Shoshone tribe from the Great Basin Cultural Area had a “cannibal giant [that] chased them around a big tree” until he caught the old woman and her granddaughter, and then “he ate their bodies, all except their breasts, which he cut off and hung up to dry” (Strain 2008, 84); the Comanche tribe from the Great Plains Cultural Area called their creature the Piamunpits and it was a “cannibal monster who was a terrifying cave dwelling ogre, about 12-feet tall and covered in hair” (Strain 2008, 102); the Iroquois from the Northeast Cultural Area referred to their creature as the “Ot-ne-yar-head, or Stonish Giants... they fought a great battle, and held the people in subjection for a long time, they were so ravenous that they devoured the people” (Strain 2008, 119); and the Choctaw from the Southeast Cultural area called their entity the Shampe, who was “a giant in the form of the ugliest Choctaw beast” (Strain 2008, 233). All of these descriptions share many common threads that tie the stories together and create the archetype that we see in the stories from other geographic locations.

These are just a few examples I pulled from the 57 tribes that Strain covers in her book. There is little variation in the details between all of the stories, but some of the more interesting and unique aspects that I came across were from the Yokuts of the California Cultural Area. They called their bigfoot the Shooshoonootr! and Mayak datat. The Yokuts were one of the few tribes whose name for the animal translated directly to Bigfoot. For the Yokuts, the Mayak datat were essential to their creation story.

All the birds and animals of the mountains went to Hocheu to make People. Eagle, chief of all the animals, asked each animal how they wanted People to be. Each animal took a turn and said what they had to say... Coyote said, 'People should be just like me, because I am smart and tricky, so have them walk on all fours.' Hairy Man, who had not said anything yet, shook his head and said, 'No, people should walk on two legs, like me.' All the other animals agreed with Hairy Man, and Coyote became very angry. He challenged Hairy Man to a race, and they agreed who ever won could decide how People should walk. ...Coyote started and took a shortcut. Hairy Man was wiser than Coyote and knew that Coyote would cheat to win, and People would have to walk on all fours, so Hairy Man stayed behind and helped Eagle, Condor, and the others to make People. They went back to the rock and drew people, on two legs, on the ground. The animals breathed on them, and people came out of the ground. (Strain 2008, 66); (Strain 2012)

While many of the stories discuss bigfoots interactions with the creator and other deities, this was the only story in which Bigfoot took part in the creation of humans. Because Bigfoot played a pivotal role in this tribe's creation story, it reinforces this story and the others like it as being on the side of myth by reasoning of "myth implies no more than a traditional story, which may deal with deities or explain origins... [as] myths function to mediate between the contradictions of nature and culture" (Dorson 1973, 111).

The tribe mentioned above, the Yokuts, were responsible for the only known pictograph of a Bigfoot family, which is pictured below (Figure 1). The pictograph panel is located on the Tule River Indian Reservation near Porterville, California and is currently associated with the Tule River Indian Tribe. The pictograph is thought to be 500 to 1000 years old and consists of a Bigfoot family surrounded by the other animals who were involved in their creation event. The Yokuts identify the Bigfoots in the picture as a child on the far left, to the right of the child is the mother, and a father Bigfoot is on the far right of the panel. There can be seen on what is remaining of the pictograph five fingers and five toes on each of the bigfoots, and they believe the lines coming from the

eyes of the father Bigfoot to be tears. The Tule River Indian Tribe believe “the bodily Hairy Man is a spiritual, physical, and mental protector of the tribe, [and that a] sighting is very powerful and is considered a blessing” (Figure 2 is an artistic representation of how the pictograph panel is believed to look) (Strain 2012, 5). This bigfoot played an important role for this tribe, not only in their creation story, but as a deity that would protect his people from external forces. The involvement that Bigfoot played in the lives of these people firmly rooted these stories as myth instead of as folklore.



Figure 1. The Hairy Man pictograph, also known as Mayak datat, “measures 2.6 meters high by 1.9 meters wide, and is red, black, and white” (Strain, *Mayak Datat: The Hairy Man Pictographs*). There are three bigfoots in the pictograph: a child on the left, a mother to its right, and a father on the far right. Surrounding the bigfoot family are the other animals that were present in the Creation Story (Bigfoot Information Project 2003).

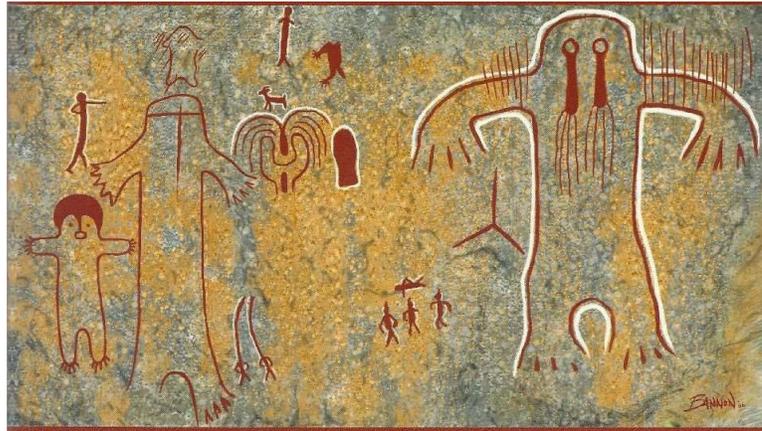


Figure 2. The pictograph has been damaged by weather and vandalism, so it is hard to discern the individuals represented in it. This image is an artist representation of the Hairy Man Pictograph done by Brenden Bannon. This artistic representation makes it easier to see the three bigfoots in the panel, as well as some of the images around them.

The Nunivak tribe, located in the Arctic Cultural Area, have a different tone associated with their bigfoot story. This tribe called their creature Jusfihhat, or little people, who were cannibal dwarfs that would kidnap humans to eat, which was quite different than the other tribes discussed in Strains' book. Strain made a point of letting the reader know that she had included these stories in her book because of the cannibal aspect to them. (Strain 2008)

An aspect of these stories that is missing concerns their age; researchers have no way of knowing how long these stories existed before they were recorded outside of a handful of material artifacts that have been found. Some of the more notable artifacts that have been found are the Hairy Man Pictograph (Figure 1), which is about 1000 years old; the Gagiit mask from the Haida people (Figure 3), which was made in the late 1800s; and a potlach display depicting Dsonoqua (Figure 4), which dates to the late 1800s. Gagiit is the name that the Haida gave to their bigfoot creature which roughly translates into the "wildman that lives in the woods" (Strain 2008, 273). I was only able to find one carved

mask Gagiit which was carved by a traditional mask maker named Charles Edenshaw who lived from 1839 to 1924.

Charles' skills and repertoire expanded gradually to include work in wood, argillite and precious metals. In the 1890s, his artistry and traditional knowledge came to the attention of anthropologists and museum collectors engaged in the frantic effort to record and collect Haida art and culture before it died, including Charles F. Newcombe, Franz Boas and especially John R. Swanton. (Canadian Museum of History); (American Museum of Natural History: Division of Anthropology)

After Edenshaw's death, his children gifted many of his hand carved masks to museums in North American including the Canadian Museum of History, which shares the importance of Edenshaw's skills, cultural knowledge, and the masks he created with their visitors.



Figure 3. Gagiit Mask. This mask is from the Haida tribe located on what is now called the Queen Charlotte Islands located off the northern coast of British Columbia, Canada. This mask was carved by Charles Edenshaw and was gifted to the American Museum of Natural History in 1905.



Figure 4. The “dsonoqua, who is a hair-covered giantess, with large hanging breasts, nocturnal, and fond of abducting children... [she] is distinguished by protruding lips, indicating its whistling call” (J. Meldrum 2006, 75). This potlach display is located in the Denver Museum of Nature and Science. The photograph was taken by Hannah Davenport in January of 2020.

### Ancient Stories and the Bigfoot/Wildman Archetype

A few of the more famous stories that share these archetypal characteristics (the height of the creature, the creature being covered in hair/fur, the intimidating stature that comes along with the height, the bogeyman/wildman theme, and having the creatures living on the outskirts of towns) can also be seen in other stories such as: David and Goliath, the biblical story of Esau in the Old Testament, and *The Epic of Gilgamesh*. Anthropologist, Myra Shackley notes that “we must interpret the wildman legends and mythology within the framework of the cultures which created them, resisting the temptation to impose our own values” (Shackley 1983, 17) on them. While this is very important, it is still worthwhile to look at the commonalities between these stories, and how those commonalities have laid the groundwork for the archetype that we still see in the current bigfoot stories.

When we look at the details in the *David and Goliath* stories, there are a few characteristics that are quite similar to the bigfoot archetype. This story carried a popular theme of the smaller, weaker underdog fighting a much larger and stronger opponent, and against all odds the younger, weaker character succeeds at besting the opponent for the win.<sup>10</sup> While the theme of the story does not directly tie into the bigfoot archetype, a few of the more prominent characteristic from the story do. For example, “there came out from the camp of the Philistines a champion named Goliath, of Gath, whose height was six cubits and a span” (1Sam 17:4); this description makes Goliath appear incredibly large and foreboding. The Harper Collins Study Bible explains in its footnotes that

the Masoretic Text’s *six cubits and a span* make the Philistine champion almost 10 feet tall... according to the Septuagint and a scroll from Qumran (4QSam<sup>a</sup>), which probably preserve a superior reading here, he was ‘four cubits and a span,’ or about 6 feet, 9 inches tall – a true giant but not a fairy-tale monster” (emphasis was in original text). (Literature 1989, 414)

While the Septuagint and the scroll from Qumran give us a more realistic idea of what Goliath’s height actually was, it is still easy to understand how his height has grown with the life of the story up until the Bible was canonized and the details of the story were locked into print. In addition to the story discussing Goliath’s height, it also gives us details about his uncommon strength when the story goes into detail about the amount of armor he wore and the weight of it. While the details were included in the story to point out how well protected Goliath was from attack, it also illustrated his strength (e.g. “he

---

<sup>10</sup> There are two different David and Goliath stories in the canonized Bible; both of these stories are in First Samuel 17. The first story includes verses 1Sam 17:1-11,32-54 and the second story is 1Sam 12-31,55-58. In this section I will be referring to these two stories as one inclusive narrative. The fact that there are 2 versions of the story lends credence to the oral traditions changing over time and to fit their audience’s need, while also proving that once a story is written it locks the details in place like a snapshot.

was armed with a coat of mail; the weight of the coat was five thousand shekels of bronze...he had greaves of bronze on his legs and a javelin of bronzes [on] his shoulders,...his spear...weighed six hundred shekels of iron...” (1Sam 17:6-7)).

According to R.B.Y. Scott, a biblical archaeologist, Goliath’s “coat of mail weighed... 5000 shekels of bronze...or about 125 lbs. avoirdupois” (Scott 1959, 20). If we extrapolate the weight of all of the armor and weapons Goliath carried it gives him the characteristics that are commonly associated with bigfoot: the descriptions of his height, stature, and strength are incredibly comparable to the way that bigfoot has been described in traditional and modern stories.

Another biblical story which lends itself to this archetype is the story of Esau who was described at birth as having “came out red, all his body like a hairy mantle” (Gen 25:25) which also lends to the idea of Esau being similarly covered in hair like bigfoot and being set apart from his brother Jacob who was “a man of smooth skin” (Gen 27:11). This separation between Esau and Jacob can be compared to the separation between nature and society, where Esau was wild and animal-like (nature) and Jacob was civilized and more human-like (culture).

The earliest wildman archetypes to appear in literature can be found in *the Epic of Gilgamesh* where the character, Enkidu, is described as a human-like creature who “ate grass in the hills with the gazelle and lurked with wild beasts at the water-holes” (*The Epic of Giglamesh* 1972, 63). By describing Enkidu’s harmonious relationship with nature, the storyteller sets him apart from the civilized communities around him, similarly to what has been described in many bigfoot sightings. Grover Krantz stated that “virtually

all sasquatch sightings were (and still are) in or near forests” since they tend to be “rather shy and preferred to avoid human contact” (Krantz 1992, 2). In the story, Enkidu was also described as having a “body [that] was rough, he had long hair [and]... his body was covered with matt hair like Samuqan’s, the god of cattle” (*The Epic of Gilgamesh* 1972, 63). The story goes on to describe Enkidu as a wildman who ran with the animals and who the locals found terrifying. These descriptions of Enkidu give a direct comparison to how bigfoot is believed to have looked.

