



# PLEISTOCENE COALITION NEWS

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## Designed by nature: Symbols & myth

### By Maggie Macnab

Graphic designer, design theorist, author, lecturer

**My primary design background is as a symbolic logo designer, which I have professionally been creating for over 30 years.**

My interest in symbols and myth, however, go back as far as I can remember. I believe this is a natural human inclination because symbols and myth lead us into understanding the larger whole of nature around us intuitively, comprehensively and truthfully. In effect, it sets our minds aside (no easy task!) and allows us to *experience* our senses rather than to [simply] think about them. Necessarily, this cannot be broken down with complete success into bits—or as human language comprised of words. Bits don't—never have and never will—explain wholes. But this is how our minds are hardwired to grasp

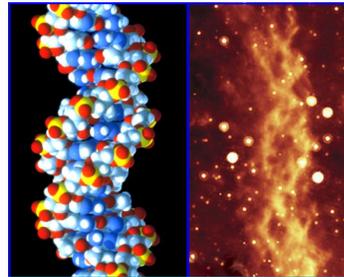
the infinite, and how most human-designed systems are structured. Nature, on the other hand, is completely interconnected within itself, and as such has infinite and eternal trails into all things... most particularly, those things that appear superficially unrelated. Whenever you see an *aha!* in a design, or hear it in a punch line of a joke, those invisible connections have been made apparent. Your mind is getting it *after* being informed symbolically and experientially.

Because symbols are derived from nature they are the first language of all humans, and I

look to nature to create my work as a matter of practicality as well as aesthetics.

Symbols engage us deeply as expressions of the organic principles and forms that all of life embodies. Nature is common to everyone, and when it is used symbolically in visual language, the chance of creating a relationship with the audience is significantly elevated because it mir-

rors the relationships within and around us. Nature even embeds symbols that mirror universal processes directly in our DNA in the form of the double helix (Fig. 1). This particular structure is directly referencing the penetrating



**Fig. 1.** Micro to macro, a handful of patterns construct everything in the universe. The weaving pattern of the helix combines two opposites in cooperation. **Left:** the basis of organic life (DNA molecule closeup; Wikimedia-commons), **Right:** Double Helix Nebula at the center of the Milky Way galaxy: NASA (2006).

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# Designed by nature (cont.)

**"Humans have survived and proliferated by reading the universal principles and forms of nature as a common symbolic language."**



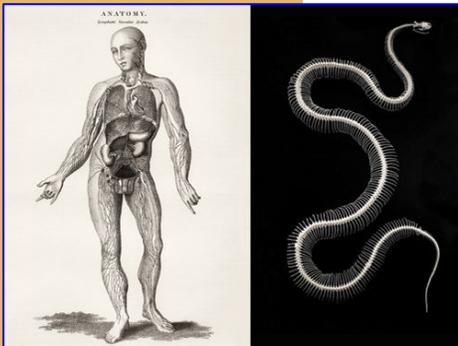
The author. Photo by Liz Lopez.

motion necessary to funnel a genetic blueprint into the next generation, while simultaneously acknowledging its origin of two opposites combined in mutual cooperation to create a third, new possibility with optimal potential for survival.

Art or design that incorporates natural symbolism resonates intuitively well before the intellect "makes sense" of it. Written language is processed intellectually first, before it is understood as images or emotions. Without a doubt, designs that appeal to me have to do

with my preference for visual information, which you may share. But it is more universal than that.

Any piece of art or design that embeds a universal principle is connected to something more, something real, something we just *know*... you naturally process visual information intuitively before intellectually understanding it, so let's begin with image and intuition first.



**Fig. 2.** Bilateral symmetry is the dominant symmetry in all higher life forms; it is a compelling and intuitively recognizable principle. Human anatomy image: *Visual Language*; Snake skeleton image: Srdjan Draskovic.

### SYMBOL-SPEAK

Humans have survived and proliferated by reading the universal principles and forms of nature as a common symbolic language, no matter when or where they have lived. The principles that constitute an effective design, be it architectural, environmental, cultural, artistic or graphic, resonate to your depths because you are

made up of the very same fundamental formulas. We know a fit when we experience it.

Your intuition knows that a circle is the shape of wholeness or completion (planets, eggs, cells, molecules, seasonal cycles); that waves oscillate to balance extremes (atoms and galaxies do this, too); that the branch pattern (tree branches, veins, lightning or the network of nerves that drive impulses throughout your body) moves life's energy from one place to another; and that mirrored halves contain bilateral symmetry—the basic structural form of almost all higher animals, including humans (**Fig. 2**).

When a universal principle becomes a primary ingredient in a piece of communication, be it literal or visual, something tells us to take note. Human designs that do this resemble independent, self-animated "life" by presenting the very same qualities (**Fig. 3a & b**).

Symbols predate written language by at least tens of thousands—perhaps hun-

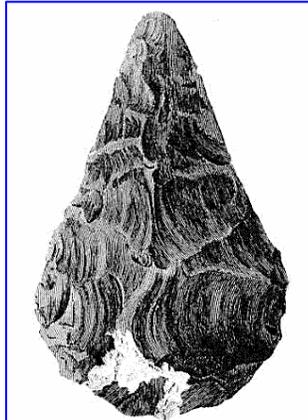
dreds of thousands of years—and are far older than civilization itself. But because three-dimensional space is continually morphing, time erases nearly all traces. From what has been

found to date (there is evidence of complex symbolic behavior going back as far as 200,000 to 500,000 years!), we know that our predecessors recognized the value of the information contained in natural patterns and forms all around us (See **Fig. 4** on the following page).

Patterns, shapes and processes of the natural world cue our inspiration and understanding by revealing the eternal baseline of existence. You simply can't stop noticing nature's processes in your peripheral vision. As constants of organic structure, they present an interesting paradox: the workings of nature are typically dismissed by our sped-up intellect as being commonplace, but are simultaneously recognized by the senses as being essential and eternal.

