

THE MUNNS REPORT

Release Number 3.2.6A
Copy 8 - Preliminary Description

Describing the Analysis of footage
edited for the 1971 "Bigfoot: Man or Beast"

This Report reflects an ongoing
analysis by Bill Munns
of the 1967
Patterson-Gimlin Film.

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PG Film copyright: Patricia Patterson

Release - Copy 8 Description - Preliminary Assessment

In the last two years, I've been able to personally scan all or part of four PGF full frame copies, and I obtained some scanned frames from a fifth copy for my inventory. I also did some frame captures of the LMS DVD zoomed in version, and a similar capture from another documentary program. To keep track of these, I simply designated them "Copies 1-7"

Recently I had the unexpected opportunity to examine another copy version of the film, and so I have designated it as "Copy 8" for my Index of Copies.

Copy 8 is a very curious copy version, and I am still unraveling its intrigue. On the surface, it doesn't have any "smoking gun" scenes to either support a real creature or prove a hoax, but if we look at the PGF Mystery as a jigsaw puzzle, this copy definitely brings a few new pieces to the table. How they will ultimately impact on the mystery, I cannot say as of yet.

Copy 8 is a professionally produced copy of 4 minutes of footage used in the ANE documentary program, "Bigfoot: Man or Beast" released in 1971. That program features Rene Dahinden and John Green on camera describing their investigations into the Sasquatch phenomenon, and it has some PGF footage. The full program was 94 minutes in length.

The company, ANE (for "American National Enterprises") produced some form of a promo copy segment 100' long (about 4 minutes projection time), taking edited program footage which is identical to what we see on the DVD of that program, except this copy footage was zoomed in slightly on an optical printer for making the copy (so it has tighter images than the DVD program has).

It starts with a re-enactment of Roger Patterson and Bob Gimlin (actually some footage Roger apparently took of Bob Heironymous and Jerry Merrit for his planned documentary, but ANE put into this program implying it was Roger and Bob Gimlin) going down a hilly slope, and then switches to one of the real PGF packhorse segments, before going to the actual PGF.

It then goes to footage of Roger pouring a footprint cast, and then a short segment of the PGF trackway, and then injects a guy backpacking in the mountains (totally unrelated to the real PGF) before returning to the PGF lookback sequence zooming in, freeze framing, and slow-motion quad-printing (a frame is printed four times, before going to the next frame, so the projected image has a slow-motion effect).

In the Documentary full program the interview with Janos Prohaska is in the middle of this sequence, but on Copy 8, his segment is edited out. But everything else is exactly as shown in the TV program, segment for segment, but on film it has a much higher resolution and is cropped slightly into a closer framing than the TV program.

The chart below shows an estimated true full frame (from two stills available), marked "A" and "B", and then a TV cropping for the actual DVD of the program, marked "C", and finally the Copy 8 scan cropping, which takes a 75% image area and enlarges it 1.33x to fill the frame in the copy, marked as "D".

