



**The Patterson & Gimlin Film
Cards on the Table
Episode Four**

Christopher L. Murphy

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“The sasquatch
is
a cultural
phenomenon
on the fringes
of science,”
and
it is now time for
science to take the
reins.

Christopher L. Murphy

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Rob Roy E. Menzies '04

The Patterson & Gimlin Film – Cards on the Table

(Script for Video Narrative No. 5, Episode Four)

Christopher L. Murphy

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Chris Murphy – Author

I believe that in the late 1960s Roger Patterson noticed one particular film frame, No. 352, which showed the subject in an intriguing stance looking directly at the camera. He had monochrome (black/white) prints made of this frame and sold them to media people—magazines, book authors and so forth. He failed to comply with copyright provisions in place at the time resulting in the image falling into the public domain; meaning that anyone could use the image without copyright approval and payment. There was no Internet at that time, so the image always appeared in print, and possibly on television. When René Dahinden obtained the rights to the film in the late 1970s, he had to abide by the image’s public domain status. When I worked with him as his business agent, I needed to clarify this situation. He told me that technically only the monochrome image was in the public domain; however he had accepted use of the color image as being the same.

Nevertheless, people wanted an actual photo, so a charge was made for this service. Regular prints of the full frame and 35mm slides of the close up were provided. Somewhere down the line the original full frame photograph was lost, or not returned after usage. René, however, had made postcards of this print and gave me what I believe is a re-take of the original, which was used for posters. That is the image seen here as the full Frame 352.

~FULL FRAME 352 #2

From an artistic standpoint, full Frame 352 is perfect. We have a wonderful autumn scene and a homin looking at the viewer in the process of sort of quickly moving away—in actual fact it was not much more than a walking pace. The fact that foreground debris obstructs our view of its legs and feet actually adds to the intrigue. The homin blends in perfectly with its surroundings.

~BYRNE PHOTO 1972 #3

Remarkably, very little happened at the film site between October 1967 and the summer of 1972. The photo seen here taken by Peter Byrne for measurement purposes in 1972 confirms this. Various debris items can be seen in both full Frame 352 and this photo. The wood fragment mentioned in the last episode was removed by René Dahinden the previous

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Chris Murphy – Author

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year (1971). Had he not done this, it is likely we might see it in the Byrne photo; although the fallen tree on the ground might have landed on it. Peter Byrne's film site photos are exceedingly good and it is from one of his photos that forensic scientist Jeff Glickman did a registration with film frames and determined that the average walking height of the hominid was 87.5 inches, or 7.29 feet.

~MURPHY #1

Prior to about 2003, all I knew existed were the 12 Cibachrome prints. On a visit with René Dahinden in the mid 1990s, I saw on his kitchen table what I considered a small transparency, about 3.5 inches by 4.5 inch. I had a look at it in the light and saw that it was of Frame 61 of the film. I simply considered it something for use with an overhead projector and put it back on the table. I might have said, "good image" or something like that. Certainly, it would have been easy to make an image like that using a color photocopier; although I would have enlarged it for presentation purposes.

After René passed away in 2001 and I was working on my Vancouver Museum exhibit, I ask René's son Erik to send me the 12 Cibachromes. What I received was 12 transparencies like that I had previously seen. Erik thought that these were what I wanted. Upon checking things out, I found that these transparencies were the "negatives" for the Cibachrome prints. As such, there were closer to the original film frames. In actuality it is scans from these "negatives" that I call the Cibachrome prints provided in these papers. The hominid images I provide have been enlarged.

~FRAME 352 CLOSE UP #4

Frame 352 is essentially the same as Frame 350, except the subject's stance has changed, with the left arm higher and the right arm farther back. In my opinion, the right hand is a fist and what we see as extensions or "fingers" are just background artifacts.

A lump seen on the upper thigh of the right leg is considered to be a hernia; it changes as the leg moves, so it is likely something of this nature.

Frame 352 close up was used for enhancements of the subject's head by artists.

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~FRAME 352 HEAD #5

The actual head in Frame 352 as seen here is about the same as what we see in Frame 350, although it might be slightly better in some aspects. As I have mentioned, Frame 352 as a photograph was made available as early as the 1960s; Frame 350 was essentially unknown to the public until 2004. I did not use it in posters because it was so similar to Frame 352. What appears to be a little strange is what might be seen as a right ear; it is likely the result of light and shadows.