The characteristics that are described in these ancient stories may have laid the building blocks of the archetype that we still see today in the modern bigfoot stories. They tap into the cultural memory and base fears that humans have of the unknown of the wild. They may also reflect prehistorical interactions between early *Homo sapiens* and their genetic contemporaries, *Homo neanderthalensis*, as well as other hominin species like *Homo denisova* and *Homo heidelbergensis* to list a few. While there are many aspects of the stories that have changed and evolved from these traditional stories, the similarities reinforce the cultural importance of the stories.

## CHAPTER THREE

## MODERN BIGFOOT STORIES AS FOLKLORE

After exploring traditional stories from North America, and a few ancient stories from the Old World, that comprise the building blocks for this archetype, we can delve into the current stories that continue to reinforce and maintain this archetype within the folklore that we see today. To begin this chapter, I will look at the descriptions and sighting of bigfoot before 2010, which is when podcasting started to become popular. There are a few researchers who have published collections of printed modern sightings that begin around the 1900s and continue into the current era. One of these books is the *Bigfoot Casebook* written by bigfoot researchers, Janet and Colin Bord, which has an extensive list of published historical sightings that begin in 1818 and end in 1980. Their collection of primary sources has been advantageous in following the characteristic trends that were publicly published. Part two of their book lists the date, publication, and details in chronological order starting in 1818 through 1980. Another book, *Bigfoot Encounters in Ohio*, by bigfoot researcher Christopher L. Murphy, has an excellent collection of bigfoot sightings (also known locally as the Grassman) that were recorded in Ohio beginning in the 1860s and ending in 2004 shortly before the book was published. John Green, a renowned bigfoot researcher, also published a collection of sightings from across North American called *The Sasquatch File*. Green's collection of bigfoot sightings begins in 1838 and ends in the 1970s.

Their research has curated an impressive collection of these pre-internet sightings, while also laying out the continuing archetypal framework that began with the traditional

stories and which extends into the modern sightings. Some of the earliest recorded descriptions of bigfoot in North America came from the early 1800s; unfortunately, most of these publications did not give a visual description of the creatures that were seen (it's impossible to say why details of the sightings were not included, but it may have had to do with limited space within the newspaper or the editors of the papers were not interested in the details as the accounts were not deemed to be true or worthwhile). There was a sighting in 1864 near the Fraser River Canyon in British Columbia by a fur trader named Alexander Caulfield Anderson who said his "party [was] attacked by 'hairy humanoids' which threw rocks at them" (Bord 2006, 219). On January 23, 1869, the Minnesota Weekly Records published an article that described a bigfoot-like creature. The article tried to incite fear within the community by describing the creature as a dangerous blend of a wild man and a gorilla. This sighting was one of the few reports that painted bigfoot as an aggressive creature.

A Gorilla in Ohio: Gallipolis is excited over a wild man, who is reported to haunt the woods near that city, He goes naked, is covered with hair, is gigantic in height, and 'his eyes start from their sockets.' A carriage containing a man and daughter was attacked by him a few days ago. (Murphy 2006, 56-57)

Another sighting, which also took place in 1869, from Grayson, California gave an "account of a sighting of a male 'gorilla or wildman' about five feet high and disproportionately broad, covered with dark cinnamon-colored hair, which whistled and played with burning sticks from a hunter's fire. Later the man saw a female join it" (Green 1973, 5). While it is interesting that both of these articles and many others describe the creature as looking like a gorilla, this popular reference may have to do with

the recent discovery of the gorilla in 1847 by Thomas Staughton Savage, an American physician and missionary, and Jeffries Wyman, a naturalist (Conniff 2009). The discovery of the western gorilla was not a surprise to the native people of Africa, but it was for the colonial explorers of the time. The gorilla went on to influence artistic creations, as well as to provide people who witnessed bigfoot a way to describe what they saw in terms that were understandable to others.

As sightings started to be recorded in the 1900s, stories began to include visual descriptions of what people were seeing. One of the sightings recorded from the 1900s describe the circumstance as “young people chased by 8-ft hairy creature with a club” (The Chronicle 1902), while another story came from two hunters from northern Minnesota who reported that they “followed strange footprints and found a ‘human giant’ with long arms and short, light hair on its body” (Sanderson 1977, 224). Later in the 1940s a sighting happened where the person stated that they “saw a 10-ft bigfoot and... the tracks were 18-22 in. long” (Bord 2006, 231), while another sighting in 1969 describes the bigfoot as “7-8 ft tall with 3 inch grey hair and large breasts” (Bord 2006, 253). These three examples are a good representation of the style and details included in these early published sightings.

The Bords’ second set of data, from 1980 to 2020, allowed me to analyze their data to look for trends in bigfoot characteristics. I will begin my analysis with their thirty published sightings beginning in 1980. These published sightings took place in fourteen different US states (state abbreviation-number of sightings: IA-2, NV-1, TN-1, UT-3, KY-4, WA-3, CA-2, WY-1, OH-4, OR-3, PA-2, ID-1, NM-2, and MI-1) (Bord 2006,

307-310). Some common themes shared between these sightings include footprints being found at 9.67% of the sightings, 35.48% of the reports commented on the height of the creature, 16.12% remarked that the creature was a biped, 9.67% of these sightings said that the creature made sounds, and 25.8% of these sightings commented that the creature was hairy. (Bord 2006) Murphy's book also provided a great collection of different characteristics to analyze, and facts such as: there have been recorded sightings in 45 of the 88 counties in Ohio (51.13%), with a total of 153 sightings between 1869 and 2004. Out of these sightings 24.18% mentioned finding footprints, 30.72% mentioned the creature's height, 23.53% specifically mentioned that the creature walked on two legs (many of the sightings directly called the creature bigfoot, but I did not group these into the accounts that mentioned bipedalism), 11.77% mentioned the creature making loud sounds, 21.57% commented on how hairy the creature was, 2% of the reports mentioned knocking sounds, 9% mentioned a strong smell or odor, 3% of the reports mentioned missing or killed livestock, and 3% of the reports stated that the creature had glowing red eyes. This last characteristic is quite interesting in the fact that there were only 4 sightings which involved the glowing red eyes, and they all took place in the 1970s (1973, 1977, and 2 in 1978) (Murphy 2006).

John Green's book has a chapter that focuses on the statistics from the reports he found of sightings of a creature or of footprints found on the ground, what time of year the sightings happened, and where the footprints had been found. Green broke his data on tracks (footprints), sightings, and both into date and location categories. He found a reported total footprints of 101 in 1968, 174 in 1970, and 256 in 1973; total sightings of

136 in 1968, 266 in 1970, and 459 in 1973, and both sightings and footprints of 36 in 1968, 57 in 1970, and 85 in 1974 giving a total of recorded experiences at 273 in 1968, 497 in 1970, and 800 in 1973 over the areas of British Columbia, Washington, Oregon, California, and other locations. Green also broke his data down by month of reported experience then grouped them into seasons (spring: March, April, May; summer: June, July, August; fall: September, October, November; and winter: December, January, February) and year and found that in 1968 there were 27 reports in winter, 10 reports in spring, 58 reports in summer, and 54 reports in autumn; in 1970 there were 48 reports in winter, 48 reports in spring, 102 reports in summer, and 101 reports in autumn; and in 1972 there were 86 reports in winter, 83 reports in spring, 181 reports in summer, and 159 reports in autumn showing that the largest reports came in summer and autumn. Green believed the “concentration of reports in summer and fall may be caused mainly by the increased human activity outdoors in those seasons” (Green 1973, 63), which makes sense as the nicer weather of summer and fall brings out those who like to recreate outside. The last portion of data was in relation to the location in which footprints were found. Green found that in both 1970 and 1972 the majority of footprints were found “on a road, in the bush (woods), [and] on a beach or creek” followed closely by footprints found in “open mountainsides [and] cleared land” (Green 1973, 64-65). Green goes on to discuss other details like fur color and length, sex identification, behavior, noises, and diet, but states that “there are so few reports covering each specific point that they don’t mean much” (Green 1973, 64) on their own.

The height, bipedalism, hairiness, and footprints are very much what we expect to see from eyewitness accounts. In 64.51% of the sightings collected by the Bords, people referred to the creature they saw as “bigfoot” which means that they already had an idea of what they should be seeing when they witnessed the creature. Within this collection there were a few sightings that stood apart due to being more detailed and/or more reliable than the other recorded sightings. I justified these sightings as being more reliable since they included more sensory data in the reports. An example of one of these detailed sightings came from Dave Wilhelm and Ben Lawson who described their experience to a local reporter who published the details as follows: “One campsite noticed garbage smell, heard loud footsteps and heavy breathing, saw 12-ft creature in car headlights; next day found footprints” (Bord 2006, 308). While the recorded details of this sighting were short, they included excellent insight into the event; this may be because the interviewer either asked the right questions and recorded the details, or the witnesses offered up the details. Either way, this sighting holds important information from the event including the height, the smell, and the sounds associated with it. By including these details, they created a well-rounded description of the experience that strikes multiple senses.

This multi-sensational story lends the sighting more validity, as opposed to a sighting from the 24<sup>th</sup> of June, 1980 that states that “Mrs. Donna Riegler saw bigfoot lying in the road” (Bord 2006, 308). Mrs. Riegler’s report, as opposed to the previous report by Wilhelm and Lawson, lacks the details that provide quantifiable data. Another sighting that stood out from the collection came from a police officer in Ohio who “saw [a] ‘big and hairy’ creature near [a] barn, smelling like ‘limburger cheese on a hot

muffler” (Ibid.). While the description of the creature’s smell is comical, it creates an excellent mental image for the reader. Also, the fact that the eyewitness was a police officer lends credibility to the report.

Another excellent sighting with great detail came from Clyde Williams whose experience was recorded as: “Driver saw black, hairy bigfoot with whitish hair around shoulders and human-like face; it ran in front of car, then up mountainside” (Bord 2006, 309). What stands out from this sighting is the description of the creature’s face being “human-like”. Along with the other aspects of the description (hairy, running uphill), these depictions create a sighting that also seems more believable than Mrs. Riegler’s sighting. These sightings (and many others not quoted) begin to create the foundation of the modern bigfoot entity that we see today. As we move further into the 1980s, the story line begins to deviate from this norm.

In the 1970s there began to be reported sightings coming out of Ohio that had some new paranormal attributes. Some of these details included footprints being found that had only three toes, eyewitnesses reported seeing glowing red eyes, and a few even mentioned glowing lights and UFOs. One of the eye-witness accounts that mentioned the footprints having only three toes happened March 23, 1995. The people who reported the incident gave a detailed description of the surrounding area including broken tree limbs, unusual feces, and descriptions of the footprints:

additional footprints were found in the immediate area. The toes and ball of the foot were very evident in these prints, most of which measure 10 inches long. One print measured 18 inches long. There were some three-toe prints and some five-toe prints” (Murphy 2006, 67).

There was one sighting in 1985 by Betty Powell that was reported in the *Jackson Journal Herald*, where she claimed “that huge ape-like creatures frequently took up residence in a wooded area near her home. Powell claimed she fed three of the creatures dog food and deer meat. She also claimed to have seen a UFO land near a local creek” (Murphy 2006, 70). It is noted under the report she made no indication that the bigfoot and UFO incidences were related.

Interestingly, many of the traditional characteristics were still included in these reports such as the creature was “around 9 feet tall...hairy and gorilla-like, they had no facial hair” (Bord 2006, 172). The most peculiar thing associated with these sightings were the mutilated livestock also found in the area. These farm animals were found with claw and tooth marks, heads bitten off, with strong odors in the area. The witnesses also reported seeing “blue lights lighting up the woods... [and] on one occasion a white ‘UFO-like thing’ flew over the farmhouse” (Ibid.). These aspects of the encounter move the experience away from being a casual wildlife sighting and into the realm of paranormal, which is defined as beyond the realm of scientific understanding (Merriam&Webster).