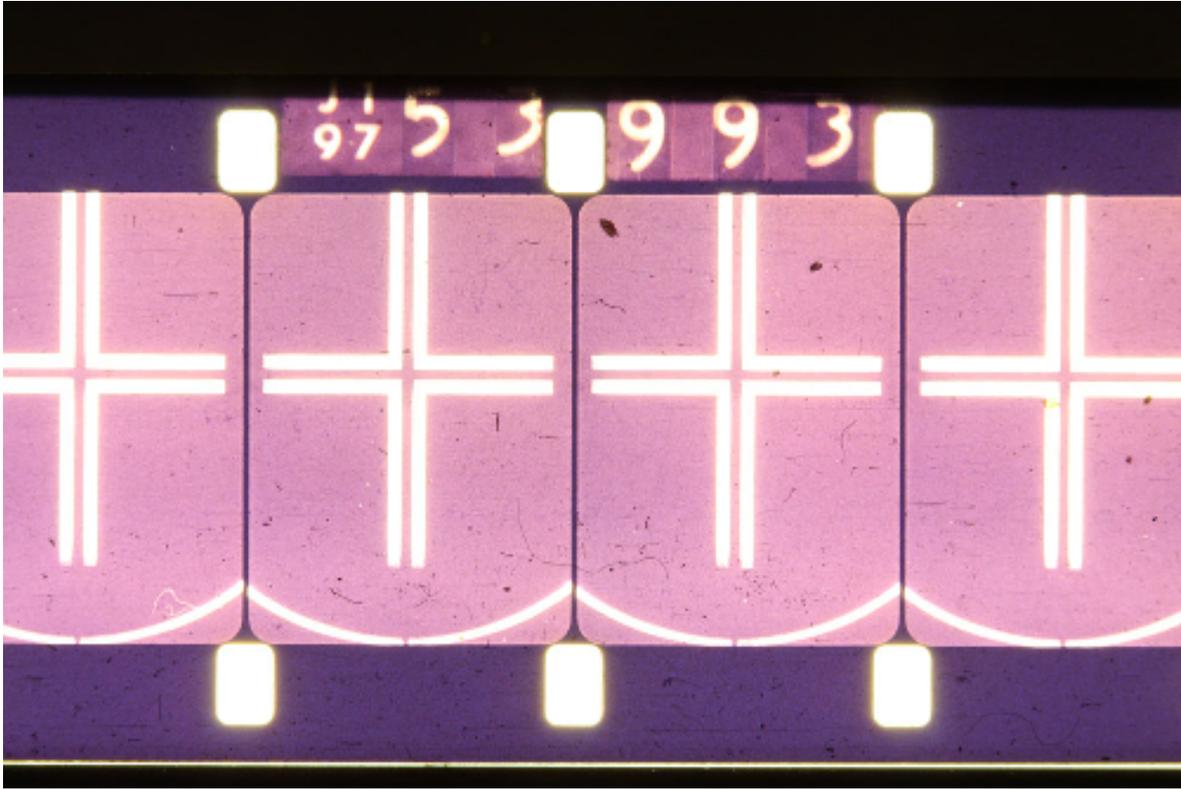


A - Likely print from original, excellent contrast, but cropped at bottom. B - Like y.l.f. frame, but copied with resulting contrast bulkup. C - TV Cropping from ANE Documentary. D - Copy 5 16mm film scan, high contrast but cropped in considerable. Credit: by Bill Murray 11-16-10

The copy was set up by professional editors, and has a "start leader" with a 10 second countdown leader and even sync marks for where the sound track should be synced up (there is no sound on this copy). So in all respects, this was a professionally edited and printed copy intended to be about 4 minutes long, like some type of promotional sample or possible "trailer" (an advertising preview copy).

And curiously, on the tail leader, it has the words "John Wayne" Dupe #2, 1971 and a word which looks like "Crusader" but all we see is the "Crusa and the "d" is half seen. These words were written with some type of grease pencil or felt tip marker on the original this copy was made from. The significance of this is pure guess, and ideas are welcomed, to account for this content. The frames with this curious writing are shown below.

Once I received this copy, I first did what I call an "Inventory Scan" where I run the film through a set of glass gates so the whole film width shows and I get about three frames of footage in one scan. This allows for any edge-coding or film latent image information to be captured. An example is shown below, the headleader and the numbered edgecode, 53, 993.

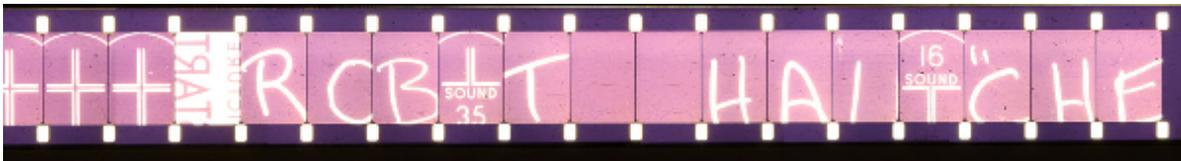


And by scanning three frames together, I can see any splicing or any camera start first frame over-exposure as compared to the next frame. And I get a set of inventory images of each segment to give me a generalized sense of the content before I scan it frame by frame, at a higher resolution.

