

THE MUNNS REPORT

Beginner's Guide to the Controversy

An Introductory Reference to
the Film itself, as well as the debates
about the Creature seen in the footage.

This Guide is part of an ongoing
analysis by Bill Munns
of the 1967
Patterson-Gimlin Film.

www.themunnsreport.com

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PG Film copyright: Patricia Patterson

Beginner's Guide to the Patterson-Gimlin Film and the Controversies that continue to be discussed or debated about it. Released on November 27, 2009

Introduction

The Munns Report is an analysis of the famous Patterson-Gimlin Film (sometimes called the PG Film, or PGF) which many people believe is footage of a real "Bigfoot" female creature, and many other people believe is simply a hoaxed event with a man in a fur costume. The debate has been ongoing for over 42 years.

The majority of the content of my Report is specialized or detailed material for people well versed in the basics of this controversy, but I felt that a Beginner's Guide was also appropriate for people who have only a vague or passing familiarity with the film, and wish to research it further. This document is intended to serve that purpose, providing the information one needs to start with, if you have interest to discover more about this film and the controversies that surround it.

The Beginner's Guide is organized with brief discussions of each topic, and then references to where you may learn more if you wish to research this topic further.

About the Author

Perhaps the first thing I should note here is simply that I do tend to refer to my self in the "first person" (using "I" instead of "he"), and curiously, some people have criticized me for doing so. But I am the author, and I am presenting this information to you as if I were talking to you in a conversation, so I see nothing wrong with this writing style choice.

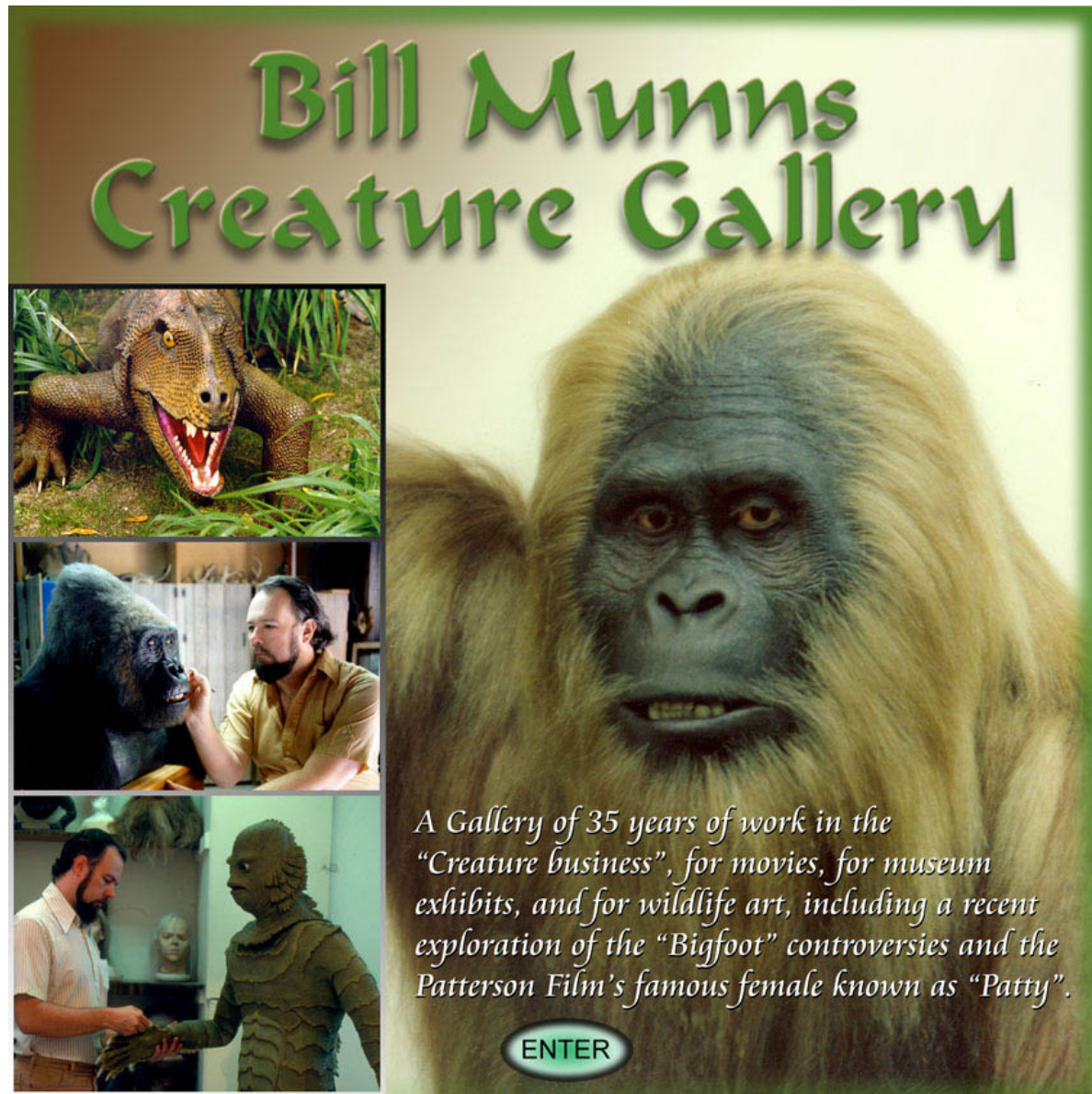
I have had a fairly lengthy career in Hollywood as a makeup artist and makeup effects/creature designer (one who makes masks, prosthetics, body suits, animatronics, and other assorted effects for creature-like characters), and in 2008, I began participating in internet forums where the film is discussed, presenting my knowledge and experience on the subject of "ape suits" to the discussion about the Film, and the arguments offered by many people that the creature seen in the film is just a guy in a fur suit.

But as I looked at the film and participated in these discussions, I began to see subtle details and curious things that convinced me that a more thorough examination of the film was a worthwhile endeavor, and I have become a fairly active and knowledgeable researcher and analyst of this film. The Munns Report, both the website and the various Report documents I have prepared, reflect my research effort.

People debating the film do also tend to debate the people researching it, and I, like many others before me, am now a part of that debate. My qualifications, knowledge, and professional experience, all have been argued quite extensively, with some people praising my capabilities and accomplishments, and other people dismissing me as unqualified and otherwise not competent.