~PROMINENT ARTWORK OF FRAME 352 HEAD #6

The four most prominent portrait artwork of the head in Frame 352 were done by Chris Murphy, Peter Travers, RobRoy Menzies and Yvon Leclerc. Obviously all four images depict something at least somewhat human; certainly more so than a gorilla, chimpanzee, bonobo, or orangutan.

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MURPHY



TRAVERS



MENZIES



LECLERC

~HEAD TO HEIGHT RATIO IN FRAME 352 #7

One aspect I believe is important that is measured in Frame 352 is the subject's head to height ratio. It comes out at about 5 to 1 for the walking height, and therefore no more than 6 to 1 for the standing height. The same standing height ratio in humans is between 7.5 and 8, with 8 being ideal. The 6 to 1 ratio is about the same with gorillas.

What appears to be happening here is that the homin's head is so low on its body that it effectively loses over a head unit, or size of a head, when compared with a human.

To effect this 6 to 1 ratio with a "man in a costume," the man would definitely have to be 7 feet, 3.5 inches or there about in height. A smaller man about 6 feet tall with a large headpiece would be too short to see through the eye holes, which would have to be in the chin area or lower; stilts of any sort are out of the question.

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~MURPHY #1

In full frame 362 we see more of the subject's legs because the height of the foreground debris decreases at that particular spot. Keep in mind that the action from Frame 307 to Frame 362 takes place is about 3.5 seconds. When the hominid is seen in motion on a movie screen or television screen, you see very little other than arms and legs moving and a change in the angle of the head and body. Back in 1967 when scientists viewed the film at the University of British Columbia what they saw was hopeless compared with what I am providing. The main scientist at that screening said he did not even think the subject was female. I believe they did stop the movie now and then to have a closer look at a still frame; but even then they saw very little other than a little black something. When René Dahinden showed me the film on a movie screen in 1993, I was totally unimpressed. Had the Cibachrome prints been available for the university scientists, things might have been different.

~FRAME 362 FULL FRAME #8

In full Frame 362 we again have a great scene. We get the impression that the subject has sort of stopped in its tracks; but that's not the case. Nevertheless, it is definitely thinking very hard about what is going on with Patterson. For sure, Patterson could see its facial expression and commented on it. Naturally the hominid could see a man aiming a black and silver box at it and would have seen Gimlin and his horse nearby, although farther away than Patterson.

~FRAME 362 CLOSE UP #9

I get the impression from Frame 362 close up that this hominid is not very clean about itself. We can see from its knees that it likely does a lot of kneeling. We know that Patterson said it smelled like a wet dog and many sighting reports state a very unpleasant odor was sensed. When I asked René Dahinden about this he said in effect that the thing just stinks because it does not clean itself very often; he referenced feces and urine. We know that sasquatch have been seen swimming in rivers so they obviously take a bath every now and then. The more hair anything has then the more odor it will carry; much the result of perspiration. The idea that sasquatch might have glands that

release a bad odor when threatened like a gorilla has been considered.

For many years the close up of Frame 362 bothered me a little. I had a hard time with the area right below the subject's chin which appears to show two lumps. I asked John Green what he thought and he just said he had not noticed anything odd. It took me a while to sort things out, but as the right arm moves forward it pushes the upper chest pectoral muscle and right breast to the left (both being quite large) resulting in the "lumps."

~BODY BUILDER PECTORALS AND BREASTS #10

In this image we see the highly developed pectoral muscles and breasts of a male body builder. If this man stood like we see the homin in Frame 362 and pushed his right arm forward close to his body, then you would see two "lumps" right under the chin. Keep in mind that a sasquatch head is very low on the body and would appear to sit right on top of these "lumps." I will mention that human females can develop muscular PECTORALS and in this case the larger breasts are already present, but I was unable to find a good example.

I really doubt that something like what I have explained would be part of a plan for a costume of some sort. Of course, one can say that it was a baggy costume and it bunched up at that spot. This being the case, what are the chances that it would take on the appearance I have provided?