The next paranormal sighting occurred on the coastal side of Oregon in 1986. This sighting involved two teenage girls who were throwing hay out of the hay mound on their family farm. The older girl said that, as she went to grab a hay bale her “hands were grabbed by large hands and she became paralyzed...telepathically she heard the questions ‘Who are you?’ and ‘Who is the other girl?’” (Bord 2006, 181). The teenage girl heard the questions telepathically and responded to their questions. Later that same year, the girls’ mother also had a telepathic encounter with a mother bigfoot and her bigfoot baby

who was breastfeeding. This communication warned the human mother not to come any closer. (Bord 2006) This incident was the first I found that gave an account of bigfoots' telepathic abilities. This supposed new telepathic trait for communications adds to the evolving characteristics of bigfoot which have become more popular over time. This became truer, especially as the stories have begun to be shared on a large scale via podcasting, which has continuously grown in in popularity since its creation.

The data compiled from *The Bigfoot Casebook*, *The Bigfoot Encounters in Ohio*, and *The Sasquatch Files* show the pervasiveness of the bigfoot stories in North America by listing the number of sightings found in each US state and Canadian province. In addition to recording the number of sightings, these books lay out the aspects of sightings that reinforce the bigfoot archetype. These archetypal characteristics include whether footprints were found and details of the creature's hairiness, bipedalism, any sounds made, the height, and any noteworthy behavioral aspects. In addition to these characteristics, the adaptation of new paranormal traits begin to enter the record.

## CHAPTER FOUR

PODCASTING AS A NEW MEDIUM FOR ORAL  
STORYTELLING TRADITION

This portion of my research looks at the inventions that lead to the creation of podcasts, and how those inventions reflected the accessibility and allure of the medium. Podcasting was only made possible by the development of personal MP3 players. This development was influenced by people's desire to easily carry digital media, which allowed for the creation and growth of podcasting. As the medium became more popular it diversified into an educational tool.

History of Podcasts

Podcasting is a type of digital media that has become increasingly popular on a global scale. To understand the role that podcasting plays in the dissemination of ideas and narratives, we must first understand the history of podcasting. The word itself is a blend of 'broadcasting' and 'iPod' which was coined in 2007 by Ben Hammersley (Samuel-Azran, Laor and Tal 2018). The first word, broadcasting, has three aspects to its definition "1. to scatter or sow (seed or something similar) over a broad area, 2. to make widely known, and 3. to send out or transmit (something, such as a program) by means of radio or television or by streaming over the Internet" (Merriam&Webster). The second word, iPod, is a digital media-playing device created by Apple Inc. in 2001. Shortly after the iPod was created, Apple launched their digital media program, iTunes, which allowed digital media files to be shared over the internet (Apple). The

Pew Research Center wrote that while terrestrial radio (radio waves that begin on land, travel along land, and are received on land) weekly listenership has held steady over the last decade, with only a slight drop from 92% in 2009 to 89% in 2019, weekly podcast use has jumped exponentially from 13% in 2009 to 60% in 2019 (The Infinite Dial 2019). Apple strived to create a platform that would allow radio programs to be shared on a larger scale. These inventions, the iPod and iTunes, changed the whole field of broadcasting. The Pew Research Center found that in early 2019 “67% of Americans ages 12 and older had listened to online radio in the past month” (Sheet 2019). To put this percentage into context, researchers have also found that 70.6 % of Americans associated themselves as Christians (largest U.S. religious group) (Pew Research Center- Religion and Public Life 2019), 55.7% of eligible voters turned out for the 2016 presidential election (Bureau 2017), and at the end of 2016 the *Journal of the American Veterinary Medical Association* found that 38.4% of American households owned a dog (Burns 2019).

The transition from terrestrial radio programs to podcasts was a relatively easy one as both media share a handful of basic traits; two of which are where and how they can be listened to. These similarities made the transition easier for the user as many of the new aspects were familiar to the listener, but it was the differences that propelled podcasts into popularity. Radio programs were mostly utilized in fixed settings like homes or vehicles but could also be enjoyed on portable devices such as boomboxes and Walkman’s. One of the downfalls of listening to radio programs was that the listener had to be within range of the radio towers in order to pick up the station clearly. As the

listener moved out of range or behind an object that blocked the radio waves, they would lose the radio station until they moved back within range of the radio waves. This would cause the listener to lose bits and pieces of the shows they were listening to. If the listener wanted to hear the pieces of the show that were missed, unfortunately, they would have to wait for the program to be re-aired at a later time. This is not the case when it comes to podcasts, since podcasts can be downloaded and listened to at any time or place without interruption and can be paused and relistened to if needed.

In addition to this problem, the programs that were played on radio stations were controlled by the corporations that owned them, making it hard for any counter-narratives to be heard, with the exception of university radio stations (e.g. Montana State University's radio station KGLT) and pirate stations which helped to provide a counter narrative to the government and commercial stations.<sup>11 12</sup> Contrastingly, podcasts can be created by anyone, they can be about anything, and are accessible to anyone who wants to listen to them. Tom Webster, the senior vice president of the Edison Research Group, stated that "This is a watershed moment for podcasting – a true milestone. With over half of Americans 12+ saying that they have ever listened to a podcast, the medium has firmly crossed into the mainstream" (The Infinite Dial 2019).

---

<sup>11</sup> The control of radio stations began with the Act to Regulate Radio Communications passed August 13, 1912, followed by the formation of the Federal Radio Commission in 1927, which was followed by the Federal Communications Commission (FCC) that was formed in 1934. These agencies were created to enforce rules on radio stations' call-signs, licensing, tracking assigned frequencies, and making sure stations were broadcasting acceptable content. In contrast to these commissions the United Nations stated in their Universal Declaration of Human Rights, Article 19 "Everyone has the right to freedom of opinion and expression; this right includes the freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers".

<sup>12</sup> Pirate stations are also known as bootleg radio, clandestine radio, and free radio. These stations broadcast without a valid license.

The invention of the iPod allowed people to easily carry a digital media playing device (MP3) with them everywhere. It was the first tool of its kind, and its invention pushed other companies to create their own versions (Samuel-Azran, Laor and Tal 2019); (Meng 2005). This groundbreaking technology rapidly changed the way people listened to digital media. As the technology advanced from the original iPod into the plethora of options that we have today, it has become much easier for people to find, download, and listen to various podcasts on a multitude of platforms. In addition to the technological advances, the tools (e.g. MP3 players, phones, computers) that are needed to listen to podcasts have become significantly more affordable for the majority of Americans.<sup>13</sup> In 2019 the Pew Research Center found that 81% of adults (ages 18+) had a smart phone, 52% had a tablet, and 74% had a desktop/laptop computer, all of which allow for the user to access podcasts. In addition to this information, they broke the percentage of smart phone users/owners down further by comparing household incomes: households that made less than \$30,000 & owned smartphones 71%, incomes between \$30,000-\$49,999 & owned smartphones 78%, incomes between \$50,000-\$79,999 & owned smartphones 90%, and incomes \$75,000 and greater & owned smartphones at 95%. (Pew Research Center-Internet & Technology 2019)

Along with affordability, most current devices have the ability to access podcast hosting sites by use of Wi-Fi or by using digital mobile data without needing to be

---

<sup>13</sup> The cost of the first iPod (5 GB storage) in 2001 was originally \$399.00 and the second generation iPod in 2002 was \$499.00; with inflation the cost of these today would have been \$576.10 and \$709.48, respectively (Inflation). Today, a person can buy a MP3 player with 32 GB of storage for as little as \$21.99 on Amazon.

tethered to a computer (Fairhead 2012). This freedom allowed users to download/access podcasts whenever and wherever they were. In addition to being more convenient for the listener, it became more suitable for the podcasters to create and host their podcasts on free sites where they could be easily promoted and found.

While the tools for listening to podcasts have become more accessible, so have the tools for creating and sharing these podcasts. It seems only natural that as the cost of computers and their accessories have gone down, the number of podcasters and their topics have gone up. While being able to share one's ideas and opinions with the world is an incredible privilege to have, it often creates a platform that can (and often does) share misinformation on a large scale to an audience that may be trying to learn about a given topic in a way that is more accessible and less expensive than going to a university. In a way, many podcasts are fulfilling a need that people have to continue learning. Aristotle described this 'need' best in his opening line of *The Metaphysics*, "All men by nature desire to know". This is related to the idea of epistemic curiosity, "the desire to obtain new knowledge expected to stimulate intellectual interest or eliminate conditions of informational deprivation" (Springer Link-Encyclopedia of the Sciences of Learning 2012). Listening to podcasts allows the user to access a plethora of information, which creates a world in which people can gain knowledge without having to deal with the restrictive aspects of student life in addition to their everyday activities.

Podcasting and the Dissemination  
of Information

When looking at podcasting as a platform for the dissemination of information to a general audience, there are several trends that can be seen through the research. All of the research that has been conducted on the use of podcasts as a supplemental learning medium has been focused on their tangential use with classroom lectures. This heavy focus on podcast use within the classroom makes sense as the group that is being researched (the students) can be studied from many angles, where-as studying the use of podcasts as a platform for sharing knowledge outside of the classroom becomes much harder as the researchers do not have access to the details of the listeners (non-students) life. While this research is not impossible to conduct, it is further from the epicenter of research (university and campus settings) and requires more work and effort on the researcher's part. It makes sense that researchers would begin closest to themselves where they can "examine podcasts in a format that incorporated true m-learning [mobile learning] conditions accompanied by educational outcomes" (McKinney, Dyck and Lubert 2009, 622). Eventually, there will be published studies on how non-students use podcasts to gain information, but as of yet there has been little published in this area.

This obsession and dependence on mobile technologies has not gone unnoticed by those in academia, pushing professors to create podcasts as supplemental study tools. "Given the infatuation of recent generations for the mobile culture supported by cell phones, MP3 players and portable computers, podcasting seems to attract the attention of professors who see in it the means to strengthen students' interest in learning" (Khechine, Lakhal and Pascot 2013, 137). The accessibility of podcasts makes it a very convenient

tool for students and other listeners (Chung and Hyang-Sook). One aspect of podcasting that we must keep in mind is that “podcasts do not automatically become learning objects... a podcasts [only] becomes a learning object if it includes a learning objective and has educational values” (Cebeci and Tekdal 2006, 52). Without a learning objective, a podcast will do little to add to the audience’s knowledge base but may still provide the listener with enjoyable entertainment.

This aspect of supplemental learning has been referred to by researchers as m-learning since “students can listen to the podcasts whenever and wherever they choose, and it helps to keep the students motivated because it engages them in a way that is very familiar to them” (McKinney, Dyck and Luber, 617). (Lee and Chan 2007) This familiarity stems from the students having grown up with the technology and having used it outside of the classroom experience. Currently, most undergraduates who went directly from high school into a university setting were born around the time that the iPod was invented, therefore, they have never known a time without personal computers and cell phones. On the other hand, these same researchers have argued that supplemental podcast programs were not intended to replace the classroom experience. If students treat the podcast as a tool for learning the way they do with required texts and class lectures then “we might expect their notes to be more complete, [but] on the other hand, if they treat the podcast less like a traditional lecture, and more like listening to music, then we might expect less complete notes than a traditional lecture” (McKinney, Dyck and Luber 2009, 618). This variable then lies in the hands of the student (listener) making it their responsibility to get the most out of the podcast.

