

The Physical Film

This section is divided into three (3) PDF documents

PDF 3.2 #1 has sections 3.2.1, 3.2.2, and 3.2.3

PDF 3.2 #2 has section 3.2.4

PDF 3.2 #3 has section 3.2.5

PDF 3.2 #3

3.2.5 - Related Footage

Aside from the PGF segment taken at Bluff Creek, there are other filmed sequences which influence our study of the PGF, in various ways. This reference section describes the various other types of film footage that exist, and why they are connected to the PGF footage.

Relevance - Both circumstantial and analytical evidence can be taken from these other related film sequences, and applied to some specific issues of the PGF Analysis. Each type of footage has its own specific relevance, and will be noted as that footage is described.

3.2.5.1 - First Reel scenes

Relevance - The "First Reel Footage" the footage generally regarded as being on the 100' roll immediately before the PGF Segment was taken. It factors into discussions about the prospect of more PGF footage speculated to exist.

To begin, the "First Reel Footage" actually isn't certified to be on the first reel. There is testimony that it is, and there are copies of this footage known to exist (and I have scanned sample frames from some copied material John Green possesses), and there is a general consensus among researchers that the "first reel footage" actually is as described, on the original first reel, but we cannot currently verify this to a factual certainty at this time.

The absence of the camera original at this time to study, and the prospect that the camera original may even have been cut down to just the PGF Segment, cause us some pause in discussions of the "first reel footage".

It may be possible to reconstruct the full 100' first reel if more film copies can be scanned from researcher archives, and I would hope to do so in the future. But for now, all I can say is that the footage identified as "first reel footage" has a widespread consensus of acceptance, but is occasionally disputed.

The filming segments generally attributed to the first reel footage are the following (the actual order isn't known for most, so the order shown here is simply grouped Roger and then Bob, and the left-right image orientation has on occasion been flipped, so we should not rely on any left-right orientation in the analysis of these particular images):

Roger #1 - Riding Right to left in scene (from a TV scan capture, hence the poor resolution)



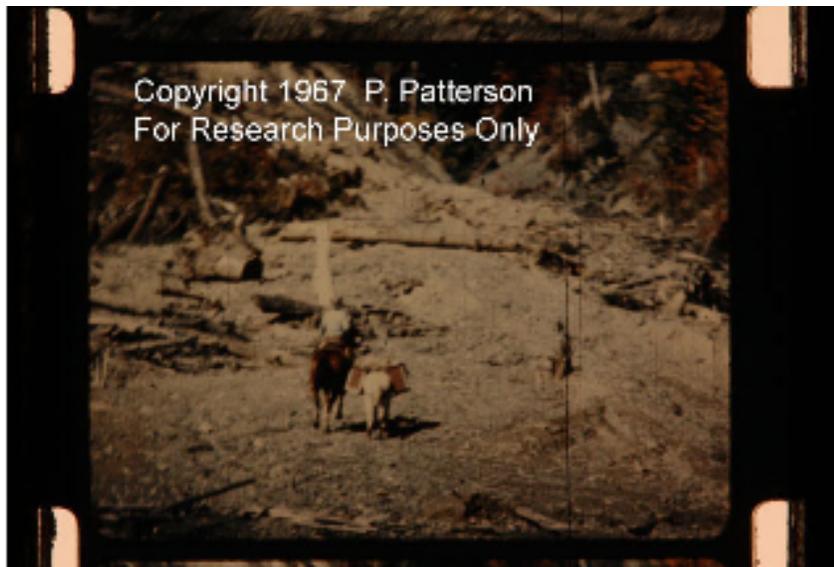
Roger #2 - Riding toward camera.



Roger #3 - Riding in shadow, away from camera.



Bob #1 - Riding into gully.



Bob #2 - Riding along dirt road, panning to tentpole trees on side of road.



