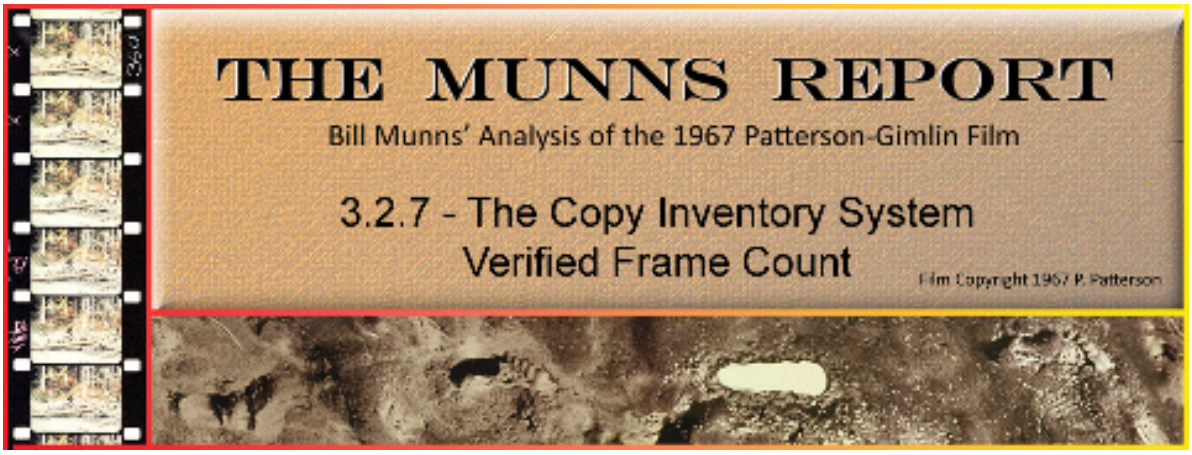


3.2.7 - The Copy Inventory System & Verified Frame Count, Revised.

This document explains the structure, usage and origin of the PGF Verified Frame Count inventory I have compiled over the past two years, for research reference, as well as revising the prior description. Eventually, it should be made available to the research community, but I do want to be certain it is perfected and thus fully reliable before any distribution is considered.

The current system described herein is VFC - 2, the second version. An error was found in the Version #1 system I had, and in the process of doing this revision, I have now verified a frame count of 954 frames. This is certainly curious, since the number 953 has been stated as a fact for most of the film's 43 year history. The verification of one additional frame does not make any substantial impact on our analysis of this film, but I do wonder if it will fuel irresponsible rumors and claims of "missing footage", a popular claim by people who aspire to discredit the film as a hoax.

The frame wasn't missing, in any real sense, but rather is simply a result of my scan of Green's copy skipping over one frame (which I have subsequently verified as existing, by using the PAC and Noll frame sequences, which both had the frame). Since the Green scans were the first I did, and were the foundation for the Inventory, my reliance on that scan version is why the error was not caught earlier. But aside from that correction, the VFC - 2 system is also an expanded version, allowing me to make more notations, show other copy versions of a specific frame, and reference more copy versions by their identification or scan number. It is the referencing of other scan sequences of the film that forms the backbone of the inventory reliability (in it's new form), because each frame is compared from two or three (occasionally four) copies, to insure the sequence is true and there are no missing frames or duplications now.

This document also describes the copy inventory of material I have scanned or collected over the past three years, and some of the factual particulars of these copies, and how they assist in developing a copy genealogy of the PGF. The copy history is quite curious and somewhat convoluted, and determining which copies are related to which other copies is of value in trying

to make determinations about the camera original, since it is currently not available to the research community for study.

Document Outline

1. Current Structure of the VFC-2 Frame Inventory
   - Overall Structure
   - Frame Data Structure

2. Uses
   - Cross Reference
   - Frame Identification Service
   - Splice and Anomaly Searches
   - Resource Inventory

3. The Frame Inventory - Upgrade from VFC #1 to VFC #2

4. Inventory Scans vs Frame Scans
   - Inventory Scans, described
   - Frame Scans, described
   - Rectified scans, described

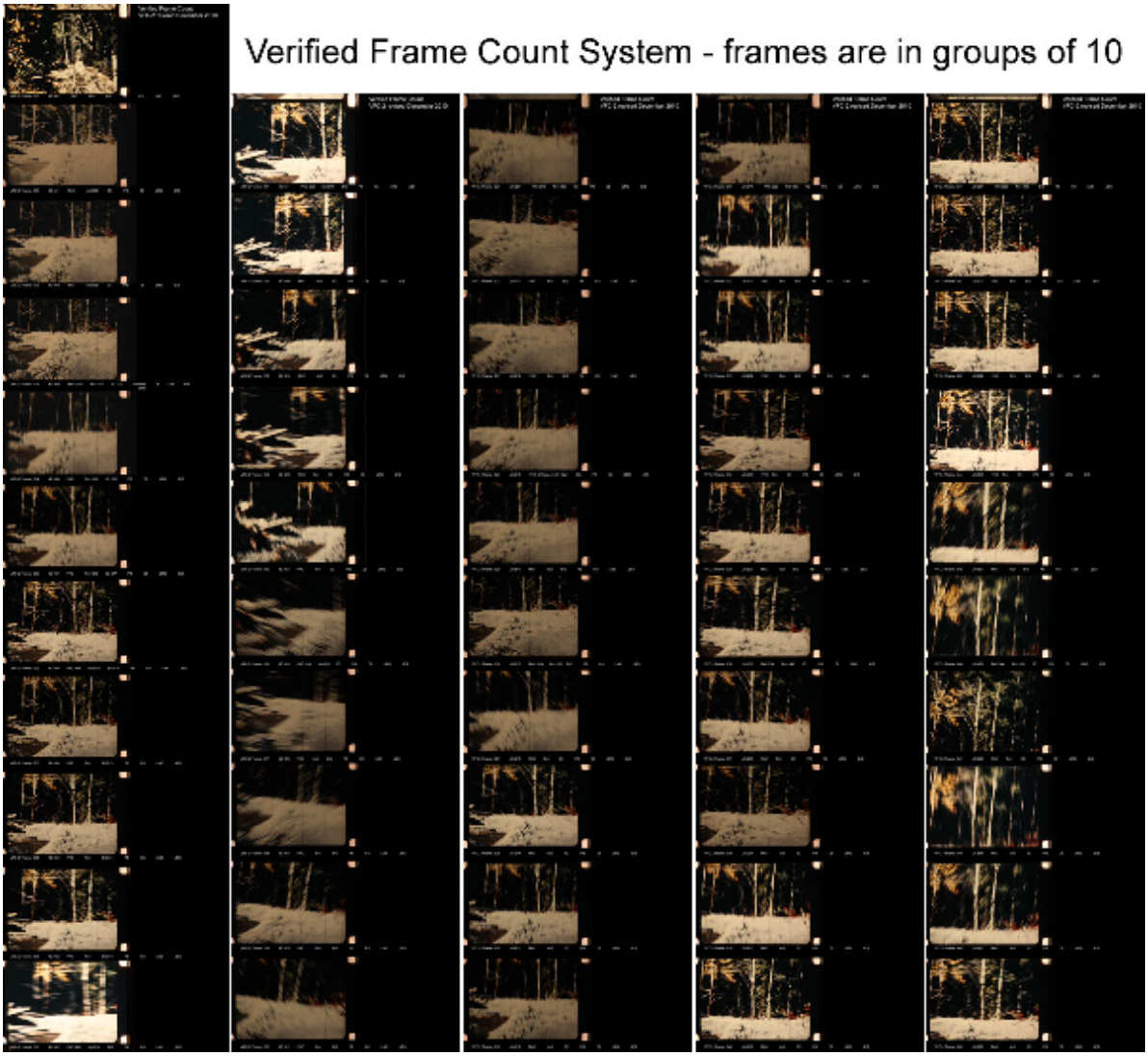
5. A Brief History of the VFC system
   And a short explanation of why the scan sets have some duplications and omissions.

