

# Renegade Files®

**Episode Title:** The Patterson-Gimlin Bigfoot Film Analysis - RF117

**MP3 File Name:** RF117-Patterson-Gimlin

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## **Podcast App Description:**

New frame-by-frame restoration reveals fine details in famous Patterson-Gimlin Bigfoot film. Lex analyzes the remastered footage / revisits the iconic case.

## **Instagram Post:**

 The Patterson-Gimlin Bigfoot Film Analysis 


In 1967, two men rode into the forests of Northern California, and captured what may be the most famous cryptid footage ever recorded.

This film has been recently restored frame-by-frame in very high resolution.

Muscle movements, Facial details, even Eyelashes are visible.

Was it a man in a suit... or something far more real?

 Listen to Renegade Files Episode 117 now and decide for yourself.

 Link in bio

## **SFV Script (<60 words):**

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## **SEO Keywords:**

### **Episode Primary Keywords:**

Patterson Gimlin Film Analysis; Bigfoot Patterson Gimlin Footage; Sasquatch 1967 Film; Bluff Creek Bigfoot; Famous Bigfoot Video Analysis; Renegade Files Bigfoot Episode; Patterson Gimlin Evidence Debate;

### **Secondary Context Keywords:**

Roger Patterson Bob Gimlin; Bluff Creek California Bigfoot; Frame 352 Bigfoot Image; Todd Gatewood Restoration; Bigfoot Muscle Analysis Film; Sasquatch Walking Footage Study; Bigfoot Hoax Debate;

### **Topic Expansion Keywords:**

Is The Patterson Gimlin Film Real; Bigfoot Film Frame Analysis; Evidence Of Sasquatch Existence; Bigfoot Anatomy Study Footage; Historic Cryptid Evidence Cases; Bigfoot Film Restoration Details;

### **Long-Tail Search Phrases (High Intent):**

What Is The Patterson Gimlin Film; Is The Patterson Gimlin Bigfoot Film Real; Where Was The Patterson Gimlin Footage Filmed; What Does Frame 352 Show Bigfoot; Has The Bigfoot Film Been Debunked; Best Evidence Of Bigfoot Ever Recorded; Renegade Files Patterson Gimlin Episode;

## **AEO (Answer Engine Optimization):**

**Question 1:** “What is the Patterson-Gimlin Bigfoot film?”

**Answer 1:** The Patterson-Gimlin film is a short piece of footage recorded in 1967 in Northern California that appears to show a large, upright, hair-covered creature walking through a creek bed. It remains one of the most studied and debated pieces of evidence related to Bigfoot or Sasquatch.

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**Question 2:** “Where was the Patterson-Gimlin film recorded?”

**Answer 2:** The footage was filmed at Bluff Creek, a remote area in Humboldt County, California, near the Klamath River. The location had previous reports of large footprints and sightings, which led the filmmakers to search the area.

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**Question 3:** “Has the Patterson-Gimlin film been proven real or fake?”

**Answer 3:** The film has never been definitively proven either real or fake. Some researchers argue that visible muscle movement and anatomical details suggest a real creature, while skeptics believe it could be a person wearing a costume.

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**Question 4:** “Why is frame 352 of the Bigfoot film so important?”

**Answer 4:** Frame 352 is the moment when the creature turns and looks back toward the camera. This frame has become iconic because it shows facial detail and expression, and is often used in analysis to evaluate whether the subject appears biological or artificial.

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**Show Notes**

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This is Renegade Files Episode 117, The Patterson-Gimlin Bigfoot Film Analysis.

On October 20, 1967 Roger Patterson and Bob Gimlin rode on horseback along Bluff Creef which is a tributary of the Klamath River about 25 miles NW of Orleans, CA in Humbolt County by logging roads.

Their stated mission, to capture a sasquatch on film. Bigfoot prints and sighting had been recently reported in the area. They filmed about 100 feet of film that day as they rode the wooded terrain. They rode for hours. Then whether miraculously or impossibly, they came upon the object of their search.

The last 954 frames, just under a minute at the camera’s 18-Frames-Per-Second, captured what has become one of the most analyzed and debated minute of film in history. And in frame 352, the creature they filmed glanced back at the men with an annoyed expression, and thus was recorded the most iconic image of bigfoot ever. An image that has been used to communicate the idea of sasquatch ever since.

