

# ***Thirteen Broadcast Interviews of Bob Heironimus (Plus “Reprints” of Three Printed Interviews)***

**Transcribed by Roger Knights**

*42,500 Words (including tables of contents)*

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## Introduction

This latest version is over 25% longer, and contains six more interviews, than the previous one, which is at <http://www.pdf-archive.com/2012/01/12/heironimus-only-interviews-w-o-comment/heironimus-only-interviews-w-o-comment.pdf>. I believe it contains all major Heironimus interviews up to this point in time. The latest interview was in November 2008.

Subsequent informal interviews have been conducted by BigfootForums poster “Kitakaze,” who has only quoted or paraphrased snippets from them so far. I hope he’ll post something more substantial eventually.

I’m posting them so people can see that, in my critical articles and online posts, I have not quoted Bob Heironimus out of context or twisted his words. And, apart from that, Heironimus’s story-versions ought to be “on the record” as a matter of public interest. As his backer Kal Korff stated, “He’s telling it, not selling it”—so why not?

I’ve taken pains to put down all words accurately, repeatedly listening to sections to be sure I had everything correct. In cases where I couldn’t hear a word, I’ve inserted “[indistinct]”. I’ve done some clean-up of the raw transcripts, such as removing inconsequential remarks (e.g., “I’m getting an echo”), false starts, throat-clearing, padding, etc.

In a half-dozen places (mostly in the XZone interviews) I’ve moved a question-and-answer pair into a new location so it is contiguous with another question-and-answer pair on the same subject. This makes the interview less of a jumble, and thus easier to follow. It also allows me to create tables of contents whose entries point to contiguous topics.

Its first 15 items are provided in chronological order. (The 16th, from Greg Long’s *The Making of Bigfoot*, was chronologically 1st. It was a last-minute addition, so I couldn’t put it first without throwing off all the cross-references to section numbers (like 12E) in this document from my forthcoming book, *I Peel Your Feign*.)

I’ve inserted many low-level headings to help you scan the document—and to generate a detailed table of contents automatically. These low-level headings have sequential letters assigned to them, so that they can be referenced concisely in online comments. For instance, “see section 3B.” I will use this notation in my forthcoming book on Heironimus’s claims, *I Peel Your Feign*.

I’ve yellow-highlighted key phrases, such as the ones I quoted in my articles. I have sometimes boldfaced words I wanted to doubly highlight.

**Italics** represent words stressed by the speakers. **Bracketed blue text** represents my editorial interjections.

I've provided a detailed **Table of Contents**, to help readers navigate to topics they're interested in, and to return quickly to spots they read before. **(The page numbers in the TOC are active links.)** If you are going to be regularly checking these transcripts against the quotes I've used in my articles, I suggest you print out the TOC, find the topic of interest, then search for a keyword in it. Or just copy over the quote from my article and paste it into the search box here. **I've also provided mini-tables of contents at the start of each article.**

**Except for the Biscardi interview,** in which I quoted Morris because of his detailed remarks about the suit, **I have quoted only the portions of the interviews directly involving Heironimus,** minimizing the comments of the hosts and other guests, such as Greg Long, among one another. I believe that this is in line with "fair use." (People may quote my transcripts freely, as far as I'm concerned, BTW, as well as anything else I've posted online.)

### ***A. Links to Sources***

**I've provided links (below) to the sites of the shows that broadcast these interviews,** so you can possibly locate and download their audio files. (I have copies of most of the audio files on my computer.) In many cases podcasts or CDs of these interviews are available from them, so you don't have to "take my word" for what you're reading if you don't want to. I've also posted these same links at the top of each interview.

I've repeated these links before each interview.

#### **1. Jeff Rense program:**

<http://www.rense.com/>

(Archive-access is \$5.95 a month. Navigate to the date of the interview.

At the moment there is a test drive offer at

<http://rense.com/1.SWYBM/testdrive1.htm> )

#### **2. MSNBC—Countdown with Keith Olbermann:**

<http://www.msnbc.msn.com/id/3036677/>

(Olbermann is no longer on MSNBC & the archives don't seem to be accessible. I made this transcript when they were.)

#### **3. Evening Magazine**

Not available for legal reasons. I used a synopsis (i.e., incomplete) posted by the station that was once online. If anyone can send me an audio, video, or transcript, I'd appreciate it. You never know where something "good" might turn up, like an obscure contradiction or error in text that is apparently innocuous.



**4. KATU-TV (Portland, OR)**

<http://www.katu.com/features/seeit/3871612.html>

(The link above takes you to a written synopsis of a rebroadcast dated 9/08/06. I contacted the station and learned that no copy is available. The interviewer didn't respond to my e-mail.)

**5. Seth Shostak's Skeptical Sunday show:**

[http://radio.seti.org/episodes/Skeptical\\_Sunday\\_Bigfoot\\_Big\\_Hoax](http://radio.seti.org/episodes/Skeptical_Sunday_Bigfoot_Big_Hoax)

**6. Yakima KIMA Newswatch TV coverage of the Cow Camp Re-creation**

A 1:47 segment on YouTube at:

<http://www.youtube.com/watch?v=qzTcDdyHv10&feature=related>

also at: <http://www.youtube.com/watch?v=8bZnHqVsf4I&feature=related>

**7. Yakima *Herald*—"Halls of Hooey" (print-only)**

[http://www.freekurtis.org/Book\\_Series/Newspapers/Yakima\\_Herald\\_Republic.html](http://www.freekurtis.org/Book_Series/Newspapers/Yakima_Herald_Republic.html) (Hit page-down twice)

Or see <http://www.yakima-herald.com/>

**8. National Geographic special, "Is It Real?"**

Available from Amazon for \$1.99 here (click on item 2):

<http://www.amazon.com/Bigfoot/dp/B003WYU8FS>

**9. The *Lie Detector* show**

—is defunct, but the Heironimus episode is on YouTube here:

[http://www.youtube.com/watch?v=yoU\\_flRFCbc&feature=related](http://www.youtube.com/watch?v=yoU_flRFCbc&feature=related)

**10. M. & N. XZone Radio / Rob McConnell**

<http://www.xzone-radio.com/>

(Long-ago shows are or were available via podcasts from a subscription service, <http://www.audiblepodcast.com/rnn>. But after the host had a tiff with Kal Korff, who was a guest whenever Heironimus was on, he deleted the shows in his archive in which Korff appeared, so these podcasts may no longer be available. I may have audio files of two of them on my digital recorder; I have a CD of one of them.)

**11. Jim Pearson's "Coffee with Bigfoot"**

articles were print-only in *Marlene's Upper Valley Press*, a Yakima-area weekly "shopper." I tried to get a copy of the paper from the publisher but was given a run-around. I got a copy of the articles by e-mail from the author, Jim Pearson.

**10, 13 & 14. XZone Radio / Rob McConnell:**

<http://www.xzone-radio.com/>

(Long-ago shows are or were available via podcasts from a subscription service, <http://www.audiblepodcast.com/rnn>. But after the host had a tiff with Kal Korff, who was a guest whenever Heironimus was on, he deleted

the shows in his archive in which Korff appeared, so these podcasts may no longer be available. I have audio files of at least some of them on my computer or digital recorder.)

**12. Tom Biscardi's Internet radio show, "Searching for Bigfoot":**

<http://www.searchingforbigfoot.com/>

Heironimus comes on at the seven-minute mark in part 5 below. (These are audio files.) At the end of each file there is a brief on-screen link, at the center-bottom of the screen, to the next file in the sequence. Keep alert or you'll miss it! Biscardi was an excellent interviewer. (So were Rense, Olbermann, and Shostak, despite being outsiders—i.e., they were poised and asked some sharp questions.)

Part 1: <http://www.youtube.com/watch?v=d5bCNdbLgXE>

Part 2: <http://www.youtube.com/watch?v=5d2VPoyvPfY>

Part 3: <http://www.youtube.com/watch?v=pR0Ap3Elc8s>

Part 4: <http://www.youtube.com/watch?v=YmRgR6nP0HA>

Part 5: <http://www.youtube.com/watch?v=eQfOm4-16AY>

Part 6: <http://www.youtube.com/watch?v=1XtEP8iswoQ>

Part 7: <http://www.youtube.com/watch?v=IBEy1SzFn8>

Part 8: <http://www.youtube.com/watch?v=aQAroStL0W8>

Part 9:

[http://www.youtube.com/watch?feature=iv&v=73G1q5FKoC4&annotation\\_id=annotation\\_890406&src\\_vid=aQAroStL0W8](http://www.youtube.com/watch?feature=iv&v=73G1q5FKoC4&annotation_id=annotation_890406&src_vid=aQAroStL0W8)

Part 10: <http://www.youtube.com/watch?v=gvXCsgWGZf0>

Part 11: [http://www.youtube.com/watch?v=E\\_F1v0xyAFA](http://www.youtube.com/watch?v=E_F1v0xyAFA)

Part 12:

[http://www.youtube.com/watch?src\\_vid=E\\_F1v0xyAFA&annotation\\_id=annotation\\_53850&v=w1pY3w5PBC8&feature=iv](http://www.youtube.com/watch?src_vid=E_F1v0xyAFA&annotation_id=annotation_53850&v=w1pY3w5PBC8&feature=iv)

Part 13: <http://www.youtube.com/watch?v=RuuSfOM1OCM>

Part 14: <http://www.youtube.com/watch?v=Fhj-0I8Y6Dg>

Part 15: <http://www.youtube.com/watch?v=dpMGGclQi5q>

**15. TV Land's Myths & Legends series**

<http://www.youtube.com/watch?v=388eyKvsElg>

## **1. Jeff Rense Internet radio show, 3/1/2004**

<http://www.rense.com/> or <http://rense.com/1.SWYBM/testdrive1.htm>

(Archived shows are accessible to subscribers who pay \$5.95 a month)

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## ***Heironimus + Greg Long + Kal Korff Interview on the Jeff Rense Internet Radio Show, March 1, 2004***

### ***A. Confession-related***

**Jeff Rense**—You've carried a load for a long time.

**Heironimus**—Yes, I have.

**Jeff Rense**—How difficult has it been for you? Not to want to come forward and say, Hey, wait a minute, this has gone on too much—too far?

**Heironimus**—It has been difficult. And finally Greg come around with writing a book on Bigfoot and finally convinced me, you know, he was writing a legitimate book, so I give him my confession.