There are some important attributes of podcasting that have helped the medium move away from a solely entertainment purpose and into the realm of educational. These attributes are “spontaneity, personalization, informality, context-sensitivity, portability, ubiquity and pervasiveness” (Lee and Chan 2007, 203), which lend themselves to both demographics of listeners, the student and the non-student.<sup>14</sup> To understand how these traits have helped podcasts move from entertainment to education, we must first look at what they mean. The spontaneous, portable, and ubiquitous aspect to m-learning allows the podcast listener to access the information in “spur of the moments or whenever the opportunity arises... in various locations and/or on multiple device types” (Lee and Chan 2007, 204) which is perfect for the listeners who have busy schedules and needs to be able to study in between other activities. The fact that listeners can choose when and how they listen to the podcasts allows them to personalize their experience to their comfort and learning needs. This allows the listeners to be in a more informal setting which makes “learning a relaxed and casual activity” (Lee and Chan 2007, 204) and can help lessen the stress of learning, especially since smart phones are quite pervasive within our society. This aspect is important to students who enjoy being able to listen to “podcasts whenever and wherever they choose, and it helps to keep the students motivated because it engages them in a way that is very familiar to them” (McKinney, Dyck and Luber

---

<sup>14</sup> I have loosely and unofficially split the podcast audience into two groups, the student and the non-student. I have split it this way due to the research that I am using. All of the research I have found has been done in the academic sphere where researchers can look at the instructor, students, in-class information, supplemental podcasts, and grades. Since I was unable to find similar research conducted in a non-academic setting, I will be extrapolating the information and overlaying it onto the second category of non-student listeners. While I understand that these lines are quite blurry, these categories will be used to signify the separation in research conducted.

2009, 617). Also, many non-students enjoy being able to listen to podcasts while they commute, do household chores, or other tasks. Together, all of these traits create a contextual atmosphere of learning outside of the classroom space that allows the listener to “eke out a little more productivity in [their] day by learning while standing in line or waiting for an appointment” (Lee and Chan 2007, 204). (Cebeci and Tekdal 2006)

Researchers found that many students appreciated the ability to listen to podcasts at their convenience, whether it was while they were commuting or in a fixed environment like their home, dorm room, or library. These researchers felt that

podcasts give superior support to auditory learners who comprise 30% of all learners...[and some] students reported that replaying podcasts facilitated the comprehension of complex concepts and increased understanding (O'Bannon, et al. 2011, 1886).

While this platform supports the learning methods of aural learners, it does little to support those who learn best from visual and physical methods, therefore it is hard to fully understand the extent to which podcast are making a difference for all students and their studying habits.<sup>15</sup> As professors have begun to utilize this popular new medium, they have started to create a bridge of knowledge that is accessible and relatable for the students, especially the younger demographics that tend to be on the cusp of modern technologies. This bridge can create a more accessible platform for students to access information in a way that is concomitant to the standard use of textbooks and slideshows.

---

<sup>15</sup> There are many theories on the various learning styles, but the one I am using as reference in this paper is Walter Burk Barbe's model which proposed that there were three learning methods: Visualizing modality, Auditory modality, and kinesthetic modality. While there are other theories on the methods of learning (e.g. David Kolb's model based on experiential learning, Peter Honey and Alan Mumford's model which was based on Kolb's, Neil Flemings VAK/VARK model, Anthony Gregorc's model, etc.) I will not be going into details of each theory as they do not pertain to this paper.

Utilizing this relatively new medium allows students to engage with the information in a way that is familiar to them.

One of the more interesting points that Tal Samuel-Azran and his team of communication researchers at the Interdisciplinary Center Herzliya found were that “the main reason for listening to a podcast is the pursuit of knowledge and access to intellectually challenging content and that users are actually playing the podcast back and forth to make sure they understand and grasp the main ideas” (Samuel-Azran, Laor and Tal 2019, 484). (Gay, et al. 2007) Although this study was conducted with college students using podcasts as study tools, we can extrapolate the same data onto non-college students who listen to educational podcasts. One researcher reported that a Harvard University professor posted the lectures of each class as a podcast for the students to use as a way to review the information for the class. “He found that publishing the podcasts increased subscribers by 100-fold from the 60 actually enrolled in his class to over 6000 from all over the globe” (Evans 2008, 63). Unfortunately, there was no follow-up information that described the demographic of listeners outside of the enrolled class, but it is safe to assume that not all 6000 additional listeners were currently enrolled as students at either Harvard University or other educational facilities. This shows the pervasive use of podcasts to relay information to the masses.

#### M-Learning, Bigfoot Podcasts, and Folklore Transmission

We can use the research conducted on students use of m-learning in a university capacity in relation to non-university students since podcast listeners fall into the same

use and gratification models that many researchers have discussed. Samuel-Azran et-al stated that

The main uses and gratifications fulfilled by podcast listeners are: cognitive – the most common was desire to acquire knowledge; social – many listeners heard about the podcast from peers and passed a recommendation forward, creating a group of podcasts listeners from similar social groups; entertainment – users who listen to podcasts to pass the time; hobby – listeners who perceive it as a new hobby, mostly as a replacement to the hobby of reading books; and pragmatic purpose of falling asleep by listening to monotonous, relaxing voice. (Samuel-Azran, Laor and Tal 2019, 491)

Both students and non-students enjoy and have participated in the use of podcasts as a medium for the dissemination of information. The traits (social, entertainment, and hobby) all fulfill social needs within our communities and are quite interlaced in practice. When a listener of a podcasts shares the podcast and its information with others, they are actively “constructing social environments to promote their goals” (Bahns, Crandall and Gillath 2017, 329), while also reinforcing “stability of identity, value systems, and ideological network” (Bahns, Crandall and Gillath 2017, 343). As these like-minded individuals hang out together and share their experiences they end up creating a “social niche... to be compatible with their traits and values” (Bahns, Crandall and Gillath 2017, 334). (Stanley 2004) Many individuals who seek out communities of like-minded people find these communities via shared podcasts or from these podcasts’ websites, which work to reinforce the beliefs that are held by the group. This can be seen within many of the bigfoot podcast communities. Both the *Sasquatch Syndicate* and the *Sasquatch Chronicles* have communities that fulfill the social, entertainment, and hobby traits in the aforementioned block quote by creating a social niche that is based on an active

community with shared beliefs that are reinforced by regular podcasts, events, and social interactions.

In addition to finding like-minded individuals to share and create a community with, there are psychological needs that must be met by the podcast in order for their community to exist and thrive.

... the five main psychological needs that the media fills for its viewers are cognitive needs, for example, the need to grasp different events and make sense of them; affective needs relate to attitudes and belief systems of the consumers; integrative needs, that relate to peoples' need to strengthen their confidence and sense of stability; strengthening contact with friends and family and wider society; and finally, the need to escape the tensions of modern life. (Samuel-Azran, Laor and Tal 2019, 485)

In J. G. Blumer's research, when considering the five psychological needs, the three types of listeners, and the created social niches, one can draw direct comparisons between students and non-students to better understand how and why listeners enjoy using podcasts as a medium for learning. (Blumer 1979) Louis Leung and Ran Wei (2000, 308) state that "wireless technology expands telephone applications by empowering people on the go to use it anywhere and anytime... it thus assumes an increasingly important role in interpersonal and social communications." As people stay more in touch with others in our chosen social group and become closer to them due to shared interests, the "social influences that move us closer to one [group]...must necessarily move us away from other" (Bahns, Crandall and Gillath 2017, 341) groups that do not share these commonalities.

The conclusion that can be drawn from this research is that listeners find gratification from podcasts. This gratification is not based on whether or not the podcast

is used as a supplemental tool for learning, for entertainment, or as a medium for discussing personal beliefs, but on our daily use of the tool as reinforced by our society and within our chosen social groups that we choose to interact with. As podcasts create and reinforce their communities of like-minded individuals, they can be reinforced within the classroom experience or externally via other coinciding social media platforms such as message boards, Instagram, and Facebook to list a few.

When we look at the five main psychological needs that are listed in the aforementioned block quotation and compare them to the communities that surround popular podcasts, we can see how they build up, maintain, and reinforce themselves through podcasting and their companion social media sites.

[A] folklore collection [is] usually characterized by material heterogeneity, since they contain objects such as handcraft objects, clothing, written texts, music records, photographs, video recordings and other kinds of material coming from daily activities. (Lourdi, Papatheodorou and Nikolaidou 2007, 199)

Not only does the combination of these platforms reinforce the community and their beliefs, it builds up and creates a support network for the participants within the bigfoot culture.

For example, the *Sasquatch Syndicate* actively works on the cognitive aspect of the show: “the need to grasp different events and make sense of them” (Samuel-Azran, Laor and Tal 2019, 485). The majority of their shows have involved the host interviewing either scientific researchers or people who have experienced first-hand encounters or sightings. By using both demographics of interviewees, the host of the show, Chuck Geveshausen, helps to create a platform of sharing ideas for his listeners. When he has

interviewed eyewitnesses, he lets them explain what they have seen, he then asks them specific questions about their experience, and then he references their account by referencing other eyewitness accounts or the researchers that he has interviewed. In addition to the eyewitnesses, he also interviews scientists whose research helps listeners to better understand the complexities of their experiences. This helps the listener “to strengthen their confidence and sense of stability” while also helping with “strengthening contact...[with a] wider society” (Samuel-Azran, Laor and Tal 2019, 485) by showcasing a community of like-minded individuals.

This feeling of community is also maintained by the podcast, *Sasquatch Syndicate*, that hosts an active website where events are posted that the community can be involved in. These events include a long list of conferences, group expeditions, and there is an all-access VIP membership that listeners can join for \$12 which allows the members “one full year of access to behind the scenes content, event photos, an auto decal for your vehicle, videos as well as a direct feedback area for discussions with the team” (Geveshausen, Sasquatch Syndicate 2019b). This exclusive club strengthens bonds between its members and within the *Sasquatch Syndicate’s* community by creating and reinforcing their own social niche; “niche construction allows for stability of identity, value systems, and ideological network” (Bahns, Crandall and Gillath 2017, 343). *Sasquatch Chronicles* has also worked to create a community by offering membership packages for their listeners. While there is a fee associated with this package, the membership gives the listener

access to at least one additional show throughout the week [and gives] inclusive access to our online community, including entrance into our

website-exclusive Forum and the ability to leave comments on our Episodes and Blog posts. (Sasquatch Chronicles)

By creating a platform that allows members to access restricted episodes while giving them a platform to discuss the episodes, the *Sasquatch Chronicles* has created and maintained their community of listeners.

The two remaining psychological traits required to build a successful community are the “affective needs relate to attitudes and belief systems of the consumers... [and] the need to escape the tensions of modern life” (Samuel-Azran, Laor and Tal 2019, 485). Since the host and the listeners have created a participatory environment surrounding bigfoot culture (the podcast and the mythology) where listeners can meet each other, the host, and the scientific researchers, it has created a culture that reinforces their beliefs. When the audience takes the time to listen to the podcast and participate in the extracurricular activities it provides the listener an escape from the demands of everyday life. The podcasts, communities, and events that create this intertwined web of support maintains the culture around bigfoot by creating a safe place for the believers and audience members to discuss the world in which bigfoot does biologically exist and cohabitates in tandem with our species, while also allowing skeptics to access the information and theories that are currently being discussed.

## CHAPTER FIVE

FOLKLORE, PODCASTING, AND  
THE CURRENT STORIES

When working to better understanding the latter half of the Third Wave stories, which began in the 1950s and continue into the current era, I examined how these stories were being shared and discussed via podcasts. Not only do the podcasts share important details about bigfoot sightings and research, they have become an important tool for “transmitting specific cultural knowledge, with its specific meanings and messages, it helped strengthen... identity and provided for its continuity” (Petroni 1990, 4) by creating a support system of believers who are continuously affirming their beliefs and experiences by those of their fellow community members. It may also have to do with the feeling of safety when one describes their experience to a like-minded community where they can discuss their ideas without the fear of ridicule or judgment that can come from outside of the community.

Through this medium, researchers can assess and understand the stories in real time, which allows the researchers to see the current position of the archetype and how it is developing as an entity. When focusing on the bigfoot traits that are described via podcasts, many of the depictions sound similar to the traditional stories previously described. The changes that can be seen from the sightings that were recorded between the 1800s and early 1900s went from incredibly basic and lacking details to including detailed descriptions of the creature and its surroundings. “While folklore may explain why people see sasquatches and other non-human hominids, it does not explain the

footprints” (Suttles 1980, 247). It’s hard to say whether the increase in sightings is related to the rise in the numbers of people adventuring into the wilderness or to the possibility that seeing bigfoot is like a self-fulfilling prophecy where people see what they want to see.