Today we dive deep into this historic film footage to try to unravel the facts and images. Is the Patterson-Gimlin Bigfoot film evidence of a living cryptid, or evidence of a masterful hoax?

Come with me now into the deep woods of the American Northwest, and together we will dive deep into Renegade Files Episode 117, The Patterson-Gimlin Bigfoot Film Analysis.

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**Episode Text**

Greetings Scallywag. You have accessed Renegade Files, your underground connection to Strange Paranormalities, Unsolved Mysteries, and Conspiracy Culture. Welcome to the weirdness. I'm your host, Lex Gordon, broadcasting from the Jungle Villa Outpost, Deep in the Uncharted Tropics.

This is Renegade Files Episode 117, The Patterson-Gimlin Bigfoot Film Analysis.

Happy Saint Patrick's Day and Slainte to my most wonderful Irish friends and Hooligans.

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Their stated mission, to capture a sasquatch on film. Bigfoot prints and sighting had been recently reported in the area. They filmed about 100 feet of film that day as they rode the wooded terrain. They rode for hours. Then around 1pm, whether miraculously or impossibly, they came upon the object of their search.

The last 954 frames, just under a minute at the camera's 18-Frames-Per-Second, captured what has become one of the most analyzed and debated minute of film in history. And in frame 352, the creature they filmed glanced back at the men with an annoyed expression, and thus was recorded the most iconic image of bigfoot ever. An image that has been used to communicate the idea of sasquatch ever since.

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## **PART 1 – In Search of Sasquatch**

Bigfoot has made a few appearances on the Renegade Files Podcast in the past, including on Episode 14, *Bigfoot*, which went into the history, myths, and hoaxes surrounding the legends, and Episode 80, *Sasquatch and Bigfoot: East Coast / West Coast Beef*, where we explored the differences between the hair-covered hominid cryptids seen on each side of North America.

Today we go deep into an analysis of one piece of possible evidence, and some would say the best evidence ever, of a living walking bigfoot as we dive into the famous Patterson-Gimlin film.

To set that up let's just quickly go over how our filmmakers ended up that day in the location the film was made.

Bigfoot first gained national modern attention back in 1958, when TV and Print news agencies broadcast a story about a man name Ray Wallace who had found and made plaster casts of enormous footprints around a roadbuilding worksite in the woods of Northern California.

This remote location had been subject to vandalism that the workers discovered returning to the jobsite on more than one morning. The vandalism confused the men for a few reasons:

First the location was remote and difficult to access. Washed out logging roads and steep grades made traveling to the site dangerous even for the experienced workmen driving 4x4s, so it made no sense that unruly teens or passers-by would happen upon the jobsite and make a mess of things for malicious sport.

Second, the nature of the vandalized site was hard to explain. Filled oil drums weighing hundreds of pounds has been toppled and rolled away. Equally large heavy-equipment tires had been tossed off the road into the brush like frisbees. Shovels and axes with hickory handles snapped like twigs.

And here and there trampled in the damp clay roadside, giant footprints. Ray Wallace preserved some of the huge prints with plaster casts and this news had spread across the country.

After his passing, some of Wallace's relatives discovered large carved wooden feet in his workshop, which many have noted as evidence that the tracks were faked by Wallace, but others in his family claim Wallace made the carvings to replicate the tracks he had found, and that he carved them as part of his life-long obsession with Bigfoot; something he developed after discovering the tracks back in 58.

But whether the Wallace Tracks and Plaster Casts were genuine or contrived, it was that story which led Roger Patterson and Bob Gimlin to Bluff Creek that day in 1967 to try to capture a bigfoot on film.

Much has been written and said about the two men who capture the footage that day, and If you would like a deeper look into who they were and exactly what happened leading up to and following the day the famous film was made you can find that in the previously mentioned Episode Episode 14, titled simply, *Bigfoot*. *Check it out.*

But this episode is focused on analyzing the film them men shot that day so let's get into it.

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## **PART 2 – At First Glance**

It's been said that only the Zapruder Film has been watched by more people than the Patterson-Gimlin bigfoot film, and I don't know how anyone could ever know that, but regardless of the statistics, the Bigfoot film has been watched and analyzed in staggering numbers.

Now the first debunking idea that most jump to is that this film is of a man in a suit. One famous production attempted to recreate the footage to prove it was faked, and in that TV special, called The X-Creatures made by the BBC, and they paid a leading Hollywood costume and special effects crew to make a replica bigfoot suit and reshoot the same film at the original Bluff Creek location.