3.2.5.2 - Second reel scenes (the Trackway)

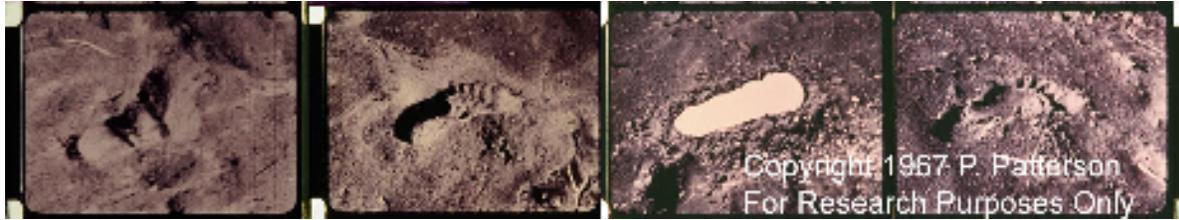
Relevance - The scenes attributed to the second reel provide information about the footprints on the scene, and the plaster casts made from those footprints, but this footage is more contentious in its verification.

The "Second Reel Footage" is actually more contentious than the first. We have a curious situation where the second reel was in the possession of Mrs. Patterson, and loaned out to the BBC many years ago, and never returned to Mrs. Patterson. Efforts to retrieve this roll of footage from the BBC have failed to yield any result to date. And there is no reported showing of the entire second reel, which might at least verify exactly what footage is included, by testimony of those who had once viewed it.

We have three filmed segments which may be second reel, and are disputed to varying degrees.

The least disputed is the trackway footage. It is a sequence where the camera is pointed toward the ground, and films at least four individual footprints of the reported trackway left by the filmed subject. John Green possesses 202 frames of this sequence on one of his reels, and I have scanned all the frames. So I can verify this footage exists. Rene Dahinden is reported to have a longer segment of this, but that has not been verified.

The trackway footage shows one of the footprints is filled with plaster.



Various researchers have taken the individual frame images (which usually show one footprint at a time) and used them to assemble a composite trackway image showing all four. Yvon Leclerc was the first person credited to do so, to my knowledge. I have also done such a composite from the frames I scanned. My composite is shown below:



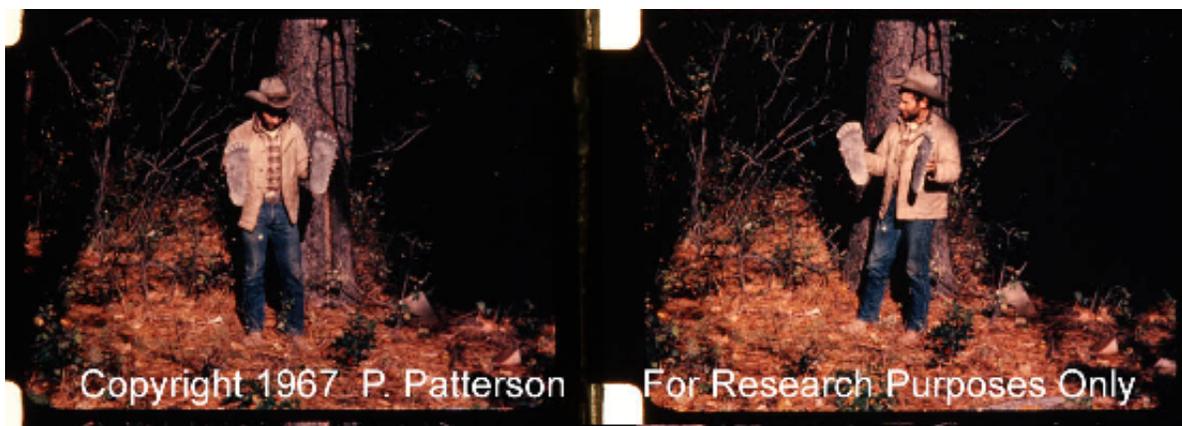
The problem of this technique is that of the 202 frames, one can choose different frames to make the composite and skew the dimensional accuracy of the resulting trackway (because of some distortion in the sides of each frame image, caused by the camera lens), so any one trackway composite actually cannot be used for a dimensional measurement of one footprint to the next (the step measurement). Even scaling the plaster poured print to the reported 14.5" length cannot assure this composite is dimensionally accurate. However, some researchers do use the composite for analysis work, as it provides some fair approximation of the trackway.

Two other image sequences are highly disputed as to whether they are "second reel" footage or not. One is the image of Roger pouring a plaster footprint cast. I have not yet found any film copy to scan of this, but have seen a video copy on one of the old documentaries about the PGF.