The film stock latent image was Eastman ECO Safety Film, so it was an Ektachrome copy film stock. There are also Ektachrome edgecode footage markers every 20 frames (6") and they run in consecutive numbers indicating the code is latent on the copy stock (if the codes were on the edited source films, the numbers would jump around from segment to segment). I did 91 scans for this inventory. They are as follows:

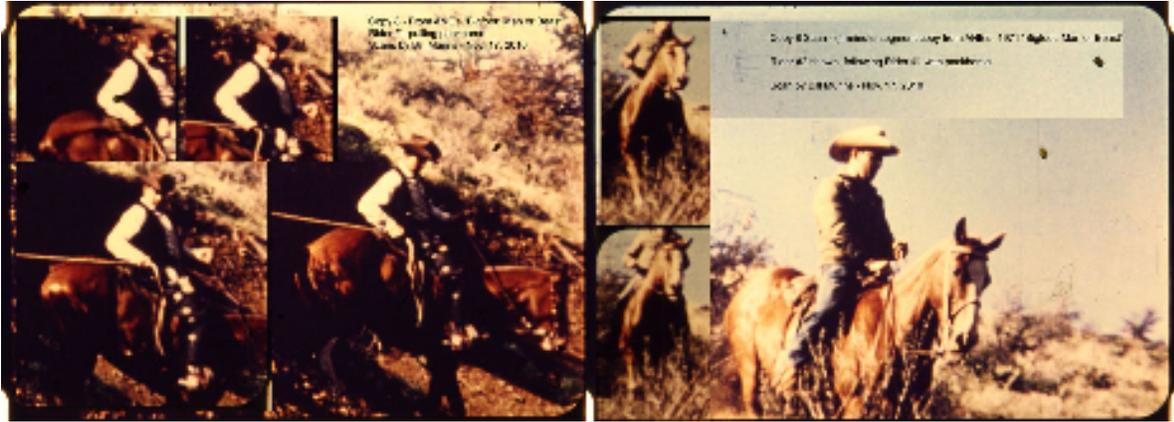
Scans 1-5 were blank leader, capturing the film stock latent image.

Scans 6-20 were the head leader with the projection countdown, start mark, and some writing on the leader with a grease pen. The writing hasn't been identified as to significance.



Scans 21-24 are footage of two men riding down a hill slope, the first man leading a pack horse. The narration implies this is Roger Patterson and his friend (Bob Gimlin) but the men in the

scene are not Roger and Bob G. It has been reported by other researchers that the men in this segment are Bob Heironimous (the first rider with the packhorse) and Jerry Merrit as the second rider. I can't personally verify this, but have no reason to dispute it either. Riders 1 and 2 are shown below:



Scans 25-28 are real PGF packhorse footage, two segments of Roger and the small white packhorse. These two segments of Roger were taken at the same location, same time of day, and from nearly the same camera position. But one segment was flipped in the editing (evident because both show the same landscape and it is flipped left/right in one as compared to the other).

Scans 29-43 are the PGF but it starts at frame 102, and freezes at about 350 to zoom in (done on the optical printer) and then the sequence resumes motion to the end of the Look Back.

Scans 44-47 are Roger casting a footprint, a total of about 120 frames. This may be the only existing 16mm footage of Roger making the footprint cast, and all previously known versions were TV scans at standard TV resolution (640x480). This cross fades into:

Scan 48 of trackway footage showing track #2, the one before the plaster filled footprint.