I would hope that if this issue is something you wish to know more about, that you will take some time to look at the information about my career and life's accomplishments. A very

complete website of information about my background and career can be found at the following URL: www.billmunnscreaturegallery.com

The image is a promotional graphic for 'Bill Munns Creature Gallery'. At the top, the title 'Bill Munns Creature Gallery' is written in a large, green, stylized font with a slight shadow. Below the title, on the left side, are three small inset photographs: the top one shows a green dinosaur with its mouth open; the middle one shows a man in a tan shirt interacting with a gorilla; the bottom one shows a man in a white shirt working on a creature that looks like a fish-like monster. On the right side, there is a large, detailed image of a Bigfoot creature with long, shaggy brown hair and a blueish-grey face. Below this image, there is a block of text in a cursive font: 'A Gallery of 35 years of work in the "Creature business", for movies, for museum exhibits, and for wildlife art, including a recent exploration of the "Bigfoot" controversies and the Patterson Film's famous female known as "Patty".' At the bottom center of the Bigfoot image, there is a small, glowing green oval button with the word 'ENTER' in white capital letters.

Additionally, in one of the Report Release Segments, Release #1D, I discuss some of my background and accomplishments, because that particular release segment discussed some of the criticisms that have been put forth against me, and my qualification.

Getting Started

Since this is a Beginner's guide, it should start with the most basic introduction material. So I have structured this "Getting Started" portion to read as if you knew nothing about this film.

The Patterson-Gimlin Film is so named because it was filmed by Roger Patterson, accompanied by Bob Gimlin, in the Northern California forests on October 20, 1967. Roger was keenly interested in the subject of "Bigfoot", having spent quite a few years investigating sightings, and interviewing people who had encounters, casting footprints from trackways, and even authoring a book on the subject. In 1967, he set out to make a film documentary about the Bigfoot phenomenon, using a rented 16mm film camera.

The film he took on October 20, 1967 has become the most famous "Bigfoot" film footage ever captured, and the subject in the film, looking back at the camera while walking away, has become the iconic photo people around the world now associate with the very word "Bigfoot".



I use the words "The Subject" generally to reference the creature seen in the film, but if you do get more into this research, you will often see her referred to as "Patty" (a shortened feminization

of Roger's last name, Patterson) and the "she" reference is because the subject seen in the film has conspicuous female breasts.

But from the first public announcements about his film, it has been surrounded in controversy, the debate about whether it is real or not being the central issue. That debate has not been settled conclusively to this date.

Roger passed away about five years after the filming took place. His wife, Patricia, currently handles all media licensing of the film material. Bob Gimlin is still alive, and very active as a horse trainer, and he remains adamant that what he saw that day, what Roger filmed, is some kind of real creature.

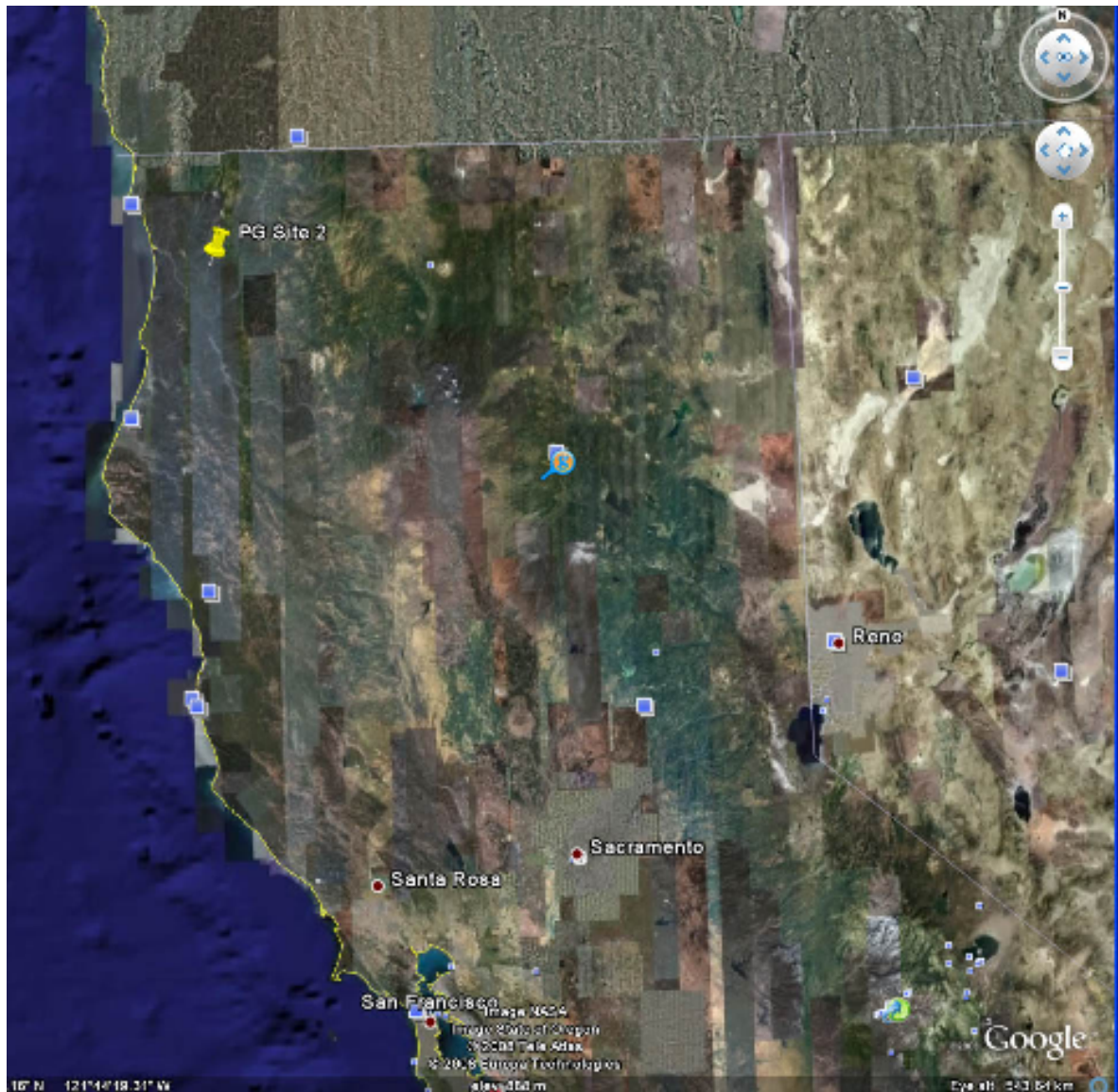
A man named Bob Heironymous has made public claims that he is the subject in the film, wearing some type of fur costume. And rumors in Hollywood have suggested that makeup artist John Chambers, famous for the "Planet of the Apes" movies, made the costume used to film this rumored hoax.