If you want to see what a faked bigfoot film with a guy in a suit looks like, just watch that TV special.

In an ironic way, their attempt to debunk the Patterson-Gimlin film by using a Hollywood level crew to make a bigfoot suit and reshoot the segment at the Bluff Creek location, actually goes a long way to legitimizing the original film, because their re-creation looks so obviously phony.

Another thing that the narrator says in The X-Creatures documentary is that, quote,

*“In biological terms, there is absolutely no chance at all, that there's an unknown species of giant ape stalking around California, or for that matter, Canada.”*

Okay. I don't buy that at all. We know that thousands of new species are discovered every year around the world, and some of them big.

Remember the Bili Apes from the Congo? A fierce species of gorilla or ape that was reported by locals and explorers for decades, before finally being proven to exist.

And yes, in the end DNA tests proved that the Bili Apes were genetically the same as a broad population of Chimpanzees in the area, but the Bili Apes, in at least a few groups, were much larger and more aggressive than the common chimps, even though they may be genetically the same animal.

Sailfish and Marlin in the Pacific grow much larger than the ones in the Atlantic, even though they're genetically the same species.

The point is, that a group of large, powerful chimpanzees were rumored to be in existence in a sparsely populated area for generations, but were not proven to be real until 2003.

So it's fully possible that a large species of relic hominid could have survived in the Northwest woods and maybe the Patterson-Gimlin film actually captured one.

One thing essentially every expert who has analyzed the film can agree on, is that there is no in-camera or post-production trickery. The images in the film were filmed by that camera on that day and they appear in the setting just as you see them. No double exposures or forced perspective modeling has been used or applied to the film. So let's dig into some of the film analysis to see what *is* there.

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### **PART 3 — Todd Gatewood's Restoration and Conclusions**

Film historian and analyst Todd Gatewood has devoted years to restoring and analyzing the Patterson-Gimlin Bigfoot film, and the things he has discovered are remarkable.

Todd Gatewood began his career as a photo archivist, restoring and preserving photographs. He eventually evolved into using the digital darkroom and editing tools and he eventually applied his skills to the Patterson-Gimlin film. In 2024, he copied the film using a series of high-resolution photo transfers to reshoot and restore the entire Patterson-Gimlin footage frame by frame.

According to Gatewood, most of what the public has seen on TV or online is 5<sup>th</sup>-generation copies of the original film. But about his restoration, he tells us, quote, "The *original master copy* of the film was photographed using a 4x5 large format camera, producing negatives with incredible detail," endquote.

Bruce Bonney from the University of Texas analyzed the original negatives, noting that details down to the creature's eyelashes were visible.

So what we have all been shown over the years, and in fact what has become a cliché for blurry bigfoot photos, is really a copy of a copy 5-times over, and so of course it's blurry.

The original negatives were very clear, and Todd Gatewood has photographed them using a large format camera frame by frame, while focusing the camera using a 32-inch monitor. The results show things the public was never meant to see.

So once he rephotographed each individual frame of film in this way, he reassembled the frames in order to match the same frame-rate and speed of the original film.

With that part of the process complete, he then restored that film frame-by frame to remove dust and scratches from the original negatives, and flatten the image to compensate for film shrinkage and warping that had occurred over time, and then eliminate yellow or amber color stains that had been caused by the shrinks or warps.

Learn more about the process in Todd Gatewood's documentary on the work called "Bigfoot Unveiled: The Unseen Patterson Film."

In his restoration and analysis of frame 352, this is the iconic glance back frame, you can clearly see the flexing of the calf muscle is clearly visible. You can see the individual tendons at the back of the right, or front-leg knee in mid-stride. Neither of these details would translate through a costume, not even a little.

Of these details Todd tells us, quote,

"The muscle groups are not just visible, they're dynamic. The way the calf contracts and the hamstring stretches mid-stride, shows the kind of natural movement you only see in a living organism. A costume cannot simulate this kind of bio-mechanical realism.

"Additionally, the arm-swig and shoulder structure are telling. The scapular movement aligns perfectly with the stride, showcasing a broad, powerful, upper torso that doesn't match human anatomy."

Endquote.

He also analyzes Frame 364, where his restoration brings the face into shocking clarity. You can see the way the hair fringes the face, and you can see pores, an asymmetrical quality to the eyes, and wrinkles in the lips. None of this is consistent with a mask, even a theatrical quality mask of the mid-1960s.