Nature's process dictates effective human design. Lan-

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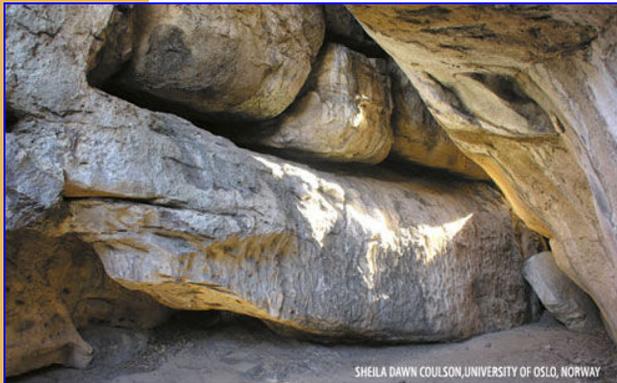


**Fig. 3.** **Top:** The design of this Acheulian age flint handaxe (from Hoxne in Suffolk, England, c. 350,000 years old, and the first handaxe ever published in archaeology, John Frere, 1800) displays reflected, bilateral or mirror symmetry. This type of symmetry is intuitively familiar to us since it is the structural form of most animal life in the world. Symmetry provides structural containment. Reflected symmetry in particular provides balance that makes for efficient movement through physical space possible. **Bottom:** A bilaterally-symmetric logo designed by the author featuring several symbols recognizable from nature.

# Designed by nature (cont.)

**"Visuals are immediate because they connect as a gestalt, and they communicate in both universal and personally relevant ways."**

guage barriers preclude this ability to communicate universally and immediately. Visuals are immediate because they connect as a gestalt, and they communicate



**Fig. 4.** This six-meter-long python, discovered in Africa in 2006, is embellished with more than 300 manmade "scales" and is approximately 70,000 years old. Humans have been using their brains symbolically since "time out of mind." Image: Sheila Dawn Coulson.

and functioning design—be it manmade or natural—balance reigns supreme. Modern culture could learn from this: the opposite sides of your brain are not meant to contradict

each other and entangle without resolution. Being creative is not of more or less value than being strategic. They are meant to work together. You can expand this thought into the greater world. Divisive human systems are designed with imbalance in mind and fundamentally contradict the natural world around us. At this juncture, is it truly

our choice to be further separated from our source...or are accepting and honoring human differences and acknowledging our intrinsic commonalities more relevant?

Despite the rather incredible technological advances made by humanity in the current era, we still lag behind our ancestors in understanding an important lesson displayed by the simple form of good design. We are nature and cannot put ourselves above our source, nor can we

distance ourselves from it for very long. When you see a piece of design that simply makes you feel good, what you're really seeing is an expression of nature flowing in place. It feels right because the common denominators that underscore all of life are the truest part of the human experience. It's the most compelling reason there is. Designs that resonate with your senses are living loops, little visual ecosystems that stand independently on their own while being connected into the whole, just as each of us is designed to do.

MAGGIE MACNAB is an international award-winning graphic designer, author and educator with a career spanning several decades. She teaches at Santa Fe University of Art and Design, the Institute of American Indian Arts, the University of New Mexico, and Santa Fe Community College. Macnab's work has received top honors and has been recognized by leading design publications. Her two books, *Decoding Design* (2008) and *Design by Nature* (2011), have been translated into several languages. Macnab is also a lecturer in the popular TEDx program ("Ideas worth spreading") and is committed to design and creative problem solving based on nature.

**Website**  
<http://macnabdesign.com/>

in both universal and personally relevant ways.

### THE MANIPULATED AND THE MANIPULATOR

Human design mimics life by visually expressing some of the most basic principles that make up the entirety of living organic nature. There is one basic principle that underscores all of the different symmetries and structures that design can take on, and that is *balance*. In any beautiful

## Losing two of our best—Dave McIntyre, Sam VanLandingham

**Since the last issue of Pleistocene Coalition News was published we had two great losses in the Coalition.**



Sam VanLandingham in the field

This was first, Dave McIntyre, who passed away in December—retired geologist, USGS (U.S. Geological Survey), critical behind-the-scenes technical consultant and husband of Co-founder Virginia

Steen-McIntyre; and secondly, Co-founder, geologist, Sam L. VanLandingham, who passed away in January. The two passed away within two months of each other.

Next month, in Issue #22 of the newsletter, we will have a few tribute

words from those who knew Dave and Sam along with some fascinating bio history on these two open-minded scientists who played such important roles not only in the Coalition but in the geological sciences in general.



Dave McIntyre and Virginia Steen-McIntyre

# Calico Watch

By Virginia Steen-McIntyre Ph.D, Tephrochronologist (Volcanic ash specialist)



**"As to the deeper, older material? I wonder if there are plans for ever doing any more work there. The Project Director's Report (page 3) is chilling."**

In the [July-August 2012 issue of PCN newsletter \(Issue 18, p. 7\)](#) we published a copy of a letter of concern from Sam VanLandingham to the president of the Friends of Calico, sent June 26 certified/return receipt. It discusses the removal and/or destruction of catalogued material from the Calico site housed in the San Bernardino County Museum in San Bernardino, California.

**Sam never received a reply.**

Sam, who unfortunately passed away only a few weeks ago, was a well-known geologist and diatomist with over a hundred publications in peer-reviewed journals including the journal *Nature* and was also one of the founding members of the Pleistocene Coalition.

Sam's letter was in response to former Director of the site Fred E. Budinger Jr's two-part article, Saving Calico ([PC News, Issue #17 \(May-June 2012\)](#)) which was a plea for preservation of the physical evidence and data from Calico Early Man Site acquired during excavations and surface study over the past 50 years or so. Fred's article was a plea to fight against the systematic destruction of evidence by the site's current director.

It appears that Sam's letter has been ignored, and that

the removal/destruction goes on.

In the Fall 2012 issue of *Calico Core*, the newsletter for members of the Friends of Calico, Inc. Early Man Archaeological Site, the lead article, "All the Sorted/ing Details of Calico's lab work" reports on sorting artifacts by units at the museum. Their good news: "Finally, we are finished going through the boxes that contained the specimens from the Calico Early Man Site and have at last identified the **geofacts** and artifacts from the site" (emphasis mine).

Recent field work has concentrated in the near-surface, young Rock Wren Pit and Henry Pit sites.

As to the deeper, older material? I wonder if there are plans for ever doing any more work there. The Project Director's Report (page 3) is chilling:

"I would like everyone to consider changing the official name for our organization and for the site. At this time, we are officially 'The Friends of the Calico Early Man Site, Inc.'"

"I would like to suggest we become 'The Friends of the Calico Archaeological Site, Inc.' There are several reasons for this name change.

1. First, the 'Early Man Site' has too much controversy attached to that name. If we want to obtain grants to improve the site, no one is going to look twice at our proposal. ... We need the

grant monies, and we won't get it as long as we are the 'Early Man Site.'