Above left is Bob Heironymous in a recent re-enactment of the film, demonstrating his claim that he was the subject seen in the original film (at right).

But this is a very basic overview of the situation. Almost everything above is argued quite energetically, by those who believe the film is real, and those who are confident it is a fake.

Where is Bluff Creek? The filming took place in a wooded area of the northern tip of California, not far from the towns of Eureka and Arcata. The map below shows an approximate location, as designated by the yellow thumbtack marker in this Google Earth map of the area.



What Happened?

No one can argue that a film was made, because we watch it and look at still images from the film for our analysis. But that's about the only thing which is not debated or challenged.

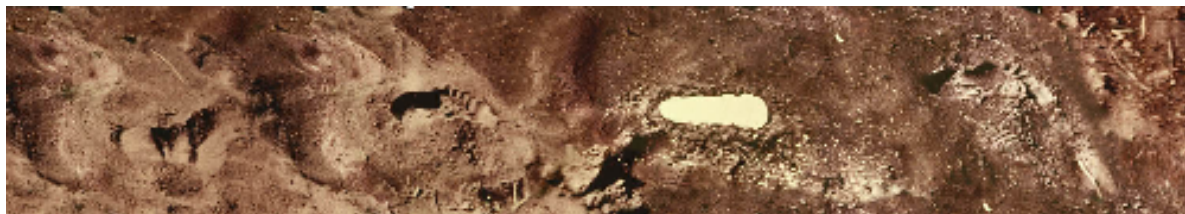
The description of events given by Roger and Bob tell the following story. Roger was working on his documentary film about Bigfoot, and he was aware of some reports of sightings or footprint trackway evidence in Northern California that summer, in 1967. He wanted to spend several weeks in the forest areas exploring the region for evidence, and asked Bob to come along as an

experienced tracker of wildlife. Roger had with him a Kodak K-100 16mm film camera and several reels of Kodachrome color film.

His wife, Patricia, had heard of some recent Bigfoot activity reported in the Bluff Creek area of Northern California, and brought that to Roger's attention. So that area became the location to search. For several weeks, Roger and Bob, on horseback, with a third pack horse carrying camping supplies, explored the forests in that area. Roger filmed various scenes of the exploration, with Bob riding and the pack horse in tow, and used about 77 feet of the 100 foot reel in his camera. This is referred to as the "First Reel Footage".

On October 20, 1967, sometime after noon, the two men rounded a bend in the Bluff Creek location, and came upon the subject seen in the film. It reportedly startled the men's horses, and started to move away from them. Roger grabbed his camera, and started filming, chasing after the subject on foot, filming as he ran, and took about 23 feet of film of this subject before the camera ran out of film.

The two men continued to follow the subject (how long and far into the woods is vague) and then returned to the Bluff Creek clearing where the filming took place, to examine the footprints left by the subject. Loading a second roll of film into his camera (called the Second Reel, for obvious reasons), Roger filmed the trackway of footprints, and may have had Bob film him as he cast a footprint with Plaster of Paris (something Bigfoot investigators carry, in case they come upon any large footprints and want to preserve them for study). The trackway footage does show one of the footprints with plaster cast into it.



Later in the afternoon, they rode to the base camp where their truck was, and then drove to a nearby town to have the film air mailed or delivered to Roger's brother-in-law, Al DeAltlay, in Washington State. Al received the film and arranged for its processing. Roger and Bob then drove back up to their home in Yakima, Washington, and on Sunday, October 22, Roger saw the developed film with Al, and some invited Bigfoot Investigators. At that point, they began to consider who in the scientific community and who in the media they would want to show this footage to.

What is interesting, indeed perplexing, for people who are interested to know more about this film, is that nearly every fact or description above is argued, debated, or contested by some critics. But the singular essential argument is the simple question, is what we see in the film something real, or is it just a man in a fur costume acting for the camera, a hoaxed event?

The Essential Argument: Real vs Fake

There are many people who think this essential argument is settled, and that the film has been proven to be a fake, but it has not. There are, of course, some very lively discussions and published books which argue the "real vs fake" question, at length. My Report you are reading is part of that lengthy debate, one of many forms of analysis of the film.

So why isn't it settled, after 42 years? Part of the reason may be that increasingly, in our culture, people argue to win instead of argue to understand. When people argue to win, the truth usually suffers, sometimes getting completely lost.

But a second possible reason for the unending argument is that people are looking at the wrong evidence. One of the most common errors is to look at the filmed image of the subject with ever increasing magnification, despite the fact that film of any size has a limited amount of image resolution, and thus a limited amount of image data which can be relied upon for analysis. There are ways to "enhance" the film's resolution, but this brings the question that the enhancement process may be introducing false detail, instead of revealing greater true detail. There is indeed a wealth of image data in the film, but looking for detail below the film's resolving power (its image grain structure) may be the wrong approach.

There is also increasing reliance on image material in single frames of film, offered as proof, despite the fact that single frames can have image anomalies and artifacts which give false perceptions. Using image detail which occurs in multiple frames is far more reliable.

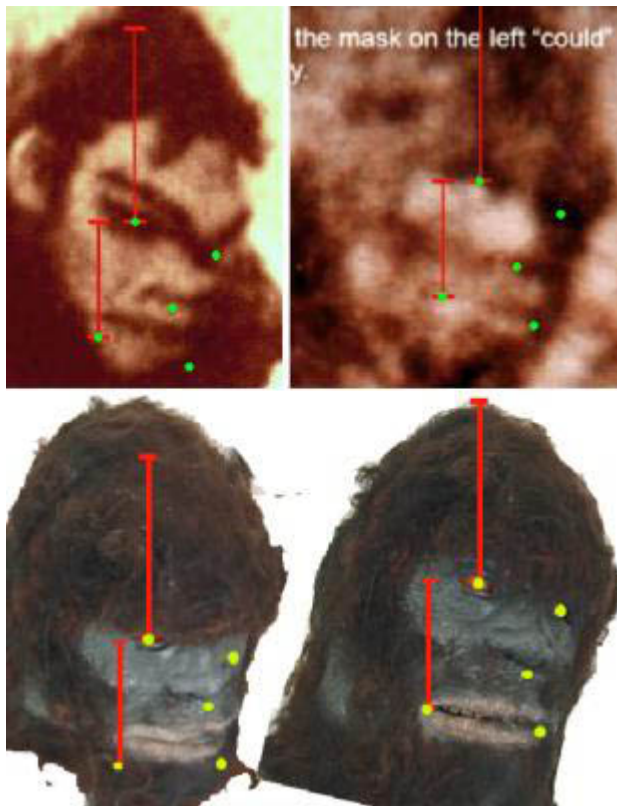
Then there is the debate about what is actually seen in the film itself (the image data) and the so-called "backstory", the circumstantial analysis of what people said or did before and after the filming. Finding discrepancies in people's testimonies, and finding some events poorly documented, gives rise to claims that the story is "suspicious", and that suspicion fuels claims of hoax.