6. The Copy Inventory

1. Current Structure of the VFC-2 Frame Inventory

Overall Structure

The Inventory System is currently set up with frames in groups of 10 (except for the first group, which has 11 images to include the tent pole frame immediately preceding PGF frame #1. The image below shows the first five groups of frames, 0-10, 11-20, 21-30, 31-40, and 41-50.

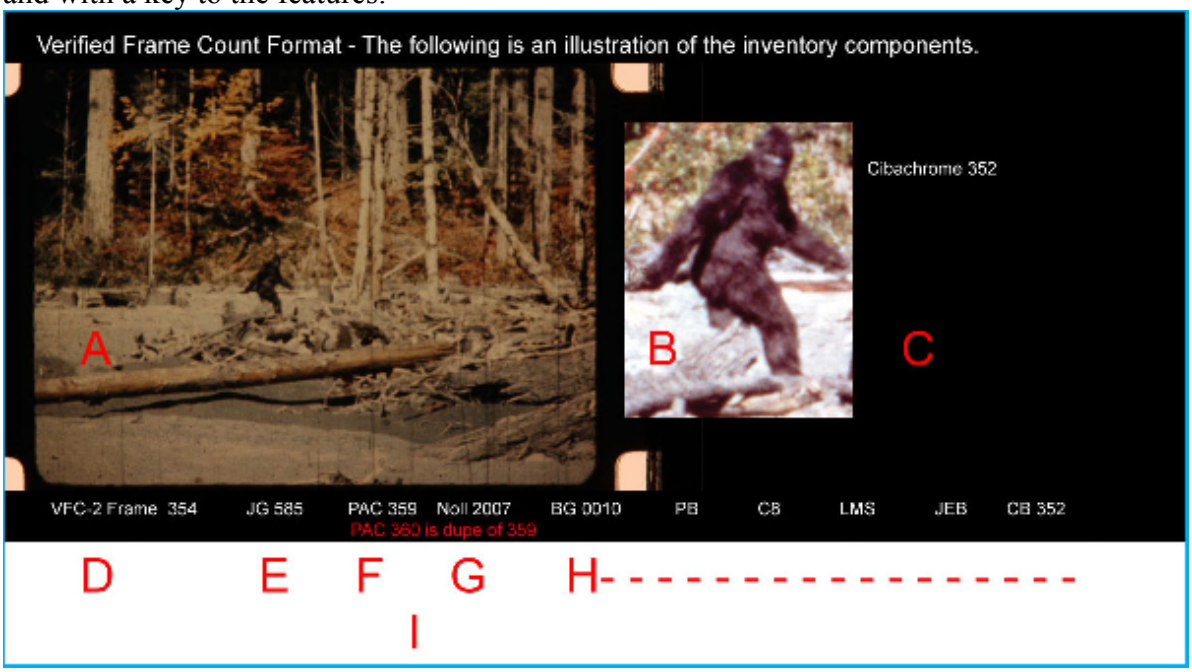


Each group of 10 frame images is set up in a Photoshop file that is 1200 pixels wide and 5000 pixels high (except for group 1, which is 5500 pixels high, for the tent pole frame plus the 10 PGF frames). The actual frame images are 750 pixels wide by 500 pixels high, reduced from their true scan resolution of 4272 pixels wide by 2848 pixels high. The Text Layer holds the frame numbers and side notations, so I can continue to update frame or scan numbers for various copies, as they become available to me for cataloging.

With the prior VFC -1 system, the photoshop files were 750 pixels wide, just enough for the frame image, with no space for a second image on the side, no space for comments, and a limited space for references to other scan sets.

Frame Data Structure

Each frame of the VFC-2 system is now set up according to the following structure, shown below and with a key to the features.



The components are:

A. - The Actual frame image.
B. - Any alternate frame image I felt was worthy to reference, such as the Cibachrome frame shown above, or frames on some copies that have image anomalies of note.
C. - A space for notations and comments.
D. - The VFC -2 frame number.
E. - The Green Scan frame number, since it was the frames from the first Green copy scan that formed the foundation for this inventory.
F. - The PAC scan number.
G. - The Noll scan number.
H. - Other copy scan or reference numbers, which will vary depending on the frame, since many copies are not complete (so these notes will vary from frame to frame).
I. - A second line, in RED text, where I note any dropped frame number or duplication number on a particular scan set (in this example, showing that PAC 360 is a duplicate of PAC 359).

Please note, this example is the classically described "Frame 352" which is actually verified to be frame #354. The discrepancy is described later in this document.