An example of this sequence is as follows:



The other disputed segment which may or may not be second reel footage is Roger standing by a tree, holding some footprint plaster casts. I have scanned frames from this footage, and an example is shown below:



So these segments tend to be referenced mostly when discussions turn to the footprints, the trackway, and the authenticity of the casts.

3.2.5.3 - John Green's Re-enactment with Jim McClarin

Relevance - The McClarin re-enactment is a comparative filming with a man of known height, and walking what he believed was the same path as the PGF subject, in the same Bluff Creek location. So this footage is very useful in height analysis issues of the PGF filmed subject.

Reportedly in June, 1968, researchers John Green and Jim McClarin went to the Bluff Creek site to film a re-enactment walk through the same area as the PGF segment #5, the often described "lookback sequence". They studied the film from the copies John Green possessed, and made a very close estimation of Roger's camera position, possibly within a few feet. The Bluff Creek site was still intact, in that the five trees in the center cluster the filmed subject walks amid (on the right, in the image below), these trees were still standing. (They would start to disappear in later site photos taken in 1971, 72, and 74).



With John filming, and McClarin walking the estimated path, this sequence was taken. The major different in the two films is time of day, with the PGF apparently taken shortly after noon, while the McClarin walk was apparently filmed in mid-morning, based on shadows on trees. Comparing the landscapes is somewhat influenced by this distinction. For the most part though, this was a very respectful and extremely useful re-enactment and thus a valuable film to assist us in the PGF analysis.

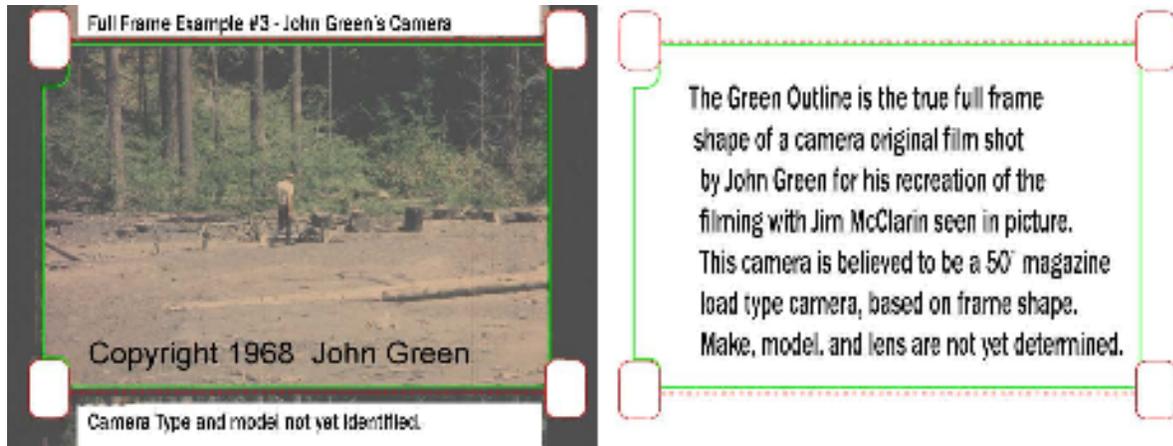
John Green currently still possess the true camera original and it had never before been scanned at a high digital resolution, before I did so with about 33 selected frames. It had been scanned for TV years before, but this is at a much lower resolution. That TV version does contain more of the walk than the frames I scanned. According to John, he has never made any film copies of his footage, just the TV scan.

So in my analysis work, I use both scans, the TV scan for more complete walk studies, and my high resolution scans for more detail analysis of the image content of the Bluff Creek site.

One composite walk image I created, from the TV scan shows McClarin taking thirteen consecutive left foot steps, 26 steps total.



There is one issue, still unresolved, in regard to John's footage of McClarin. Because I scanned John's true camera original, and overscanned to include the sprocket hole areas of the film, my scans reveal the true image size and shape on the film. And for John's film, this image size is not the size of a normal camera aperture, with a camera identification notch showing, as most 16mm films are. Instead, John's footage shows the actual aperture on the 16mm film magazine, which is wider than usual camera apertures.