### ***B. Patterson's character***

**Jeff Rense**—What kind of a man was Patterson?

**Heironimus**—He was kind of a con man, you know? Do anything for a quick dollar, you know. I don't think he liked to hold down a steady job, you know, he liked to kind of fool around with his inventions and build things.

.....  
**Jeff Rense**—So Patterson was a man who—. Was he well known in the area at the time you got hooked up with him?

**Heironimus**—Yeah, I think most of the people around here knew who he was; yes.

### ***C. \$1000 for ten minutes' work***

**Jeff Rense**—And he offered you a thousand dollars.

**Heironimus**—A thousand dollars for ten-minutes work. At the most.

**Jeff Rense**—That's a heck of a paycheck.

**Heironimus**—Yeah. It was for a 26-year-old kid, you know?

**Jeff Rense**—How big of a man are you?

**Heironimus**—I'm a little over six foot tall. At the time they made the film I weighed around 190 pounds.

### ***D. Suit-related stuff***

**Jeff Rense**—The suit itself: we heard Greg Long describe a man at the time who was making gorilla suits. How would you describe the suit? What was it like? Was it a gorilla suit? Was it modified much, and if so, how was it modified?

**Heironimus**—It was modified a little bit. Especially the head of the suit didn't look like really an ape, you know. It kind of looked like

part of a man's face. It was a dark suit. It was a three-piece suit. Had a torso, and a chest part, and a head part. Three pieces.

[sic—he must have meant “Had a torso and a leg part”—RK]

**Jeff Rense**—Who modified the head part?

**Heironimus**—Roger said he made it himself. He told me he made the suit himself.

**Jeff Rense**—Which was apparently a partial lie.

**Heironimus**—Yes.

### ***E. Breasts***

**Jeff Rense**—He did the head. It is talked about by all researchers that the creature, as it is identified, the Bigfoot, you apparently, had breasts. Did the suit have modified breasts?

**Heironimus**—Yes it did. It had breasts on it. Yes.

**Jeff Rense**—How did that strike you?

**Heironimus**—Well (laughs) it was supposed to be a female Bigfoot. It didn't matter to me if it had breasts or not, you know.

**Jeff Rense**—Going in Patterson explained that this was going to be a female and you said, “All right, fine”?

**Heironimus**—Whatever; yeah that's basically what was said, yes.

### ***F. Practiced walking in the suit***

**Jeff Rense**—OK. Did you practice walking in any particular way about this? Did you get any coaching from Patterson, who was obviously obsessed with the whole Bigfoot—

**Heironimus**—Oh yes.

**Jeff Rense**—Tell us about that.

**Heironimus**—I went up to his place on the South Fork of the Ahtanum where he had supposedly made the suit. He wanted me to

come up there and try the suit on and practice walking the way he wanted me to walk. And so we went out behind the shed there and into a small field. They helped me put the suit on, him and Bob Gimlin. . . . And then he wanted me to walk out there, 40 or 50 yards, you know, and he would tell me how he wanted me to walk.

**Jeff Rense**—How was he talking to you, what was he saying?

**Heironimus**—He said, “I want you to bend your knees a little bit, make a fast stride, and swing your arms like a monkey or a gorilla.” So I walked out through there a couple of times—and it’s kind of the way I walk anyway. And he coached me a little bit on a thing or two and said—that’s on the third or fourth try—he said, “That’s perfect, that’s just the way we want it.” I come back and took the suit off.

**Jeff Rense**—Was it heavy? Was it hot?

**Heironimus**—Yeah, it was warm. Especially down there in California. I mean it was a hot day down there. I mean I was really sweating. It was heavy. It might have weighed 20, 25 pounds.

### ***G. Gimlin: approach by***

**Jeff Rense**—What did Bob Gimlin say during this time, do you remember?

**Heironimus**—He didn’t have too much to say during the practicing, no, uh-uh. But he informed me that Roger wanted to talk to me before this, you know, about a deal that he had cooking. So I went up there and met with him, and Roger, you know, asked me if I would wear the suit.

**Jeff Rense**—So Bob Gimlin made the introduction between you and Roger Patterson?

**Heironimus**—Yes, he said Roger wanted to talk to me, yes.

**Jeff Rense**—I see. And what was it about you that caught Roger’s attention? Do you know? Do you have any idea?

**Heironimus**—Well, he was looking for somebody he could trust, you know, for one thing. Somebody that was pretty big and stout that could carry the suit without, you know, laboring or anything.

Somebody he could trust that wouldn't tell the media or television people or anybody, you know.

#### ***H. Did fraud-possibility worry you?***

**Jeff Rense**—You were aware then that you were participating in what could have been—I don't know if you knew how big—but certainly a fraud.

**Heironimus**—It didn't, you know, bother me at the time. I didn't care what they done with the film they made. Just so I got my thousand bucks.

#### ***I. Money-related***

**Jeff Rense**—Uh huh. Well, it's understandable. Did he tell you what he planned to do with the film?

**Heironimus**—Yes. He said he was going to sell it to the movie people, the movie companies, and they were going to pay him a lot of money, and he'd pay me a thousand dollars, and when they got more money, I'd get more money.

**Jeff Rense**—How did I know that? [laughs] And the thousand dollars?

**Heironimus**—I never, ever received a dime from it.

**Jeff Rense**—Think of all the interest he—that you're going to get—gee.

**Heironimus**—I was reminded of that the other day.

**Jeff Rense**—Wow. How did you feel about not getting paid?

**Heironimus**—Well, I kind of give up after a year or so. It kind of, you know, made me mad. I done a job for a guy, and I thought he was a friend, and it turns out he was nothing but a crook. So, yeah, it made me mad.

**Jeff Rense**—. . . The book is coming very soon and it's going to be a big seller, from Prometheus, *The Making of Bigfoot*.

<break>

## *J. The drive to the campsite*

**Jeff Rense**—Let's go to the actual filming event itself. You talked a little bit about the rehearsal back and forth with Bob Gimlin there and Patterson there coaching you. Tell me how you guys traveled together the three of you, and that was it?

**Heironimus**—No, a couple days before I went down there they stopped at my house—my parents' house—and picked up a horse I had there to scuss [sic] the country out before I got there. . . . They picked up a horse of mine and told me to come down in a couple days later and where to—uh, to meet me at a gas station outside of town, in the little town [indistinct] Weitchpec. And we would go on up to the camp where they had scouted the area out and where they were camped and we would go the next day and make the film.

So they picked up the horse and went on down there. A day or so later I borrowed my mom's car—I had a hotrod car and it burned a lot of gas, so I asked if I could borrow her car. And I started out and went down there and met them at the appointed time exactly. They said they would meet me at this gas station.

Well, I pulled in there to the gas station and one of 'em was filling up the truck with gas, with the horses in the back, and I pulled into this gas station. And one of 'em, I think it was Bob, come running over—or Roger, I don't remember which one—come running over and said, "Well, uh, go on down the road and pull off a ways. We don't want to see anybody—uh, let anybody see us talking to you." 'Cuz they might, you know, put it all together and figure out there's just two guys say they claimed they saw the Bigfoot when they were talking to a third guy, well that wouldn't look too good.

**Jeff Rense**—OK. And they had the suit with them?

**Heironimus**—Yes, they had they had the suit with them. . . . and I went out of town a little ways here in a pull-off there, and then they finished and they pulled in behind me and said for me to follow them up this road, this Bluff Creek Road there, where they were camped. Well, we drove up there, and I followed them up in the car. And we hid the car in some brush a little ways before we got to the camp. So nobody would see the car. And then went on up there. That was late in the evening there. . . .



### ***K. Ride to the filmsite***

And I went up to the camp. We sat around there and talked and drank coffee and stuff. I was tired—it was about a 12-, 13-hour drive down there. So I crawled up in the back of the truck and went to sleep. We got up the next morning and had coffee and messed around there for a little while. And then we saddled the horses. I got on the back of one of the horses and we put the suit—it was in a sack—on the back of the other horse and we went up the road a-ways to this place they had picked out and got off and, you know, looked around a little bit to see if anybody was around.

**Jeff Rense**—Try and talk a little louder. . . .

**Heironimus**—OK. We took the horses and the suit up the road to the place they had picked out for the filming. Got off the horses. We looked around there to check to see if anybody was around. Listened for any cars coming up the road, and heard nothing. So we went and right there, they put the suit on me. Told me to go across here this dry creek bed, stand over here by this tree. “When we give you the signal, you start walking, and we’ll start filming.”

### ***L. The Patty-walk***

Well, they yelled at me, I started walking. They told me to look back at ’em twice during the walk. I started walking down through there, and they said, “Cut”—this bunch of trees was coming up—they said, “Cut.” And Roger said, “That’s perfect, that’s just the way we wanted it.”

So I jumped down in—a big old tree blowed over there, uh, had a big hole there. I jumped down in there, I was sweating like heck, and I was a little bit claustrophobic anyway in that suit. I yelled back at ’em, “Get this SB off me right now!” And they come running over on their horses and started shirking [sic] the suit off.

**Jeff Rense**—One take.

**Heironimus**—One take. That’s all it took. Yes.

**Jeff Rense**—Was there any other film ever taken of you in that suit?

**Heironimus**—No. No. Not that I know of.

**Jeff Rense**—OK. When they got the suit off of you, what was Patterson's mood, what did Gimlin say about the successful filming of that short sequence? Were they both excited about it?

**Heironimus**—Yes, they were. They were both excited. "That was perfect! You done a perfect job!"

### ***M. Took the suit and film away from the site***

So we sat around there—got the suit off me, loaded it back on the horse, took it back down to the camp. We took the suit on down, put it in the trunk of my mother's car.

We sit around there for a while. And Roger pulled out a envelope or a box or—I can't remember exactly what it was—told me to take this to Eureka, California, and mail it to his brother-in-law, which was Al DeAtley here in Yakima.

### ***N. Return home & discovery of the suit***

I went to Eureka, I mailed the film, I stayed overnight there. It was getting towards dark—or evening, late in the evening. I mailed the film, I stayed there overnight, I started back the next morning, I got home, 14 hours or whatever it was later, and I kind of went in the house and went to sleep.

In the meantime my mother needed to go someplace, so she went out to get in the trunk of the car and saw the suit. My mother saw the suit, my nephew was there, and one of my aunts, which is deceased now, was there. They got the suit out—after they startled umm [indistinct] quite a bit—they got the suit out, tried—uh, the head of the suit out, and was looking at it. And that's when my aunt tried the head of it on, and my nephew. All of them tried the head of the suit on.