~MURPHY #1

We now come to film Frame 364, which is the last of the clear frames processed. René Dahinden would have paid for the provision of the Cibachromes, and I am sure that at the time it was a fairly high expense. It would be many years before all of the frames were available for researchers. John Green, Dr. Grover Krantz, Igor Burtsev with Dmitri Bayanov plus several others had a copy of the film; but the only way one could see clearly what was in the frames was with a microscope. Having a microscopic photo attachment, or contracting such work was beyond everyone's budget. I am sure Dr. Grover Krantz's university would have had an appropriate facility, but Grover would not have dared to use it.

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To his credit, John Green did produce enlarged stop frames and delayed action in a copy of the film, but on-screen viewing did not reveal a lot. Marlon Davis did some remarkable work revealing action that was not noticeable with simple straight viewing. Beyond that, what Marlon claims with regard to the circumstances of the film were absolutely not a part of my research; and claims that the film frames have been altered or “air brushed” are not supported by my research. Also, his accusations as to Roger Patterson, Bob Gimlin, John Green and René Dahinden are totally incorrect to my knowledge. I never met Patterson, but worked with the others, especially Dahinden and Green, and believe I would know information of the type Davis alleges.

I do not have a full frame for Frame 364, it was missing as I have explained in an earlier presentation.

~FRAME 364 CLOSE UP #11

In Frame 364 close up the facial expression now seems to be one of apprehension with a determination to leave the scene as wisely as possible. I don’t think the homin was afraid, just unsure—it did not want to take any chances.

We can still see the pectoral muscle and upper breast discussed in the previous frame; but the right arm has gone higher so they are more concealed.

~PATTERSON – SASQUATCH COMPARISON #12

Roger Patterson was about 5 feet, three inches tall, so the sasquatch he filmed was over 2 feet taller than he was with proportionate width. In his boots and hat, Patterson would have been about 5 feet, 6 inches tall. I have proportioned this image of him holding casts in relation to the sasquatch in Frame 364. We can now appreciate why both Patterson and Gimlin, who was a not a lot taller, were so taken with the size of the sasquatch.

~MURPHY #1

At the outset of this series of presentations on the Patterson and Gimlin film I stated that scientists require tangible proof of new species. I completely understand that what I have provided is not tangible proof; you cannot get DNA from a



strip of celluloid. Nevertheless, the film is not the only evidence collected for what is believed to be a sasquatch or a bigfoot. There are numerous footprint photographs and plaster casts; indeed we have film and plaster casts of the footprints left by the Patterson and Gimlin homin. One has to consider this before dismissing the film.

About 12 years or so ago, I was told that there is not much more we can “mine” out of the film. That was not true; as time passes new processes come about and additional insights are gained; especially when new people take up research in hominology.

Unfortunately, the film got off to a very bad start. Instead of scientists having a closer look, it was simply dismissed out-of-hand. Many lay-people and scientists still do this.

Whatever the case, when all the material we have gathered on the sasquatch or bigfoot issue is taken collectively, there is definitely enough to warrant full scientific involvement. In other words, don't simply dismiss the film; have a close look.

~ARGOSY #13

The film got its second bad start with the nature of the mass publicity it was given in 1968. A dubious professional, Ivan Sanderson, presented the film in *Argosy* a mens' magazine—about as far as one can get from a scientific publication. Nevertheless, he presented the facts and uses a number of film images, but limited analysis.

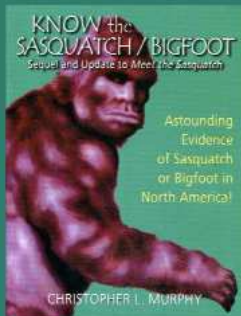
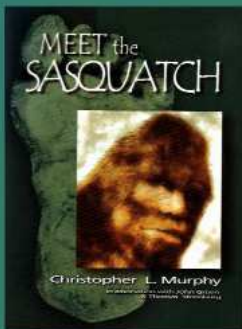
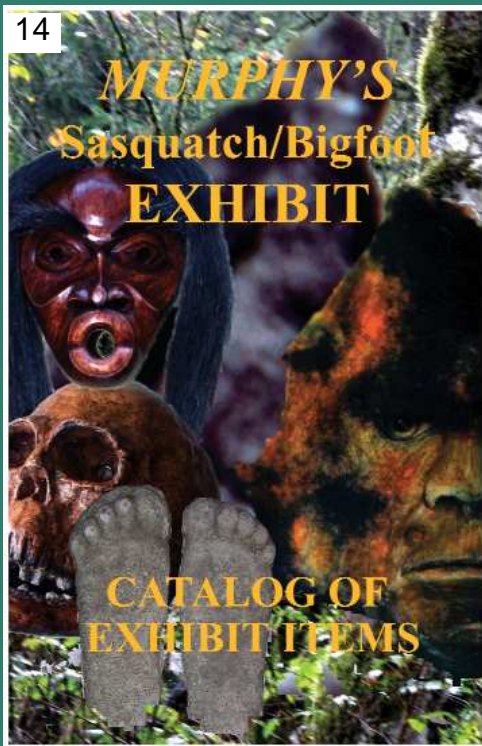
~MURPHY #1