2. Uses

Cross Reference

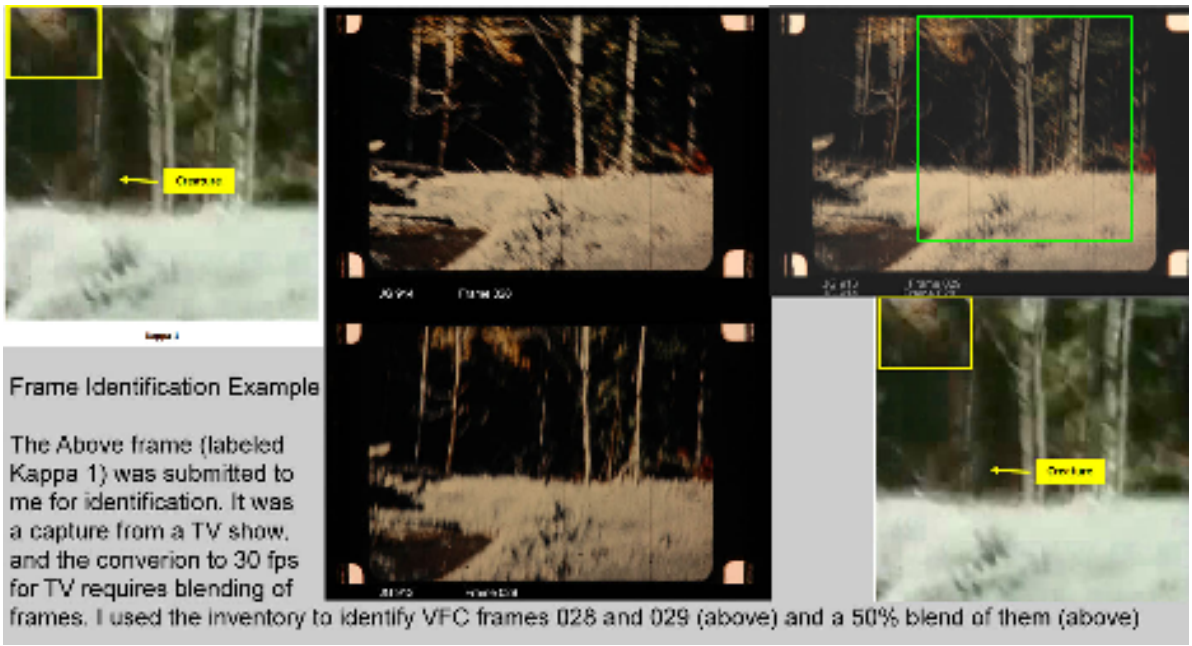
One of the original intentions was to simply cross reference the scan numbers of the various scan versions I had, because the Green scans were done end to start, so the scan numbers were in descending order once the frames were put in correct order, the Gimlin scans were numbered only for the samples taken, and the PAC scan had some duplications (the price I paid for trying to do a scan while a film crew photographed me at work, distracting me with their activity).

So I found, when I wanted to compare a specific Green scan to a PAC scan, or to a Gimlin scan, searching through thumbnail images was rather tiresome. With the frame inventory, I can now start with any frame, in any scan, quickly find it's inventory number, and then equally quickly find other scans of the same frame, by their scan index number. So the system has proven wonderfully efficient in my own efforts.

Frame Identification Service

The Frame Identification Service is something I offer, free, to the research community. If anyone has a frame image and they cannot identify it exactly, which frame number it is, or where it fits in the film's frame sequence, or whether it's a true frame or a blend, they may email me and submit the image, and I'll identify it.

One example is an image I recently received, from a person who thought he saw strange shapes in the film, and wondered if my other copies had the strange shape. He had a screen capture from a TV program, and my examination of his image, and my conclusion, are shown below.



Frame Identification Example

The Above frame (labeled Kappa 1) was submitted to me for identification. It was a capture from a TV show, and the converion to 30 fps for TV requires blending of frames. I used the inventory to identify VFC frames 028 and 029 (above) and a 50% blend of them (above)

The process of converting the film to TV viewing requires that composite frames be made by blending existing frames, because standard 16mm filming is done at 24 frames per second (fps) and occasionally even 16 fps, while TV has a frame rate of 30 fps. So the conversion to TV requires that additional frames be generated by frame blending, to bring the frame count up to 30 fps. But screen captures from a TV program or DVD cause some confusion, if the person receiving the capture doesn't understand this technology conversion. They likely capture the blended frames, which are not true single film images.

I started my evaluation of this person's request by looking at "Patty"s position, to get an approximation of the frame source, since she moves left to right in a fairly constant manner. The two conspicuous white trees to Patty's right are also a good indicator, and the fact that the submitted image had double versions of each tree immediately indicated a frame blend.

From that point, it was simply a matter of finding two consecutive frames where the trees were sharp and skinny in one frame, and blurred and wider in the next. Frames 028 and 029 matched the criteria.

Super-imposing 028 over 029 at 50% transparency produced the same results as the submitted frame, and so the image was positively identified as a blend of 028 and 029. I reported such to the person who submitted the image.

I continue to welcome any inquiries about frames needing identification or other analysis. Inquiries may be emailed to me at:
wmunns@gte.net or an alternate of
2billmunns@gmail.com

Splice and Anomaly Searches

I've already described this aspect of the Frame Inventory System, in the PDF release 3-2 The Physical Film, Part 1 (of three).

There is also a PDF labeled 3_5_5_1- Splicing and Editing, part of my Hoax Analysis series, which was just released and also describes how we study films to try and determine if splicing was done.

As I have nothing new to add to the examples shown there, I will merely reference those documents of the Report, and refer you to them, if you are interested.

Resource Inventory

Ultimately, when this VFC data is released to the research community, it will prove to be a useful resource inventory for researchers, who want to know what scans are existing for any specific frames under study. As noted at the beginning of this document, there is not yet a schedule for

release, since the inventory should be complete and proofed for accuracy before any distribution is worked out.

3. The Frame Inventory - Upgrade from VFC #1 to VFC #2

The more common description of the PGF is that it consists of 953 frames of film (although in the A&E Documentary "Bigfoot" [Ancient Mysteries series] states in the program narration there are 952 frames), but VFC-2 now verifies that there are 954 frames. There may, in the future, be 955, because the classical frame numbers used are two numbers off (classic frame 352 is actually 354th in the inventory) so we need to add 2 to the frame count (So adding two frames to the reported 953 would suggest we may eventually find there were 955 originally. This, however, is speculative at this time). If the person first counting frames had a copy which started at frame #3 instead of frame #1 (as many copies actually do) and thus counted 953 frames, we should expect a total of 955 when the two front frames are restored. I can't say for certain who actually did the frame count, or when, so I can't trace where the error occurred. All I can do is certify that I currently have 954 individual frames inventoried.

My first effort at this was named Verified frame Count -1 (VFC-1) and I noted, when I first described this, that I was allowing for possible future revisions if more frames turned up to change the inventory. Having recently found an error in the VFC-1 group, I was thankful I had allowed for possible revisions, because I have now done so and moved up to VFC - 2.