**Jeff Rense**—(laughs) Hold on, Bob. This is an amazing story. We'll be right back with more.

<break>

**Jeff Rense**—This is a world exclusive tonight. You'll hear this nowhere else. . . . A couple of more quick questions for you Bob Heironimus. You said that your nephew and your aunt, your mom got the suit out and were playing around with it?

**Heironimus**—Yes, uh-huh.

### ***O. Retrieval of suit by Patterson***

**Jeff Rense**—And the suit was picked up out of the trunk of your car later on by Patterson?

**Heironimus**—Yes. When they brought my horse back they took the suit out of the trunk of the car.

**Jeff Rense**—And he said, “The check’s in the mail, Bob”? (laughs)

**Heironimus**—(laughs) I wish it was in the mail, yes.

**Jeff Rense**—All right. So what did they say to you? “Job well done?” Did they say anything like—they weren’t doing high-fives back then I know—

**Heironimus**—Well, they were picking their belts the way it turned out. The walk, you know, the way it was, the—

**Jeff Rense**—Yeah. When did they see the footage, after it was processed, and did they contact you after the film was processed to tell you, Great job? Or did they just tell you that right then?

**Heironimus**—No. I never saw Roger after that.

**Jeff Rense**—That was it!

**Heironimus**—That was it. I think he avoided me because I would probably ask him where the money was, you know.

### ***P. Gimlin’s lying***

**Jeff Rense**—How rude of you. Gee, asking for money. If you had Bob Gimlin sitting across the table from you right now, what would you tell Bob Gimlin?

**Heironimus**—I’ve already told him. I was going to tell the truth about this.

**Jeff Rense**—What’d he say?

**Heironimus**—He said, “I’ll have to deny it. I’ve lied about it for this many years, to save face I got to keep lying.”

**Jeff Rense**—Did he say that with any mixed feelings?

**Heironimus**—Probably yes, because him and I are supposedly friends, you know.

**Jeff Rense**—You did remain friends over all these years?

**Heironimus**—Yes.

**Jeff Rense**—He understands why you’re coming forward, I would imagine, does he?

**Heironimus**—Yes, I told him it’s time people knew the truth about this. I’m going to tell the truth.

**Jeff Rense**—But he’s stuck with a lie and he’s going to go down with it?

**Heironimus**—That’s what he said.

### ***Q. Re-creation-related***

**Jeff Rense**—If this is done on a television basis, would you be willing to go back to the location—I know it’s changed—and explain all this and maybe even walk through it without the suit on just to show how you did it?

**Heironimus**—Oh yes. You betcha.

**Jeff Rense**—You think that’s an important thing to do, don’t you?

**Heironimus**—Well, people would realize, you know, by just watching me walk, that it was me.

**Jeff Rense**—Whatever happened to the suit, any idea?

**Heironimus**—No idea, no. I wish I knew where it was at.

### ***R. Annoyed at seeing suckers taken in by film on TV***

**Jeff Rense**—As you know, there have been a lot of very accomplished people from the fields of science looking at this film, analyzing it a thousand different ways, out of a thousand lots, and coming up in some cases with some very sophisticated reasons as to why it had to be a female humanoid, not a person. You're familiar with some of those at least.

**Heironimus**—Yes. Mostly all of them, yes.

**Jeff Rense**—How did you feel watching all of that? Did you at one point laugh and then later on feel bad about it? What were your feelings?

**Heironimus**—Well, you know, I knew it was me in the suit, and I see this thing on television, all these years, numerous, numerous times. You know, to think that people really believed that that was a real Bigfoot—it made me mad, yes. I kept my mouth shut.

### ***S. Why did you keep your mouth shut?***

**Jeff Rense**—Why did you keep your mouth shut all these years?

**Heironimus**—I promised Roger when I first tried that suit on I would not tell anybody, you know, like the media or television or anybody.

**Jeff Rense**—So he picked the right man.

**Heironimus**—Yes he did.

**Jeff Rense**—He knew you had honor and you'd stand by your word.

**Heironimus**—That's right.

### ***T. There's no Bigfoot***

**Jeff Rense**—How do you feel about Bigfoot personally? The creature we know as Bigfoot?

**Heironimus**—I really don't believe there's a Bigfoot. There's thousands and thousands and thousands of people in the Pacific Northwest from California to Canada in those woods every day, every day, every day—and how many of them say they've spotted a Bigfoot? Or point out a Bigfoot?

**Jeff Rense**—There is a lot of evidence in terms of hair, footprints, eyewitness accounts, and so forth. But as far as Bob Heironimus is concerned, you're not convinced at this point.

**Heironimus**—No, I don't think there is a Bigfoot. Personally, that's personally speaking.

### ***U. Parting words***

**Jeff Rense**—Anything you'd like to add, Bob? Your comments have been very much appreciated and very illuminating. Have we left anything out that's important for us to get out tonight?

**Heironimus**—I think that pretty well covers it.

**Jeff Rense**—You've seen the book?

**Heironimus**—I haven't seen the book, no.

**Jeff Rense**—Then, well, were going to get you a copy.

**Heironimus**—I appreciate it.

**Jeff Rense**—I can't get you the thousand dollars, but—

**Heironimus**—I think that's long gone.

**Jeff Rense**—I think so too. Bob Heironimus, thank you, I appreciate your being here tonight very much, and perhaps I'll have a chance to talk to you again. I hope they do this for television and we get a chance to see you go through the original routine again.

**Heironimus**—Yes. Thank you for having me on your show; I appreciate it.

## **2. MSNBC Countdown with Keith Olbermann TV show, 3/22/2004**

<http://www.msnbc.msn.com/id/3036677/>

Olbermann no longer has a show on MSNBC. The Search box on the current MSNBC site for Olbermann, which is reached via the link above, no longer works. I suspect most of the archived shows are no longer accessible. However, the transcript below was copied from an official transcript, when it was available. (Note the transcript's idiosyncratic spelling of "Big Foot.")

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### ***A. Introduction***

And meet Big Foot: Our guest tonight, the man who says he posed for this famous film. This may be hard to believe, but some people don't think this film of Sasquatch is authentic. So what if he is wearing a belt?

All that and more now on COUNTDOWN.

And later, Big Foot: The myth, the legend, the hoax? We'll talk to this man.

**Olbermann**—Nobody ever exactly mistook it for the videotape of Neil Armstrong landing on the moon, nor even for the shots of Lindbergh touching down in Paris at Le Bourget Field after the first trans-Atlantic solo flight.

But our No. 1 story on the COUNTDOWN tonight focuses in on what is still a pretty famous piece of film and the man who says—yes, that's me. For almost four decades, these images known as the Patterson film were the very debatable best evidence of a half-man, half-ape missing-link, yeti kind of creature living in the Northwest called Sasquatch and Bigfoot. That was until a paranormal

investigator by the name of Greg Long got in touch with a retired Pepsi bottler by the name of Bob Heironimus.

Bob is Bigfoot. Such is the claim in Long's book, *The Making of Bigfoot*.

Joining me now from Yakima, Washington, Bob Heironimus, and, from Los Angeles, Robert Kiviat, the owner of Kiviat Productions, which is currently in the preproduction phase of the television special on the Bigfoot legend.

Gentlemen, good evening.

Mr. Heironimus, let me begin with you here. Why, after almost 40 years of keeping this a secret, have you decided to come clean now about you portraying Bigfoot in this thing?

***B. It's time people knew the truth***

**Bob Heironimus**, CLAIMS TO BE THE MAN BEHIND BIGFOOT: Well, after 35 years of watching this on television numerous, numerous, numerous, numerous times, I think it is time that people knew truth. I was the man in the Bigfoot suit.

***C. Patterson offered \$1000 but didn't pay***

**Olbermann**—How did that happen? How did you come to be there? And what was the purpose of it?

**Heironimus**—I was approached by Roger Patterson and offered some money to wear the Bigfoot suit in Northern California in 1967.

**Olbermann**—How much money did you ever get it?

**Heironimus**—He offered me \$1,000. I never saw a dime of it all these years.

**Olbermann**—Just another part of the hoax.

***D. Kiviat: World's Greatest Hoaxes  
provoked Heironimus to come forward***



Mr. Kiviat, you produced a TV special, "World's Greatest Hoaxes Exposed." In that, you had identified another man as being the man in the suit. What made you believe Bob Heironimus?

**Robert Kiviat**, Kiviat Productions Inc.—Well, we were looking at all the evidence and there was one individual that had come out who had said he worked at a film company that exploited the film in feature films.

And when Bob Heironimus emerged after the airing and said, look, the guy you're pointing to, or your informant is pointing to, is wrong, but I am the guy, I thought there was a breakthrough either way. The point is, we were trying to get to the bottom of the story. We didn't know for sure if the informant was telling us the truth. And I really thank Bob Heironimus for coming out and finally putting this particular film to rest, I believe.

#### ***E. Heironimus says critics should read the book***

**Olbermann**—Mr. Heironimus, we've received, since we advertised your appearance here, an extraordinary amount of e-mail, people who firmly believe that you could not possibly be the man in the film, either because they think it is somebody else or because they think it is really Bigfoot. How do you respond to them?

**Heironimus**—Well, if you read the book, the investigation that Greg Long done on this Bigfoot thing, there should be no surprises at all. I was the man in the suit.

#### ***F. Did you wear a belt, slippers, shoes?***

**Olbermann**—Sir, when computers and film analysis came into being, a lot of people studied and restudied this film and said, hey, wait a minute, two things. Bigfoot is wearing a belt of some sort. And it looks like he has got sneakers on. Do you remember? Were you wearing a belt or a harness of some sort to keep this costume in place?

**Heironimus**—No, there was no belt. There were no slippers.

**Olbermann**—So were you walking on? Were there bare feet inside the costume or what was that?

**Heironimus**—I was walking in my stocking feet inside the costume. Yes, the manufacturer of the suit has some kind of a gorilla feet attached to the suit.

**Olbermann**—Goodness.

### ***G. A (Mormon) plot?***

Mr. Kiviat, I guess the overarching question about all this here is, why would anybody make this film in the first place? And why do we buy it all, have we all bought it for so long?

**Kiviat**—Well, the reasons why they made the film apparently were for money. But also, there appears to be a lot of evidence that there was a larger plan to really create a Bigfoot myth in that part of the country. Basically, at this point, I believe people have a belief in these kinds of mysteries.

And one of the things I've tried to do in network programs is get to the bottom of them. And a lot of other producers for years had not really done due diligence trying to get to the bottom of it. And I just think we're finally getting to these great mysteries. And one way or the other, I think we need to get to the bottom of them and prove, one way or the other, if they're real or not. So . . . .