And so the debate rages on. Is it real, or something faked, that we see in the film?

This is a short list of the main areas of debate:

1. The body proportions are argued by some to be outside human range, arms too long, knees too low, head held too low and forward, and counter arguments talk about costume suit designs that can give an appearance of such unusual proportions.
2. The fur patterns and light patterns on the fur inspire claims of muscle movement, fur ruffling, and other anatomical features, and counter arguments refer to lines and shapes, especially around the hip and pelvis, which may resemble costume construction traits or cloth folds.
3. The whole "Backstory" description of events around the filming, is argued furiously as proof of fraud, but the counter argument is simply that human nature is hardly perfect, and the things forgotten, undocumented, or discrepancies in stories may just be human frailty and error.

4. The "walk", what is technically called a "compliant gait", (meaning a walk pattern with the knees constantly bent, and the body lower to the ground) is described by many people who have studied the film, and arguments go back and forth about whether humans can duplicate the walk.
5. The Subject's size, still a highly debated issue, becomes part of the "is it real" debate when the size estimate and combined body proportions tend to exclude humans from faking the film, regardless of what kind of suit might be built.
6. The Head Shape is oddly flattened on top, and may not accommodate a human head inside, but this again is highly contested with some analysts offering an old TV series mask as "the mask" worn by the alleged performer.



Many other specific or specialized claims are made to support both the "real" and the "hoax" arguments.

The Film Images

Everyone who has interest in this film starts with the film itself, or still images from frames of the film. The common misconception is that all this material is equal, when it actually is not. The second misconception is that all the material is readily and equally available to one and all, and this is not so either. So this topic will give you a basic understanding of the various forms the film and still image material are in.

1. Film Versions - There are several versions of the film shown or seen, and they vary in image cropping and quality. The camera original was 16mm Kodachrome film, a high quality film stock which, when developed, is a direct positive image (like still photograph slides or transparencies), with no negative. The camera original was projected quite a lot in the first few months after the film was made, as people tried to analyze the film's subject. As a result, the original got scratched up somewhat from the projection process.

A common question is "Where is the original film now?". Sadly, the common answer is "we don't know". There are varied reports the true original film was held in a business venture Roger was associated with, and when this venture failed financially, its assets were sold, and the buyer of those assets unknowingly acquired the camera original. The more common current report is that it is held by lawyers representing the new owner, and is in Florida. Occasionally, people have tried to investigate this further, and even tried to buy the film. Apparently no one has succeeded in doing so thus far. There are also reports that the original film is lost, and even the rightful owner does not possess it. I cannot attest to the fact of any of this, personally, other than to say this is what I have been told by various sources. I would hope that it will surface one day and be available to the research community, but my expectation is not very high. This issue, the whereabouts of the original, does come up in the real vs fake debate, when an issue called the "provanance of the film" is discussed.

Before the original "became unavailable" (see above), it was copied, and those copies were copied, and so on, so the various copies known to exist may be first, second, third or even fourth generation. The copying history is somewhat confused, as I have found out in trying to study the genealogy (the family tree, so to speak) of the various copies.

The film copies divide into two general groups, a true full frame contact print (which essentially shows everything the original camera master shows, but with some lesser quality caused by the copy process) and optically printed copies which may appear full frame (but are slightly cropped) or zoomed in to enlarge the subject in the film.

The most widely seen and often studied version is the LMS version, (A documentary called "Legend Meets Science", available on DVD) with a zoomed in version digitized for TV showing. People often do screen captures of still frames from that DVD for analysis, and the pale blue lettering saying "Copyright 1967 P. Patterson" is usually quite conspicuous in the frame. Even though this has been reduced to standard TV resolution (which is far lower than the true film), the image quality of the subject is actually quite clear.

An example is shown below.



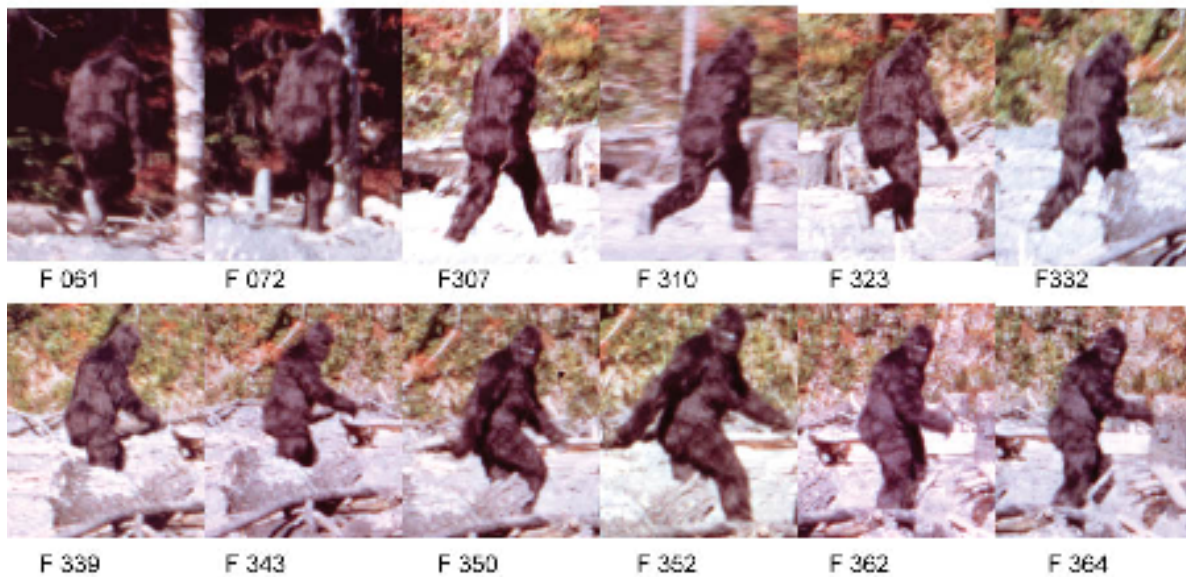
Image Stabilized Film Versions - Occasionally researchers have tried to image stabilize the film, because Roger's movements and the irregular ground result in a lot of camera motion. Image stabilizing means that each frame of film has been repositioned to keep the subject figure centered and on a level path, essentially reversing the camera shakes and motions. These were usually done by individual researchers, and Mrs. Patterson did not have a copy for her media kit that she licenses.