The expression, the look in the eyes, and the mouth all convey a remarkably organic portrait. You can see the... personality. Another quote from Todd Gatewood: "You're not seeing a mask, you're seeing a living creature."

Another frame that Gatewood gives particular attention is from earlier in the film, before the subject turns back to look at the camera operator. This is frame 345, which captures the creature in bright sunlight from between  $\frac{1}{4}$  and  $\frac{1}{3}$  behind.

In this frame you can clearly see the vertical concave channel of the spinal column framed by the back muscles, exactly the way you would on a strong, shirtless man. Trapezius, Deltoid, and Latissimus-dorsi muscles are well defined.

The fur in this frame is also exceptionally dynamic. You can see that translucent quality of primate hair that almost gathers light in some places. This causes dark

fur, like the black or deep brown fur of a bear for instance, to reflect an almost silver shade in spots, while appearing deep and non-reflective in others depending upon subtle angles of body parts and muscular variation.

Gatewood insists that this level of variation would be extremely difficult if not nearly impossible to replicate with a suit, because it's the muscular elevations and depressions that cause the effect, by shifting the base structure of the hair bed.

This frame does 2 things: one, it obliterates the claims of supposed whistleblower Bob Heironimus who said he was the one in the suit because he said the suit was made from horse-hide, which this restoration clearly rejects...

Heironimus's story has multiple problems. A long list of Patterson-Gimlin film debunkers are champions of the Bob Heironimus story, saying that the testimonies made by Heironimus prove, once and for all, that the Patterson-Gimlin film is a hoax. So let's address the Bob Heironimus story right now.

On March 1, 2004, a retired Pepsi-Cola Truck Driver named Bob Heironimus appeared on a radio show hosted by Jeff Rance promising to blow the lid off the Patterson-Gimlin bigfoot film. Other guests criticizing the film appeared before Bob, who closed out the show by claiming he was the man wearing the bigfoot costume in the film.

Bob Heironimus had previously claimed that Roger Patterson had made the suit from a skinned red horse, and that the suit was 3-pieces.

A man named Phillip Morris came forth later to say he had made the suit for Patterson, and it was in 6 pieces.

After this made the news, Bob Heironimus changed his story to say that the suit he had worn was actually 6-pieces as well.

Bob Heironimus said that Patterson filmed the entire footage from horseback, but we know from evidence of the film itself, and from testimonies from both Patterson and Gimlin, that this is not the case.

Bob Heironimus claimed to have driven to the site by way of 3 or 4 miles from a certain exit off the main road, but in reality, the filming site is closer to 19 miles from that location.

He changed his story again on another radio interview in Oregon by saying that well-known Hollywood costumer and make-up artist John Chambers (from Planet of the Apes fame) made the suit, contradicting his prior assertion that Patterson had made it. Also, John Chambers publicly and more than once denied ever making a bigfoot suit for Patterson.

It's also rumored that Bob Heironimus contacted Roger Patterson's widow after his death, and asked her to go along with a story that the men had made a bigfoot suit out of *grey* horse hide, so they could write a book together and make some money off of the story. Again, just a rumor.

We also have a video made in 2004 of Bob Heironimus walking through the woods in a suit made for a documentary trying to debunk the Patterson-Gimlin film, and in that footage, Bob Heironimus looks more like a fat Ewok doing a pimp-strut than he does a bigfoot.

It makes the point, once again like the X Creatures documentary does, that most of the reenactments trying to prove the Patterson film is a hoax, go much farther to prove that it's real, when we see how preposterous the fakes look on film, in comparison.

And back to the footage analysis, the translucent, light gathering and reflective properties of the fur we see in the restored frame 345, the walking away frame, reinforces an idea that more than one observer has put forth. This observation is often made by hunters or woodsmen of some kind, and that's the idea that, due to this organic light shifting property we see in the fur on this creature, whatever it is, if it were not walking across a sunny creekbed, but rather, was standing still, even just at the edge of a treeline, the casual observer would never even see it.

The point being, that a static, monochrome, single material gorilla suit will always stand out in nature because of its monochromatic reflective properties, whereas this creature has the living, light-variation quality of fur that gives many large animals a natural form of camouflage.

It's interesting.

So if we're going by the poor results from The X Creatures documentary and their terrible fake-guy-in-a-suit film, which was the result of a costly Hollywood budget and the latest in costume creation tech, then it seems improbable that Patterson and Gimlin, two down-on-their-luck cowboys with a borrowed horse and no money, were able to, nearly 60 years ago, accomplish a near-perfect hoax complete with muscles, eyelashes, pores, and breasts.