2. The present name is sexist. ...

3. We want to be taken seriously. ... It is time we had a name that reflects our commitment to the Archaeological site and the scientific community. ...

4. So, I suggest we get the BLM to change the name to the Calico Archaeological District (that includes 900+ acres, the 12 other sites, and Calico) and the Calico Archaeological Site. I don't know how much work this will take, but if we do, we will be in a position to be taken seriously in the academic world."

'nough said!

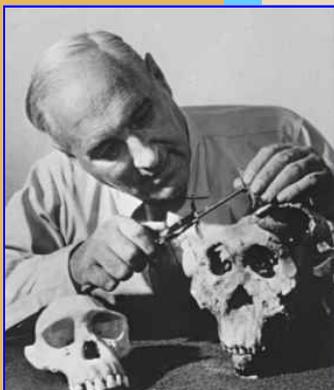
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VIRGINIA STEEN-MCINTYRE, PhD, is a tephrochronologist (volcanic ash specialist) involved in preserving and publishing the Palaeolithic evidence from Valsequillo since the late 1960s. Her story first came to public attention in Michael Cremona's and Richard Thompson's book, *Forbidden Archeology* (1993), and in the Bill Cote television special, *Mysterious Origins of Man*, hosted by Charleton Heston (1996).

# Reviving the Calico of Louis Leakey, part 1

A review of *PCN* Calico articles plus a new transcription and re-mastering of available audio from Louis S.B. Leakey's 1970 Calico talk

By John Feliks



**Fig. 1.** The late Dr. Louis Leakey, Project Director at Calico Early Man Site from 1963 until his death in 1972. Leakey's expertise as the single most recognizable name in early human archaeology and paleontology is being undermined by destruction of the evidence from Calico.

**If I were to be asked, "what is more important, discovery of a few apelike creatures in Africa purportedly aligning with a popular scientific axiom (*axiom*: an idea not demanding evidence in order to be accepted as true) or the discovery of 'cultural' evidence of early man in the Americas," I would unhesitatingly go with the cultural evidence.**

This is because cultural evidence, since it represents the products of human creativity, has the potential of being recognized for *exactly* what it is. 'Apelike,' or even 'humanlike' fossils on the other hand,

without absolute direct association with cultural evidence (e.g., tools, engravings) can be interpreted as just about anything—as the history of palaeoanthropology has repeatedly shown (see [PCN #3, January-February, 2010](#), *Ardi: How to Create a Science Myth*).

Unlike in normal science where objectivity is paramount, in the modern study of biological fossil remains everything in the realm of interpretation depends upon the predispositions of scientists and what they are 'looking for.' This is as true of plant and animal fossils as it is of human fossils.

However, in the case of stone tools, their study additionally involves the step-by-step real-time processes by which they were made using undisputed physical evidence to "prove" these processes, so it involves a level of science beyond the speculations of paleontologists and biologists.

This conflict between submitting to a popular theory that one was trained to believe while at the same time being open to adjusting one's opinions based on new evidence is the legacy of Louis Leakey (**Fig. 1**).

In our modern science mentality Leakey's work in Africa promoting the popular paradigm that man evolved there and then slowly spread through Europe and Asia is regarded as important while his work at Calico Early Man Site—a site in the Americas with signs of human culture dating to c. 50,000-200,000 years old (**Figs. 2-4**)—is derided by promoters of the standard paradigm as an embarrassment (see Chris Hardaker's, *The Abomination of Calico*, part 1, [PCN #6, July-August 2010](#)).

I suggest that the exact opposite is true, that Leakey's work at Calico (partly inspired by his observation that there were far

too many complex languages in the Western Hemisphere to have developed in the mere 12,000-15,000 years humans are taught to have been there) is the most innovative part of his work while his pre-programmed belief in African origins, and his finding there exactly what he was programmed to look for, will eventually be seen as a true embarrassment not only to anthropology but to all science. As public knowledge that

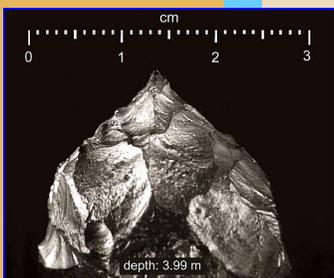


**Fig. 3.** Two views of Calico Master Pit 1 started by Dr. Louis Leakey outside Barstow California in 1963 with funding from the National Geographic Society. The pits and their controversial evidence are now being blocked from archaeologists while published and catalogued artifacts are being systematically destroyed. **Left photo:** T. Oberlander; **Right photo:** D. Griffin; [calicodig.org](#).

opposing evidence is routinely blocked from them increases, the weaknesses of everything Darwin proposed (including cognitive evolution) will start becoming more visible. Calico showed that Leakey was an objective scientist. The fact is, like the similar story of Virginia Steen-McIntyre, Leakey's involvement in Calico created problems for the evolution community; that is the real cause for the ridicule he faced.

In this article and its accompanying audio recording of Leakey's 1970 talk about the

> [Cont. on page 6](#)



**Fig. 2.** Beaked graver from Calico Master Pit 1. Like similar treatment of evidence from 250,000-year old Hueyatlaco, Mexico, and 400,000-year old Bilzingsleben, Germany, there are obviously other motives besides the scientific quest for truth behind blocking Calico's evidence. Photo: D. Griffin, [calicodig.org](#).

## Reviving the Calico of Louis Leakey (cont.)

***"I have from the very beginning taken into very close consideration this question of whether or not these could have been the work of nature. Any one single one just possibly could. But when they are in concentration ... and when we put down pits into the fan elsewhere without getting that concentration ... then it is much more convincing still."***

-Louis Leakey, anthropologist

problems of Calico the reader will be able to hear about the matter straight from the horse's mouth. This is likely something most readers have never thought to do being satisfied to simply trust what the debunkers say. My recommendation, after 20 years experiencing misconduct in anthropology, is that if the debunkers are known evolution fanatics then immediately stand back, take note, and then listen to whatever they have to say with a grain of salt.