I have been working with her for the past few months to make an image stabilized version for her archives, one she can license to media programs. So there is some expectation that this image stabilized version may soon be seen in new documentaries, through her licensing.

2. Still Images from the Film - From the very start, still images have been taken off of the film to aid in studying the subject figure in the film. The first effort was to have Kodak make 4x5" color transparencies from the camera original, for selected frames, and Mrs. Patterson possesses these as part of her archive of film material. They are certifiably taken from the camera original because there is a curious film marking, called a Camera Identification Mark, which is intact on these transparencies, and not seen on any known film copy. That mark indicates the transparencies could only have been made off of the true camera original film. The transparencies were never made public, but occasionally shown to individual researchers. I have seen and scanned them, so I can testify to their current existence, and fine condition.

The Cibachromes - The second effort to copy still frames are the 12 Cibachromes made by Rene Dahinden and Bruce Bonney. The Cibachrome process produces high quality transparencies for display purposes, and twelve individual frames from the film, all showing the subject figure quite clearly, have been published and are readily available to view from varied sources. They are, perhaps the finest quality images of the subject that one can view. However, there is a concern that the process of enlarging the subject image to the larger Cibachrome image format, may have introduced a false perception of detail which doesn't actually exist in the true 16mm film. This issue deserves further study. The Cibachromes are numbered for the film frame number they were taken from, and this numbering system is widely accepted throughout the research community. That numbering system is apparently wrong, by two frames, but this issue is not finalized yet, so the standard frame numbers are still used widely.

The 12 Cibachrome prints from the film (identified here by their traditional frame numbering designations)



The actual Cibachrome transparencies themselves, are not currently confirmed as to location or possession (the general presumption being they are in the possession of Mr. Eric Dahinden, son of the late researcher, Rene Dahinden). But copies and scans of them are common and widely used in research discussions. All twelve are published in Chris Murphy's book, "Meet the Sasquatch".

The Noll Frames - Researcher Rick Noll copied many, if not all, the frames which show the subject figure (about 200 frames just show trees, the subject being behind those trees) using a camera and a microscope attachment, because the subject figure on the actual film is only about 1mm tall (less than 1/16th of an inch tall). Commonly called "the Noll Frames", they were done for his personal research. There is no official distribution process for one to obtain them, but some researchers do possess copies. They do not have the image detail of the Cibachromes, but there are far more image frames, allowing the study of body features which occur repeatedly in multiple frames.

The LMS Video - Frame captures are done from the LMS (Legend Meets Science) DVD and shown on various internet discussion boards. These usually have the Patricia Patterson Copyright in blue lettering shown in the frame. These images are from a zoomed in film version, so the subject figure has been magnified in the film copying, and the result is no image detail loss for that particular copy generation (because the copy film stock has four times the grain detail of the source copy, so if anything, it might actually look sharper, not more blurry). But that extra sharpness is a subtle false perception of greater detail, and not reliable for detail analysis of small aspects of the subject's body (like fingers, the lips or other facial features, etc.) Plus, the LMS version, while the film source is high quality, the digitizing to video reduces the quality down to standard D1 TV resolution. a reduction in detail. The DVD itself does provide a good image source for general analysis.

The Munns Scans (yes, that's me) - I have scanned two complete copies of the film, one copy held by researcher John Green, and the master archive copy held by Patricia Patterson, as well as scanning selected frames from the beginning, middle, and end, of a copy Bob Gimlin holds. I have permission to use some scans for my research, but in general, the material is considered the property of Mrs. Patterson, and she authorizes any distribution of the scan data.

Googling the Patterson Film Images - If you do an internet image search (using Google or one of the other popular search engines today) and type in "Bigfoot Patterson Film" as the search words, you will get some of the images from the film. The single most common image you'll get is Frame 352 (by the current numbering system), the famous "look back" image as the subject looks back at the camera while walking quite briskly away (shown a few pages up in this guide). This particular frame image from the film is generally regarded to be a public domain images, which is why it gets repeated in so many websites. In theory, it is the only frame from the film which is public domain and thus freely used without any licensing requirements.

Researching the Film and the Controversies

If you want to get into some serious research of this film, you will find that the resources to do so are quite astonishing in both their extent and their diversity.

Books - Numerous books, arguing both for and against the authenticity of the film, are available. They tend to cover the general topic of Bigfoot (or Sasquatch, as it is also known), and may even broaden into books about the general field of Cryptozoology (the study of animals believed to exist, but not yet found or documented to be verified as existing).

Magazines - Many magazines do occasional pieces on the Patterson-Gimlin Film, or Bigfoot in general, but not on a predictable basis.

Internet Resources - The internet is a veritable banquet of discussions and arguments about the film, with something for every intellectual taste. Suffice to say, any good search engine today will give you thousands of website and forums to read and chat on the subject.

The Wikipedia article is quite helpful, and can be found at:

http://en.wikipedia.org/wiki/Patterson-Gimlin_film

You Tube - The famed video website has recently become a common source for people who want to present arguments for or against the authenticity of the film. Many of these videos do also have segments of the film for viewing.

DVD's - The Legend meets Science DVD remains one of the most popular ones. The A&E "Ancient Mysteries" series, on "Bigfoot" is likewise a fine one and should be available to purchase online.

Experts on the Film - Chris Murphy and Daniel Perez are generally considered to be the two most knowledgeable people, on the film, the people and the whole story of how it came to be. Both men have accumulated an astonishing knowledge and inventory of reference material about all matters related to the PG Film. Both men as also generally very kind and helpful when questions are sent to them.