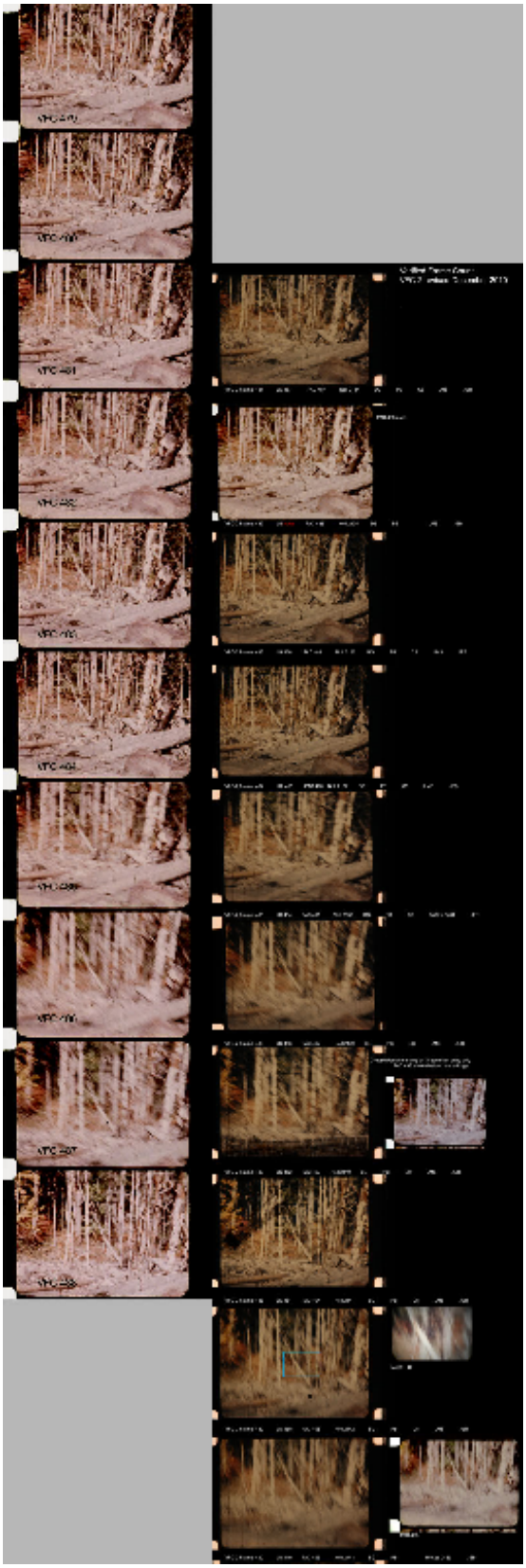
VFC -2 Frame #482, (which should have been Green's frame #456) , was the discrepancy. As I revised my system, I found I had skipped that frame while scanning Green's copy, which I then verified as present on both the PAC and Noll inventories, and that resulted in the 954 frame count. So in Green's frame count, I noted "none" (in red) and used a PAC frame for that one.

I also triple-checked the frames by assembling ten frames of PAC copies from PAC 485 to 494 and checking each frame to insure it perfectly followed the prior frame (I use the overscan portion that shows a bit of the next frame to make sure it matches the next frame) so I was confident this ten frame sequence was perfect.

These frames represented the VFC frames from 479 to 488, and I compared them side by side with the inventory system frames to insure a match. Luckily, the frames in this group go from sharp to blurred in a very abrupt way, and this is one of the easiest alignments to compare visually.

This located the single frame from Green's copy scan that was omitted in my VFC-1 inventory. So a PAC frame was used (and noted) in the VFC-2 inventory, for that frame.

In the chart below, the ten PAC frames are aligned with the VFC group 481-490, correct frame for frame, side by side. This was the final cross-check to make sure the sequence was correct. Fourth one down on the left column (and second one down on the right column), is the frame I had to change.

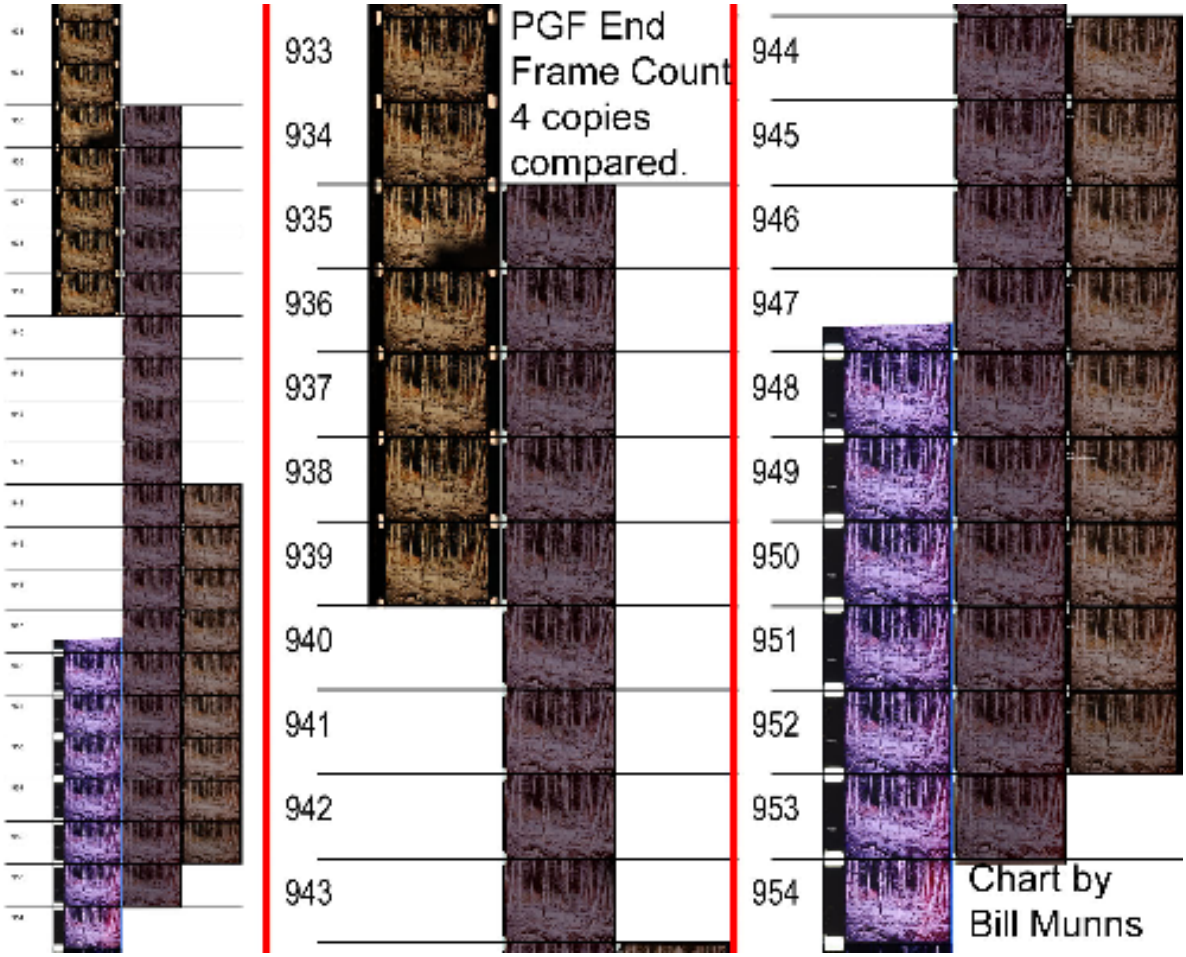


I also verified the the frame sequence using the Noll inventory.
These checks allowed me to confidently revise the frame count to 954 frames

End Frame Studies

To make sure the end frame count was correct, I compared the end frame sequences from four copies, just to make sure no single copy had any dropped frames or duplications, because the last frames do look rather similar at casual inspection, the camera is fairly steady, the filmed subject is quite small and walking away from camera, so we see little of the walk cycle motions of arms and legs. The variations, frame to frame, are quite subtle, and the high resolution of the scans was of immense aid in making sure the results were correct. Of the four copies shown on the chart, below, only one example actually has the very last frame known.