Scan 49 is black leader, (where the Janos Prohaska segment was, in the full TV program, and cut out here) and fades up into the following:

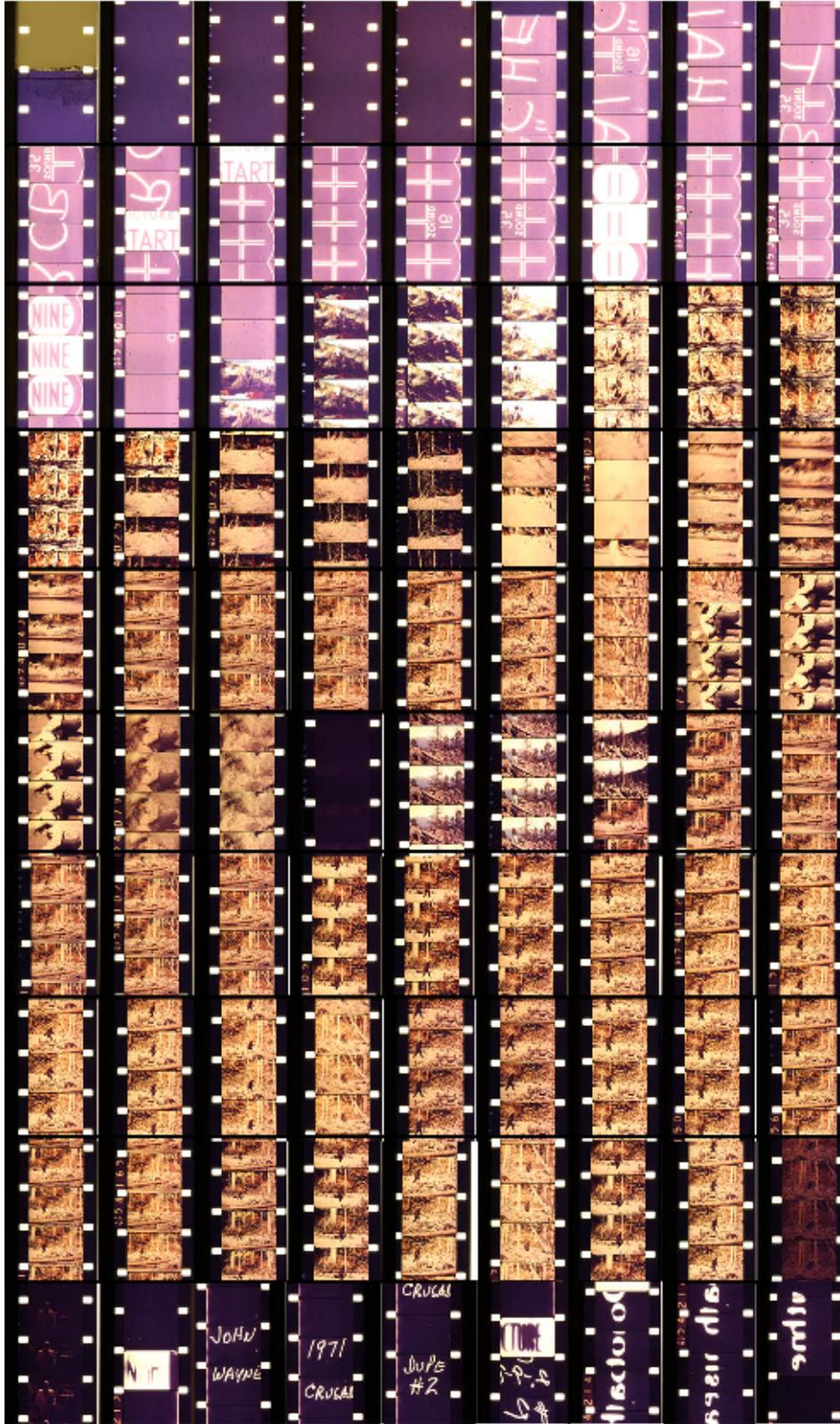
Scan 50-52 are the man hiking in the mountains with backpack

Scans 53 - 80 are PGF "Look Back" segments printed in slow-motion frame repeat, zooming in and out, and repeating. Scan 81 fades to black.

Scan 82 shows a short piece of the man who finally hosted the program, before fading to black.

Scans 83- 91 are the tail leader which includes the intriguing "John Wayne" and 1971 Crusad. . . and Dupe #2 as well as some other writing which is jumbled in a way hard to read.

The inventory thumbnails are shown below:



Copy Generational Analysis

This copy has no physical splices in its 100' length, so virtually every bit of it, leader included, was on the source copy. The source copy had optical dissolves in the scene transitions of several segments (where one scene fades out while another fades in). This can only be done on an optical printer and the edited film had to be set up on A/B rolls of picture so they overlapped in time for the duration of each intended cross dissolve.