This issue is still under evaluation, and until the further study is complete, I can't determine the relevance of this odd film image shape. All I can say at this point in time is that the modification of a magazine type camera to show the full magazine aperture was a non-factory modification to produce a wider image, and is sometimes referred to as Ultra 16mm. To appreciate this, the following is an example of the shape of the aperture plate on the magazine that holds the 50' load of 16mm film.



Above, you can see the odd extra open area on the left, with the two tabs at top and bottom, which usually align with the sprocket holes.

This issue of the odd size of the exposure area of John's footage is still an ongoing analysis, and so the full relevance of this won't be determined until the cause of this curious film image shape is settled.

Summing up, the McClarin footage that John took has considerable value in helping us analyze the PGF, but care must be taken when comparing the two films to make sure there is a proper consideration of the variables at play, between Roger's camera and position, and John's camera and position. People failing to account for these variables do sometimes come up with false comparisons and thus invalid results.

3.2.5.4 - Roger's Documentary Footage

Relevance - Roger Patterson was making a documentary about the Bigfoot phenomenon in 1967 (and perhaps earlier as well), and some of his other filming footage is known to exist. This other footage tells us about Roger's familiarity with other cameras and lenses, which factors into discussions about his PGF filming camera and lens.

Preliminary Description of Patterson Documentary Footage

I have recently had the time to review scans made of some footage Roger Patterson took before his Bluff Creek trip, as part of his intended documentary.

The footage is about 550' on an 800' reel, and represents six segments of filming with 100' rolls, but the first is only a partial segment of about 50'. I've tried to describe each segment (or reel, if you want to call it that) first from the mechanical perspective of film or copy stock, camera used and coding or identification marks.

Then I have described the visual content, scene by scene. A few representative sample frames from each reel or segment are shown for reference. Also, here, I'm showing an example of how I am arranging the scans into thumbnail collections of 22-25 scans per page (each thumbnail is actually 850 x 530, so there's still a fairly substantial amount of detail even in the small versions on the inventory pages. Each scan (which encompasses three film frames), is actually 4272 x 2848 pixels. I am in the process of indexing the scan numbers to the thumbnails for cross-referencing as well.

Also, I want to make it clear that none of this footage is considered to be or claimed to be "Bluff Creek Footage", and so please don't think that anything here implies there were more reels of film taken at Bluff Creek, or that anything here is "second reel" footage which we all still wonder about the content of.

Segment 1 - about 50', filmed with a K-100 camera and copied onto "Eastman Safety Film" date coded 1967 (date copy stock was made), and K-100 Camera ID notch partially masked off by the copy process, same as Patterson Archive Copy of PGF film.

Filmed content: Footage of some forest conifer trees from clearing, no autumn color so maybe spring or summer. Second sequence is a Totem Pole, camera panning down from top to wider base, where the pole has something like outstretched arms.



Segment 2 - 100' , filmed with K-100 on Ektachrome "B" film stock (still have not identified the significance of the "B") and copied contact print full width so K-100 Camera ID Notch is intact (not masked off).

Filmed Content: Some forest footage, looking at sky through dense trees, a second forest shot, then a garden planter with a "log cabin" set of side beams (so a log from one side sits atop the log from the perpendicular side, etc.), then a close up of the planter corner, then a coastal beach scene from hills high up above the beach, then shots of conifer trees looking almost directly up at them, then a silhouette of trees with a low sun behind the trees (not sure if morning or evening), then a dense tree-lined dirt road, sort of like you see in an orchard.



Segment ends with a print through of letters "T" "B" with a single dot spacer, but placed like a hyphen. These holes are actually punched through original stock but this is a print through image of the letters, not the actual physical holes punched. Significance of these letters hasn't been determined yet.

Segment 3 - 100' , filmed with a camera not yet identified, but definitely not a K-100. Camera has a zoom lens on it. Original is Ektachrome "B". A Punch code (actual physical punches in this segment) reads 725327833 on the head of this segment.