The chart shows the actual frame compare file on the left column, and the enlarged file split into two halves for the center and right column, to enlarge the frames a bit better to see them. The actual frame numbers are shown beside the frames.



So with the experience of finding I had skipped that frame from Green's scan in the VFC-1 inventory, I decided for this revision of the Frame inventory to try every method I could think of to cross check frame counts across multiple copies, to strive for the highest level of accuracy. The above was one example of how I cross-checked various copies to insure accuracy, especially given this finding contradicts the reported frame count which has been taken as "gospel" for 43 years.

If the suspected frame 955 turns up, where do I think it would be? My best guess is it would be one more on the end, with even more of the edge flare washout. But until one such frame turns up, we can only speculate about it, while relying on the actual count of these 954 frames we can certify as existing.

4. Inventory Scans vs Frame Scans

As I continued to upgrade the scanning rig to meet various needs, I realized that a way to scan multiple frames as a group would be helpful to show camera starts, more easily identify segments in their order of appearance on a reel that has multiple segments (such as Roger's documentary footage), and other circumstances where I wanted to study several consecutive frames in relation to each other. Such a capability would also be vital for scanning edge code and film stock latent image markings.

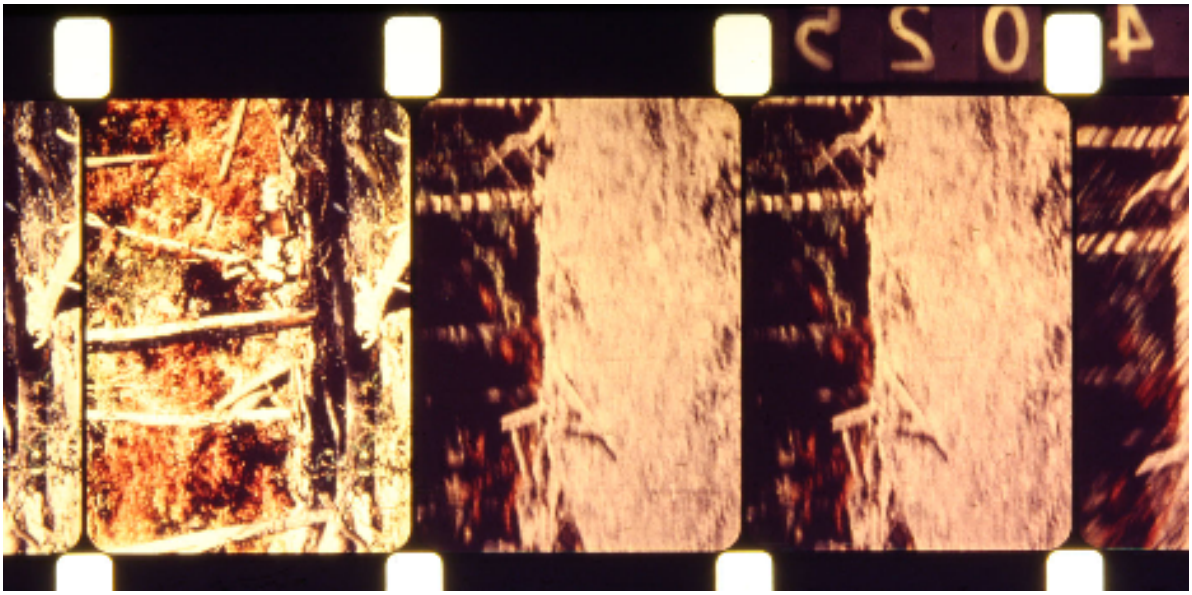
So I constructed a film gate made from two glass slides which are spaced slightly wider than the actual film width (so there's no friction to scratch the film as it is moved through the gate), and made some reel holders so that I could easily drop the film in between the two glass slides of the gate, at any point in the film strip, and then wind the film through the gate fairly rapidly to get to any point or position.

The Inventory Scan

The camera was set to take the scan image so the scan height was the 16mm film width, and the scan width captured three full frames, plus some parts of a fourth. This was ideal for showing camera start frames, and showing the last frame of one segment and the first frames of the next segment (on reels having multiple segments).

This sample, below, is from Copy 8 and has the last frame of a Roger on horseback segment edited to VFC 102 of the PGF footage, which the ANE program editors assembled in 1971 for their program.

The numbers in the top right (reversed) are Ektachrome edge-coding numbers, used in film editing. We only see this on Copy 8, because of the way ANE edited and copied their program content, and these numbers are not on any other PGF copy.