Oh right, that's the other thing. The bigfoot in the Patterson-Gimlin film is decidedly female, with undisputed, large, mammalian breasts.

So what two cowboys in the 60s, who decide to put a friend in a homemade gorilla suit, make the fake bigfoot suit as a female bigfoot with breasts? Seriously.

Not only that, but the limb length, shoulder width, and stride length are proportionately unlike that of any human.

Also, many people have remarked about how it seems far too coincidental that Patterson and Gimlin went hunting for Bigfoot one day, and just happened to film the greatest film of the creature ever and arguably since. I may have made that observation myself before.

There are other coincidences too, like the fact that in the summer before this, the two men were in the process of trying to finance and shoot a fiction movie about bigfoot.

But the fact is Patterson was interested in hunting bigfoot for a long time at that point. He had traveled to locations to see footprints others had found, he had interviewed witnesses and made friends with Native Americans who told him old stories, and by the time the two men filmed the now famous footage, they had actually been riding and searching for weeks, according to Ronald Milione's book "Patty: A Patterson-Gimlin Debate," of which I have an inscribed and signed copy. Check that book out if you're interested.

Another factor I'd like to add to the film analysis here is something external to the film itself but an interesting idea which is *The riding horseback as cover concept*.

So this is my own idea, and others may have thought of it too, but it occurred to me after having a conversation some time ago with my cousin. He and his father and that group of close relatives on his side of the family are lifelong hunters.

They own a large hunting ranch with a camp and they go there multiple times a year, and not just to hunt. For example sometimes they spend Thanksgiving out there, things like that. It's a pretty big ranch as far as that type of land in our area goes... I think it's one square mile, so about 640 acres.

So my cousin and I were talking once and he said they were going to bow-hunt on horseback, and this is for deer, in the first week of the coming season.

He said that bow-hunting on horseback is thrilling because when a deer hears a horse they simply think it's a horse walking in the woods, so the hunters have the chance to get closer, and thus the bow-hunting thing, because you have to be closer for that to be effective, when compared to a rifle.

My cousin explained to me, however, that if they **always** hunted on horseback that the deer would eventually figure this out, and become spooked by horses on the trails, just like they might now flee from a person tromping along, who makes noise no matter how skilled and quiet they may be.

So what they do is alternate the years and times they allow horseback hunting on the ranch. They skip a season, they change the week of hunting season they do it, or they don't do it at all for a few years. This keeps the deer from associating horse movements with hunters, so the horseback hunts continue to be productive and rewarding, because they don't abuse the effectiveness of it.

So if you recall, Patterson and Gimlin were on horseback when they came around a bend in the trail and first saw the creature they filmed on the other side of the logjam in the dry creek bed. They said the creature, whatever it was, was either crouching behind the tumbled logs, or standing at a distance beyond them closer to the tree line.

They said this because the log jam was 3 or 4 feet tall at that location and the bigfoot was behind it, so they only saw it as it either stood or stepped forward.

It's possible that because the men were on horseback the creature paid the sound no mind, much like the deer my cousins hunt while mounted.

This let them start filming from a much closer position than many bigfoot hunters, especially modern ones, who go through the woods whooping as loudly as they can, banging on trees with baseball bats, and rambling along on gas-powered 4-wheelers, clanging about with enough gear and equipment to film the sequel to Apocalypse-Now.

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#### **Part 4 – A Few Final Thoughts**

In light of the high-resolution restoration of the original Patterson-Gimlin footage, mostly thanks to Todd Gatewood, we can see that the creature in the film may not be a man in a suit after all. The clarity shows pores, eyelashes, muscles that contract and shift, and deep expression in living eyes.

If you've thought about joining the RFA Agency on Patreon for the Bonus Content, then now is a perfect time, because for this episode's Dark Intel Files, available only to the RFA Agents on Patreon, I'm putting links to the analysis video's of Todd's restoration frames and footage, and still pictures from those as well, so you can see for yourself the images I'm talking about here. So jump into the Renegade Files Patreon Page ... a link in the show notes ... free for a week

... and I'm making this post available to all paid members regardless of tier so try it for a week for free and check it out. Go.