[crosstalk]

### ***H. Do you regret hoaxing people?***

**Olbermann**—Bob Heironimus, one last question and then we'll let you go. Are you happy that you were Bigfoot in this film or ashamed? Or don't you care one way or the other?

**Heironimus**—Well, at the time that I made the film, I didn't care one way or the other. I just wanted the money. Now it's time people knew the truth. It's time people knew the truth.

[crosstalk]

### ***I. Parting words***

**Olbermann**—Bob Heironimus, the man behind the suit. And Robert Kiviat of Kiviat Productions, we're out of time. We thank you for your time this evening. Thank you much, gentlemen.

**Kiviat**—Thanks.

**Heironimus**—Thank you.

**Olbermann**—Before we depart the strange world of bizarre Bigfoot hoaxes, the No. 1 thing you need to know about our No. 1 story, if you can't wait for Robert Kiviat's Bigfoot special, you may want to bide your time over with one of his other titles. You remember "Alien Autopsy." I think that was—that goes back to our Paul Allen story, but we'll just leave that alone.

### **3. “Evening Magazine” show, May 4, 2004 (shown on Seattle’s KING5 TV & Idaho’s KTVB)**

This video isn’t available online, because it used a portion of the PGF without permission. The Seattle station that broadcast it wouldn’t even let me audit their tape in their studio. I printed out a 3½–page synopsis, narrated by John Stofflet of the *Evening Magazine* show, from [http://www.ktvb.com/news/regional/stories/NW\\_050304EMbigfoot.1884c5333.html](http://www.ktvb.com/news/regional/stories/NW_050304EMbigfoot.1884c5333.html). But it’s no longer available online either, presumably because the station’s legal department panicked. Here are the parts of the synopsis that quote or paraphrase Heironimus:

- A. Three brief quotes from BH.....**Error! Bookmark not defined.**
- B. BH wants money for his walk-demo.....**Error! Bookmark not defined.**
- C. BH wants his \$1000 “back” .....**Error! Bookmark not defined.**

#### **A. Three brief quotes from BH**

**Heironimus**—“I could have spilled my guts 30 years ago . . . but I kept it quiet because I promised I would . . . but I think after 35 years the truth should come out.”

.....  
“I was nervous as heck, of course, of being shot [by a hunter].”

**John Stofflet**—“He [Bob Gimlin] said ‘Greg Long’s book is a crudely written fantasy account of Bob Heironimus’s attempt to make a few dollars and enjoy his 15 minutes of fame.’”

“Heironimus says Gimlin told him something quite different when Heironimus said he was going public about the alleged hoax.”

#### **B. BH wants money for his walk-demo**

“Heironimus wouldn’t demonstrate ‘the exaggerated Bigfoot walk’ because talks are underway to make his story and Greg Long’s book into a TV special, one in which Heironimus’s walk would be scientifically compared to the ‘ape walk’ in the film—for which he, of course, wants money.”

#### **C. BH wants his \$1000 “back”**

And here is a quote from a tape of the show, posted online by Melissa Hovey. She (or another gal on BFF) made the point that the word “back”

suggested that Heironimus might have given Patterson a loan rather than being promised a reward:

**John Stofflet**—"Do think you're entitled to be paid something?"

**Heironimus**—(shrugs his shoulders) "It's my turn, let's put it that way. Since I was never even recognized, at all, by anybody. Maybe, you know, maybe I'll get my thousand dollars back. Who knows?"

\*\*\*\*\*

#### **4. KATU-2 TV (Portland, OR), 5/???/2004**

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| C. BH wants his \$1000 "back" .....      | 28 |

#### ***"The Patterson 'Bigfoot' film uncovered"***

(The on-screen caption says: "Bigfoot—Big Lie")

<http://www.katu.com/features/seeit/3871612.html>

(The link above takes you to a written synopsis of a rebroadcast dated 9/08/06.)

#### ***A. Introduction***

**Narrator**—Could the Northwest's most famous legend be a hoax? A Washington man tells KATU he is the one wearing an ape suit in a famous Bigfoot film. In part two of Ed Teachout's investigation, he uncovers the man that suggests Bigfoot is a big lie.

.....

#### ***B. It's a hoax for which I wasn't paid—it's time to tell***

**Heironimus**—"Bigfoot is a hoax, I don't know if there is a real Bigfoot out there, or not. All I'm saying I was the guy in the suit in the Patterson film," said Bigfoot hoaxer Robert Heironimus.

**Narrator**—Heironimus said when he was 26 years old, Roger Patterson agreed to pay him \$1,000 to be filmed walking along Bluff Creek wearing a Bigfoot suit.

**Heironimus**—"I never got a dime, never got a dime for it."

**Ed Teachout**—"I would have thought you would have been upset and wanted to blow the cover right?"

**Heironimus**—"Well I could have, but I promised Roger I wouldn't tell, and I figured about two or three years ago I decided to tell my story and get the truth out. Thirty-five years was long enough," said Heironimus.

***C. "Planet of the Apes" costumer made the suit, now missing***

**Narrator**—Heironimus said the suit he was wearing in the film was made by the man who created the outfits for the movie, 'Planet of the Apes.'

[Note—Heironimus wasn't claiming it was John Chambers (of *Planet of the Apes* fame) who made the suit—rather, he mistakenly thought Morris had made the suits for the film.]

**Ed Teachout**—"Where's the suit now?"

**Heironimus**—"I have no idea, I have no idea."

***D. It's true, and I have nothing to gain by this***

**Narrator**—Could this Washington resident really be Bigfoot? Fahrenbach doesn't think so; he said it was impossible for Heironimus to be Bigfoot.

**Heironimus**—"It's the truth, it's the truth."

**Ed Teachout**—"You don't have anything to gain by this?"

**Heironimus**—"No sir, all I want is my \$1,000 I was promised 35 years ago. Plus a little interest maybe, you know. (laughs)"

**Narrator**—Even though Heironimus said he did not make any money as

Bigfoot years ago, he stands to make some money now because he tells his story in a book that was just released called, *The Making of Bigfoot*.

## **5. *Skeptical Sunday Internet radio with Seth Shostak, 8/1/2004***

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### ***Heironimus + Greg Long Interview on Seth Shostak's "Skeptical Sunday" Internet Radio Show, August 1, 2004.***

[http://radio.seti.org/episodes/Skeptical\\_Sunday\\_Bigfoot\\_Big\\_Hoax\\_](http://radio.seti.org/episodes/Skeptical_Sunday_Bigfoot_Big_Hoax_)

#### ***A. Shostak Introduction***

**Seth Shostak**—(laughs) Well, you can feel safer on your camping trips now. It looks like there's one less Bigfoot to worry about. It seems that the famous snapshot of the hairy ape-man loping through the forest has been shown to be—a *hoax*. We'll talk to the journalist who exposed this primate prank—and what I like to call "The stunt that went too fur"—as well as the man who donned the home-made ape-suit.

.....

Now this picture I'm looking at, it might be worth a thousand words, and if they are I guess many of those words would be synonyms for simian. Such as ape-man, maybe man-beast, forgotten primate, bipedal monkey-guy, hulking hairy hunk—I dunno. This is probably the most famous primate photograph in the world. It's a still from a 16mm movie made 25 [sic] years ago by two young men, Roger Patterson and Bob Gimlin.

Now the frame shows a hairy, half-man / half-ape creature strolling across a remote forest somewhere in northern California. The two men claimed they'd caught sight of Bigfoot, an unknown species of ape-man that, according to legend, has been roaming the wooded areas of North America. The film has since become one of the more prominent pieces of evidence in support of the creature's existence.



But now, one of the words added to that thousand-word list that I thankfully spared you undoubtedly will be “hoax,” and perhaps the name of my guest, Greg Long. Greg is an investigative reporter who has shown the film to be phony, to be staged; and he’s even tracked down the man who wore the shaggy Sasquatch suit.

That the creature was a man in a monkey suit had been suggested before, of course. But, you know, suggestion isn’t proof. Well, our guest is the first to come up with substantial evidence against the big legend of Bigfoot. Greg, welcome to the show.

[Greg Long portion clipped]

***B. Money motivated me / I didn’t get paid / but I kept quiet***

**Seth Shostak**—Bob . . . , look. Two guys come along and they say, We want you to wear this ape-suit so we can make a film of it. . . . But why do you agree to do this?

**Heironimus**—I was 26 years old at the time, single, they promised me a thousand dollars for ten minutes work wearing the suit, and I said, Why not?

**Seth Shostak**—Did you ever get your thousand dollars?

**Heironimus**—Uh, no. No, I never got one dime.

**Seth Shostak**—Well, uh, presumably, after six months or a year of not getting paid, you might have gone public with the news.

**Heironimus**—Well, I just kind of let it go. I told them—. I’d promised them I would not tell the media or the news or the television or any of these people.

**Seth Shostak**—You’re a man of your word, unlike, I guess, Roger Patterson. Now, what about the fact that Roger Patterson died of cancer in 1972. Presumably that would have been some incentive to go public then. You owed him nothing, at that point.

**Heironimus**—That’s true. But I kept my word. . . . I kept my word for 37 years, practically.

***C. Shostak’s second introduction***

**Seth Shostak**—It’s Skeptical Sunday. We’re talking about a new investigation into Bigfoot. It turns out that the famous picture of the hairy

ape is a hoax. But do you still think that the hairy guy might be out there? Well, ring us with your comments and questions.

In 1968 I too rented an ape-suit over in Hollywood. I was a grad student and we paraded around with it. And in fact we even shot some 16mm Kodachrome of this thing, but it never occurred to us that this was a way to make money.

#### ***D. Didn't it bother you to make a hoax?***

**Seth Shostak**—Didn't it bother you at all? All these years that this was more than just a stunt. Because there were a lot of people who believed that Bigfoot was really out there.

**Heironimus**—Well, I don't believe in Bigfoot myself, but what really bothered me was the fact that they never paid me the money that they'd promised.

[Greg Long portion clipped]

#### ***E. Footprints were made afterwards***

**Seth Shostak**—Bob, let me ask you. Greg has mentioned several times these castings of footprints. . . . There were footprints found right after the supposed sighting—the filming in 1967. Did you ever see any of the footprints being made? Do you know how that was done?

**Heironimus**—The footprints they show are completely different from the ones that were on the suit. After we made the film, I was told to take the film—they put the suit in the trunk of my car—take the film to Eureka, California, mail it to Al DeAtley in Yakima. They said in the meantime they were going to take those plaster casts that Roger had and go back up and make the tracks that they wanted.