So we have the following generational stages at a minimum:

A. Source footage provided by Roger or filmed by ANE. This footage is edited on to the A/B rolls for printing.

B. The optical print copy with transitions in it. This would be the show film. It would not have been cropped as Copy 8 is, because the TV broadcast version (and subsequent DVD) have more frame image area than Copy 8, so their source program film must also be more full frame. The printing could make a second composite print for further editing.

C. A program copy (with transitions) was then edited into this 100' promo cut, removing the Janos Prohaska interview segment, but keeping the other content in order and at program length. Writings in grease pencil or felt pen would most likely be on this copy, to print through into the "D" copies. On the tail leader, it has written "Dupe #2, which printed through to the copy.

D. The actual print of Copy 8 was made, with edgecode from the Ektachrome copy stock that is intact and numerically consistent for the 100' length. So we are not seeing edgecode from a source film which had anything cut out of it, because then we'd see some irregularity in edgecode numbers.

So we are looking at 3 or more generations from the footage Roger supplied to ANE.

There are reports Roger did provide them with his camera original, and it is the bankruptcy of this company which is generally attributed for the loss of the camera original, being seized and sold with other company assets in that bankruptcy proceeding. As to the other footage, the second reel material (some of which is in this program), that camera original was reportedly lost when Mrs. Patterson loaned it to the BBC, and they never returned it. And the other documentary footage (including the two reported riders, Bob H. and Jerry Merrit) is not currently identified as to whereabouts or who might have possession.

Copy 8 - Potential for Analysis

This copy has some fascinating potential for analysis along several lines of investigation.

A. As the highest resolution imagery of Roger actually casting a plaster footprint, it may provide insight into some of the controversies surrounding this footage.

B. The two riders (identified as Roger and a friend by the program narration, but reported to be Bob Heironymous and Jerry Merrit by other researchers) may help identify the filming of Roger's other documentary efforts.

C. The real footage of Roger leading a pack horse is reported to be part of the first reel content. These frame by frame scans allow us to begin reconstruction on the first reel material, to attempt to determine exactly how much footage there was of the rider and pack horse material (with both Roger and Bob G. alternating as the rider on camera, for different segments). Until now, all that was available was TV telecine conversion scans, which skew the frame count and make blurred composite frames, plus the low resolution of standard TV formats. So having true film and accurate frame by frame elements, we can more reliably reconstruct the first reel content and possibly account for the 76.2' of the first reel before the 23.8' of Bluff Creek encounter.

D. This footage of Roger has some potential to help resolve issues of the lens on the PGF camera, because Roger rides directly toward camera, and is enlarged as he gets closer, and the change of size on film, compared to the frame count and pace of the approach, may allow us to determine the distance he traveled in that scene, and that distance traveled can help us determine the lens on the camera.

E. Some of the PGF creature is copied at a zoomed in scale, and when the film zooms in on the subject, then the enlarged figure is subject to less generational grain loss (in relation to subject image detail) as copies are made. This could help us in some analysis of the body.

F. This is the first copy I had in my possession for any length of time, so I could do specialized scans, such as bracketed exposure tests, to see which exposure pulls the most detail from very light or shadowed areas, and test exposures to see which level gives the most useful exposure of the filmed subject's body (being darker than most of the scene, when exposures are set for the overall scene, they tend to darken the subject, and as contrast builds up, the subtle tonalities of the body drop into the dark zone and are lost.) So being able to set exposures for the body itself, with no regard for the landscape, will produce some very useful scan material specifically for body analysis.

G. Although somewhat cropped, this copy will also help in the copy genealogy and scratch analysis, telling us what scratches may have been on the material Patterson furnished to ANE.