In the 1960s, before the introduction of podcasts, there was a shift in how academics viewed folklore. This shift came from within the field of folkloristics which moved the focus from “item-centered to activity-centered” (Montenyohl 1996, 232) and along with this shift came a new definition of folklore. This definition was created by American Folklorists Roger D. Abrahams and Dan Ben-Amos who redefined the idea of folklore to include “all conventional expressive devices available for performance and the achievement of performer status within a socially bounded group [and an] artistic communication in small groups” (Montenyohl 1996, 233). This shift from material goods to the performance aspect of storytelling helped to change the focus of research to one that allowed for the growth and evolution in the process of telling folklore stories.

Thus, podcasting has played a major role in the current art of folklore telling activities and the Third Wave. The creation of podcasts has allowed the stories from the Third Wave to transition back into the world of folklore, because the act of creating a podcast has allowed the performance aspect of the storytelling to be enjoyed by others. Alternatively, the Second Wave of stories lacked a platform for the stories to be shared in a way that was performance based. With the later part of the Third Wave, these performances can be heard in the dialog that is shared between the host and the interviewee, the sound recordings from nature, the music that is played during the

opening and closing moments of the show, and with the additional materials on the websites which create the folklore collections associated with each specific podcast. This platform has not only created a space for the folklore performances but has also allowed the stories to evolve as new storytellers share their own experiences and interpretations. Ethnologist Carl Wilhelm von Sydow explained how these mutations to the stories happen as the “storytellers constantly reinterpret a narrative” (McDowell 1999, 50). C.W. von Sydow argued that

an original motif may be superseded by a new mutation, but a new mutation may also yield to the older form, being unable to assert itself at its expense. If the motif is particularly popular, this very fact may induce various narrators to mutate it in different ways. (McDowell 1999, 51)

Currently the mutation that can be witnessed in the narrative is the addition of paranormal attributes that can be seen happening slowly within the folkloric community surrounding bigfoot. These new attributes began with a few printed sightings and have become more prevalent as the stories have begun to be recorded and shared via podcasts. In this way, the folklore surrounding bigfoot has become its own entity, one that has grown by evolving alongside modern technologies and surviving in a world that demands proof. Podcasting has provided the necessary steppingstone to carry bigfoot folklore from its impressive and humble beginnings through its rebirth in late 1950s/early 1960s and into its current influential pop culture position.

When we look at modern folklore transmission and how it has been changing “we must rethink the notion of tradition... [which] must be conceived of as persistence through time and space [and] the notion of repeatability” (McDowell 1999, 59-60). One can see how these stories exist in both time and space when the narrative is looked at as a

whole, existing before the First Wave of stories were recorded, continuing through the Second Wave and into the Third Wave, and by looking at where the stories may go in the future. The Third Wave harnesses the use of digital platforms to share oral traditions via podcasts, and to utilize the supporting platforms that allow for the transmission of pictures, artifacts, stories, opinions, art, and much more. Podcasting, as a platform, breathes life into these stories and traditions while sharing them on a mass scale.

A few of the more popular bigfoot podcasts are the *Sasquatch Chronicles*, the *Sasquatch Syndicate*, *Wild Things*, and the *Bigfoot Information Project* (all of which can be easily found using different digital media apps on streaming devices). Each of these podcasts provide a modern folkloric transmission of the bigfoot stories to their listeners. All of these shows have structured their presence very similarly: they produce podcasts, have websites, Instagram accounts, Facebook accounts, and phone numbers to report sightings. In addition to these digital communities, they share a lot of the same traditional information while also including new theories and traits on the subject. These podcasts create and reinforce the new bigfoot characteristics that can be seen within this current narrative. While each of these podcasts are quite different, they all offer a view into the culture surrounding bigfoot. I will begin by referencing each podcasts' description of their show, then follow with their views on the mutations to the bigfoot narrative.

The *Sasquatch Chronicles* hosted by bigfoot believer, Wes Germer, was one of the first and most popular bigfoot-based shows. The popularity of this podcast has allowed Germer to release new episodes on a weekly basis. The podcast describes itself as,

People are seeing something in the woods and there are too many reports for this to be ignored. Join us every Sunday night as we discuss recent Sasquatch sightings, encounters and talk to Bigfoot eyewitnesses. Listen as we speak with researchers, witnesses and investigators to unravel the mystery of Bigfoot. Every week we will also bring you the latest Bigfoot news and information. Additional episodes and exclusive content can be found on our website... Become a Member today and receive access to additional exclusive shows posted weekly, our full back catalog of episodes, the ability to comment on Episodes and Blog entries, and access to our Forums... (Sasquatch Chronicles)

The tone of this podcast is set by the ominous introductory music and the many interviewers that discuss the fear people felt being in the woods and the feeling of being hunted by bigfoot. The theatrics used by this podcast align it strongly with the definition of folklore.

The *Sasquatch Syndicate*, hosted by bigfoot believer and researcher Chuck Geveshausen, is a monthly podcast that bases their show on interviews with both eyewitnesses and scientists in order to present a broad spectrum of information to their listeners. The description of this podcast is,

Join Sasquatch Syndicate, as we unravel the mystery behind the elusive creature known as 'Bigfoot'. Whether you believe Sasquatch is an ape, a relic hominid, a paranormal or inter-dimensional entity, or even an alien from another world we have you covered... (Sasquatch Syndicate 2019a)

The Sasquatch Syndicate makes a point to offer the listener many ideas and explanations on what bigfoot is and why humans have not been able to prove its existence. This podcast also works within the realm of folkloric transmissions by blending the modern boundary between folklore and science. This modern boundary reinforces the “tension between official scientific certainty and popular belief” (Mayor 2000, 10) by setting science in opposition of folklore, where folklore “suggests falsity, wrongness, fantasy,

and distortion” (Dorson 1972, 1) and science is considered provable and factual. However, there wasn’t always a divide between science and folklore; in indigenous cultures the stories were and are very real.

The podcast *Wild Things* is hosted by journalist Laura Krantz. Krantz was inspired to make this podcast when she discovered that her distant relative was Dr. Grover Krantz, an American anthropologist and cryptozoologist, who was one of the first scientists to openly express his belief in bigfoot. Her career as an investigative journalist for NPR and her relation to Dr. Grover Krantz lent her an air of credibility within the communities surrounding bigfoot-lore and research, while also holding her to a higher standard than the other podcast hosts. Laura’s podcast was a mini-series which consisted of nine episodes and 5 bonus mini episodes which looked at the historical views of bigfoot through to the modern iteration. The podcasts description is,

Believe in Bigfoot? Think it’s total BS? Host Laura Krantz spent a year in the woods and in the lab, trying to answer that question. What she found might surprise even the staunchest non-believer. This legendary creature represents a mystery that still captures our imaginations and Sasquatch is as popular now as it’s ever been. Part of this is tongue-in-cheek – Bigfoot as hipster accessory. But many people take Sasquatch seriously - perfectly rational people who swear to its existence. Why does this creature ignite our imaginations? Where does that fascination come from? And why does it persist? (L. Krantz)

Krantz was able to look at the scientific research being done on the topic, the pop culture side of bigfoot, and conduct interviews with leading researchers in the field. Unlike the *Sasquatch Syndicate* and the *Sasquatch Chronicles*, she does not base her podcast on eyewitness accounts, but on the history, culture surrounding bigfoot, and the research that is being conducted.

Lastly, the *Bigfoot Information Project* was a six episodes series that included two episodes that interviewed researchers, three episodes that interviewed people who had their own bigfoot experiences, and one episode that interviewed a scientist. The description given for this podcast is: “Occasional conversations with leading researchers and investigators regarding the animal commonly referred to as bigfoot” (The Bigfoot Information Project). While this podcast is quite prominent when searching for bigfoot podcasts, it failed to find a following and its last episode aired in 2008.

All four of these podcasts build up and reaffirm the classic bigfoot traits that were described in previous chapters, while bringing the narrative back to its folkloric roots. Some descriptions from the *Sasquatch Syndicate* are worthwhile to reference as a modern archetypal archive since every episode either interviews an eyewitness or a scientific researcher. These interviews have created a substantial database for the appearance, mannerisms, sounds, and paranormal aspects of the folkloric culture surrounding bigfoot. It is a treasure trove of details that can be overlaid on a national (and sometimes global) scale. These details almost always include the creature having a large stature (much taller than the average human), fully covered in hair (except for the face), bipedal, and intelligent. In the episode *April 2016 -- Dr. Matthew Johnson*, Geveshausen interviewed eyewitness Dr. Matthew Johnson, who had his own sighting in the Pacific Northwest during the summer of 2000. Dr. Johnson described the lushness and density of the woods that he and his family were hiking in while they were being tracked by a large animal that was walking parallel to them on the trail. They could not see the animal due to the density of the forest, but the animal would mimic their activity by stopping when they stopped

and walking when they walked. He described the animal making a deep guttural “wuaff wuaff wuaff” sound when they took a break from hiking, and that they could smell an incredibly foul smell in the air around them. Eventually they had to stop to let the kids take a break from hiking and he stepped off the trail to go to relieve himself. Once off the trail he looked downhill and saw the creature that had been following them. He said that seeing this creature changed how he viewed the bigfoot stories and their believers. He became hyper aware of the animal’s presence and was nervous for his family’s safety, so he kept walking with his wife and three children to keep them moving. This experience led him to say that he “saw bigfoot walk off the pages of myth and legend into reality and it totally [blew his] mind” (Geveshausen 2016a, April).

In another episode, Geveshausen interviewed Anita, who grew up in the Fraser Valley where she spent a lot of time in the wilderness around her hometown. She had many sightings over the years, but her first one was of a “tall hairy creature leaning on a log” and she described the smell as overpowering. Another time, her wolf pup was so scared while standing in the backyard that it bolted into her house and refused to leave. When she walked to the door, she could see a bigfoot about 50 yards from her house (Geveshausen 2017, September). She said the creature walked upright and was much taller than herself, standing at 5’5”.

While these two modern examples represent traditional characteristics of bigfoot sightings, it is the mutations to the traditional stories that appear to be propelling a lot of the current entertainment and interest in bigfoot. These mutations can be seen in the addition of paranormal characteristics within the bigfoot stories. While these mutations

have created a renewed interest into the stories, they have also created a division between scientific researchers and the ‘woo’, those who believe in the paranormal. The woo is “a subset of bigfoot society that subscribes to magic... to the paranormal, and they have all kinds of theories... like bigfoot can cloak itself... or that it exists in a different dimension... or that bigfoot is an alien” (L. Krantz 2018). Many scientists, including Dr. Meldrum, do not accept these paranormal traits, instead, he suspects that these explanations are resorted to as an explanation for the lack of physical evidence found in relation to proving bigfoot’s existence. Laura Krantz points out that while these new traits are entertaining, they “make it harder for scientists to talk about bigfoot and be taken seriously” (ibid.). Both the *Sasquatch Syndicate* and the *Sasquatch Chronicles* devote resources to the paranormal characteristics and to interviewing people who report the paranormal aspects of their experiences.

The *Sasquatch Syndicate*’s website has an entire page devoted to the new paranormal aspect to the Third Wave of stories. These characteristics are grouped under the heading “Paranormal Activities” in relation to the bigfoot research categories on the website. Some of the paranormal characteristics they highlight are ascension, cloaking, collective consciousness, ESP/Telepathy, electromagnetic fields, interdimensional beings, mind speak, forest guardian, and pineal gland power (Paranormal Theory 2019). Many of these fields are interrelated and some seem very disconnected from the idea of what a biological bigfoot was, is, or could be. Some of the most conspicuous attributes in this category that come across in some of the podcasts are cloaking, collective consciousness, and telepathy/mind speak. While the *Sasquatch Chronicles* discuss these traits within

their episodes through interviews and in their blog posts, they do not have any information listed on their website.