First, here is a list of enlightening articles related to Calico published in *Pleistocene Coalition News* the past three years:

Articles by co-founder Chris Hardaker as noted above; copy editor Tom Baldwin who worked at Calico since Louis Leakey was its Director (Lake Manix, [PCN #3, Jan-Feb. 2010](#); Reassessing American archaeology, [PCN #12, July-Aug. 2011](#); Breaking the Clovis barrier, [PCN #16, March-April 2012](#)); archaeologist Fred E. Budinger Jr., former Director of Calico Early Man Site in the years after directors Leakey and Ruth D. Simpson (Protecting Calico, parts 1 & 2, [PCN #17, May-June 2012](#)); co-founder and tephrochronologist Dr. Virginia Steen-McIntyre (The collapse of standard paradigm New World prehistory, [PCN #14, Nov-Dec. 2011](#); To clean or not to clean, [PCN #16, March-April 2012](#)); Early man in northern Yukon, [PCN #20, Nov-Dec. 2012](#); co-founder and geologist, the late Dr. Sam L. VanLandingham (VanLandingham responds to Calico destruction, [PCN #18, July-Aug. 2012](#)); co-founder Dr. James B. Harrod (Out of-Africa revisited, [PCN #3, Jan-Feb. 2010](#)); PhD candidate, Paulette Steeves (Deep time ancestors in the Western Hemisphere, [PCN #7, Sept-Oct. 2010](#); Decolonizing Pleistocene archaeological research in the Americas, [PCN #16, March-April 2012](#)), Dr. James L. Bischoff, geochemist USGS (Upholding the 200,000-year old dates for Calico, [PCN #13, Sept-Oct. 2011](#)), and copy editor David Campbell (Solutrean solutions, [PCN #19, Nov-Dec. 2012](#)).

Louis Leakey along with Ruth D. Simpson began the Calico excavation in 1963 with a grant from the National Geographic Society. On October 24, 1970, Dr. Leakey presented several talks at the

International Conference on the Calico Mountains Excavation, at San Bernardino Valley College, including "Pleistocene Man in America" and "The Problems of Calico." The conference was sponsored by the San Bernardino County Museum, University of Pennsylvania Museum, and the L.S.B. Leakey Foundation.

With Calico now being threatened in a manner inappropriate to archaeology combined with the passing of two of the Coalition's primary members, Virginia's husband, David McIntyre, and Sam VanLandingham, as well as many difficulties for the main pillar of the Coalition, Virginia, I thought it a good time to put in a little extra work and offer this 'unedited' transcript of Dr. Leakey's 2nd talk, "The Problems of Calico." It is, in fact, the only verbatim transcript of the talk. It shows Leakey's confidence in Calico as influenced by his 47 years of experience making stone tools and doing experimental flaking, his research and discoveries in Africa and Europe, as well as his studies of other controversial sites. He explains the differences between human-made artifacts and what the mainstream tries to brush off as 'geofacts.' The latter is something that the public buys without looking into the evidence. **Fig. 4** will give the reader an opportunity to make up their own minds as to whether or not artifacts from Calico—in cases identical to artifacts from Europe—are man-made or nature-made.

The original recording from 1970 from which the transcript was made was provided by Fred E. Budinger Jr., former Director of Calico Early Man Site. Painstaking work over headphones was necessary after noise reduction, rumble, hum, and hiss removal, and EQ to bring some clarity to the voice in order to transcribe the recording word for word along with research to confirm

difficult to hear sections. Apart from deleting a few repeated words this transcript is verbatim and contains much information not in the original publication. From the re-mastered audio one can hear Leakey's passion and enthusiasm for Calico.

The new transcript reproduced below begins at Leakey's first complete sentence in the original as, unfortunately, the first few paragraphs were not recorded. Dr. Leakey is talking on the topic of distinguishing between human-made flakes of stone, i.e. artifacts, and similar-looking objects created by nature. The rest of the transcript will appear in Issue #22 of *PCN*. The re-mastered audio will be available on the Coalition homepage shortly after this issue goes to press. All emphasis in italics represent emphasis by Leakey. Words in [brackets] are uncertain.

### **Louis Leakey speaking:**

"You get situations on beaches. I've seen it at Weymouth; and then I did study there of what waves do in a storm when on the pebble beaches of Weymouth. And then Desmond Clarke who says in a similar study (I think of Eastborne or somewhere else and under storm conditions on a pebble beach) stones are hurled at each other and a certain number hit each other in such a way a flake comes off. But the number is infinitesimal and scattered over a length of beach, not a concentration in a small area with nothing elsewhere. There's a uniform scatter.

I worked (first I visited with Hazeldine Warren and worked subsequently myself) at the famous Bullhead Beds, Grays, in England [Ed. Note: Eocene age] where you have movement of earth over the top of a partly dissolved chalk where lumps of flint are sticking out of the surface of the chalk and then movements of sand with stones

> [Cont. on page 7](#)

# Reviving the Calico of Louis Leakey (cont.)

**"Nature is never selective. ...And one of the most striking**

and things moving across and pushing off flakes that we described many times. That situation is not to be found at Calico.

I've seen what can be done in outwash glacial gravels. And I would just simply say that I want you to realize that in claiming

And I think you can say that there's another thing about the site which will be elaborated I hope by Tom Clements, presently. The fan deposits which you have seen are *not* a great mass of stones moving down together but stones mixed up with sands and gravels.

out exception—and I can only think of two exceptions in my mind—they are *not* flakes struck off of a bad piece of chert; they are flakes struck off a *selected* piece of chert or a piece of jasper.

There are [inaudible 3 syllables] and again, there are other

materials besides cherts and jasper available in that fan; and we do not have those flakes until the few in limestone.

This selectivity is something nature *never* does. Nature is pushing off flakes at random. Man pushes off flakes, knocks off flakes, for a specific purpose.

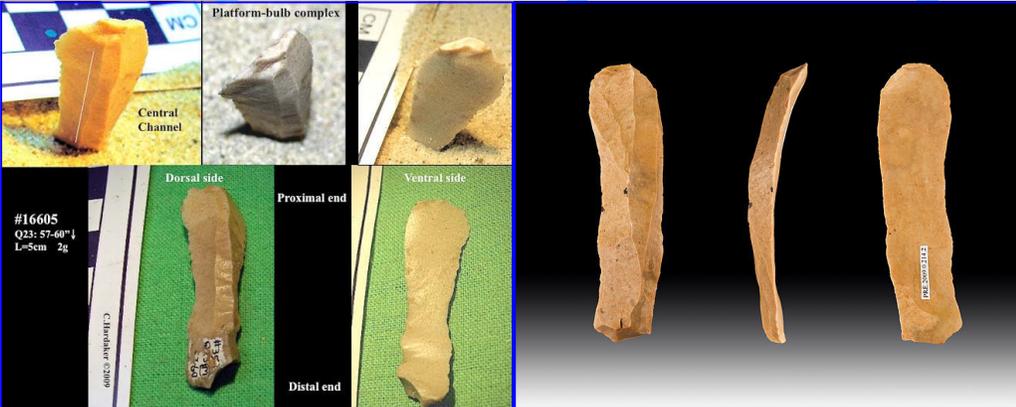
[Fig. 4 is a blade from Calico dismissed as 'nature-made' by mainstream scientists compared with an *identical* piece called a 'human artifact' by the same scientists. It is provided so the reader can see the type of evidence Leakey is describing and what mainstream keeps from the public eye. Hopefully this comparison will be an easy one for anyone wondering whether or not the objects from

Calico are evidence of early humans in the Americas.]