**Seth Shostak**—In other words, you didn't see anybody actually making these tracks that were later filled with plaster of paris and reproduced as casts.

**Heironimus**—Uh, right.

[Greg Long portion clipped]

#### ***F. Confession-related***

**Seth Shostak**—Bob, you've undoubtedly taken a lot of flak for this, I would assume, since you have come clean on this. Do you feel better about it now that the story is out, or has this become a burden for you?

**Heironimus**—Uh, no, I feel better that it's out. The reason I came out with it is I saw The World's Greatest Hoaxes on television, in I think it was 1998, that Kiviat Productions produced, and I said, "This is time that people knew the truth about this film, that it was a hoax."

### ***G. Bigfoot's not real***

**Seth Shostak**—And how do you feel about Bigfoot in general? You said you never believed that they were out there.

**Heironimus**—No, I don't believe he's out there. There's thousands and thousands and thousands of people in those mountains from California to Canada every day. And nobody seems to come up with a live one, or a dead one, or any hard evidence that they're out there.

[Greg Long portion clipped]

### ***H. Practicing the walk***

**Seth Shostak**—Bob, very quickly. Did you get direction on how to behave in this film? That is to say, did you get sort of acting directions from Patterson?

**Bob Heironimus**—Yes, I did. I went to Tampico, where Roger lived, and tried the suit on, and they adjusted it the way they wanted it. I practiced walking two or three times, and everybody says I walk like a Bigfoot anyway. So it didn't take much practice. I only walked, like I say, two or three times and they said, "That's perfect. That's just what we want."

**Seth Shostak**—(laughs) It wasn't a speaking part, it was just a walk-on part.

<break>

### ***I. Suit-related & Patty-walk***

**Seth Shostak**—Bob, what was it like to wear that kind of suit?

**Heironimus**—It was kind of claustrophobic at first, there. I had a little bit of trouble. After I got it on and went through—. When they made the film it was a hot day there in northern California and after standing out there [indistinct] they told me to start walking and start filming. After I got done with it I was sweating really bad, you know, and I told them to get this thing off me.

**Seth Shostak**—And that was after only a couple of minutes. I mean, you weren't in it for an hour.

**Heironimus**—That might have been five minutes, yes.

[Greg Long portion clipped]

## **6. Yakima KIMA Newswatch TV coverage of the Cow Camp Recreation for National Geographic in October 2004**

A 1:47 segment on YouTube at:

<http://www.youtube.com/watch?v=gzTcDdyHv10&feature=related>

also at: <http://www.youtube.com/watch?v=8bZnHqVsf4I&feature=related>

[The shapely gal in the tight sweater is Martina Tycova, Kal Korff's assistant at the time.]

**Bob Heironimus**—They was going to make this movie of this Bigfoot, took it to Hollywood, sell it to the movie people down there, and make loads of money off it.

.....  
**Bob Heironimus**—I decided then it was time people knew the truth about this Bigfoot film. It was a hoax.

## **7. "Bigfoot Hoax Goes in Halls of Hooey," Yakima Herald, October 7, 2004**

by Leah Beth Ward, Yakima *Herald-Republic*, page 1 A

[http://www.freekurtis.org/Book\\_Series/Newspapers/Yakima\\_Herald\\_Republic.html](http://www.freekurtis.org/Book_Series/Newspapers/Yakima_Herald_Republic.html) (Hit page-down twice)

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### **A. Confession & re-creation**

The Yakima man who made history and legend 37 years ago by walking in Bigfoot's flat feet donned the costume again this week to put the hoax firmly in the halls of hooey.

"I kept it quiet for all those years, but it wasn't a secret to most of the people around here," 63-year-old Bob Heironimus said Wednesday at his West Valley home.

The tall cowboy walked the lumbering Bigfoot walk for filmmakers and anti-Bigfoot authors Tuesday on private property near Rimrock Lake. The group's goal is to make the film behind the film, that 60-second grainy image made in 1967 by a "chronically unemployed ex-rodeo cowboy" from Yakima named Roger Patterson.

### **B. Patterson welshed**

Patterson, see, was a prankster who thought he could make a million dollars by distributing the Bigfoot film nationally. Enough audiences saw the image of the hairy primate that it became an object of mythic proportions for some and gargantuan sarcasm for others.

Heironimus said Patterson promised him \$1,000 from the takings, "but I never saw a dime."

The two kind of fell out after that, in part because Patterson became sick with cancer and died in 1972. But as cheated as Heironimus felt, his word was his word. "I promised Roger I would keep it a secret," he said.

He buried Bigfoot back in his mind, got a job at Pepsi and rode horses for fun. Then two years ago a sleuthing Seattle-area author named Greg Long found him and coaxed out the story of the hoax. Long's *"The*

*Making of Bigfoot: The Inside Story* was published in March.

### **C. Summary of hoax-events**

The original Bigfoot film was shot next to Bluff Creek in the Six Rivers National Forest in northern California. Heironimus said Patterson chose the area because it was near a recent Bigfoot "sighting." Also on the shoot was friend and cowboy Bob Gimlin of Yakima.

"They got one of my horses and took off for California and I met them down there," Heironimus said. "I drove my mother's 1967 Buick. The whole film thing took 10 minutes."

"I practiced the Bigfoot walk exactly the way Roger wanted it three times. It wasn't easy," he said.

His mother, Opal, found the gorilla suit in the trunk of her Buick the next day.

"It really scared her at first. She wanted to know what was going on and I said, 'You'll figure it out.' She saw the film on television and knew immediately."

### **D. Korff**

But why blow a harmless hoax out of the water now?

"It's dangerous for society to believe in myths," said Kal Korff, a Prague, Czech Republic-based investigator who debunks hoaxes for a living.

Korff has joined forces with Long to repackaging the book about the mythical making of Bigfoot. They said they're working on a DVD deal with Wal-Mart, a show for Fox TV and a full-length feature film. They said National Geographic is also making a documentary.

### **E. Morris**

Korff and Long have enlisted Charlotte, N.C.-based costume maker Philip Morris, who sold the original gorilla suit to Patterson. He created a new Bigfoot costume for the film. In the production, Morris, 68, will explain how Patterson likely resculpted the suit to create breasts — yes, Bigfoot was a she — and fashioned a pillow in the back to make a rear-end crack. (Hint: the zipper in the suit helped.)

Will all this truth-telling spell the end of Bigfoot?

Heironimus, the man who would be the beast, said: "It should. Truth is truth."

**8. National Geographic Special, “Is It Real?” Series, January 30-31, 2005**

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Available from Amazon for \$1.99 here (click on item 2):

<http://www.amazon.com/Bigfoot/dp/B003WYU8FS>

[But it gives the broadcast date as March 28, 2005—surely an error.]

***A. Heironimus’s walk***

**Narrator**—[[@41:40:](#)] It’s time to go back to the source: Washington’s Cascade Mountains, where the filmmakers grew up. If the Patterson film is a hoax, there are three witnesses. One, Roger Patterson, is dead. The second, Bob Gimlin, isn’t talking. So, the question is, what about the guy in the suit?

Several people have come forward over the years to claim that particular honor. We’re here to meet Bob Heironimus, who as a young man used to ride with Patterson and Gimlin. Bob claims that back in ’67, he was the guy who strode across Bluff Creek in Patterson’s Bigfoot suit.

***B. Heironimus’s claim is common knowledge in Yakima***

Around here, there are a lot of people who will back Bob’s story up. And, well, there’s that walk. [[Screen shows Heironimus doing his walk in street clothes.](#)]

**Bob Heironimus** —People say I walk like Bigfoot anyway.

**Narrator**—[To his friends, Bob’s Bigfoot role is old news.](#) [[Screen shows Heironimus seated at a table in a cafeteria with three friends, one of whom looks like Russ Bohannon.](#)]

**Friend of Bob #1**—I’ve heard a lot of people say, “Can you believe that old Bob was really Bigfoot?” That was a lot of people say that.

**Narrator**—Bob says his secret wasn’t much of a secret around here.

**Friend of Bob #2**—[[Indistinct, but sounds like:](#)] I’ve been fearin’ [[or hearin’](#)] always was, somebody’s going to shoot ya, y’know.



**Heironimus**—That was my big concern wearin' the suit. Everybody around here, after a few years, knew it was me.

**Friend of Bob**—Oh yeah, we knew.

**Heironimus**—Everybody just kind of kept it quiet.

### ***C. Heironimus's account of the filming***

**Narrator**—According to Bob, Roger Patterson approached him in the fall of 1967 with an offer that was too good to pass up.

**Heironimus**—He wanted a pretty good-sized guy, somebody that they could trust to wear this Bigfoot suit. They said they would pay a thousand dollars and it would only take about ten minutes. So I was 26 years old at the time, I jumped on it, y'know.

**Narrator**—After a trial run in Yakima, Bob says they all shook hands and agreed to rendezvous in California in a few weeks time. They met up in Bluff Creek, home of the infamous Wallace tracks and many Bigfoot sightings.

**Heironimus**—The next morning we got up and they made coffee and saddled up the horses, put the Bigfoot suit on the back of one of the horses. We went about half a mile from where they were camped, up into this place where they had picked out before I got there, to film the Bigfoot film. We unloaded the suit, and of course they helped me in it. [Screen shows an actor pulling off his boots.]

It was in October and I figured there'd probably be hunters. Most people who go in the mountains have a gun, y'know. It was so hot inside that suit the sweat was just rollin' off me. I was nervous and a little bit claustrophobic. Roger told me to go over to this certain place and stand there.

I got out there and waited and he gimme the signal. He was settin' on my horse that he took down there. He took the camera and kind of went like that. As you can see, the film is shaky. I started walkin' out across there and I walked, I don't know how many yards or what of them, and I turned—y'know, the old Bigfoot look, and looked at him, and went on. All this time, y'know, waitin' for a bullet to crack through my butt.

That was the end of it. I thought I done a pretty good job. Millions of people have been fooled all these years. If they would have paid me the thousand dollars like they promised, I would have kept my mouth shut.

**Narrator**—Of course, there's no hard evidence to prove Bob's story either. The suit hasn't turned up. What it boils down to is, Was Roger Patterson incredibly lucky, or a hoaxer of extraordinary gifts?