So the new footage and stills tell a different story. If we combine this with the *horseback as cover* idea, we start to build a possibility that these men actually did capture a relic hominid species, that creature that for centuries we have known as Bigfoot or Sasquatch, from the Native American legends to the first settler encounters all the way to present day hikers and woodsmen.

This leans into coverup territory. To quote Todd Gatewood again, "Skeptics rely on degraded 5<sup>th</sup>-generation copies to make their case. But when you examine the original frames, the truth becomes undeniable."

I came across a very interesting take on all of this in a video called THE MASSIVE BIGFOOT COVER-UP NOBODY TALKS ABOUT [2026-03-15] – by ROBERT MAXWELL.

In that video Maxwell defines his theory that what we are experiencing in this centuries-long absence of physical bigfoot evidence, despite perennial sightings and footprints and hair samples, is a system of aligned powerful forces that quietly control our relationship with the land, and therefore have restricted and marginalized bigfoot research into the fringe for their own interests.

He describes what he calls a Triangle of Suppression. This consists of three things:

- 1, The Smithsonian Institute, which helped define the official version of North American history. They crafted the idea of Manifest Destiny to sell the idea to the public that the Native American Populations were less advanced, and so, in the way of progress, and this is how they justified the "winning of the west" as it were.

So no advanced civilization is allowed to predate the Native American tribes, and no other species outside of the ones we agree on (especially those related to humans) is allowed to exist in the wild, because we need to control and develop that wilderness. The Smithsonian defines what's legitimate, and mythologizes everything else. Check out Renegade Files episode 47 to go deep on that.

- Then number 2 is The National Park system, which controls access to millions of acres of wilderness. They define where you can and cannot go. In fact the American Public has permitted access to about 1% of the land controlled by the National Park System, so in this way they have sequestered enormous areas of habitat from public view.

And 3, The logging industry, whose economic survival would most certainly be threatened by the discovery of a protected primate species living where they harvest timber.

In the video Robert Maxwell draws a comparison to the Spotted Owl in the 80s, which, under the Endangered Species Act, was designated as protected, along with its old-growth forest habitat, and that this, with the stroke of a pen, took millions of acres of timber out of production for the Logging Industry. Entire logging towns were abandoned, entire economies died. Billions of dollars lost.

So the theory is, that if a relic hominid species were discovered in the American Northwest, and that species was classified as either an endangered species, or an indigenous human-relative tribe, then *that's that* for the logging industry as we know it.

They're done. And so there's a very real financial incentive to cover up any bigfoot discoveries, not just by the logging industry, but by the Smithsonian and the National Parks Systems.

Taken together, these forces create a system where history, geography, and economics all reinforce the same outcome: Sasquatch remains a myth.

The Robert Maxwell Triangle of Suppression video (also linked to in the Dark Intel Files for this episode on Patreon) charts the instances of unexpected and unsolved wild-fires, and overlays it on a map of Bigfoot Sightings, and it's a scary reflection for sure.

He also talks about old logging guys and their stories of seeing and reporting a boigfoot, then being visited by unmarked groups of military-level snipers who take control of the area, move the loggers on to a new location, and subsequently disturb the locals with nightfall gunfire for a few days.

All of this is speculation but it does make a compelling case for aligned interests working loosely together to protect the status quo of our historical timeline and the financial interests of one of the largest most powerful industries in the world.

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So what do you think? You've probably seen the Patterson-Gimlin film. 5th generation recopies most likely. Check out the remastered footage in the RFA Agency on Patreon and leave a comment.

For my opinion, after seeing the restored frames, it's amazing. And I've always said that something about that film feels real to me. It doesn't seem faked. Just my opinion.

I also have to say, and if you've been a listener for a while you might know this about me, but the bigfoot legend, as a whole, is probably one of the paranormal topics I'm most skeptical of.

Not saying I'm a 100% non-believer. It's always been a subject I love, but I'm just never fully convinced.

But that's part of the fun of paranormal subjects. They're mysteries at heart.

The idea of widespread suppression due to aligned interests is intriguing to me for sure.

As for the analysis of the Patterson-Gimlin film, the more I watch it, the more I believe it was something unusual those men filmed that day. And the restored footage makes it just that much more... believable.

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***ending sign off***

Thank you sincerely for investigating The Patterson-Gimlin Bigfoot Film with me.

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I'm so glad to have ***you*** in the Renegade Files Crew.

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Until our next adventure I'm your host Lex Gordon...

*Stay Wild, Twilight Child!*

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