So, again I ask you to take that into account very closely as you listen to Dee presently and then to listen to Tom again this afternoon when you see the material."

*...To be continued.*

JOHN FELIKS has specialized in the study of early human cognition for nearly twenty years using an approach based on geometry and techniques of drafting. He has much experience with publication blockades of empirical evidence challenging the mainstream view of early humans. Feliks taught computer music including MIDI, digital audio editing, and music notation in a college music lab for 11 years.



**Fig. 4.** Comparing a flaked stone blade from Calico, c. 50,000-200,000 BP, with a *virtually identical* artifact from the Gravettian site of Brassempouy, France, c. 29,000-22,000 years BP. **Left:** Artifact #16605 from archaeologist Chris Hardaker's Calico Lithics Photographic Project, Part 4a, Introduction to Blades (see "The Abomination of Calico, part one," *PCN #6, July-August 2010*). Hardaker's plate shows several views of the artifact including the blade's central channel and bulb complex. The upper three photographs are of the artifact held upright in sand. **Right:** a flint blade from the famous site of Brassempouy in France; Wikimedia Commons. The similarity between these two blades is undeniable. Leakey was confident that the specimens from Calico were artifacts like any others despite attempts by mainstream scientists to denounce them as 'geofacts' while readily accepting identical objects as 'artifacts' if they were found in Europe. Leakey classified the artifacts at Calico by the same standard divisions used in Europe, Africa, and Asia. Tools classified as blades are at least twice as long as they are wide, with straight, parallel sides; they are very often delicate. Blades were some of the most characteristic tools of the late Paleolithic in Europe and Africa and are believed to have been used by *Homo sapiens* 35,000-10,000 years ago. Blades were also used as starting points to create tiny flakes known as microliths which were inserted as components into large and complex composite tools made of wood and bone for special purposes (microliths are also 'inconveniently' known from the Lower Paleolithic site of Bilzingsleben whose *Homo erectus* inhabitants are regarded ape-men by mainstream science). The mainstream problem obviously has nothing to do with science. It exists only because accepting Calico as a 200,000-year old site creates problems for the belief that humans didn't make it to the New World until a mere 15,000 years ago.

**things, even with the cortex flakes at Calico, is that they are flakes struck off a selected piece of chert or a piece of jasper."**

-Louis Leakey, anthropologist

that the artifacts which we have found and which we are going to show a proportion to you (not too many show you all but a relative good sample) this afternoon, I have from the very beginning taken into very close consideration this question of whether or not these *could* have been the work of nature. Any one single one just possibly could. But when they are in concentration—it's a limited area—and when we put down pits into the fan elsewhere without getting that concentration—sometimes getting none at all or getting a singleton—then it is much more convincing still.

And finally on this point—not the other points covered—on this point, finally, I would say that *nature is never selective*. [We have] beds of a French site—Belaise—or the [charred place] where you've got natural flaking and many other sub-sites, nature pushes off flakes of good material and bad material. A piece of chert that's heavily riddled with holes is pushed off so the flake that comes off it is riddled with holes and irregularities.

And one of the most striking things, even with the cortex flakes at Calico, is that almost with-

# Calico Early Man Site

## Layers and reminiscences, a 4-decade personal history

By Tom Baldwin

**"I do not have many memories of that first visit except that the site was buzzed that day by a low flying aircraft taking pictures for the National Geographic Magazine."**

**My history with the Calico Early Man Site (Fig. 1) goes way back to its beginnings.** I think that of

people who still consider themselves Friends of Calico, only Chris Christensen (Site Manager) has a longer history with the site than my own. I first visited it in 1965 when I was part of an Archaeological Explorer Post. I was a senior in high school that year. The Explorer Post was part of the Boy Scouts but we had girl members – something that in today's uptight scouts I suspect would be considered pure heresy. At any rate the Post served as a junior auxiliary for the Pacific Coast Archaeological Society. Our Post went out to the Early Man Site on a field trip when the site was just 2 years old and still under the direction of the 20th Century's preeminent archaeologist, Louis Leakey. I do not have many memories of that first visit except that the site was buzzed that day by a low flying aircraft taking pictures for the *National Geographic* magazine. I also remember that the wind blew down all our tents that night. My final memory is wandering the hills around the site and being astounded at the sheer numbers of artifacts that could be found scattered all over the surface there.

I have to admit that there was a big gap between that initial visit and my later involvement. After high school I went to college in South Carolina and taught school in Arkansas and Maryland. It would have been the mid 70's before I was back at Calico. My first wife and I stopped in on a trip across the desert. We saw the sign, and it triggered memories in me, so we pulled in and took the



**Fig. 1.** Calico Early Man Site outside Barstow, California. Photo: Tom Baldwin.

I became a "Dirt Digger" as they called us amateur archaeologists that worked at the site in the mid 80s.

The diggers come out the first weekend of each month (except during the five hottest months of summer when the Mojave is just too sweltering for any work). We dug in Master Pit 3 which is only about six feet deep (unlike Master Pits 1 and 2 which are in excess of twenty five feet deep). The ground is hard, and can't be worked with a trowel. You have to use a mallet and an awl to chip and break it up. For that reason the digging is slow and a few inches a month is all you can expect to work your way down through. **Fig. 2** is my granddaughter in MP3 learning to be an archaeologist.



**Fig. 2.** The author's granddaughter, Chelsea Amberson, learning the techniques involved in archaeology at Calico Master Pit 3.

For the next twenty years I was a regular at the Early Man Site. The experience

taught me a lot about archaeology and how to tell when you are looking at an artifact and when you aren't. When I first started I remember taking many a rock that I was proud of digging up to Fred the Pit Master (not to be confused with Fred Budinger, tour. We were invited to come and be a part of what was going on, but life was too busy then and the years went by again. Then there was another trip across the desert, another stop, another invite and this time it was accepted.