## 9. “Lie Detector” PAX Cable TV Show, 5/17/2005

at [http://www.youtube.com/watch?v=yoU\\_fIRFCbc&feature=related](http://www.youtube.com/watch?v=yoU_fIRFCbc&feature=related)

**Note:** At the 4:00 mark (and more briefly at the one-minute & 3:22 mark) in the above there’s a short video of Heironimus doing his Bigfoot walk on turf (in street clothes). Unfortunately, the producers broke the walk into stop-and-start segments so one can’t judge how fluidly he walked or accurately judge his stop length and speed. But it *seems* he was walking at a faster pace than his glide along the sidewalk shown elsewhere. And from an unsegmented version I’ve seen elsewhere on the Internet, I’m sure he was pushing the pace. (I believe “Gigantopithecus” has assembled those fragments into their proper sequence on the BigfootForums site.)

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### ***A. Introduction to the claim***

**Interviewer (Rolanda Watts)**—Bob, you’re here today with a most unusual claim: that you are actually Bigfoot.

**Bob Heironimus**—That’s right.

**Interviewer**—I don’t think there are many people who have not seen that shadowy picture of this beast going through the woods and looking back over his shoulder. And you’re telling me that that wasn’t Sasquatch, that wasn’t Bigfoot; that was you in a costume.

**Heironimus**—That was me in a costume in 1967 in the Roger Patterson Bigfoot film. Yes.

### ***B. Events in Yakima: Patterson’s offer, the suit’s try-on & the practice walk***

**Interviewer**—How did this happen?

**Heironimus**—Well, I run around with Roger for a while and he figured that he would make a suit or have a suit made, have somebody wear it, take a film of it and prove to the world that, y’know, there was a real Bigfoot. Well, I was a big stout guy back then and that’s who they needed, and they needed somebody they could trust, and they asked me if I would do it for a thousand dollars.

**Interviewer**—A thousand dollars is a lot of money.

**Heironimus**—A lot of money then. Heck yeah, if it isn’t illegal, I’ll do it.

**Interviewer**—that’s right.

**Heironimus**—Cuz it ain’t against the law to run around the woods with a suit on, y’know. I agreed to do it, so I met Roger up at his house—he lived about 15 miles above us up there. I went up there and tried the suit on.

**Interviewer**—So it was a furry suit; it was like a gorilla suit.

**Heironimus**—It was a furry–lookin’ thing, yeah.

**Interviewer**—And what was the head part like? How did you put it on?

**Heironimus**—I put it on like a football helmet. And I walked back and forth the way he wanted me to walk, the Bigfoot walk. And he said, “That’s perfect, that’s just what we want.”

### ***C. Events in California***

So a week or two later I took off for California. [The replay jumps a little here—maybe the show producers cut a bit out of the narration—RK.] At Bluff Creek Road, where the film was made, they had a camp set up there. The next morning we got up and had some coffee or whatever, I don’t know what we cooked up or what. And they helped me into the suit, and Roger told me to go over to a certain place, and when he yelled, or gimme the signal [Heironimus raised his hand to his shoulder and swung his forearm down from his elbow in a standard go-ahead gesture], do the Bigfoot walk down there.

**Interviewer**—And what was the Bigfoot walk? How would you describe it?

**Heironimus**—He wanted me to look kind of like a gorilla, y’know, swing your arms back, y’know, and take long strides. I had to turn, y’know—they said no human being could turn like I did—turn your hips as you’re walkin’ and turn back to look at ’em, y’know—well, no big deal. But I walked down there and they said, “Cut!” y’know, that’s it, that’s enough.

And it was really, really hot that day in Northern California and the sweat was just pouring off me in that thing and I jumped down behind this—this big old tree had blown over—I jumped in this big hole down there. I was afraid somebody was going to shoot me all this time, y’know, going down through there.

**Interviewer**—[laughs] Somebody might think you *were* the real thing and shoot you there.

**Heironimus**—Anybody probably would if they saw it. I jumped down in this hole anyways so I could get this and deesk off [a slang term for shuck off?] the head and stuff off, so I could get a little bit of air. And we got done with the filming and took the suit off and we went back down to the camp where they were camped.

#### ***D. Displaying the suit at the Idle Hour tavern***

**Heironimus**—And the next day I drove home, and I went to the local water hole where all us guys hung out. And I lifted the trunk up and said [pointing with his right hand], “take a look at this.” I didn’t tell them what it was [shakes head]. I said just *look* at this and *do not* forget what this looks like [jabs finger as if he were pointing to the suit].

Well, two or three weeks later, out came the movie, you know, on the television, the film. They said, “Ah ha! That’s what you were doing,” you know.

They brought my horse back the next day, I think it was, and they just took the suit out of the car, and that’s the *last* [shakes head] I ever saw of that original Bigfoot suit.

**Interviewer**—Why did you show the suit to those guys?

**Heironimus**—Because I wanted them to know, you know, when they found out what it was, that I wasn’t lying—that I really did do this.

#### ***E. Do you regret hoaxing America?***

**Interviewer**—When you saw on that film the Bigfoot image that so many of us saw, and so many of us believed, what were you thinking at home all those years when we were buying this, hook, line, and sinker?

**Heironimus**—Well, maybe if I keep my mouth shut [laughs], some day they’ll pay me the money.

**Interviewer**—So, did you ever feel guilty?

**Heironimus**—No, no, because it wasn't illegal to do that, y'know.

**Interviewer**—You tricked America!

**Heironimus**—[laughs] I was supposed to be paid for wearin' a suit in the woods. I didn't care what they done with the suit, y'know, or what they done with the film.

**Interviewer**—But you never felt bad that here you were part of a hoax that would trick people like me into believing that there was a swamp monster running around out there.

**Heironimus**—No, it didn't bother me.

**Interviewer**—Did you ever think to yourself, "Now y'all, this is wrong"?

**Heironimus**—Well, he was going to make money off this. He had this pretty well planned out.

### ***F. The Pattersons made money on the hoax***

**Interviewer**—Make money off hoaxing people.

**Heironimus**—Make money off a hoax, yeah. And he did.

**Interviewer**—You didn't.

**Heironimus**—I didn't, no.

**Interviewer**—That's why you're here.

**Heironimus**—Two or three of 'em made lots and lots of money off it.

**Interviewer**—Yeah, that must anger you a lot—cuz you were used, basically.

**Heironimus**—I was used, yeah. It's over, it's done. I decided that people should know the truth [nods], that that film was a hoax [nods and stresses each word].

### ***G. Reaction in Yakima***

**Interviewer**—What's the reaction been back at home?

**Heironimus**—Everybody says it's about time you come out and told 'em the truth.

**Interviewer**—That it's time for people to know the truth?

**Heironimus**—Right.

**Interviewer**—Well, are you ready to face the lie detector, Bigfoot Bob?

**Heironimus**—Yes, I am.

**Interviewer**—All right, let's get you hooked up.

**Heironimus**—Okie-dokie.

### ***H. Lie detector questions***

**Questioner**—Bob, please remain still. The test is about to begin.

**Interviewer (voiceover)**—All questions must be answered by Yes or No.

**Questioner**—Do you plan to tell the truth on this test about whether you were the Bigfoot shown in the 1967 Patterson film?

**Heironimus**—Yes.

**Interviewer (voiceover)**—Relevant questions must be specific.

**Questioner**—Bob, any attempts at countermeasures will invalidate this test.

**Interviewer (voiceover)**—We allow time between questions to ensure that we record all of the reactions.

**Questioner**—Are you now sitting down?

**Bob Heironimus**—Yes.

**Questioner**—Were you the Bigfoot shown in the 1967 Patterson Film?

**Bob Heironimus**—Yes.

**Interviewer (voiceover)**—This is a relevant question.

**Questioner**—Is there something else you're afraid I'll ask you a question about,

even though I told you I wouldn't?

**Bob Heironimus**—No.

**Interviewer (voiceover)**—We introduce a question that isn't scored, just to compare against other questions regarding the main, or what we call the relevant, issue.

**Questioner**—Was that you in a Bigfoot costume, portrayed in the 1967 Patterson Film?

**Bob Heironimus**—Yes.

**Questioner**—This test is over, remain still for ten seconds, please.

**Interviewer**—Up next, the trail to uncovering the truth about Bigfoot either takes an unexpected twist or comes to an abrupt end.

Bob, the lie detector has determined . . . that . . . you . . . are . . .

<break>

### ***I. Lie detector results***

**Interviewer**—Welcome back to Lie Detector, everybody. Well, now's the moment of truth. Bob Heironimus is going to walk away from Lie Detector with a brand new label. Either it's going to be the real Bigfoot, or a really big liar. Here are Bob's results.

Bob, you came on Lie Detector today to tell the whole nation that you are the real Bigfoot. We asked you the following relevant question: "Was that you in a Bigfoot costume, portrayed in the 1967 Patterson Film?" To which you answered, "Yes."

Bob, the lie detector has determined . . . that . . . you . . . are . . . Bob, you're telling the truth!

**Heironimus**—[smiles] Well, I always knew it was the truth. Everybody that I was associated with, I've been around, knew it was the truth. I'm glad it's over. I had the best guy in the country gimme this test, now I've proved to the world that I was in the Patterson Bigfoot film.

### ***J. Money-related comments***

**Interviewer**—Bob, you've been upset mostly because back in 1967 the



Pattersons promised you a thousand dollars for wearing that gorilla suit and you were never paid for it.

**Heironimus**—I was never paid [shakes head].

**Interviewer**— Does that still upset you?

**Heironimus**—Oh yes, oh yes. That's why I'm doing all this. To prove I was the man in the suit and I never got paid.

### ***K. Effect of these results on the Pattersons***

**Interviewer**—What kind of impact do you think this is going to have when this comes out that this was all a fraud? That you are actually the man in the gorilla suit?

**Heironimus**—Well, it'll tell them, it'll show them, that the buck stops here. I mean, this is the end of it.

**Interviewer**—If we come out together and prove that this piece of film is nothing, I mean it's fraudulent, then they can't continue to make money on this, is that what I hear you saying?

**Heironimus**—That's the problem right there, the buck will stop there. They don't want that. They've been paid for years and years and years, every time that film's been shown.

**Interviewer**—Well, they told us we couldn't have it unless we paid them \$10,000. And then they told us even if we paid them the \$10,000 we couldn't have it, because we're talking to you.