I have mentioned in papers that scientists don't appear to read much that is not written by a scientist and published by a university press. I will mention one more little point; the author scientist who writes on the subject must preferably be part of the current establishment. In other words, not retired. I personally know that once you retire from a position of influence, your influence diminishes. ”

We have essentially met the first condition in regard to the film with Dr. Krantz and Dr. Meldrum, save use of all applicable photos; but the second condition is a very tough one. It requires university press people to condone what has been



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written. They will need a lot more convincing than what has been published so far.

~EXHIBIT CATALOG COVER #14

To this end I embarked on providing sasquatch exhibits at public museums in 2004; I am now working on my 9th exhibit. Actually seeing an artifact or photograph in real life is greatly superior to a digital image. The exhibits have been well-attended, but I am really not sure how many scientists take a chance and “have a look.” I do not charge for the exhibit; it is simply provided for the public good with the hope that it will lead to more scientific involvement in hominology. The catalog showing all artifacts and artwork is posted on the Sasquatch Canada website.

~MURPHY BOOKS #15

The head scientist at the University of British Columbia in 1967, upon seeing the Patterson and Gimlin film, later remarked that the more something deviates from the norm then the more evidence is needed to support it. For certain, the sasquatch “deviates significantly from the norm,” and being a believed living hominoid or primate of some sort, then one is going to need significant evidence to prove its existence. Words only get you so far. At the very least photographs are required. Attempting to convince scientists is essentially useless without using every applicable photograph you can find. That was the idea behind both my books seen here. It needs to be mentioned that believing authors, in general, make a significant amount of money with non-fiction books is preposterous.

~MURPHY #1

Before the age of the invention of photography, words and drawings were all we had. After photography photos became imperative; scientists would simply not accept anything less.

If photographs are applicable and available on a subject of this nature, then they must be obtained and used in any type of production. If for any reason one cannot get permission to use the photos, or cannot afford the costs, then he or she must re-think things. Anything else is not much better than “whistling in the wind.”

We have now entered a new era in which DNA evidence is needed. In other words, in the world of science it's "DNA or the highway."

For certain, we cannot prove sasquatch existence with just photographs; all they are is "pictorial testimony," which can now be faked by a 10-year-old. If the Patterson and Gimlin film was provided in the last 20 years as a video, few of us would bother with it.

Nevertheless, what I have provided in this series of narratives is not intended to prove sasquatch existence. It is only intended to prove that what evidence we have is sufficient to warrant proper scientific attention to the sasquatch issue.

It is critical to understand as I stated at the outset of these presentations that scientifically it is the evidence that is important. Forget about the silly debunking books, radio journalists and their strange guests, speculators, and others who dwell on circumstances and empty words. If testimony had an ounce of proof, the sasquatch would have been recognized as a living being at least 100 years ago.