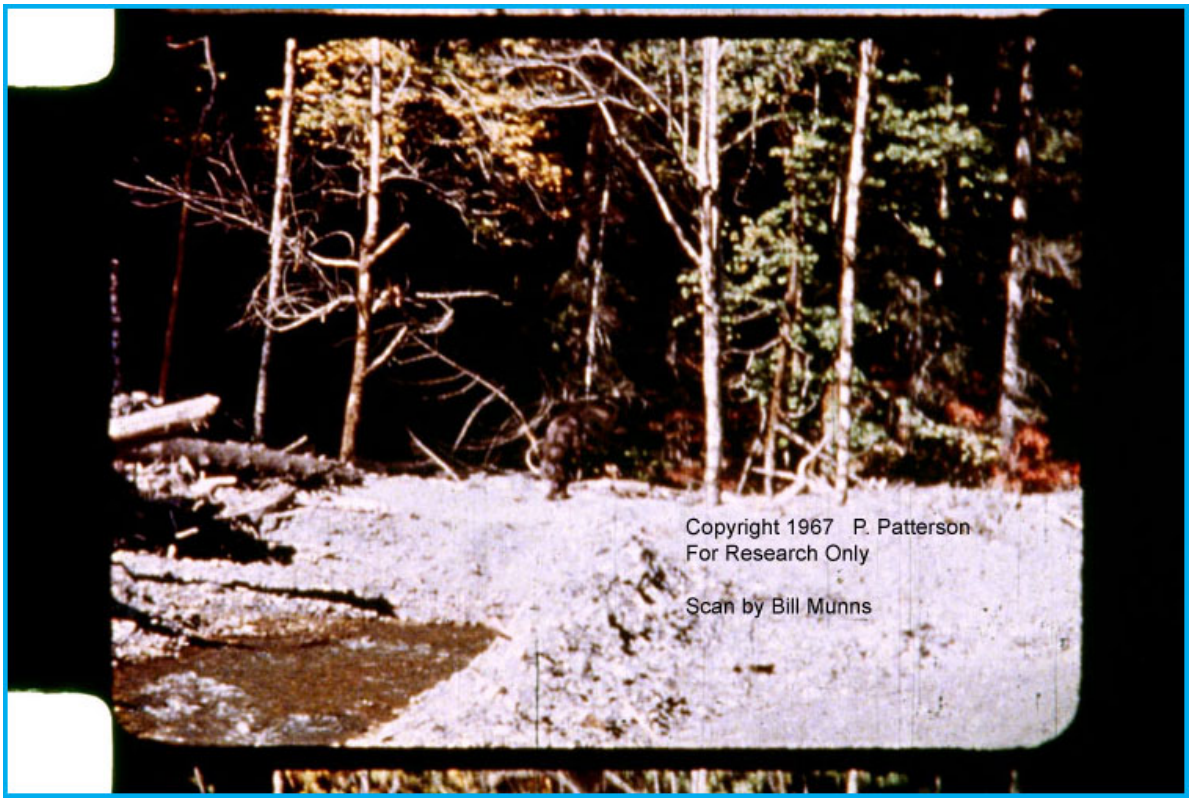


This type of scan is useful also for scanning leader markings, and for capturing the film stock latent images that identify the film stock a copy was made on. An example of a leader marking composite, made from about 6 or 7 inventory scans, is as follows:

The Frame Scan

A Frame Scan is set up the produce the highest resolution copy of a single frame, with slight overscan to show traces of the frame before and after, so the frame pulldown dimension is shown for reference. Since the digital camera doing the scan has a 3:2 image ratio, while standard 16mm frames have a 4:3 ratio, the Frame Scan does capture some extra width in the sides between the sprocket holes, when the setup scans slightly more height than true frame height.

Below is a raw scan of a single frame (reduced here, but actual image size is 4272x2848):



Rectified Frame Scan

For research purposes, individual frame scan images are set up for precise measurement and analysis across various copy versions, or for photogrammetry studies and lens analysis. The process of rectifying a frame scan image is as follows.

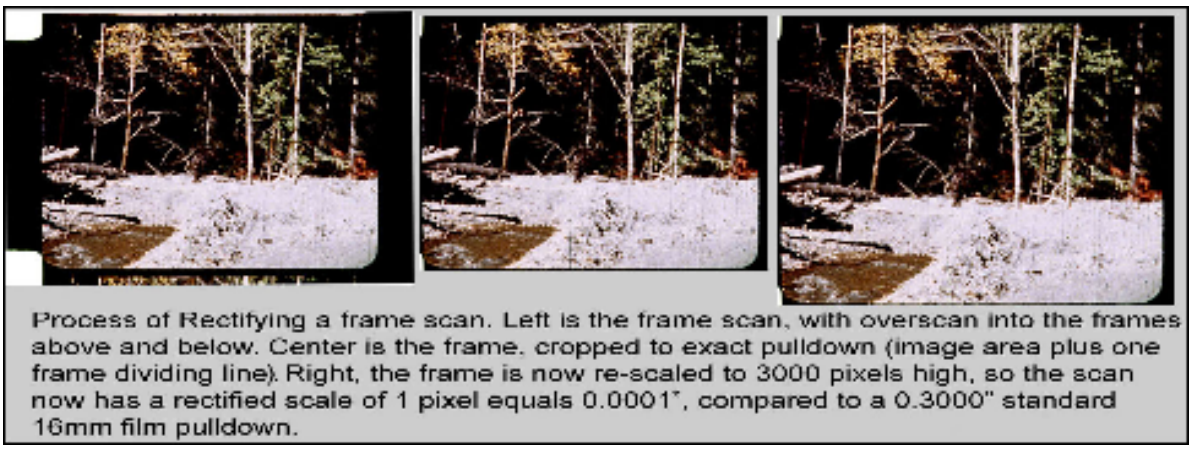
A. The frame image is examined for any rotational mis-alignment, to see if the image tilts down from one side to the other (caused by a slight difference in horizontal leveling between the film gate and the scanning camera rig, since they are portable and are disassembled for travel to the copy, and re-assembled on site for the scan). If so, it is first rotated so the frame separation line is true horizontal. For example, the frame scan shown above is slightly lower on the right side, and needs a slight counter-clockwise rotation (0.25 degrees, specifically) to be rectified true horizontal.

B. The image is cropped to exactly one full image height plus one frame dividing line, which represents the true 16mm film pulldown distance.

C. The cropped image is resized to 3000 pixels high, so when compared to the standard 16mm pulldown distance of 0.3000", the scaled image now is exactly set up so that one pixel now equals 0.0001".

This rectified image assists in making screen image measurements of the subject or landscape objects for lens formula calculations.

The Rectifying Process is shown below:



Process of Rectifying a frame scan. Left is the frame scan, with overscan into the frames above and below. Center is the frame, cropped to exact pulldown (image area plus one frame dividing line). Right, the frame is now re-scaled to 3000 pixels high, so the scan now has a rectified scale of 1 pixel equals 0.0001", compared to a 0.3000" standard 16mm film pulldown.

5. A Brief History of the VFC system

This copy and frame inventory could easily be a classic example of the proverbial "Law of Unintended Consequences", because it was never my intent to develop this. Once I appraised the available research imagery from the PGF, and saw that nothing was suitable for my goal of trying to develop a digital site model and a possible photogrammetry solution to the camera lens issue, I knew that I needed a frame by frame high resolution scan of a full frame version of the film, and apparently nobody had one. Reportedly, the NASI and Jeff Glickman did do a full frame scan in the 90's, but the scan data was no longer available (we couldn't even verify who had it, much less what kind of digital file format it was in).

My solution was to devise my own high resolution scanning system, with a 12.2 megapixel digital camera coupled with a laptop computer, and I had to manufacture my own film gate to hold the film in a position for the camera to photograph each frame (I would later upgrade it to a Keystone 16mm projector, which I still now use). Plus the rig had to be portable, breaking down into sections that would easily travel in a suitcase, so I could go to the copy, instead of trying to get the copy sent to me (people who hold a PGF copy are generally very reluctant to let their copy out of their sight or possession, and rightfully so, because if lost, the copy is essentially irreplaceable).