**Heironimus**—That's right, they're afraid of me [smiles].

**Interviewer**— So what do you say to them today?

**Heironimus**—The truth's out, they've known it, the whole family has known it, for years.

**Interviewer**—Do you think they're going to forget Bigfoot now?

**Heironimus**—Uh, no. They won't be forgotten for a while.

## ***L. Wrap-up***

**Interviewer**—The truth lives, and Bigfoot's myth does too.

**Heironimus**—It'll still be around. Thank God it's over with.

**Interviewer**—Yes, you're vindicated. You've proved it today.

**Heironimus**—That's right.

**Interviewer**—Well, there you have it. Thanks to the lie detector, another myth just bit the dust, and we want to thank Bob for finally putting that story to rest. Who knows, maybe we'll be heading to Scotland real soon to give that old Loch Ness Monster a run for her money.

If you or somebody you know has a great story to tell the Lie Detector, why not get hooked up? You can call us at 1-866-4-POLYGRAPH (1-866-476-5947). You can also visit us online at [liedetector.tv](http://liedetector.tv), [\[The show is defunct, so these are probably inactive.\]](#)

### **Sign-Off Screen:**

The on-camera polygraph examinations are real. Polygraph examination validity is established from at least three charts collected off-camera, under strict laboratory conditions.

## **10. 1st XZone radio with Rob McConnell (host), 12/7/2006**

<http://www.xzone-radio.com/>

Audio files of the Xzone interviews of Heironimus are no longer available from Xzone, because its host had a falling out with Kal Korff and no longer distributes shows in which he appeared. (Korff appeared and made remarks on all three of Heironimus's XZone interviews.) I have a CD containing this interview (below). I don't have copies of the other two interviews on my computer, because I didn't know how to download them from the service provider who sold online access to them then. (Downloading may not even have been possible.) I may have copies on my digital voice recorder, but I've either mislaid it or it's been stolen from my car.

I made transcripts from those online files. (I attempted, unsuccessfully, to obtain the XZone CD for August 2007, before it was "pulled.") I posted almost all of the other two interviews on the BFF site shortly after they were aired and no one claimed they were inaccurate then. Heironimus probably has an audio copy of the shows.

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## ***Transcript of Heironimus's interview on XZone radio December 7, 2006***

### ***A. Meeting Patterson***

**Rob McConnell**—Bob, I had the pleasure of talking to you off-air. Tell us how you met Roger Patterson. Were you the man in the costume?

**Heironimus**—Yes, sir, I was. Gimlin said they were going to make a movie of this Bigfoot suit. He said they were going to sell it to the movie people and make a lot of money. He asked me to see Patterson, so I went to his place.

He said, "We'll give you \$1000 to wear the suit—it won't take over ten minutes." So I agreed to do it. I tried the suit on at his place a couple of times. They needed somebody big and strong like I am.

### ***B. Rendezvous***

They wanted me to meet them at Weitchpec, California on a Wednesday. They left on a Sunday. They came to my place, took one of my horses, and took off. Wednesday I met Roger and Bob at Weitchpec. I pulled into this gas station where they said they would be.

They said, "Go on up the road and wait" for 'em. I went on up the road and waited for 'em. They turned, pulled in behind me.

They said, "Follow us on up the mountain here to Bluff Creek," and we went up there quite a ways. And they had a camp set up there and I drove my mom's car down there. I had a race car at that time and it wouldn't

get very good gas mileage, so I drove her new car down there. We hid the car in the brush and went to camp.

### ***C. Two horses at the campsite***

They had a horse truck—two horses in it.

.....

### ***D. Rode UP to the filmsite***

The next morning we got up, saddled the horses, put the suit on the back of one horse. I jumped on the back of Bob or Roger—I don't remember which—and we rode up to where they had a film site picked out.

### ***E. Your horse Chico is in film***

**Korff**—Can you confirm that your horse is visible in the Patterson film?

**Heironimus**—Yes, my horse is in that, yes.

### ***F. I put the suit on***

I put the suit on and Roger told me, “Now stand over here. When I give you the signal, you start walking down through here.”

### ***G. “I’d already practiced” the walk***

I’d already practiced, you know, at his place before and he said that was perfect. So I stood over there, he told me to start walking, and I started walking down there in the Bigfoot gait.

### ***H. “I turned once or twice”***

And I turned once or twice and looked at him and he said, “That’s it, cut.”

### ***I. Hot, around 1st October***

And so I—it was really hot. I was sweating to death. It was in the—around the first October—and I jumped in this big hole behind a tree that had blown over. I was afraid of getting shot all this time—October—starting the hunting season.

### ***J. 11 or 12 AM***

So I jumped down this hole, told 'em to get this thing offa me. They stripped the suit offa me, we loaded it back up. This was about 11 o'clock, 12 o'clock in the morning.

### ***K. "I put the suit in the car"***

We rode back to camp, I put the suit in the back of the car, my car.

### ***L. I mailed the film & took off for home***

Roger said take this film—he had an envelope there—to Eureka, California and mail it to Al DeAtley. I took the film to Eureka, mailed the film, and I took off for home.

### ***M. They didn't want people seeing the suit***

They wanted me to take the suit because when they broke the news down there they didn't want . . . they had to carry their gear in the back of the truck—they didn't want people seeing the suit.

### ***N. P&G retrieved the suit a couple of days later***

So I took the suit home. And a couple days later they brought my horse home, took the suit out of the car, and that's the last I saw of the suit.

### ***O. Right away they knew what I'd been doing***

After I got back from down there I still had the suit in the car. I went up to the local water hole and some of the boys wanted to know where I'd been the last few days. I took 'em out to the car, I opened the trunk, and I said, "Take a look at this. . . . Do not forget what this looks like." Well right away, they knew right then, what I'd been doing.

### ***P. At least six guys saw the suit***

At least six of those guys saw the suit.

And the word spread. Two weeks after the film came out on television, 50 to 100 people in that community out there knew it was me.

***Q. \$1000; Photos of camp?***

**Rob McConnell**—And \$1000 back in 1967 was a considerable amount of money.

**Heironimus**—Yes it was, yes it was.

**Rob McConnell**—Did anybody take any photos of the camp?

**Heironimus**—Uh, there's some photos I think of the camp, yes. I didn't take any photos. Seems to me like I saw somebody had some uh—Bob or Roger or somebody came up with a—have a picture of the camp.

***R. Patterson's character & Bigfoot hunting background***

**Rob McConnell**—What kind of man was Patterson?

**Heironimus**—Well, Roger wasn't too honest. He screwed me out of 1000 bucks, and numerous, numerous other people. He was kinda what you might call a con man.

**Rob McConnell**—Prior to the film, did Patterson admit openly that he was looking for Sasquatch?

**Heironimus**—Well, I've been told he went to Mt. St. Helens before this, him and Gimlin . . . and he was supposed to have sighted tracks up towards his place—and those are the only ones that have been seen around. . . . He was trying to get this across.

***S. Costume: How many pieces; how were breasts attached?***

**Rob McConnell**—About the costume: Was it a one-piece, a two-piece? Were the feet separate?

**Heironimus**—Well, it seems to me like, if I remember, I had to sit down on a log. They pulled the suit on to the waist, then, stiff arms out, they put the torso on, and then the head on last.

**Rob McConnell**—What did they do to get the breast effect?

**Heironimus**—Uh, Roger modified the face and put the breasts on it, and he combed the fur and he took patches off here and there y’know to make it look like it had been in the brush and that kinda stuff. Roger made the face different and he put the breasts on it.

### ***T. Hoax background: Was Patterson serious? How costly?***

**Rob McConnell**—What was Patterson like while he was taking the film? Was he joking around? Did he act as though this was going to be a con?

**Heironimus**—He was very serious about this. Anybody that would spend all that time modifying the suit, arranging to go down there—his brother-in-law was backing him financially—it was planned out very good.

**Rob McConnell**—How much did this entire production cost?

**Heironimus**—I have no idea. . . . It couldn’t have been very much, y’know.

### ***U. Why and when I confessed***

**Heironimus**—Like I say, he promised me the thousand dollars and after 35 years I saw this thing on TV on *The World’s Greatest Hoaxes* and I said, “It’s time people knew the truth about this.”

So I talked to a couple of attorney-friends of mine, and they said, “Go for it,” so I spilled the beans.

**Rob McConnell**—If you had known after 35 years the film would be taken so seriously by so many, would you have done it?

**Heironimus**—Yes, I would have, and I also would have demanded my money or I would have spilled the beans or told the media a month later.

### ***V. Why didn’t you speak up earlier?***

**Question from listener Robin**—Since you didn’t get paid, why didn’t you speak up earlier?

**Heironimus**—I was hoping year after year there that I would get paid. And then, after about four years I decided everybody knew that it was me anyway out where we lived out there. They would say, “Was it really you?” . . . And I’d say, “Yes, it was.” I just let the cat out of the bag. It didn’t matter to me—I knew after three or four years I wouldn’t be paid anyway.



## ***W. Oscar? Lie detector tests***

**Rob McConnell**—So after all these years, after all the controversy, after hearing so many so-called experts look at the film and say that you were a Sasquatch—have you ever been nominated for an Oscar?

**Heironimus**—[laughs]—No, nothing like that, sir. Like I say, I went to California, I was on a lie detector show, one of the biggest polygraph testers in the US gave me the test. And of course I passed the other one at the police department in Yakima.

## ***X. Have you had ridicule or threats? Lawyer's letter***

**Question from listener Jeff**—A show like this is worth staying up all night for. Have you received ridicule or threats?

**Heironimus**—I haven't received anything, really. There's a few of those professors so-called that—a couple of other guys that called in and said I'm lying.

No, I haven't had any real threats over it, except for Gimlin, Bob. I still consider Bob a friend. His attorney wrote me a threatening letter.

**Rob McConnell**—What did the attorney's letter say?

**Heironimus**—They told me I'd better confess or clam up on this thing or they would sue me.

**Rob McConnell**—Confess about what?

**Heironimus**—Well, I guess they were afraid of the truth. . . . But the deal is, I'm sure that Bob, which is a friend of mine, he lives about a quarter mile down the road from me, had promised Roger on his deathbed that he would never reveal the hoax.

## ***Y. Suitcase full of money***

**Heironimus**—I told Roger I wouldn't tell anybody either. But, after seeing this thing on TV for 35 years, as I say, every other month or every three months, for all those years, somebody's being paid for that film to be shown. I never got a dime. Not one dime. After 35 years I saw *The World's Greatest Hoaxes*. I said, "It's time people knew the truth."

One of Roger's family members called me about four years ago from Colorado and told me that he personally saw one suitcase plumb full of

**money.** And he also saw a garbage can, a 30- or 40-gallon garbage can, full of money.

## ***Z. irrigation boots, knee high***

**Rob McConnell**—Kal [Korff] was just talking about wading boots.

**Heironimus**—Those were irrigation boots, you know, kind of like irrigators wear, up to about the knees. That's why the calves stick out pretty good there.