The most prominent paranormal traits that are discussed in this wave of stories are the theories of cloaking and telepathy. The theory of cloaking tries to explain how bigfoot can exist in nature without being seen. According to Scott Carpenter, the theory of cloaking is where “bigfoot has the ability to use acoustics (infrasound) to excite and control the water vapor molecules in the air around them. They use the water vapor as a prism to reflect and diffuse the light away from their bodies creating a cloaking effect” (Carpenter 2014, 17). This tactic of camouflage is much different than what we currently see happening in nature (e.g. zebra stripes, spots on a fawn, color banding on feathers). The only pictorial “proof” that I could find on this theory was found on the *Sasquatch Syndicate’s* website where they had a picture that supposedly shows cloaking in action. The picture (figure 4) is of a white-tailed deer standing in a field eating grass, the majority of the deer is completely visible, while the neck and head appear as the foliage. (Cloaking 2019)



Figure 5. This image of a deer supposedly shows a bigfoot utilizing its cloaking mechanism to hide from humans. The bigfoot is standing between the deer and the human, making part of the deer not visible in the picture. A rough border of the deer's left front leg, neck, and head are slightly visible, while also appearing to be invisible. This picture was taken near Dadeville, Alabama by Frankie Knox Wilemon. (Cloaking 2019); (Carpenter 2014)

One of the most descriptive interviews on cloaking came from the July 2016 episode of *Sasquatch Syndicate*, Geveshausen interviewed Wayne, who claimed to have a bigfoot family living on his property in North Carolina, which has resulted in many sightings, interactions, and a video of the adolescent bigfoot cloaking.

Oh well I'll give you the best example. I've got a video. Now, I have some friends here who wanted to see 'em. Now of course it was hot, and they weren't comin' out. They did luckily see one, over at the edge of the woods, and that was the momma one. As soon as they left, I came back in the house and I went over there and looked and I saw the young one come runnin' out and he jumped on the tree and I thought he might, and I started recording and he bouncin' on that tree and as I'm recording he disappears completely and the tree keeps bouncing. I mean. How in the world is that possible and the tree's still movin' so obviously he's still on the tree. And, you know again like I said countless times when I've seen them with my own two eyes and I'd be out there filming 'em and then come right back in here and I just have the hole it looks like the image. It's still their image except there's nothing there it's like an outline of their body but nothing there. So obviously, you know I call it cloaking they somehow know how to they

know how to um, I think they know they've got an ability where they can just come out blend in with those trees and just disappear. But still to see that baby one just disappears like that and just still keep bouncing up and down I mean that just told me they do have some kind of abilities you know. (Geveshausen 2016b, July, min 24)

Another sighting of a bigfoot cloaking came from an episode of the *Sasquatch Chronicles* where Germer interviewed a man named Winston who stumbled upon a bigfoot while out hunting in Texas. Winston described his experience as follows.

On the second Saturday of November I was going for a late hunt and was going to sit in my deer blind...I walked through the woods instead of taking the deer trail... to the hunting blind. As soon as I hit the woods, I smelt a smell that I could only... describe as ... a wet dog that had never known a bath mixed with a dead animal mixed with a porta can that had never been cleaned... I figured it was a dead animal that would ruin my hunt for the day, so I was lookin' for it as I was walking... I was probably 50 or 60 yards from it (the deer blind) and it looked like somebody was bent over and looking through the windows, had their head in the window of the deer blind. In my head I was like my dad's here, but I didn't see his car...I walked about 10 more yards... and got closer and said that's somebody in a ghillie suit, in my head I'm sayin' this, and I get a little bit closer and I said that's some dummy in a bigfoot suit, that's a good way to get shot by somebody like me... I was about 25 to 35 yards from it...and he pulled his head out of the tent and stood strait up... it shocked me and froze me right where I stood... they don't make people that big, and I could see the muscles underneath its fur flexing and working...we stared at each other for what seemed forever... it stomped the ground and grunt-growled and when it did that I jumped about a foot in the air, but I stayed frozen in fear...it just turned around and walked away... literally stepped over a barbed wire fence...then it walked across a field and halfway across the field it looked back at me and when it got to the other side there was another barbed wire fence and there were trees along that one and it stepped over that barbed wire fence...and when it reached up to use that (tree) as a brace...it grabbed the tree, looked back at me, and stepped into the woods and it was like it

disappeared. Like it was magic. It just vanished and I didn't smell it no more. Nothin. (Germer, Sasquatch Chronicles EP: 620, min 6)

This second quote illustrates how a person who has spent hundreds of hours in the woods can still have experiences and interactions that they cannot explain as anything other than a bigfoot sighting. Winston goes on to describe the creature he saw as having the classical bigfoot traits: a head shaped like a cone with shoulder muscles that attached directly to the head and not the neck and that the creatures muscles were so defined that he could see them moving under its fur. (Germer, Sasquatch Chronicles EP: 620)

Another aspect in the field of paranormal bigfoot sightings is the idea of the collective consciousness which encompasses telepathy/mind speak, which I will discuss next. Geveshausen stated that “collective consciousness is experienced as the invisible field of connectedness and intelligence which arises and may be accessed when those with aligned intention gather” (Paranormal Theory 2019). This idea stemmed from the writings of Emile Durkheim who postulated in his book *The Elementary Forms of Religious Life* that...

We take it as obvious that social life depends on and bears the mark of its material substrate, just as the mental life of the individual depends on the brain and indeed on the whole body. But collective consciousness is something different from a simple epiphenomenon of its morphological base, just as individual consciousness is something different from a simple efflorescence of the nervous system. For the first to appear, it must be produced by a *sui generis* synthesis of particular consciousnesses. Now, this synthesis has the effect of unlocking a whole world of feelings, ideas, and images that, once born, obey their own laws. They are mutually attractive and repellent, they fuse, segment, and proliferate without being directly ordered and required to do so by the state of underlying reality. The life thus conjured up even enjoys such great independence that is sometimes plays out in aimless, useless manifestations for the sole pleasure of affirming

itself. Indeed, we have shown that this is often the case with ritual activity and mythological thought. (Durkheim 1912, 318-319)

What I believe Durkheim meant with this paragraph is that, as we congregate and build a group of like-minded people, we begin to share the same beliefs, aversions, and patterns of thinking. This cohesiveness between groups of people creates the collective consciousness that we see within the modern bigfoot believers. We can then extend that idea to better understand how some people believe they can telepathically communicate with bigfoot.

Some of the first researchers into the field of telepathy were Edmund Gurney, Fredrick W. H. Meyers, and Frank Podmore who defined telepathy as “the supersensory transference of thoughts and feelings from one mind to another” (Myers, Gurney and Podmore 1918, 60). Henri Bergson was quoted as saying,

if telepathy is a real fact, it is very possible that it is operating at every moment and everywhere, but with too little intensity to be generally noticed. The atmosphere is continually electrified, we move among magnetic currents, yet millions of human beings lived for thousands of years without having suspected the existence of electricity. It may be the same with telepathy. (Noel 2019, 203)

Additionally, Geveshausen explained telepathy as a “term used to describe a means of getting information from [a way] other than the five senses that everyone uses as their primary means” of gaining information from their surroundings (Extrasensory Perception (ESP) 2019).

Another example of telepathy/mind speak comes from an interview between Germer and Les Stroud, the creator of the Survivor Man shows, who “is an advanced survival trainer for the Canadian Military Armed Forces” (Stroud). While Stroud is a

renowned outdoorsman with extensive wildlife and survival training, he was hesitant to discuss his experiences with bigfoot and telepathy/mind speak until he came onto the *Sasquatch Chronicles* to be interviewed. After the release of that episode, Stroud went on to create a nine-part visual series on bigfoot. In his interview he described his first mind speak experience as,

The hair went up on the back of my neck...there I am, stormy night, middle of the bush, Tennessee, Smokey Mountains... all my instincts are on high alert...and then it hit, I'd never experienced this before in my life and I, uh,... it was like it was in the middle of my head, like right inside my brain, the strongest ever voice that was not my own, and just said, "if you wanna meet us stay the night" and I just stood there gripped in fear... and then second line... and before the second line was in my head, I felt this already, I felt like there was something standing over there on that hill... it felt like it was a big, prime of his life sort of male and a younger one... and the second voice said, "were over here on the hill, but you have to stay" and I literally, this is Survivor Man talking, I literally in my head thought I had to answer and in my voice thought "I'm not ready for this. I can't" and it was literally "okay" and it turned and walked away. The feeling went away. The hair went down on the back of my neck. And it was gone. It was over. And it was so weird that I went and talked to a counselor... I have experienced it three separate times. (Germer, *Sasquatch Chronicles* EP: 500, min 56)

Stroud's experience with mind speak was remarkably similar to that of the two young girls who mentally heard a bigfoot speak to them when they were working in their barn (chapter 3).

While the idea of telepathy/mind speak seems hard to believe, the stories garner support as they are told and retold through platforms like podcasting. Once these podcasts are published and the audience listens to them, they are then discussed on the message board platforms associated with each podcast. Aside from the discussions on the message boards, the listeners can (and most likely do) discuss what they have heard in the

episodes with their families and community members. In this way, the folkloric traditions are carried on through this new medium since the folktales still involve “the narrator, his story, and his audience [which] are all related to each other as components of a single continuum” (Dorson 1973, 116).

While these paranormal theories are popular with hobby researchers, the general public, and media producers; many scientifically-trained researchers, citizen scientists and “seasoned bigfoot hunters... take a dim view of this set of explanations recognizing that explaining one unknown through a host of others amounts to a pseudoscientific shell game” (Daegling 2004, 20). It is understandable that scientific researchers do not want to rely on pseudoscientific research in order to try and prove the existence of a creature that is considered to be a cryptid, but “in the long history of human inquiry, magical thinking seems to be a phase that we must pass through on our way to a more rational, granular, and verifiable form of knowing” (Noel 2019, 167). On the other hand, though, these new paranormal characteristics may be incredibly important to the life span of the bigfoot folklore. When we

confront the creative potential of every folkloric transaction, the capacity for new forms and items to emerge from traditional competencies, these creative factors are regenerative rather than degenerative, facilitating the continuous emergence of folkloric materials. (McDowell 1999, 61)

The regenerative aspect of these new traits may be important to the life of these stories by keeping people interested in the search for bigfoot. This “never-ending wonder is the charge that energizes science, maintains philosopher Philip Fisher” (Mayor 2000, 245), and the need for learning and exploring that we have as humans is championed by what

we do not yet know. In this way, folklore is the driving force pushing us past what we think we know on to discover more.

## CHAPTER SIX

CONCLUSION: FOLKLORE COLLECTIONS  
AND THE LIFE OF BIGFOOT

On the surface, we can see the role bigfoot plays within pop culture as an icon that is used to sell outdoor gear, fund non-profits through association, and promote backcountry snacks (e.g. Jack Links Jerky and Backcountry Fuel Box). This association with the various aspects of pop culture has made the idea of actual scientific research into the creature a societal punchline, in turn, making it harder for scientists to focus their research on bigfoot. I believe that as scientists begin to broaden their research to include data from other disciplines (combining the hard sciences and the social sciences) it will help them to build bridges between the islands of ideas where we previously didn't realize there were connections. These bridges will not only help us to understand the prehistoric and ancient cultures better, but will, in turn, help us to better understand how we arrived at where we are today.

With this kind of critical connectiveness in mind, the development and importance of these stories relied heavily on the way they were presented to their audience. The traditional narrative relied on the act of storytelling to keep the stories alive through the many generations that fed into the Second Wave and Third Wave of stories. The Second Wave of stories lacked many of the artistic aspects of storytelling which could have breathed life into them, with the exceptions of Albert Ostman's account which happened in 1924. Osterman was a Scandinavian lumberman who "claimed he was captured by a Sasquatch while on a hunting and camping vacation at the head of Toba

inlet” (Shackley 1983, 37). Ostman claimed to have been picked up by a sasquatch while he was asleep in his sleeping bag and carried about 25 miles over a mountain where he was kept by a sasquatch family for 6 days. He described the family as being comprised of a “father, mother, son, and younger daughter [living] in a cliff-enclosed valley” (Ibid.). Ostman described his captors as having “humanlike behaviour although they had neither fire nor tools” (Shackley 1983, 38). After six days, Ostman was able to escape, and “thirty-three years later he gave a sworn statement of the events in front of a Justice of the Peace at Fort Langley, British Columbia” (Ibid.).

The majority of stories from the Second Wave were stuck in a world relegated to small, minimalistic newspaper blurbs that lacked the aspects of storytelling that could inspire the imaginations of the readers, yet the eyewitness encounters continued to happen. As the Second Wave of stories began to transition into the Third Wave of stories, there were a few accounts that helped to usher in the Third Wave.