So, with permission from John Green to scan a full frame copy from his inventory, and financial support from the Monster Quest program (the camera, laptop, and material to build the full scan rig, plus my travel expenses from Los Angeles to British Columbia totaled over $6000, so only a TV program's sponsorship made it possible), I bought the equipment, made the rig, traveled north to B.C. to meet John and scan a copy of his film in February, 2009.

While there, Chris Murphy met me and watched over our inspection of John's various reels of film, to select the PGF copy version to scan (John has multiple copies, some full frame, some zoomed in, slow motion printed, etc.), Chris saw other footage he asked me to capture a few frames from. These were some of the Roger Patterson & Bob Gimlin on horseback scenes, and the trackway footage John had. John was gracious enough to also let me see his camera original of the McClarin walk reenactment footage, and I scanned about 30 frames, mainly to get more landscape angles for the intended digital site model.

Returning home, I found that John's "full frame" copy wasn't true full frame, but rather slightly cropped through the optical printing process, and while I could use a few true full frame stills to scale the cropping, I still hoped that I may be able to scan a true full frame contact print. So the scans I had could help me advance in my digital site model and photogrammetry efforts, but weren't the perfect solution.

Because of the way I had built my own film gate and the reel holder, it was more convenient to scan the copy end to start, so the scan inventory numbers were descending, not ascending, and so they needed to be re-organized in a correct numbered sequence. Also, I found I had duplicated a few frames, because I was trying to concentrate on hand advancing the scan device while John and Chris were watching me and having a lively debate on PGF related issues, which distracted me. Whenever I wasn't sure if I had captured a specific frame, I took it again, figuring a duplication was better than a missing frame. As a result, I had several duplication frame scans in the set (and one frame I missed, and did not discover until I was examining Copy 8 in December, 2010).

Side Note: I suppose the question may be raised about why I didn't use a more reliable mechanical scanner with a motor advance and precise frame count? The large ones that can do high resolution scanning of 16mm film are not portable, so the copy has to go to the scanner, and people holding PGF copies do not want to release their copies, for fear of them getting lost. As they are essentially irreplaceable, I can respect that.

Some 16mm portable scanners are available, but they scan at TV resolution, far lower than what I needed, so they were rejected as not having a high enough resolution. So I was left with making my own device, making it portable, and going to the homes of the people who held the copies, so the copy never left their possession while I was scanning it. But this situation resulted in my hand advancing each frame, and occasionally, I'd be distracted by the people watching, so I'd scan a frame twice if I wasn't sure I'd gotten it the first time, figuring duplications were preferred over omissions. But the frame omission (that I didn't find until now) in the Green scan set (not bad, when you consider I scanned over 1200 frames on that day) was the error that resulted in my count of 953 on the first inventory system, and discovering that omission resulted in the increase to 954 frames counted.

Thankfully, now that I have multiple copies, I have the overlapping resource to cross-check frames from various copies and verify that the sequence, as now cataloged, is correct with no omissions or duplications.

The bottom line, as I see it, is that my choice of scanning system, while not perfect, was the best, most pragmatic choice given the circumstances, and by making that choice, I have been able to

do frame count and copy inventory that no previous person has done in 43 years. If I would have held out for the perfect option of having film copies sent to a professional scanning service with more precise scanning technology to get a perfect frame count and no duplications or omissions, I would still have nothing today, instead of the "something" I have acquired and put to good use in resolving some of the film controversies. (End, Side note)

In examining the scans back home, I found two curious things. One was that I didn't have 953 frames (That specific copy of John's, ended on frame 939), as I had been repeatedly told throughout my PGF investigation. And, second, my "frame 352" was the 354th frame, and I didn't understand why the famous numbering of select frames was apparently wrong. So I decided to assemble the individual frames, in groups of 10, to form a frame inventory, using Green's copy scans. This began the Frame Inventory System.

Having the portable scan rig, I was now uniquely positioned to scan other copies, and the only true full frame contact print I could locate was Mrs. Patterson's Archive Copy. Discussions were quietly started to receive her permission to scan her Archive copy, so it would be digitally preserved, and get me the true full frame scans I needed. I was scheduled to go to Yakima in May of 2009, to speak at a gathering for Bob Gimlin, and there was a tentative agreement that I might be able to scan Mrs. Patterson's copy on that visit. However, circumstances prevented that from happening on that trip. But while I was in Yakima and had my scanning equipment there, Bob Gimlin was gracious enough to let me scan sample frames (about 30, from the beginning, end and look back parts) from his personal copy, and Chris Murphy had a 800' reel of Roger's documentary footage which I was allowed to scan sample frames from.

Reviewing Bob Gimlin's copy scans, I found more frames on the end of the Gimlin copy that Green's copy didn't have, and that put me closer to the 953 frame reported count. So Gimlin's scans were very helpful for the inventory. (I would not get the last frame, noted in prior report mention as #953, but now verified as #954) until a later scan was done in Los Angeles.

In June, 2009, the producers of the "American Paranormal" program negotiated with Mrs. Patterson for me to scan her film archive copy, which the program would film me doing, and on June 25, 2009, the scan of the Patterson Archive Copy (PAC) was done.

The result of this scanning activity was that I now held more frame scan material than any other researcher, but cross-referencing these scan inventories was becoming more confusing. I found I was relying more and more on my Frame Inventory system to do the cross referencing.

The unintended consequence of this was that I was uniquely equipped to scan film copies, whenever I had the permission of a copy holder, and the portable capability to go to the copy, so the owner was assured it wouldn't get lost. And I had the best frame inventory of any researcher past or present. Out of these unique circumstances, I have developed the Verified Frame Count inventory, as well as a unique copy inventory for comparing copy quality and condition, as well as a good basis for solving the copy genealogy issues.

Since that time, I have acquired scan copies (from other sources) and scanned more copies of the film (held by persons who asked that I not disclose their identity), so I set up a Copy Inventory that simply numbers the copies for my public publishing (while noting the sources in my private

files). The current Copy Inventory of versions I have scanned or received frames from, is 11 copies, which includes two TV versions where I can only certify the frame start and stop, because the TV 30fps conversion causes many blurred frames and screws up the frame count of everything in between the first and last frame.

That is the history of this unique endeavor, the copy inventory and the frame inventory. And while I had never originally intended to accomplish this, once it was started, I saw the research value and have devoted myself to making this as complete and reliable as possible, for future PGF research.

Frame Numbering Discrepancy

When Frame 352 isn't what it seems.