> [Cont. on page 9](#)

## Calico, a 4-decade personal history (cont.)

**"If Fred really liked what we had found ... we would then measure the**



**Fig. 3.** A typical example of tools I found in our intensive survey of the Calico region about a half mile in every direction.

**location where the artifact was**



**Fig. 4.** The sediments at Calico are not 'homogenous' as claimed by debunkers; they are layered. Photo: Tom Baldwin.

**found at in three dimensions ... then it was bagged and sent to the San Bernardino County Museum to be added to the Calico collection."**

the Site Director). Fred would look at my find, turn it over in his hand, and then likely as not, toss it out of the pit and down the hillside and then after good-naturedly complaining about me wasting his time, send me back to my digging. We didn't just

collect anything. Fred wouldn't let us. It had to be obviously man-made if we were to keep it. If Fred really liked what we had found, which would be about three or four times a weekend, we would then measure the location where the artifact was found at in

three dimensions (distance from the NW corner of the grid square we were working, distance from the NE corner, and then its depth, so an accurate record could be made of where everything had been found) then it was bagged and sent to the San Bernardino County Museum to be added to the Calico collection.

We also conducted a very intensive survey of the surface around the site, checking every square foot for about a half mile in every direction. That work took some years to accomplish. We would wander the hills around the site and when we found an artifact on the surface we would use a GPS to record its location, we would then log it in with a description of what it was (core, flake, tool, etc.), its dimensions, and if it was really nice we took its picture too. **Fig. 3** shows an typical example of a tool I found on

the surface during the survey.

Over the twenty years or so that I was a regular worker at Calico I became pretty good at what I did. I learned, I taught, I absorbed and I think I became knowledgeable enough to consider myself an accomplished amateur archaeologist. I even wrote a novel called *The Evening and the Morning* that is a fictionalized account of the peopling and discovery of Calico Early Man Site. It is kind of a *Clan of the Cave Bear* meets Native American Archaeologist. Here is a [Link to the novel at Amazon Kindle](#). But, as all things change, so too did my life, a deteriorating disk in my back made it hard to squat in the Master Pit for hours digging. Then we moved to Utah. Now the site was a six hour drive away. My attendance dropped off.

Things changed at the Calico Early Man Site too, and not for the better. The first three Site Directors, Louis Leakey, Ruth Simpson, and Fred Budingier all believed the age of the Calico Early Man Site to be ancient, dating it to the Pleistocene or about a quarter million years old, and they had test results to prove their contention. Now, however, there is a new site director that isn't a believer. She, Dee Shroth, when questioned about the tests that show the site to be ancient, refused to commit herself. [Link to Fred Budingier's interview with Shroth from a previous PCN issue](#). If I understand her correctly, she believes we have been digging all these years in a pile of rubble that was laid down by a massive landslide that took place some 30 to 50 thousand years ago. Older and newer rocks will have been combined into a homogenized mix. Thus she can state that just because this rock dates to a

quarter million years does not mean the rock next to it does too. You can see how this would throw a monkey wrench into things. Archaeologists normally date artifacts by their context. If they are found in rock that is dated to half a million years, it is assumed the artifacts are of the same age. However this theory of a jumbling of the rocks from the Early Man Site makes that way of dating unreliable.

I, however, don't buy this avalanche theory. I spent too many years digging in those pits to think of the sediments I worked as being homogenous. They aren't. They are layered, and land slides don't lay down sediments in layers. To verify my memories I went hunting through some of my old pictures taken at the site over the years. I found this one, **Fig 4**. You can clearly see layers of hand sized cobbles, sandy layers, and layers of larger stones. From my point of view, that of someone who spent decades digging at Calico, I think it is safe to call the avalanche theory so much balderdash, although in this case it might be more correct to call it "boulderdash."

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TOM BALDWIN is an award-winning author, educator, and amateur archaeologist living in Utah. He has also worked as a successful newspaper columnist. Baldwin has been actively involved with the Friends of Calico (maintaining the controversial Early Man Site in Barstow, California) since the early days when famed anthropologist Louis Leakey was the site's excavation Director (Calico is the only site in the Western Hemisphere which was excavated by Leakey). Baldwin's recent book, [The Evening and the Morning](#), is an entertaining fictional story based on the true story of Calico. Along with Virginia Steen-McIntyre and David Campbell, Baldwin is one of the core editors of *Pleistocene Coalition News*.

## Forbidden art and politicized archaeology

By Vesna Tenodi MA, archaeology; artist and writer

***"Fabrication and falsification of Australian history and pre-history started in the early 1980's, with the Australian Archaeological Association (AAA) push for the unconditional return of all archaeological material to the present-day Aboriginal tribes."***



### **Intellectual and scientific freedom versus political correctness**

In the "Wanjina Rock Art" and "Mungo Man" articles ([PCN #17, May-June 2012](#); [PCN #18, July-August 2012](#)) it is clear that science and politics have become inseparable in Australia.

I am passionately involved in art and archaeology, and artistic and intellectual

freedom are very important to me.

Also, I use Australian pre-Aboriginal art, referenced to today's politics, to tell a universal story of harassment and ridicule. Artists and researchers have suffered such treatment in totalitarian regimes through the ages all over the world. But I had never imagined it would become our reality in democratic, liberal Australian society.

Fabrication and falsification of Australian history and prehistory started in the early 1980's, with the Australian Archaeological Association (AAA) push for the unconditional return of all archaeological material to the present-day Aboriginal tribes. One of the most vocal opponents was Dr John Mulvaney, often called "the father of Australian archaeology." He elo-

quently and logically outlined all the disastrous consequences that politicians of that time could not have imagined. Throughout the 1980's he kept pleading with the then Prime Minister Bob Hawke and the Labour Government in power to show some sense and prevent the consequences that this great visionary so accurately foresaw.

Dr Mulvaney kept warning Hawke: "Australia will become a laughing stock of the scientific world! We'll be the only nation to bury its past!"