One of these accounts happened during October 1955 in British Columbia by William Roe who was a “hunter, trapper, and prospector familiar with western North American wildlife [and] his reaction to observing a sasquatch was, not surprisingly, one of confusion and disbelief” (Bindernagel 2010, 19). Two years after his encounter he gave a sworn legal statement the described his experience.

I saw what I thought was a grizzly bear in the bush on the other side. I had shot a grizzly near that sport the year before. This one was only about seventy-five yards away, but I didn't want to shoot it, for I had no way of getting it out. So, I sat down on a small rock and watched, my rifle in my hand... A moment later it raised up and stepped out into the opening. Then I saw it was not a bear... My first impression was of a huge man... almost three feet wide... But as it came closer, I saw by its breasts that it was female.

And yet its torso was not curved like a female's. Its broad frame was straight from shoulder to hip. Its arms were much thicker than a man's arms, and longer, reaching almost to its knees. Its feet were broader proportionately than a man's...

The nose was broad and flat. The lips and chin protruded farther than its nose. But the hair that covered it... made it resemble an animal as much as a human... and its neck was also unhuman, thicker, and shorter than any man's I had ever seen...

The thought came to me that if I shot it, I would possibly have a specimen of great interest to scientists the world over... I levelled my rifle...[but after the creature turned to look in my direction] I lowered it. Although I have called the creature 'it' I felt now that it was a human being and I know I would never forgive myself if I killed it.

I wanted to find out if it lived on vegetation entirely or ate meat as well, so I went down and looked for signs. I found it in five different places, and although I examined it thoroughly, could find no hair or shells of bugs or insects. So, I believe it was strictly a vegetarian. I found one place where it had spent for a couple of nights under a tree.

Whether this was a Sasquatch I do not know. It will always remain a mystery to me unless one is found. I hereby declare the above statement to be in every part true, to the best of my powers of observation and recollection. (Bindernagel 2010, 19-20)

Roe's description of his sighting gives great details of the creature's stature, and his observations of the animal bedding-down in various locations supports the idea that the animal was indeed real and not imaginary.

The Third Wave of stories began to thrive in a world where television, and then podcasting, became mainstream. These new platforms allowed the stories to be shared in a way in which the elements of folklore could once again be harnessed. The adaptations to the modern narrative are an aspect of the stories that keep them alive and contemporary; if the stories were to quit evolving, they could run the risk of becoming unrelatable to the audience and potentially dying out. The new paranormal traits that the bigfoot stories have adapted highlight the interest that humans have in the unknown. As we discover and learn more about the world, the unknown aspects garner the interest of

many people for research and for entertainment. The paranormal adaptations to the stories work in congruity with podcasts and their associated platforms to help keep the stories alive by building communities and a support system for the believers.

This evolution in storytelling became an unexpectedly fascinating aspect of the culture surrounding bigfoot, which led me to look at how the platform of podcasting has helped rejuvenate oral traditions by creating a space for the stories to grow and change via this new digital platform. This shows that the realm of folklore is still alive and well, and more importantly, desired. The combination of storytelling through podcasting and the modern adaptations to the stories shed light onto aspects that our culture that our culture finds entertaining, such as paranormal characteristics and the unknown.

Unfortunately, these stories are not the proof that scientists need in order to classify bigfoot as biologically real, but they could be a clue to how these stories originated.

“Modern classical scholars tend to read myth as fictional literature [and] not as natural history” (Mayor 2000, 192) disregarding all of the stories as fictional, therefore losing an aspect of history which could provide insight into our past. Mayor coined this idea as “geomythology, the science of recovering ancient folk traditions about complex natural processes or extraordinary events” (Mayor 2000, xiiv), which she has also championed as an emerging discipline.

While podcasting has stepped into the role as one of the most popular platforms for sharing folklore, it is not alone in this endeavor. The combination of message boards, book clubs, private memberships, television shows, vodcasts (video-podcasts), and conventions (just to list a few other platforms) have all worked together to create a digital

folklore collections where everyone can access the plethora of information that is available. This access to the data associated (or potentially associated) with bigfoot has created an environment where non-academic researchers have the ability to access the information that is available, while providing a platform that allows for the addition of their own stories.

These folklore collections are essential to our perception of the notion of bigfoot and our relationship to them. They represent a long and selective history of the bigfoot narrative, over 1000s of years' worth of stories, sightings, interactions, footprints, and material artifacts. While many may argue that the sightings are irregular and lack the details that make them factual, Thomas Kuhn observed that "normal science does not aim at novelties of fact or theory and, when successful, finds none. New and unsuspected phenomena are, however, repeatedly uncovered by scientific research" (Kuhn 1962). I believe this to mean that as researchers, like Adrienne Mayor, reevaluate the information that is contained in the stories of myth and folklore, scientists will be able to make connections between these stories and natural history. This connection between the bigfoot stories and our natural history can be seen in one of the most prominent theories on bigfoots existence. This theory outlines that the bigfoot stories originated from a point in our history where *Homo sapiens* existed and lived with the presence of our genetic cousins, *Homo neanderthalensis*.

Digital folklore collections will hopefully provide researchers a platform to move away from the classic single-discipline research techniques to a multi-disciplined research partnership with other researchers. Since cryptid research is viewed as

“pseudoscience, and consequently perceived as unsuitable for scientific study” (Bindernagel 2010, 221) these collections will play an important role in slowly dissolving the taboos that surround cryptozoology by normalizing the idea of bigfoot research. This is where podcasts have become integral to the world of bigfoot research by creating a platform to discuss the many facets of the research without the stigma.

It feels as if we, as a culture, are on the brink of accepting that there is research that needs to be conducted into the worlds of folklore and mythology in relation to the hard sciences. As the paradigms begin to shift, we must realize that it will be uncomfortable and these new thought processes will push us away from what we understand and into a world that has yet to be discovered or understood. Scientists may discover that bigfoot is not biologically real, and that would be okay because it would mean that there are researchers conducting experiments, collecting data, and expanding our knowledge base. It's likely that many of the researchers who will work on these topics have yet to become scientists. They are probably the young adults who are currently listening to these podcasts present stories and information that may inspire them to use their imaginations to push the boundaries of research. I am sure that we, as a society, will all benefit from researchers who do not get held back by the judgement of their peers, who are not afraid to push the boundaries of knowledge, and those who think outside the box and make scientific connections between ancient stories and natural science.

One final example of a creature walking out of the world of folklore and into reality happened in 2019 on the Mediterranean island, Corsica, where recent mammal

discovery has reinforced the idea that there are still creatures out there that have yet to be discovered. Charles-Antoine Cecchini, an employee at the French Forest and Hunting office was quoted as saying

We believe that it's a wild natural species which was known but not scientifically identified because it's an extremely inconspicuous animal with nocturnal habits. The cat-fox is part of our shepherd mythology. From generation to generation, they told stories of how the forest cats would attack the udders of their ewes and goats. (Ledsom 2019)

If a forty-pound animal can be so pervasive and elusive that it becomes an important aspect of their modern folklore, only to be caught and proven real and factual, then there is a chance that researchers may still find bigfoot or the creature that has inspired so many stories.

Author, Joshua Blu Buhs may have said it best when he wrote,

Maybe there is no bigfoot walking the forests..., but the creature is still real – it is part of the American cultural landscape, something about which people can, and do, talk, something that most everyone recognizes and knows. (Buhs 2010, 2)

## REFERENCES CITED

- ABC Fox Montana*. [https://www.abcfoxmontana.com/news/bigfoot-helps-raise-money-for-montana-firefighters/article\\_4f6ae22b-fe9f-5d96-a5c2-35ece1c2a170.html](https://www.abcfoxmontana.com/news/bigfoot-helps-raise-money-for-montana-firefighters/article_4f6ae22b-fe9f-5d96-a5c2-35ece1c2a170.html).
- Akwesasne Notes*. 1995. "Lakota Chief Arvol Looking Horse 19th Generation Keeper of the Sacred White Buffalo Calf Pipe." Oct-Dec: 103. Accessed Oct 2019. [http://www.aihc.amdigital.co.uk.proxybz.lib.montana.edu/Documents/SearchDetails/Ayer\\_Akwesasne\\_Notes\\_1995\\_09Atm#Snippits](http://www.aihc.amdigital.co.uk.proxybz.lib.montana.edu/Documents/SearchDetails/Ayer_Akwesasne_Notes_1995_09Atm#Snippits).
- American Museum of Natural History: Division of Anthropology*. Accessed January 2020. [https://anthro.amnh.org/anthropology/databases/common/image\\_dup.cfm?catno=16%2E1%2F%20%20128](https://anthro.amnh.org/anthropology/databases/common/image_dup.cfm?catno=16%2E1%2F%20%20128).
- Apple*. Accessed October 2019. <https://www.apple.com/>.
- Bahns, Angela J., Christian S. Crandall, and Omri Gillath. 2017. "Similarity in Relationships as Nich Construction: Choice, Stability and Influence Within Dyads in a Free Choice Environment." *Journal of Personality and Social Psychology* 112 (2): 329-355.
- Big Foot, Minneconjou Lakota*. <http://aktalakota.stjo.org/site/News2?page=NewsArticle&id=8359>.
- Bigfoot Information Project*. September 12-14. Accessed 2019. [http://www.bigfootproject.org/articles/mayak\\_datat.html](http://www.bigfootproject.org/articles/mayak_datat.html).
- Bindernagel, John A. 2010. *The Discovery of the Sasquatch*. Courtney: Beachcomber Books.
- Blumer, J.G. 1979. "The role of theory in uses and gratifications studies." *Communication Research* 6: 9-36.
- Bord, Janet and Colin. 2006. *Bigfoot Casebook*. Pine Winds Press.
- Bottigheimer, Ruth B. 2006. "Fairy-tale Origins, Fairy-tale Dissemination, and Folk Narrative Theory." *Fabula*, 211-221.
- Buhs, Joshua Blu. 2010. *The Life and Times of a Legend, Bigfoot*. Chicago: University of Chicago Press.
- Bureau, United States Census. 2017. *Voting and Registration in the Election of November 2016*. May. Accessed January 2020. <https://www.census.gov/data/tables/time-series/demo/voting-and-registration/p20-580.html>.

- Burns, Katie. 2019. "2017-2018 U.S. Pet Ownership & Demographics Sourcebook." *Journal of the American Veterinary Medical Association*, 180.
- Canadian Museum of History. Accessed 2020 January.  
<https://www.historymuseum.ca/cmhc/exhibitions/aborig/haida/haaat04e.html>.
- Carpenter, Scott. 2014. *The Bigfoot Field Journal*. Lexington.
- Cebeci, Zeynel, and Mehmet Tekdal. 2006. "Using Podcasts as Audio Learning Objects." *Interdisciplinary Journal of Knowledge and Learning Objects*, 47-57.
- Chung, Mun-Young, and Kim Hyang-Sook. n.d. "College Students' Motivations for Using Podcasts." *Journal of Media Literacy Education* 13-28.
- Daegling, David J. 2004. *Bigfoot Exposed*. Lanham: AltaMira Press.
- Dorson, Richard M. 1973. "Mythology and Folklore." *Annual Review of Anthropology* 107-126.
- Durkheim, Emile. 1912. *The Elementary Forms of Religious Life*. Translated by Carol Cosman. Oxford: Oxford University Press.
- Erdoes, Richard, and Alfonso Ortiz. 1984. *American Indian Myths and Legends*. New York: Pantheon Books.
- Evans, Chris. 2008. "The effectiveness of m-learning in the form of podcast revision lectures in higher education." *Computers & Education*, 491-498.
- Fairhead, Harry. 2012. *i-programmer*. January 25. Accessed January 2020.  
<https://www.i-programmer.info/programming/hardware/3676-mobile-data-how-it-works.html>.
- Featherman-Sam, Emma. 1991. "Wounded Knee Comes to New England." *Akwesasne Notes*, Feb: 23. Accessed Oct 2019.  
[http://www.aihc.amdigital.co.uk.proxybz.lib.montana.edu/Documents/SearchDetails/Ayer\\_Akwesasne\\_Notes\\_1991\\_01Wnt#Snippits](http://www.aihc.amdigital.co.uk.proxybz.lib.montana.edu/Documents/SearchDetails/Ayer_Akwesasne_Notes_1991_01Wnt#Snippits).
- Gay, P.L., R. Bemrose-Fetter, G. Bracey, and F. Cain . 2007. "Astronomy cast: Evaluation of a podcast audiences' content needs and listening habits." *Communicating Astronomy with the Public Journal* 1: 24-29.
- Germer, Wes. *Sasquatch Chronicles EP: 500*.
- \_\_\_\_\_. *Sasquatch Chronicles EP: 620*.
- \_\_\_\_\_. *Sasquatch Chronicles*. Accessed 2019. <https://sasquatchchronicles.com/packages/>.