Preliminary Scan tests:

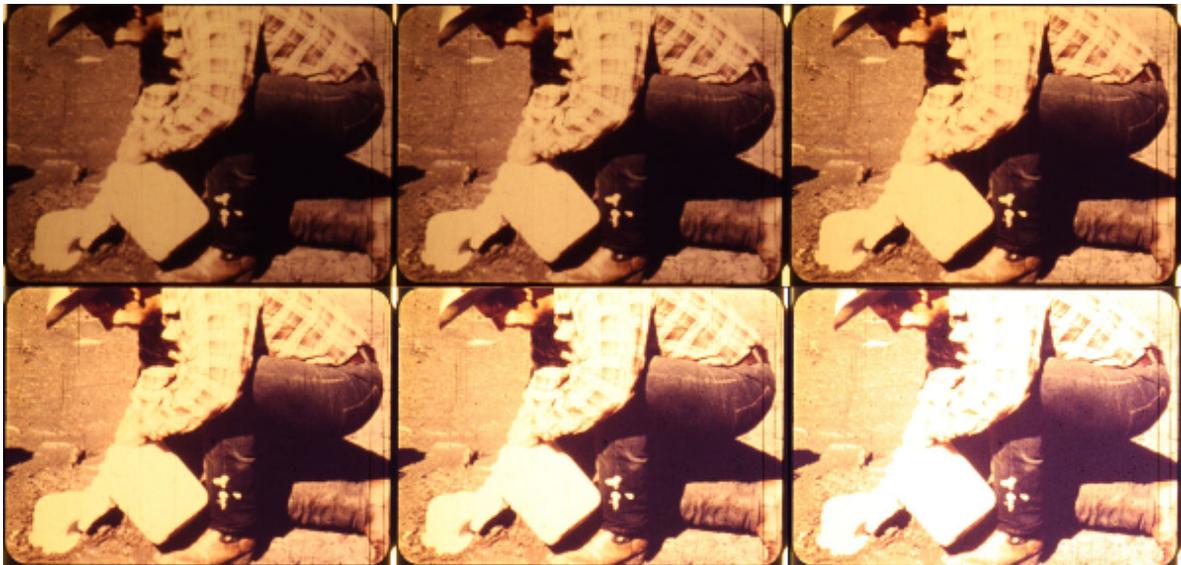
With this copy, I have the opportunity to experiment with scan settings, which I previously did not have time for, when I scanned a film at a distant location (where the film owner lived). One of these preliminary tests is scanning exposure to see if a scan exposure setting can pull more detail from highlight or shadow areas of an image. I did two bracketed exposure test segments to study this potential:

For the PGF segment itself I tested one frame to see how the body's anatomical detail might be affected if I set an exposure specifically for the body and not the overall scene.



Detail such as the hand shows far better in the lighter scan settings.

The scene of Roger casting a footprint was also tested to see how various settings might show more facial detail in the shadow of his hat, or more detail of his clothing, as shown below:



Also, as a preliminary analysis effort, I scanned one frame of the most "zoomed in" version of the PGF, because a zoomed in version has less quality loss as copies are made than a full frame version, in terms of holding detail on the subject's anatomical features and details.

This Zoomed-In segment is only for the "Look Back" portion of the scene (from about frame 300 to about 475, with exact frame numbers pending further identification) so we regrettably don't have the start segments scanned as well here, so we can't do any further analysis of the toes as shown in Frames 61 and 72. But the "look back" segment is the film portion most studied.

I compared this scan to several other scans or copies of the same frame for a quality appraisal, as shown below:



Copy 8 is shown on the far left, and it represents an excellent image for body analysis. It's only weakness is the sepia tonality, based on color fade of the Ektachrome copy stock, over the last 39 years since it was printed in 1971.

Summary:

This document is simply a preliminary appraisal of the Copy 8 film segment, and it's potential for analysis.

More extensive analysis and a full scan of the film is in the works, with many segments scanned more than once at different exposure settings to pull extra detail from lighter and darker areas of the picture.

Once that is done, a more extensive PDF file will be released describing the further study and analysis of Copy 8.

Inquiries from other researchers about specific details or portions of specific images are welcomed, and if the copy 8 material can aid in those inquiries, I will try to accommodate the requests.

Bill Munns
November 23, 2010