Apart from the ANU team of archaeologists, few other brave researchers raised their voices in consternation at the AAA push for repatriation. Dr Iain Davidson (University of New England, Armidale, New South Wales) wrote to the Minister for Science Barry Jones, arguing that the prehistoric remains should be preserved, rather than returned and destroyed. He wrote:

"Prehistorians are committed to the study of the prehistoric past through archaeological research, and, without political commitment to the cause of any cultural group. It is, of course, a savage irony that many prehistorians have, nevertheless, been committed more or less explicitly to Aboriginal political causes, and some have even allowed their sym-

pathies to color their interpretations. I believe that it is from a mixture of Aboriginal politics, and the commitment of some involved in the investigation or administration of the prehistoric past in Australia that a dangerous doctrine has emerged that the Aboriginal people of Australia have the 'world's oldest continuous culture.' I do not think that the evidence can support such a view, quite apart from the implied insult to the Chinese..."

He concluded:

"My point is simply this: whilst we must believe that modern Aborigines all descended from prehistoric Aborigines, in the same way as some would argue that Europeans have genes from Neanderthals, we do not therefore need to regard all prehistoric material as the property of those descendants. There is a very real sense in which it is the property of all humans, just as the archaeology of the Neanderthals is."

Another passionate advocate for free scientific enquiry, paleoanthropologist Peter Brown, in his submission to Barry Jones urged the Government to intervene and stop the politically-driven repatriation of important scientific mate-

> [Cont. on page 11](#)

## Forbidden art and politicized archaeology (cont.)

**"The archaeological material that proves politically undesirable and unacceptable 'dissident' theories of pre-Aboriginal populations was literally buried or destroyed."**

rial, explaining that:

"Sacrifice of this material in the search for short term power or political expediency is criminal and should be considered an offense against all mankind. I ask for your intervention on behalf of these fossil skeletal materials. Ensure their preservation so that future generations may have some idea of the processes which have shaped modern human populations. Ensure that these materials are equally accessible to all people, irrespective of their racial background... The end product of the amendment to the Victorian legislation is that a unique collection of human fossils will be destroyed and that in order to study aspects of Aboriginal history and culture in Victoria you have to be of Aboriginal descent. This sort of racist legislation is abhorrent to the world academic community."

### **Fabrication of Australian prehistory**

But the members of the AAA maintained that the "ethical considerations" and the feelings of Aborigines far outweigh actual and potential losses of scientific values. The archaeological material that proves politically undesirable and unacceptable 'dissident' theories of pre-Aboriginal populations was literally buried or destroyed. The important data were suppressed and replaced with fabricated theories. Any person in

opposition to that practice was threatened with legal action for "breach of the Australian Archaeological Association's Code of Ethics for Australian Archaeologists" introduced in 1991.

The critics of the ANU scientists call their findings "provocative" and offensive to Aborigines. But the team members refused to adjust their opinion to suit any politically-driven agenda. The late Alan Thorne, for standing by his findings, was in 2001 accused of upsetting conventions, bruising egos and threatening reputations. He refused to give ground, even though he understood the fear and the threat that his team's findings posed to Australian political circles and scientific community in their efforts to rewrite the past.

Today, the important archaeological material is no longer available and authentication tests cannot be performed. The results achieved by the ANU team are being "revised," and bones re-dated with an arbitrary age reached by "consensus" among several Australian groups, in order to make the findings compatible with political goals.

In my opinion, the aggressive enforcement of opportunistic policies has indeed marked the end of intellectual freedom in Australia. To add insult to injury, the same principles are being applied to artists, with irrational demands for them to "seek permission" to use any motif inspired by prehistoric Australian cave art. This practice is both illegal

and immoral, as it favors the feelings of one group at the cost of the broader society.

Who can benefit from such an iron-fisted approach to scientists and artists? In the long run, nobody can. Least of all Aboriginal people. The disastrous consequences can now be clearly seen, just as John Mulvaney predicted.

### **Hidden evidence and suppression of data**

I am very concerned with this bizarre situation, for several reasons. My first concern is that the human rights of artists and free-thinking intellectuals are being breached. My second concern is that the Aborigines, who are ostensibly to be "protected" by the current agenda, will suffer most from the loss of scientific knowledge of the deep past.

In the *Dreamtime Set in Stone* book, Aboriginal elder Goomblar Wylo mentioned the practice we were all aware of. A great number of Aboriginal sites of significance, such as middens, were destroyed in a few days just before the Aboriginal Heritage Protection Act came into force in 1972. Farmers were worried that their lives and livelihood would be endangered, as they had become entangled in endless and costly "negotiations" with the Aboriginal tribes. Land owners were concerned that they would lose the right of having any say about what is to happen on

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## Forbidden art and politicized archaeology (cont.)

**"My greatest concern is that very little of what has been written over the last few decades can be trusted. Most of the research material and expert reports were written on demand, under lawyers' supervision."**

their own land, and even have their land confiscated, if any Aboriginal tribe started to make claims that it was their "sacred site."

Those concerns proved to be valid and justified, as over the last couple of decades we saw a great number of farmers and developers entangled in protracted court cases. One of the most grotesque cases was the Hindmarsh Island case in 1991, which dragged on for 10 years and cost the developer 30 million dollars. It started with the proposal to build a marina and a bridge over the marsh. A few anonymous Aboriginal claimants objected, saying that the marsh has the shape of a vagina, is therefore "sacred," and that the Aboriginal universe would collapse if the bridge was built over the "sacred vagina."

Ten years later, the court decided it was all a fabrication, and the developer was given the go-ahead to build the bridge. Books were written about that bizarre case, but none of the parties involved seems to have learnt from it, as similar claims are still being made today.

People have become aware what awaits them if they stumble across anything of archaeological importance on their land. Their lives will be in turmoil, development projects delayed for years, until the endless consultations have taking place, with a number of advisory committees and enquiry groups holding their meetings, causing increasing frustration.

What the anecdotal evidence shows today is that people, especially individual small farmers, bulldoze anything that might attract an Aboriginal claim which could result in a piece of their property being declared a "sacred place."

My concern is that a lot of important material, including cave art, is being deliberately hidden or destroyed, to avoid the heartache that politicians and bureaucrats can cause, with their ill-advised policies and totalitarian tactics.

My greatest concern is that very little of what has been written over the last few decades can be trusted. Most of the research material and expert reports were written on demand, under lawyers' supervision, in order to support the current politically-driven agenda. Today, any conscientious researcher, and any person with common sense, must turn to older literature, from the time when it was uncontaminated by political correctness and its enforcement. We should cross-check any theory that we are being forced to adopt today, with the theory as formulated by the original scientists.

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Note: This article is a tribute to late Australian prehistorian Rhys Jones, in appreciation for his sharing his thoughts with me in our conversations during the mid 1980's.