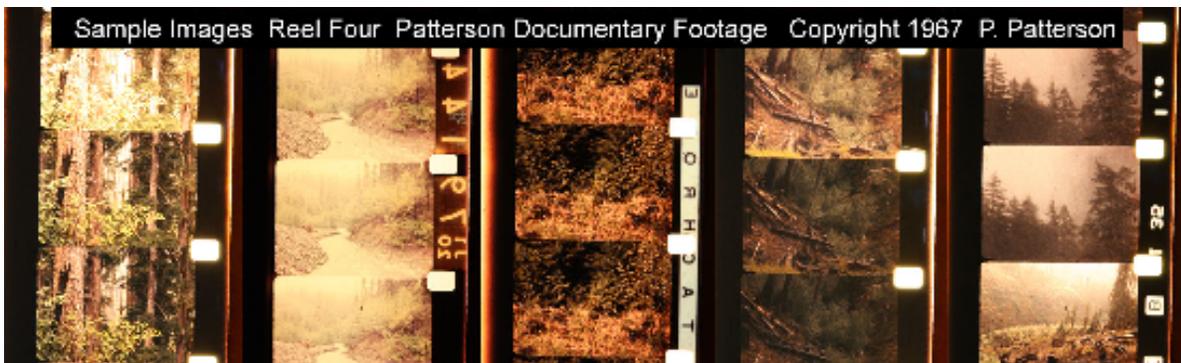
Filmed Content: First scene is man standing under tree and then walking to nearby small store and up steps to enter store. Man has white jacket, cowboy hat, and ear flap protectors. Another researcher has contributed a photo of Roger Patterson posed with foot casts by a truck, wearing same hat and ear flaps, suggesting Roger is actually in this segment, and filmed by some second person.

Second part of footage is man identified by Chris Murphy as Fred Beck, who is described in Roger's book. Fred walks away from a parked car (maybe some car from the 50's) in a rural residential neighborhood, and Fred walks toward camera. Next the film shows another dirt road lined with trees, like an orchard, but not necessarily the same as in Segment 2 (no apparent similarity). Then this footage goes to Roger's VW Bus, with the "Bigfoot 67 Expedition" sign on the roof. He zooms in and out on this vehicle (verifying the zoom lens on the camera.) The footage ends with the VW bus driving through some hilly terrain with sparse mature conifer trees. Possibly giant redwoods, because one tree trunk is wider at base than Roger's VW Van in front of it, so the tree looks to have about a 15' diameter at the base. No snow, no fall color, so maybe spring or summer season?



Segment 4 - 100', filmed with unidentified camera (but not a K-100)

Filmed Content: paved empty road, looking through vehicle front windshield as vehicle drives down road. Then some misc. foliage along side of road. Then some footage looking into solid foliage at various branches and leaves. Then badly overexposed footage of woodland scene, and then overexposed footage of river in the woods. Then scenes of redwood tree trunks, then scene of logged hillside with many cut logs laying about. More mountain scenery, logged woodland areas.



Segment 5 - 100' Filmed with K-100 camera on Ektachrome stock. K-100 camera ID Notch is fully intact from contact printing full width, so Ektachrome footage edge codes show.

Filmed Content: Consists entirely of snow scenes in the mountains, heavy snow on ground, sparse evergreens amid the snow. Most of this footage is over-exposed somewhat. Degree of snow pack suggests earlier than May, when Roger is known to have rented the K-100 for the eventual Bluff Creek filming, but this seasonal timing is not for certain.



Segment 6 - 100' Filmed with K-100 camera on Ektachrome stock. K-100 camera ID Notch is fully intact from contact printing full width, so Ektachrome footage edge codes show. Has punch code print-through of 725743632. Camera has zoom lens on it, because Roger zooms in on people in scene

Filmed Content: Man and girl (maybe 5-7 years old) are sprinkling Kellogg's Corn Flakes (close-up shows box quite clearly) on the lawn of a property adjoining woodlands. Yard has a small swimming pool. Corn Flakes are sprinkled in a long line on grass. Several shots of this activity. Then a black-tail deer, with start of antlers growth, is seen on lawn eating from line of corn flakes. Antler growth stage has been suggested as appropriate for mid May to June, but this is obviously a very generalized estimation of time of year.