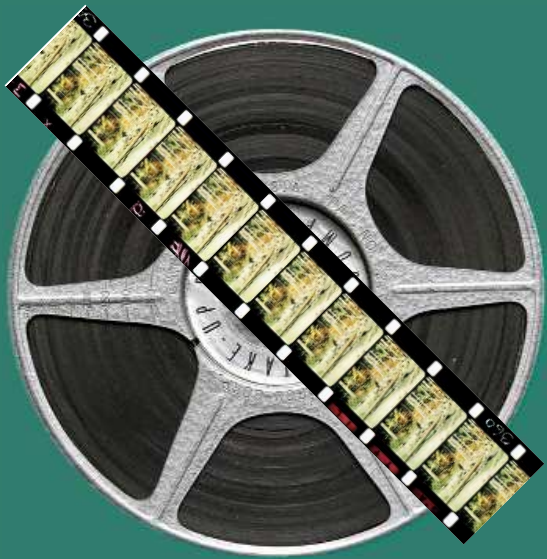
~FILM STRIP AND CANISTER #16

I will sign off by saying that incompetent people and the "lunatic fringe," are making an absolute mess of the Patterson and Gimlin film, along with the circumstances that made it possible. Of course, serious researchers just ignore them; but the problem is some people get taken-in by these individuals and this results in professionals not wishing to get involved. I have said that it is "time for science to take the reins," but this won't happen if the horse is wild and unruly. YouTube does us no favor by being the biggest garbage dump in world history when it comes to the film and the sasquatch or bigfoot issue in general; but it goes both ways—intelligent and reliable information is also provided.

~PLAYING CARDS - DEUCES #17

As to cards on the table, I think we are now at four of a kind. You can again select the cards, but even four deuces is a "bet the bundle" hand. The chance of another player having four of a kind is very low, and much lower for a straight flush; a royal flush is almost out of the question.

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~MURPHY EPILOGUE #18

After working on the Patterson and Gimlin film for almost 26 years, I am at the point where I don't know what else to say. Many researchers have come and gone over this period of time and the "old guard," save Peter Byrne (94 this year), is no longer with us.

People continually ask the question as to why we don't have other photographs or video of sasquatch. The answer is, we do but we can't see much because the camera used was not designed to get reasonable images at much more than about 50 feet. Before digital cameras, not a lot of people carried a camera so no images; now almost everyone carries a digital camera of some sort, but "run of the mill" digital images taken at a distance are hopeless for details—all we see is a "blobsquatch." Were a film camera used for some of the images I have seen, we would be much further ahead. By the way, one is very lucky to get within 100 feet of a sasquatch, let alone 50 feet or closer. Even when they do, they fail to get a photo because they are not ready or are too excited.

Roger Patterson got reasonably good images because he used a regular film movie camera shooting 16 "photos" per second. As the images are NOT electronic they can be greatly enlarged. A video camera has the speed, but not the quality; notwithstanding high-end professional cameras.

In all likelihood, the Patterson homin has passed away by now—so where are her bones and those of countless other sasquatch that have died over the past countless years? The professionals have answered this question time and time again; bones don't last long, they are consumed by animals and micro organisms. Finding the bones of anything is a challenge. For sure, I believe some bones have survived, but where do you look for them? It does appear that some strange bones have been sent to museums, but what has happened to them is as much a mystery as the sasquatch itself.

To my knowledge, alleged claims of sasquatch bones, tissue, or hair with resulting DNA analysis has not got mainstream scientific validation. The same applies to evaluated footprints, although it is admitted that something "natural" is making them.

Could there be other evidence “out there” of the type we need—movies, film photos, bones and so forth? Of course there could. Only about 20% of sasquatch incidents are reported and this is likely less for the evidence I mention. To a lot of people, money is not an incentive and peace of mind takes precedence in a lot of cases where it might be.

The Patterson and Gimlin film is a perfect example of what can happen if certain evidence is made public—one’s entire life can become disrupted. I can’t even get away with books and these papers without cries of foul, deceit, corruption, misrepresentation and so forth. Unfortunately, the Internet has facilitated this sort of thing. I don’t respond to it, but many thanks to those who have come to my rescue.

The Patterson and Gimlin film is not physical evidence, but it is something physical that contains probable evidence in the form of images. I know the film itself is physically real because I have seen and handled a copy of it. I also have small bits of it that I have viewed under magnification. I have even put a few of the 16mm film frames in my sasquatch exhibit. If people think they can debunk the film then they must start and end with the film itself; not run around getting opinions and testimony. If scientists simply listened to what people said then you would be telling your kids that the world is flat and to stay away from the edges or you will fall off, and a big dragon will eat you.

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~ FLAT EARTH #19

ACKNOWLEDGEMENTS

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Film site showing a person for measurement: Peter Byrne

Artwork, Frame 352 head (left to right): C. Murphy, P. Travers, R. Menzies, Y, Leclerc

Body builder: Sean Nalewanyj

Argosy magazine cover: Argosy (now defunct)

All film frames: R. Patterson- E&M Dahinden

All other images: C. Murphy - Murphy/Hancock Photo Library

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researchers.)*