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*Forbidden Art, Politicised Archaeology and Orwellian Politics* collection of articles is available as a free

download from October 20, 2012, at Wanjina Dream-Raiser WorldWide Club:

<http://www.facebook.com/pages/Wanjina-DreamRaisers-WorldWide-Club/136140966405904>

VESNA TENODI is an archaeologist, artist, and writer based in Sydney, Australia. She received her Master's Degree in Archaeology from the University of Zagreb, Croatia. She also has a diploma in Fine Arts from the School of Applied Arts in Zagreb. Her Degree Thesis was focused on the spirituality of Neolithic man in Central Europe as evidenced in iconography and symbols in prehistoric cave art and pottery. After migrating to Sydney, she worked for 25 years for the Australian Government, and ran her own business. Today she is an independent researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In 2009, Tenodi established the DreamRaiser project, with a group of artists who explore iconography and ideas contained in ancient art and mythology.

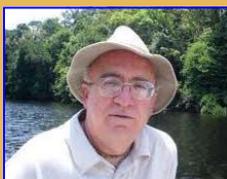
Website: [www.modrogorje.com](http://www.modrogorje.com)

Email: [ves@thepanet.net.au](mailto:ves@thepanet.net.au)

# BOOK REVIEW

## [My Science, My Religion: Academic Papers \(1994-2009\)](#) by Michael A. Cremo

Reviewed by Richard Dullum specialty editor, *Pleistocene*



Author Michael Cremo

**"In total, the collection is an expansion and an exposition of human origins from the Vedic perspective, with all the available (thanks to Cremo) archaeological evidence taken into account to draw more valid conclusions about the true reality of the human story."**

To the reading public, Michael Cremo's *My Science, My Religion*, a collection of his papers presented in conferences of scientists worldwide, offers what many of us who read *Forbidden Archeology* and *Human Devolution* wanted when we had finished those books. More. And more is what we get. More detail. More background. More thoughts. More Hindu cosmological concepts, starting with Cremo's paper, "Puranic Time and the Archaeological Record," presented at the 3rd World Archaeological Congress, New Delhi, December 1994.

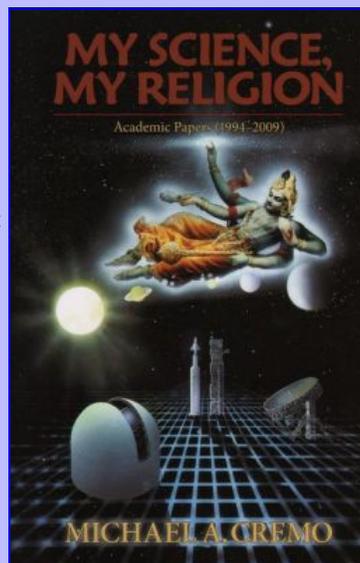
Michael Cremo digs deeper into cases from *Forbidden Archeology* on the road, to Boncelles, Belgium, to unearth and photograph Rutot's specimens from the Oligocene. Then we visit Otta, Portugal to Ribeiro's collection of Miocene implements and then on to Berkeley, California, to view the artifacts found by Whitney. We learn that these 19th Century scientists were real scholars, made real discoveries under rigorous conditions, and that they found evidence that went against the nascent Darwinian view then taking shape.

Inspired by *Forbidden Archeology*, a colleague and I have ourselves located the artifact collection (in a museum basement, where you would expect it to be, boxed and bagged). We also investigated a site worked by a 19th Century archaeologist in England. There we found a

humanly-worked flint hand-axe at the base of a 19th Century dig that had, amazingly, remained untouched since that time.

Many readers will find the 24 papers by Cremo collected in this new volume to be not only a valuable compendium of thought on the history of science but also on how the philosophical and religious enter into scientific discourse and are never far away. They will see how a linear view of time, a materialistic philosophical outlook, a rejection of the spiritual and a dogmatic adherence to evolutionary concepts really limits scientific thinking on human origins and forces the facts into a pre-made mold like Cinderella's stepsister trying on the glass slipper.

In total, the collection is an expansion and an exposition of human origins from the Vedic perspective, with all the available (thanks to Cremo) archaeological evidence taken into account to draw more valid conclusions about the true reality of the human story. As this is being written, even more evidence for the vast antiquity of humans continues to come out. Eventually, as the weight of



*Coalition News*

this evidence grows, it will tip the balance of the existing paradigm toward the edge of a cliff of its own making. Michael Cremo has started pushing and others are joining in. Given a worldwide audience including many scientists, one

wonders and waits to see who will push next.

MICHAEL A. CREMO is a long-time researcher on the topic of human antiquity and an independent historian of archeology. He is best known for his comprehensive volume, *Forbidden Archeology*, which he co-authored along with the late Dr. Richard Thompson, as well as for the controversial television special, *The Mysterious Origins of Man*, hosted by Charlton Heston. Cremo was the first to bring Virginia Steen-McIntyre's story to public attention and has written many articles for *Pleistocene Coalition News*.

RICHARD DULLUM is a surgical R.N. working in a large O.R. for the past 30 years as well as a researcher in early human culture. He is also a Vietnam vet with a degree in biology. In addition to his collaborative work with Kevin Lynch, he is one of the specialty editors of *Pleistocene Coalition News* and has written, including those with Lynch, eight prior articles for the newsletter.



## The Pleistocene Coalition

Prehistory is about to change

- Learn the real story of our Palaeolithic ancestors—a cosmopolitan story about intelligent and innovative people—a story which is unlike that promoted by mainstream science.
- Explore and regain confidence in your own ability to think for yourself regarding human ancestry as a broader range of evidence becomes available to you.
- Join a community not afraid to challenge the status quo. Question with confidence any paradigm promoted as "scientific" that depends upon withholding conflicting evidence from the public in order to appear unchallenged.

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EDITOR-IN-CHIEF/LAYOUT  
[John Feliks](#)

COPY EDITORS/PROOFS  
[Virginia Steen-McIntyre](#)  
[Tom Baldwin](#)  
[David Campbell](#)

SPECIALTY EDITORS  
Paulette Steeves, Alan Cannell,  
James B. Harrod, Rick Dullum,  
Matt Gatton

ADVISORY BOARD  
[Virginia Steen-McIntyre](#)

### CONTRIBUTORS to this ISSUE

Maggie Macnab

Tom Baldwin

Vesna Tenodi

Richard Dullum

Virginia Steen-McIntyre

John Feliks

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to the editors.