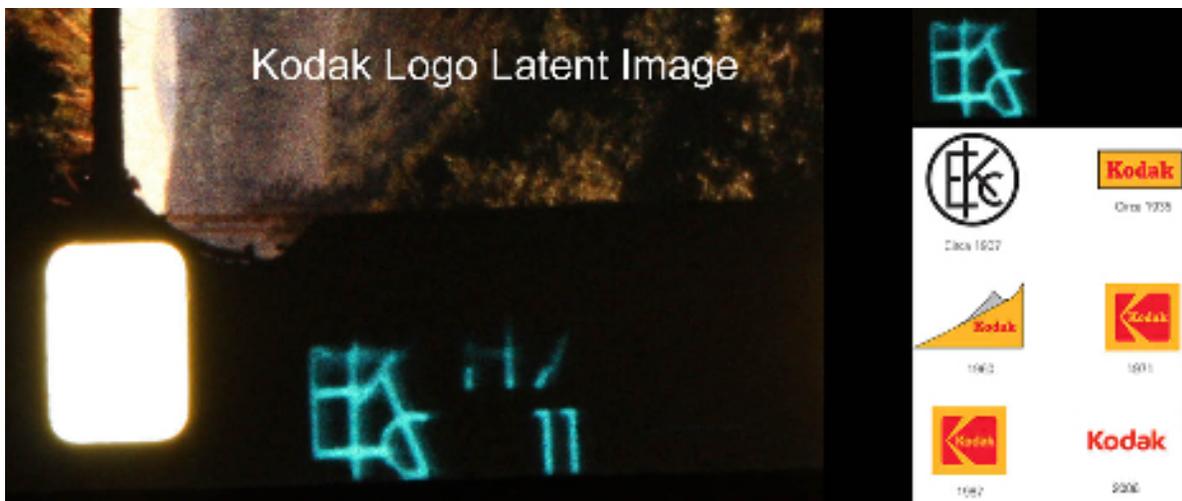
Deer then runs off. Then there's more footage of man and girl, looking out where deer was. Then more footage of deer, looking at people and camera. The sequence ends with some short footage of some white water rapids of a stream.