Frame 352, the look-back frame, is quite famous, and reportedly the only image from the film that is commonly accepted as being in the Public Domain. But my inventory system is the first irrefutable evidence that the frame in question is actually frame 354, in the known 954 frame footage.

How did this occur? I can only surmise that, based on my copy analysis, where many copies start at frame #3, not frame #1, that a copy with a start at frame #3 was used as the copy the frame count was performed on, and that explains the two number offset. But this is merely a deduction based on knowing some copies start at frame #3, and not a formal or certain proof of how the mis-numbering occurred.

At this point, I'm not even sure who did the first frame count to get the number 953, because I have yet to find a single copy that actually has that many frames in it. I assume such a copy exists, but I haven't seen it yet.

Thankfully, exact frame numbering isn't particularly crucial to any arguments of proof of any issues, so the discrepancy for now is tolerable. Over time, I would expect the true verified frame count to become the standard, simply because it is correct, but there is no urgency to force its adoption by researchers and publishers before they are ready to use it.

So all the famous Cibachrome frames are actually mis-labeled in their frame number, and the true number is simply the common number plus 2 (so the good foot image isn't actually 61 but 63, etc).

6. The Copy Inventory

As it appears now (December, 2010), the copies tend to fall into three groups or families:

The PAC family are full frame contact prints, apparently derived from the very first contact print copies made in either later 1967 or 1968.
Copy #3, #5, #9, and #11 are in this grouping.

The Green family, copies made by John Green, where his copy lab service used an optical printer (so even his "full frame" versions are slightly cropped) and zoom in prints (like the LMS version) freeze frame prints, and slow motion prints were made (if you don't know, slow motion prints simply repeat a frame two, three four, or as many times as desired, and produce a slow motion effect when projected at normal 24 fps).
Copies #1, #2, #4, #6, #7, and #10 fall into this group.

The ANE Group, with currently only Copy #8 in it, was apparently made by the ANE producers from the camera original Roger furnished them. However, Copy 8 itself is still a 2nd, or 3rd generation copy, because of the editing and program assembly, and the copying of the program release copy. But Copy 8 is unusual in that it seems remarkably scratch free, and most other copies are scratched quite a bit, so I suspect the ANE people made their master copy from the original using a liquid gate printing process, because the liquid gate process works for most scratch removal (for cell scratches, but not emulsion scratches). Copy 8 was also cropped in a way different than any known Green group copies were cropped, so this also justifies setting the ANE copy 8 into it's own family.

There is a separate PDF document describing Copy 8 specifically, in far greater detail, if you are interested in delving into this further.

A lot of the copy genealogy is still a bit confusing and convoluted, because for each new copy I inspect, I see things which clear up one issue, and raise another question in the process. I thought the genealogy issue would be one of the more simple and easily resolved matters of the PGF, but it has proven to be one of the most challenging and surprising.

Copies are now numbered for a simple reference, as well as to respect the confidentially of several copy holders, who specifically asked that I not disclose their names as copy holders.

Copy #1 Family: Green Frames Start #001 End #0939
Description - Slightly cropped "Full Frame" version. The scan set includes a few frames of the "tent pole" segment before the Bluff Creek segment starts.

Copy #2 Family: Green Frames Start #003 End #952
Description - Slightly cropped "Full Frame" version

Copy #3 Family: PAC Frames Start #003 End #953
Description - True Full Frame contact print, clipped Camera ID Notch apparent, and end has sprocket burn through indications and some edge washout.

Copy #4 Family: Green Frames Start #003 End #954
Description - Slightly cropped "full frame", copied onto a presentation reel with other footage, but has the finest evidence of the end edge washout from unloading the camera on the filming day. Only copy with last frame, found so far.

Copy #5 Family: PAC Frames Start #355 End #364
Description - Very high resolution scans from a true full frame contact print.

Copy #6 Family: Green Frames Start #001 End #950
Description - This is a TV scan, used for the LMS program, and as such only the start and end frames can be determined with any certainty. TV frames in between are mostly frame blends for the 30fps TV frame conversion. It also contains a brief portion of the segment before the Bluff creek footage, a segment often referred to as the "tent pole" scene.

Copy #7 Family: Green Frames Start #003 End #896
Description - This is a TV scan, used in the A&E documentary "Bigfoot", part of their Ancient Mysteries series. Like the above, as a TV scan, only start and end frames can be determined with any reliability.

Note: A&E is the "Arts & Entertainment" cable channel, and not to be confused with ANE (which is "American National Enterprises", a film production company which made Copy #8 below)

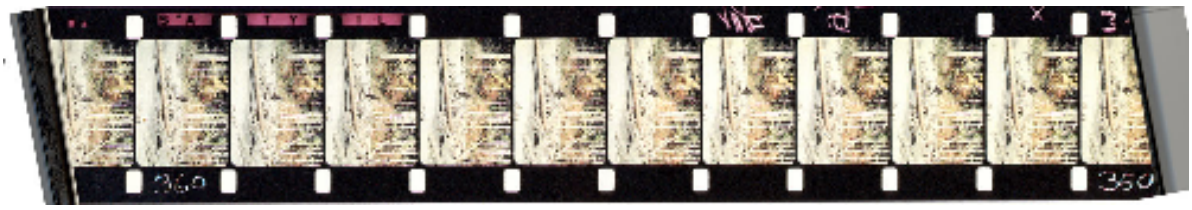
Copy #8 Family: ANE Frames are not numbered as above because the 100' reel that makes up Copy #8 has multiple segments of the PGF on it, so many frames are repeated, in slightly different croppings and formats. Copy #8 is described in greater detail in a separate PDF document on the Report Website.

Copy #9 Family: PAC Frames Start #003 End #953
Description - A true full frame contact print, with some damage, at least two film tears that were repaired with splice tape. It is, however, a full width print-through contact print, and as such, has

some edge markings identical to Copy #11, which helps us in determining more about the PAC family.

Copy #10 Family: Green Frames Start #001 End #502
These are generally referred to as "The Noll Frames" and they were scanned by researcher Rick Noll. They stop at the end of the look back and walk into the trees, and do not contain the end walk away segment. They were highly cropped close on the filmed subject, and made with a camera attached to a microscope.

Copy #11 Family: PAC Time Life strip Start #351 End #362
This is a single photograph of a strip of the film, published in the Time/Life book "Mysterious Creatures" and it has scratched edge markings suggesting a frame count was done on this copy of the film. It has traces of the clipped Camera ID edge notch. The origin of this photo, and the copy that was photographed, are still uncertain, as I write this.The photo of this copy is shown below:



In closing, I would like to remind the reader this effort is a "work in progress" with more copies needing to be scanned and inventoried, and more work on the film's history to be done. So in the future, there may be additional revisions of this effort.

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