Arguing the Issues

If you choose to discuss this film with other people, especially in internet forums and message boards, sooner or later, people who disagree with you will start arguing. The problem is, many people argue not to understand, but argue to win, to basically prevail in their view or outlook. In doing so, they employ various argumentative tactics you should be prepared for, because chances are, if you are new to all this, you will encounter people who have been arguing the film for years, and thus are quite experienced at arguing to win, and put winning over real understanding.

So if you are a beginner, you may want to be prepared for some of the following argumentative tactics you may encounter:

1. Claims of Proof - People will commonly say some specific fact or condition is "proven", as if it truly were. But without a citation of the actual proof, a source that describes who proved it and what academic or investigative group may have reviewed or certified that proof, a claim of proof really is just a strongly held opinion by that individual. Sometimes pictures will be shown, attached to claims the picture "proves" what is being argued, but people have made some very bold claims with pictures, photos and diagrams, and you really should consider how well the "proof" is explained, before making any conclusion yourself.

2. Claims of "Red Flags" - In many discussions, especially about the events surrounding the film (usually called the "Backstory"), there are many arguments that something is suspicious and is a "red flag" for a hoax. Usually the person making this claim talks of a "red flag" as if it were a proven condition, when in fact, any claim of a "red flag" is actually an opinion of that person. To state a personal opinion, but word it as if it were a factual condition, is a classic argumentative

trick to give more weight or apparent substance to an opinion than it deserves, and claims of "red flags" are one of the most common and abusive uses of this tactic. One can reasonably say "to me, this raises a red flag" (or similar statement clearly qualified as a personal view or opinion), but more often the qualifier ("to me, . . .") is usually left unsaid and the statement simply reads "this raises a red flag" as if it were a declarative fact, and not a mere opinion.

So you would be well advised to watch out for this type of statement or verbal tactic in arguments.

3. Claims of Bias - There is one eternal dilemma here I wish to address, and that is the claim of being objective, and the corresponding accusation that someone who disagrees with you is biased. All my life, I've taken personal pride in striving to be objective, so I was quite unprepared when I started participating in the various forum discussions and saw how frequently I was accused of being completely biased, and how some people discounted my efforts at analysis as being manipulated falsely to result in supporting my supposed biased agenda. So I thought about this for quite awhile, wondering how a person proves they are truly striving to be objective and unbiased? And I came to the conclusion that a person actually cannot prove themselves objective to a biased person. If two people are engaged in a debate, and one of them simply refuses to cooperate in some truthful foundation, establishing first what they can agree on, any proof of objectivity is doomed from the onset.

So if you choose to enter the discussions of this film, and if you have a high degree of confidence in one point of view, after consideration of the material available for you to consider, do not be surprised if someone who disagrees with you accuses you of being biased, because you don't accept their preferred argument. Indeed, I believe it would be proper for you to consider that the people who most often make accusations of others being biased, they themselves are actually the biased ones, hiding their own bias in smokescreens of accusing others. My personal method of deciding if someone is biased is to consider how strongly that person is determined to make you see things his/her way, or how well that person is actually trying to educate you so you can think it through for yourself. The person who is confident of your ability to make up your own mind is the unbiased person.

4. Immaculate Perfection, The All-or-Nothing Smokescreen - There is an interesting manipulative process I have seen often in the debates of the Patterson Film and its validity or lack of. This is an argument that tries to deny data or evidence as imperfect purely as a way to obstruct or sidetrack the debate to another set of issues the arguer feels he/she will be able to present in a more convincing way to win.

This argument takes several forms that I have seen, such as:

A. Claims that without the true camera original master film, the copies are worthless (all or nothing)

B. Claims that there is no reliable data in the film because it is grainy, blurred, and out of focus. (It's in perfect focus, it is as fine a grain as 16m is capable of, and it only seems blurred at times because of the camera shaking from being hand held while Roger walks toward the subject while filming)

C. Claims that the site measurements, taken by investigators, are worthless because we cannot verify them.

In each case, the arguer is trying to just throw out the data in its entirety, usually to force the discussion into the circumstantial and heresay "evidence" which they feel will better support a conclusion of a hoax.

It has been my experience that people who take the position of demanding perfection or nothing either do not want to achieve a true result or conclusion, and they use the "everything must be perfect or we cannot proceed" argument to justify their inaction, their failure to complete an analysis, or such people use the perfection or nothing argument selectively to try and position as "inadmissible" material, data and evidence they are afraid will prevent them from winning the argument. Such "inadmissible" maneuvers are a common legal process action to try and block evidence which harms your case, and you have no real defense or way to prove the evidence wrong. So to win, you basically argue to throw it out so you don't have to deal with it and its potential to damage your argumentative goal. Sadly, this process commonly "throws out the truth", and if our goal is truly understanding this filmed mystery, we should never allow people to throw out evidence or data in this manipulative way.

If you began this process with the expectation that all data must be perfect from the start, in terms of real world accomplishment, you would usually never get anywhere. And that is why I remind you to be watchful for people who argue for perfection or nothing, and people who try to get data or evidence "thrown out" with the claim of unreliability even though they have no actual proof the data is wrong. Their only claim is that it isn't "good enough" (usually couched in terms like "Verified", "Certified" or "documented") and they specify the process of verification, certification, or documentation in a manipulative way to insure your data is excluded by their invented specification.

However noble the claim of wanting everything to be perfect, it is sadly used far too often as a manipulative technique to deny truth or understanding instead of achieve it, as so we must be wary of such manipulations in an argument or debate which should allow the preponderance of evidence to prevail as the most logical or likely fact. If data is wrong, prove it wrong. If data isn't "good enough" (meaning not perfect by a critic's specifications), then we should grade how good it is, how much evidentiary value it still holds. And we should never let invented claims of data not being "good enough" to be mistaken for data that is actually proven wrong. The former should never be mistaken for the latter, but people who are trying to trick you will try to make you believe that "not good enough" means "wrong", and will even go so far as to claim having proved you "wrong" by that deception.

5. Claiming one conclusion is the "Default" Answer, until proven otherwise - This argument is common, especially of people skeptical of the film, and it is merely a bluff to try and claim a position they have no right to hold. The argument usually goes something like this: "We do not know if Bigfoot exists, but we do know men in ape suits exist, so we must assume, by default, that what we see in the PG Film is a man in an ape suit, until proven otherwise."

The fallacy of this is that a responsible scientific investigation must not make any assumption of a default conclusion. Any conclusion must be supported by some formal proof, even the common or supposedly expected conclusion. A truly correct scientific proof starts with consideration of all options, and no preference toward any of them as the "default option" and then systematically eliminates options for cause (a stated, documented and logical reason) until there is ideally only one option remaining which continues to satisfy the circumstances and explain the subject.