- Geveshausen, Chuck. 2016a, April. "Sasquatch Syndicate." *Bigfoot Broadcast*. Podcast.
- \_\_\_\_\_. 2016b, July. "Sasquatch Syndicate." *Bigfoot Broadcast*. Podcast.
- \_\_\_\_\_. 2017, September. "Sasquatch Syndicate." *Bigfoot Broadcast*. Podcast.
- \_\_\_\_\_. 2019a. "Sasquatch Syndicate." *Bigfoot Broadcast*. Podcast.
- \_\_\_\_\_. 2019b. *Sasquatch Syndicate*. [www.sasquatchsyndicate.com](http://www.sasquatchsyndicate.com).
- \_\_\_\_\_. *Cloaking*. <https://www.sasquatchsyndicate.com/cloaking.html>.
- \_\_\_\_\_. *Electro Magnetic Fields*. <https://www.sasquatchsyndicate.com/emf.html>.
- \_\_\_\_\_. *Extrasensory Perception (ESP)*. October. <https://www.sasquatchsyndicate.com/esp.html>.
- \_\_\_\_\_. *Forest Guardians*. <https://www.sasquatchsyndicate.com/forest-guardian.html>.
- \_\_\_\_\_. *Mindspeak*. <https://www.sasquatchsyndicate.com/mindspeak.html>.
- \_\_\_\_\_. *Paranormal Theory*. <https://www.sasquatchsyndicate.com/paranormal-theory.html>.
- \_\_\_\_\_. *Pineal Gland*. <https://www.sasquatchsyndicate.com/pineal-gland.html>.
- Green, John. 1973. *The Sasquatch File*. Agassiz: Cheam Publishing Ltd.
- \_\_\_\_\_. 2006. *Sasquatch: the apes among us*. Blaine: Hancock House Publishers.
- Halpin, Marjorie M., and Michael M. Ames. 1980. *Manlike Monsters on Trail: Early Records and Modern Evidence*. Vancouver: University of British Columbia Press.
- Hill, Dawn. 1996. "Mending the Sacred Hoop: A New Era." *Akwesasne Notes*, Jan-Mar: 47. Accessed Oct 2019. [http://www.aihc.amdigital.co.uk.proxybz.lib.montana.edu/Documents/SearchDetails/Ayer\\_Akwesasne\\_Notes\\_1996\\_11Wnt#Snippits](http://www.aihc.amdigital.co.uk.proxybz.lib.montana.edu/Documents/SearchDetails/Ayer_Akwesasne_Notes_1996_11Wnt#Snippits).
- Him, Celane (Beard) No Help. 1990-1991. "Remembering Wounded Knee." *Akwesasne Notes*, Dec-Jan: 14-15. Accessed 2019. [http://www.aihc.amdigital.co.uk.proxybz.lib.montana.edu/Documents/SearchDetails/Ayer\\_Akwesasne\\_Notes\\_1990\\_11Wnt#Snippits](http://www.aihc.amdigital.co.uk.proxybz.lib.montana.edu/Documents/SearchDetails/Ayer_Akwesasne_Notes_1990_11Wnt#Snippits).
- Journalism & Media*. July 9. <https://www.journalism.org/chart/sotnm-radio-podcast-listening/>.
- Khechine, Hager, Sawsen Lakhali, and Daniel Pascot. 2013. "University Students' Perception of the Pedagogical use of Podcasts: A Case Study of an Online

- Information System Course." *Journal of Education and Training Studies* 1: 136-151.
- Krantz, Laura. n.d. *Wild Things*. Accessed 2020. <https://www.foxtopus.ink/wildthing>.
- Krantz, Laura. 2018. *Wild Things*. sec. 45. podcast.
- Krantz, Grover. 1992. *Big Footprints*. Boulder: Johnson Printing Company.
- Kuglin, Tom. 2018. *Independent Record*. December 17.  
[https://helenair.com/news/local/helena-man-reports-being-shot-at-multiple-times-in-the/article\\_b8d711ca-a200-5503-bb4e-088fa34eb827.html](https://helenair.com/news/local/helena-man-reports-being-shot-at-multiple-times-in-the/article_b8d711ca-a200-5503-bb4e-088fa34eb827.html).
- Kuhn, Thomas S. 1962. *The Structure of Scientific Revolutions*. University of Chicago Press. <https://www.laphamsquarterly.org>.
- Ledsom, Alex. 2019. *Meet Corsica's New Mammal Species, The 'Cat-Fox,' Which Has Been Terrorizing Shepherds*. June 19. Accessed November 2019.  
<https://www.forbes.com/sites/alexledsom/2019/06/19/meet-corsicas-new-mammal-species-the-cat-fox-which-has-been-terrorising-shepherds/#414e1be874f2>.
- Lee, Mark H. W., and Anthony Chan. 2007. "Pervasive, lifestyle-integrated mobile learning for distance learners: an analysis and unexpected results from a podcasting study." *Open Learning* 201-218.
- Leung, Louis, and Ran Wei. 2000. "More Than Just Talk on the Move: Uses and Gratifications of the Cellular Phone." *Journal and Mass COmmunications Quarterly* 77: 808-320.
- Literature, Society of Biblical, ed. 1989. *The Harper Collins Study Bible*. San Fransisco: Harper Collins Publisher.
- Lourdi, Irene, Christos Papatheodorou, and Mara Nikolaidou. 2007. "A Multi-layer Metadata Schema for Digital Folklore Collections." *Journal of Information Science* 197-213.
- Mayor, Adrienne. 2000. *The First Fossil Hunters*. Princeton: Princeton University Press.
- McDowell, John H. 1999. "The Transmission of Children's Folklore." In *Children's Folklore: A Source Book*, edited by Brian Sutton-Smith, Jay Mechling, Thomas W. Johnson and Felicia R. McMahon, 49-62. University Press of Colorado.
- McKinney, Dani, Jennifer L. Dyck, and Elise S. Luber. 2009. "iTunes University and the classroom: Can podcasts replace professors?" *Computers and Education* 617-623.
- McQuail, Denis. 1983. *Mass Communication Theory*. London: Sage Publications.

- Meldrum, Jeff. 2006. *Sasquatch: Legend Meets Science*. New York: Tom Doherty Associates, LLC.
- \_\_\_\_\_. 2013. "Sasquatch Field Guide." Paradise Cay Publications, Inc.
- \_\_\_\_\_. 2016. "Sasquatch, Yeti, and other Wildmen of the World." *A Field Guide to Relict Hominoids*. Paradise Cay Publications.
- Meng, Peter. 2005. "Podcasting & Vodcasting." *A White Paper* (University of Missouri). *Merriam-Webster*. <https://www.merriam-webster.com>. Accessed October 13, 2019. <https://www.merriam-webster.com/dictionary/broadcasting>.
- Merriam-Webster*. Accessed January 2020. <https://www.merriam-webster.com>.
- Montenyohl, Eric. 1996. "Divergent Paths: On the Evolution of "Folklore" and "Folkloristics"." *Journal of Folklore Research* (Indiana University Press) 33 (3): 232-235.
- Murphy, Christopher L. 2006. *Bigfoot Encounters in Ohio: Quest for the Grassman*. Blaine: Hancock House Publishing LTD.
- Myers, Frederic W. H., Edmund Gurney, and Frank Podmore. 1918. *Phantasms Of The Living*. Edited by Mrs. Henry Sidgwick. Vol. 1. 2 vols. London: Kegan Paul, Trench, Trubner & Co., LTD. Accessed November 2019. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015031029971&view=1up&seq=9>.
- Noel, Christopher. 2019. *Midspeak: Tapping into Sasquatch and Science*. Monee.
- O'Bannon, Blanche W., Jennifer K. Lubke, Jeffrey L. Beard, and G. Virginia Britt. 2011. "Using podcasts to replace lecture: Effects on student achievement." *Elsevier* 1885-1892.
- Petrone, Penny. 1990. *Native Literature in Canada, From the Oral Tradition to the Present*. Toronto: Oxford University Press.
- Pew Research Center- Religion and Public Life*. Accessed December 2019. <https://www.pewforum.org/religious-landscape-study/>.
- Pew Research Center-Internet & Technology*. June 12.
- Pew Research Center*. <https://www.pewforum.org/religious-landscape-study/>. *Religion & Public Life*. Accessed October 13, 2019.
- Popper, Karl. 1945. *The Open Society and Its Enemies*. Vols. Vol 2: The High Tide of Prophecy: Hegel, Marx, and the Aftermath. London: Routledge & Kegan Paul Ltd.

- Samuel-Azran, Tal, Tal Laor, and Dana Tal. 2018. "Who Listens to Podcasts, and Why?: the Israeli Case." *Emerald Insight* (Emerald Publishing Limited) (43,4): 482-495.
- \_\_\_\_\_. 2019. "Who listens to podcasts, and why?: the Israeli case." *Emerald Insight* 43: 482-495.
- Sanderson, Ivan T. 1977. *Abominable Snowmen: Legend Come to Life*. New York: Jove Publications.
- Scott, R. B. Y. 1959. "Weights and Measures of the Bible." *The Biblical Archaeologist* (The University of Chicago Press) 22 (2): 21-40. Accessed January 4, 2020. <https://www-jstor-org.proxybz.lib.montana.edu:3443>.
- Seel, Norbert M., ed. 2012. *Springer Link-Encyclopedia of the Sciences of Learning*. Accessed January 2020. [https://link.springer.com/referenceworkentry/10.1007%2F978-1-4419-1428-6\\_1645](https://link.springer.com/referenceworkentry/10.1007%2F978-1-4419-1428-6_1645).
- Shackley, Myra. 1983. *Still Living? Yeti, Sasquatch and the Neanderthal Enigma*. 1986. New York: Thames and Hudson Inc.
- Shearer, Elisa. 2019. *Pew Research Center, Journalism & Media*. July 9. Accessed January 8, 2020. <https://www.journalism.org/fact-sheet/audio-and-podcasting/>.
- Sheet, Audio and Podcasting Fact. 2019. *Audio and Podcasting Fact Sheet*. July 9th.
- Stanley, David. 2004. "Folklore Work in Utah." In *Folklore in Utah*. 6-19: University Press of Colorado.
- Strain, Kathy Moskowitz. 2008. *Giants, Cannibals, & Monsters: Bigfoot in Native Culture*. Blaine: Hancock House Publishers.
- \_\_\_\_\_. 2012. "Mayak Datat: The Hairy Man Pictographs." *The Relict Hominoid Inquiry* 1-12.
- Stroud, Les. *Les Stroud*. Accessed 2020. <http://www.lesstroud.ca/about/>.
- Suttles, Wayne. 1980. "Sasquatch: Testimony of Tradition." In *Manlike Monsters on Trail: Early Records and Modern Evidence*, by Marjorie M. Halpin and Michael M. Ames, 245-254. British Columbia: University of British Columbia.
- Taft, Michael. 1980. "Sasquatch-like Creatures in Newfoundland: A Study in the Problems of Belief, Perception, and Reportage." In *Manlike Monsters on Trail: Early Records and Modern Evidence*, by Marjorie M. Halpin and Michael M. Ames, 83-96. University of British Columbia.
- The Chronical*. 1902. February 5th: 13.

*The Epic of Gilgamesh*. 1972. London: Penguin Books.

*The Infinite Dial 2019*. March 6. Accessed January 2020.  
<https://www.edisonresearch.com/infinite-dial-2019/>.