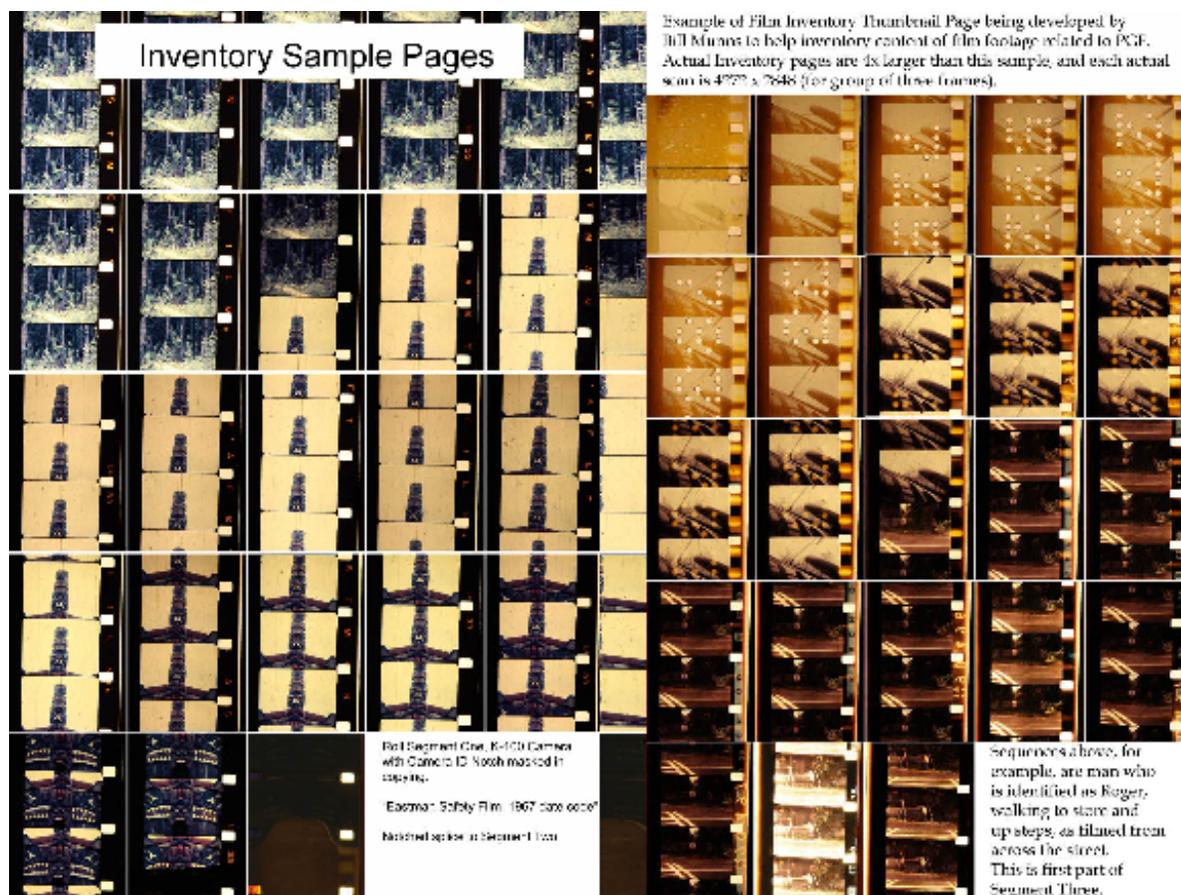
Conclusions and Questions

We can conclude from this:

1. Roger used more than one camera for his documentary. Aside from the K-100, he used a different type of camera for some footage. Camera type still unidentified.
2. On both cameras, Roger had a zoom lens for some filming, including on the K-100. So assumptions that he used nothing but a 25mm lens are clearly not valid.
3. The snow scenes with the K-100 were more than likely shot before May (although using the snow pack as a dating method is clearly a vague method, since we do not know the location of the filming.) So we have the possibility Roger had a K-100 camera before the known rental in May.
4. One significant question is why so much of this is on Ektachrome film stock, but he switched to Kodachrome film for his Bluff Creek trip? One roll herein (segment one) may also be Kodachrome, but the other five segments are definitely Ektachrome.
5. Film Stock date codes shown are mostly 1966 and one of 1967.
6. The curious EKc Kodak logo is a latent image on the edge of all the Ektachrome segments (2-6) which are 1966 film stock, yet this logo was apparently phased out by Kodak around the 1930's. So why it persists on this footage remains a mystery.



The film scans are being assembled into a visual inventory, sample shown below, so all actual scans can be easily located and referenced back to actual scan numbering the scanner generates so any scan can be easily located at full 4272x 2848 resolution. I still have work to do adding the original scan numbering to each scan thumbnail for cross referencing.



I hope to do this kind of inventorying with other film material held by the various people who are connected to the PGF and may have reels of film still in their possession. I'm quite confident more pieces of the puzzle will be found and will eventually help us sort this thing out to a final solution.

Perhaps the greatest challenge is trying to determine what may or may not be significant in the footage. There is clearly a wealth of data, much of it irrelevant, some occasionally useful, and sorting out which is which is the challenge.

But this type of archival work also suggests to me that there may be other films, stills or material existing which haven't been properly inventoried and evaluated, and may actually be significant pieces of the PGF puzzle.

I would like to acknowledge the assistance of two film archive analysts who have film archive websites and were wonderfully gracious in looking at the scans of edge codes and helping sort out the meanings of the markings and symbols.

They are Brian Pritchard

<http://www.brianpritchard.com/Date%20Codes.htm>

It was Brian who suggested the middle code symbols, example: " 1. 1 33" were most likely slitting codes, for when the original film is made in a wide sheet and then slip into 16mm widths for individual rolls, so this number would be which slit section across the full sheet was indicated.

and Paul Sylvester

<http://www.paulivester.com/films/filmstock/guide.htm>

Film date codes can be found at:

<http://www.amianet.org/resources/guideline...Fguidelines.php>

Continued Discussion

This discussion of the Physical Film, and the reference material, is in two additional PDF documents. #1 and #2 have previously discussed the basic physical film analysis, and camera references.

For more information, in case you may have received this PDF file from another person, you can find the source material at:

www.themunnsreport.com (The Munns Report . Com)

and more information about my career and background either on that website or:

www.billmunnscreaturegallery.com (My Creature Gallery website about my work in makeup, special effects, museum exhibit models, and wildlife art).

Report Copyright 2010 Bill Munns
PGF Copyright 1967 P. Patterson