So claims that one conclusion (usually claims the film was hoaxed with a man in an ape suit) must be accepted as default until proven otherwise, are scientifically irresponsible and argumentatively manipulative, a bluff to try and claim a conclusion with no proof of that conclusion. Good science does not allow this, but argumentative people do sometimes disregard good science and make such claims in desperate attempts to win the argument.

6. Claiming that another person refuses or avoids answering "The Hard Questions" - This tactic is sadly common, and it is a manipulative tactic, intended to discredit the person so accused, because what constitutes a "Hard Question" is a mere opinion, masquerading as a factual condition. The person making the accusation often does not even define what the "hard questions" are in any finite way, but rather simply refers to them, as if they were defined. And the person making the accusation acts as if he/she had the authority to determine what constitutes a "Hard Question", hardly an impartial or unbiased method.

The claim is simply a common pretentious bluff, to try and discredit another person. Because no one is likely going to review every question they were asked, and copy all their answers, the mere accusation lingers, which is the intent. Such accusations have no impartial merit. So as a general rule, the person making the accusation should be regarded as the deceptive one, trying to manipulate an argument rather than truly argue a point of view in a responsible manner.

New Areas of Research

Some people do think there's nothing new to discuss, no new possibilities for resolving the film controversies, but in fact, new technology does have the potential to make some headway in actually reaching a final conclusion about the film and the issue of whether the subject seen in it is a mere human in a fur costume or a real biological entity as it appears. The following are brief summaries of some of the new investigative activities:

1. Bluff Creek Computer Model and Photogrammetry Analysis - It is possible to build a computer digital model of the Bluff Creek site, and apply Photogrammetry Analysis technology to the film, with the goal of locating all the landscape objects in the film, locating the camera positions for various stages or points of filming, making a true optical analysis of the lens on the camera, and fixing the location of the subject's walking path through the landscape, so an optical formula can be applied to make a true determination of the subject's actual body height. This work is in progress, by myself and other researchers alike, and has a fascinating potential to resolve the subject height issue to a precision never before possible.

2. Film Genealogy and Image Artifact Inventory - One of the more frequent problems of people analyzing the film has been that different people work with different copies or frames, and some people see things others don't see. This goes to the question of whether the specific thing seen and being analyzed is something in the true camera original or is it something introduced through the copy process. Until now, researchers have had difficulties sorting this out. But current research work is now finally compiling a library of scanned copies from various people who possess them, and that allows research to identify a specific image frame number precisely, and then examine that same frame in multiple copies. If an image shape or form is consistent across all copies, we can reliably expect it was in the camera original, and thus can be relied upon for research purposes. But if a specific image shape or form is not in all copies, then it is a copy artifact, an alteration that occurred in the copy process and is not on the camera original, and thus cannot be relied upon for research analysis.

An example is a claim that a flare of light in two consecutive frames (the first frame it flares a bit, and the second one, it flares quite strong) is evidence of guns being fired at the scene (part of a controversial theory generally called the "massacre at Bluff Creek" theory) because the flash is claimed to be the "muzzle flash" of a gun being fired. But this flash of light is not on all copies, and thus is not on the camera original, and so the claim of a gun "muzzle flash" has no merit. The light flash did not occur during filming, but rather occurred in a film lab while a copy was being made.

So this new effort to scan multiple copies and cross check any image anomalies by comparing multiple copies represents a new and needed way to sort out what image elements can be relied on for analysis. Similarly, this new process helps address claims the film has been spliced or altered, because over the years, some copies have definitely been spliced, but that does not affect the camera original, and so evidence of a copy being spliced does not prove that the camera original was.

3. Comparative Anatomy - To help define the anatomy of the subject in the film, new digital modeling is being applied to compare reference anatomy to the film subject. This was often done in the past to a single film frame, but there is a high margin of error when just one frame is used. newer technology and efforts are now comparing multiple frames, indeed taking the comparison through complete walk cycles, and that will result in a far higher degree of precision in the comparison, and that will result in a far more precise determination of the actual skeletal anatomy of the film's subject.

Glossary of Words and Phrases

commonly encountered in the PG Film Debate:

Patty - refers to the subject seen in the actual film, and should not be confused with Roger Patterson's wife, Patricia.

Roger - Roger Patterson, the man who filmed the incident.

Bob G. - Bob Gimlin, who accompanied Roger and witnessed the filming.

Bob H. - Bob Heironymous, a man who claims to be wearing a fur suit and claims to be the subject seen in the film.

Bluff Creek - The location where the filming occurred.

Louse Camp - The nearby forest service camp area close to Bluff Creek.

PNW - Pacific Northwest (referencing the northern California, Oregon and Washington state areas and their forests).

Hernia - a flared blur of light on the right thigh of the subject, which some researchers argue is a herniated bulge formed by an injury to the leg, and skeptics argue is indication of some loose part of a costume. However, it may be a mere light artifact exaggerated by copying the film.

Look Back - When the subject turns to face the camera, at the frame group around F352. The "Look Back Sequence" refers to the film segment that includes this head turn into camera, and then the head turn back away from camera.

IM Index - An anthropological index measuring arm length or proportion, and some researchers say the IM Index of the subject is longer than possible for a human. Skeptics say the arms aren't unusually long, or that arm extensions are being used in the costume.

Foot as Ruler - This is the process of taking one of the Cibachrome frames showing the sole of the foot quite well, and scaling the foot as seen to the known footprint measurements from the site (14.5" is usually quoted) and then scaling the apparent body height by measuring how many footprints are needed to match the body height. Then this number is multiplied by 14.5" to get a body height calculation.

Mime - refers to a human performer inside a costume character, being filmed for some purpose.

Furcloth - artificial fur woven into a cloth-like backing to be easily tailored into some type of wearing apparel or costume. "Fake fur" is the common phrase most people use.

Chico - A horse owned by Bob H. and apparently borrowed by Roger for the Bluff Creek expedition, since Roger and Bob G. did know Bob H. at that time. Skeptics like to imply that if

Bob H.'s horse was at Bluff Creek for the filming, so was Bob H. himself, in the fur suit. The horse being there is documented. The claim Bob H. was there is not.

Processing Timeline - A description of the reported time and activity of getting the film processed between Friday, Oct. 20, 1967 (when the filming is described) and Sunday, Oct. 22, 1967, when the film was ready to be shown to Roger and other researchers. People try to analyze this timeline to claim it is not possible, and that the filming took place on an earlier day than reported.

Massacre at Bluff Creek - A new and very controversial theory which claims several sasquatch creatures were shot and killed that day at Bluff Creek and the subject we see in the film was the sole survivor of the "massacre". It is not widely endorsed but those who do advocate it, do so with intense conviction.

John Green - A researcher and journalist who has been studying the sasquatch (Bigfoot) phenomenon for over 50 years. He is still active in this subject.

Rene Dahinden - A researcher who was one of the major participants in the PG Film research efforts over the years. He recently passed away, and his archives of research material are reported to be held by his son, Eric Dahinden, who does not do research.

Eric Beckjord - Another researcher, who recently passed away. His reputation is more controversial than Rene's. If you research him, you will find some very colorful stories about his activities and exploits.

LMS - The "Legend Meets Science" material, both a book by Jeff Meldrum, and a DVD program by Doug Hajicek

McClarin Film - In the summer of 1968, after the PG film was made (in October 1967), researcher John Green went to the same Bluff Creek site and he filmed Jim McClarin walking through the scene following a path estimated to be similar to the actual film subject's path. This re-enactment footage has been used by various people to try and calculate the height of the PGF subject, as compared to Jim's height, which was known to be about 6' 5" in shoes.

Diaper Butt - a reference to the sometimes lumpy-appearing rear end of the subject in the film, a phrase commonly used by skeptics to imply a bad costume

Hip Waders - an interesting claim by Bob H. is that when he wore the suit, he said he had hip wader-type boots on under the costume, and some critics look at a line on the thigh of the subject and claim this is the line. Other explanations for this line, however, may be that it is simply ruffled fur caused by the hand and thumb brushing against the fur as the subject walks.

Subduction - in general terms, it means one surface slides under another surface, like a subduction fault (one type of fault causing an earthquake). It is used in the film analysis to argue some fur patterns may be sliding under other fur parts or internal padding.

Gorn - a character in a rubber suit made for a Star Trek series episode in 1966, and often cited as an example of creature suits of the time. Some people go so far as to argue that this suit was remodeled with fur added to be the subject of the PGF, but this theory is not widely held.

Wah Chang - a special effects designer/sculptor often mentioned as one of the people involved in fabricating the suits or masks used for filming the PGF.

John Chambers - a distinguished makeup artist who designed the makeups for the "Planet of the Apes" movies in the 1960's and 1970's. He was considered one of Hollywood's finest artists of the time, and is often rumored to have made the suit people claim to have been used for the PG Film.

False Rumors and Claims

1. Claim: That the film is out of focus

Truth: It is in exceptional sharp focus, as evidenced by the transparencies taken from the camera original. But it is sometimes blurred by the shaking of the camera being hand held. Some people, ignorant of photography or never having examined the film carefully, confuse blur and focus and make this claim. Also, skeptics who try to dismiss the film as not having any evidence value make this claim.

The film is in perfect focus, but some portions are blurred by camera shaking and thus are not as clear as the parts where the camera was held steady.

2. Claim: The film is too grainy to be useful for analysis.

Truth: The film, in its original form, was one of the finest grain films of its time, and it was properly exposed and developed to produce a processed film of exceptional fine grain for 16mm film stock. If you view the full picture image, everything is an excellent image.

It becomes grainy when you magnify the film to enlarge a portion of the total picture, and this is what people do to try and enlarge the image of the subject. This is because the subject is never seen as larger than about 1/6th of the film frame height. So if you enlarge the film to show the subject alone, head to toe, you have enlarged the film grain to 6 times its normal intended viewing quality, and if you do that, yes it will appear grainy. Any film will.

But the image quality of any photograph is limited by the grain, and so responsible researchers study the image to grain ratio, and do not look for detail that is below the grain size.

3. Claim: That the film has been proven to be a fake or a hoax.

Truth: It has never been proven to be a fake, but neither has it yet been proven to be an authentic film of an unknown biological species. The conclusion is still awaiting some final proof.

4: Claim: We can't believe or rely on anything in the film because we can't inspect the camera original.

Truth: When the copies were made in the late 1960's and early 1970's, there were limited ways to alter 16mm film in the copying process, or by editing, and a person simply needs to study those ways to determine how close the copies are to the original and how much image data we can rely on for analysis with the copies we now have access to. Copies may be less clear than the original, but they still do have image data we can evaluate and form conclusions from.

People making this claim are generally trying to stop research into this film, not advance it to some factual conclusion.

5. Claim: That the film has been spliced or edited for some suspicious purpose (implying a hoax).

Truth: Splicing and editing are routine processes for work with film, and are not inherently suspicious in any way. But these terms are apparently mis-understood by some people.

"Edit" - to arrange, or rearrange in a sequence, including adding or removing segments from a prior version. Editing film requires splicing to assemble the sequences.

"Copy" - to make a duplicate film from a source film. For the PGF, the "bigfoot" sequence was copied but some of those copies do not have the rest of the first reel. Copying a portion of a complete film is not "editing". People confuse this and mistakenly claim the copies are edited because the whole reel isn't seen.

"Splice" - to connect two pieces of film, or to repair a film that has been torn or damaged. Splicing does not necessarily require editing. Repair splicing is an example where there is no editing involved.

"Retouching" - A process of deliberately altering a film image (either on a negative or positive image form). The intention is to alter the image. It is a rare skill, more often practiced on large format films and negatives (like 8x10" negatives of old days). To retouch 16mm film, you need to paint while looking under a microscope.

"Image anomaly" - an alteration to a film image by some mechanical, chemical, or optical causation, which results in an image being different than it's prior copy source, or different from the actual subject being photographed. An anomaly is generally presumed to be unintentional, unless proven otherwise.

Thus far, NO ONE has offered up any evidence of editing or splicing in the PGF master film .

Editing has been done on some copies by media people, including a "reversed" first frame of the film, on some versions. Editing of copies does not prove editing of the source master.

There is, however, ample evidence of image anomalies in various copied frames, stills, scans, or

transparancies taken off the film. The two most commonly shown anomalies are the "teeth" supposedly showing in one frame of Patty's look back, and the "hand" with curled fingers in some copies of one frame of the lookback, where the right hand swung to the rear of the body.

Both of these are indications of image anomalies, not retouching, editing, or splicing.