## ***AA. Gimlin-related material***

**Rob McConnell**—Has Gimlin made any money on this film?

**Heironimus**—He claims he hasn't made any money, no. And I don't think he would lie to me about that.

**Rob McConnell**—Has there been a change in his lifestyle over the years or is he still the same Bob Gimlin that you've always known?

**Heironimus**—He's basically the same old boy, y'know. He's retired, he's got a nice place down there below me, and he's still breaking horses and does his own thing.

**Rob McConnell**—Tell me, do you guys meet at the local bar and bend elbows having a good old beer and some chicken wings? Do you ever look at him and say, "Ah come on, why don't we just come clean?"

**Heironimus**—No, we don't talk much about this anymore, in fact we hardly talk at all. We didn't talk at all for a while, then we started waving at each other. He stopped me a couple of times, asked how I was doing, that's about it. We don't talk about Bigfoot.

## ***BB. 2 or 3 of Patterson's family knew***

**Rob McConnell**—Now, how do you think people are going to take the fact that Patterson has graduated to the next level of our spiritual development and is no longer with us? How do you think people are going to feel now that this is coming to a head, that it's going to affect his family, and has anybody said, "Why don't you just leave sleeping dogs lie?"

**Heironimus**—No, not really. We expected that, uh—[trails off]. Some of the family didn't like it at all. But, uh, the truth is the truth. Two or three of the family knew it was me anyway.

### ***CC. MSN messages commend you***

**Rob McConnell**—I'm getting MSN messages from around the world and from the X-Zone nation and they're supportive of you and they commend you for coming out and being honest.

**Heironimus**—Well, the truth's the truth.

### ***DD. Media receptive—they want the truth***

**Rob McConnell**—Bob, when you go on TV shows and radio shows, and meet other members of the print media, how do they treat your story?

**Heironimus**—They treat it with respect. I think that 99% of them want the truth.

### ***EE. Critics don't bother me: Bigfoot's not real***

**Rob McConnell**—Now here you are, the gentleman who's come clean and said, I was the guy in the Bigfoot suit," you've passed two lie detector tests, and still people say, "Nah, you didn't." How do you feel when you hear people saying, "No you were not there," when you know you were there?

**Heironimus**—Well, you know, it's kind of upsetting, but listen, they're [Bigfoots] supposed to have been spotted in [many states] and Canada, there's supposed to be over 2000 of 'em. And the people who saw these, or claim they saw these, none of 'em ever shot one or had a camera or could find any DNA. They say the [1958 Bluff Creek] footprints were fake. Anybody can make a footprint. Well, it doesn't take a genius to really figure this thing out.

### ***FF. I don't believe in Bigfoot***

**Rob McConnell**—Bob, do you believe in Sasquatch?

**Heironimus**—No, no. There's thousands and thousands and thousands of people in the mountains from Canada to Happy Camp, Bluff Creek, all that area, every day. Thousands, and once in a while somebody will say they got a glimpse of something that looks like a Bigfoot. I don't think so. There has been no DNA found, no bones, no captures, no killings. And there's supposed to be 2000 of 'em. Surely somebody would have bagged one by now.

**Rob McConnell**—So what does it feel like to be the world's only living Sasquatch?

**Heironimus**—Well, I was 26 years old when I made the film and I'll be 66 pretty soon so it's no big deal.

### ***GG. I'd like to tell listeners I was Bigfoot***

**Rob McConnell**—Bob, what would you like to tell the listeners who are listening to us around the world tonight?

**Heironimus**—I'd like to tell 'em that it was me in the Bigfoot suit in the Roger Patterson film in 1967. It was a hoax.

### ***HH. My family saw the suit***

**Rob McConnell**—What did the family think at the time, and what do they think now?

**Heironimus**—My mother opened the trunk of the car. . . . My nephew was there and he was about eight years old . . . and he put the head of the suit on and went into the house to see if he could scare somebody. And my aunt—she's no longer alive—she saw the suit.

### ***II. Pix of Patty upset me—it's ME***

**Rob McConnell**—When you see pictures on the Internet or in books or in newspapers of you in the suit, how's it make you feel?

**Heironimus**—Well, it makes me upset a little bit because I know it's me, the family knew it was me, Roger Patterson's family, some of them, knew it was me, it upsets me a little bit, this keeps dragging on and on.

### ***JJ. Rob McConnell: Buddies & family saw the suit***

**Rob McConnell**—He's been asked by people, "Well, how can you prove it?" "Well, wait a second," he says. "My mother saw the suit, members of my family saw the suit, my buddies at the drinking hole saw the suit, and everybody knew that I, Bob Heironimus, is Bigfoot."

### ***KK. I'm Bigfoot Bob***

**Rob McConnell**—Does anybody call you a Bigfoot or a Sasquatch in the community?

**Heironimus**—Oh yeah, yeah, everybody.

**Korff**—In fact, tell them what your nickname is, 'cause you sign it all the time.

**Heironimus**—**Bigfoot Bob.**

***LL. Jeff in Orlando: Thanks for information***

**Question from Jeff in Orlando**—I just want to thank him . . . . **It's so wonderful to hear everything you're saying.**

**Rob McConnell**—**Well, that's what we're here for, to get both sides of the coin out there and let the audience decide** whether it's true or not. But here we've got the guy who was in the suit saying, "It's me, this is how it happened, this is why I did it, this is what's been happening over the last 35 years and why I've decided to tell the world is because this." Isn't that what the media is supposed to do?

**Jeff**—This is incredible that you're finally coming forward with all this information.

***MM. I just waited hopefully for payment***

**Heironimus**—Well, it's time that people knew the truth. It's time a long time ago. **I just waited hopefully.** I didn't want to stir up anyone, hoping that one of these years I'd get paid. Like I said, after four or five years, I decided the hell with it, I'm not going to be paid, so I might just as well tell the truth.

***NN. Rob McConnell: Come back on show***

**Rob McConnell**—Bob it's been a pleasure having you and thank you for setting the record straight, here on the X-Zone. I do hope that I'll have the pleasure of talking to you in the future, sir.

**Heironimus**—Any time.

\*\*\*\*\*

## **11. Jim Pearson's three-part interview-series, Jan. & Feb. 2007**

This is a three-part series based on two interviews of Heironimus. It was printed in January and February 2007 issues of *Marlene's Upper Valley Press*, a Yakima-area weekly "shopper." The text below was e-mailed to me by Pearson.

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### ***Coffee with Bigfoot (Part One)***

**Jim Pearson**

#### ***A. Heironimus was Patty***

Bigfoot isn't. I bought him a cup of coffee January 8th in Willy D's Café in Wiley City, and his cowboy boots are size nine and a half.

Bob Heironimus was the guy in the ape suit down in Bluff Creek, California in October of '67 when Roger Patterson and Bob Gimlin filmed "Bigfoot." It's that famous less-than-a-minute-long film you've no doubt seen many times. Bob tells me it's even in the current edition of *Playboy* but not the centerfold.

#### ***B. Patty had an artificial eye***

You will remember that Bigfoot goes strolling along and turns back to look at the camera. You can see the creature's right eye, but you won't see one on the left because Bigfoot had only one eye. So does Bob Heironimus.

Roger offered Bob a thousand dollars to go down to California and suit up, but Bob had to keep the secret because Roger planned to sell the film to Hollywood. A thousand bucks was a lot of money back in '67, so Bob agreed, but first they went out by Tampico where Bob suited up, and they practiced. Right away, there was a problem—Bigfoot didn't have any eyes. The head/face part of the uniform was glued on to a football helmet, and Bob was peering through two slits a couple inches in front of his eyes. If Bigfoot were to look at the camera, two slits would show instead of eyes.

Bob had a solution. He wears a prosthetic eye on his right side, so he couldn't see through that slit anyway. He had an extra eye, so Roger glued it where the slit was on the right side. No problem for Bob since he had no vision on that side anyway.

### ***C. The drive to the campsite***

Heironimus loaned his horse Chico to Patterson and Gimlin who left for California a week or two before Heironimus. Bob borrowed his Mother's new Buick because his Corvette used too much gasoline and away he went. He drove straight through, hid the Buick in the brush because Roger didn't want local people to remember a car with a Washington license plate being in the area, crawled into the overhang over the cab of the horse truck, and slept. The next day, they filmed Bigfoot.

### ***D. The Patty-walk***

Heironimus remembers it this way, "That suit was hot and I wanted to get it off. Besides, I was afraid a hunter might shoot me." A huge evergreen tree had tipped over, and the root ball had left a deep hole. Bob jumped into the hole out of sight to take off the uniform.

### ***E. The return home***

Back at camp, they cleaned away the brush hiding the Buick, threw the Bigfoot uniform in the trunk, and Bob started for home, stopping in Eureka to mail the unprocessed 8mm [sic] film to Yakima. He drove straight through, parked his mother's Buick, and went to bed. While he slept, his mother decided to drive her car down to pick up some apples, and that's when the Bigfoot story began to unravel.

## ***The Unmaking of Bigfoot (Part Two)***

### **Jim Pearson**

Last week, I told you about Bob Heironimus traveling to northern California to join Roger Patterson and Bob Gimlin. Heironimus suited up and strolled across in front of Patterson's camera. It's the famous Bigfoot film you've seen many times. After that, Bob, a twenty-six-year-old

bachelor who lived with his mother, drove straight home in her car, parked it and went to sleep.

#### ***F. Opal finds the suit***

While her son slept, Opal Heironimus decided she needed apples. When she opened the car trunk to put in some empty boxes, she saw the Bigfoot costume, the face staring up at her. “It liked to scared her to death,” Bob says. About that time, Opal’s jokester friend came along. She put on the Bigfoot head and began running around with it. Later, Bob’s nephew did the same thing. But Bob, sworn to secrecy, wouldn’t talk about the suit—not for thirty-five years, he didn’t.

#### ***G. Patterson made money, Heironimus didn’t***

In the meantime, Patterson was selling out movie houses to audiences eager to hear about Bigfoot and to buy Patterson’s book. He collected garbage cans full of movie-goers’ money, sold his book, film rights and who knows what else. He sold some of the rights several times and made financial promises he didn’t or couldn’t keep, among them, the promise he to pay Bob a thousand dollars for suiting up. Not only that, Bob missed a week’s work when he went down to California.

#### ***H. People in Tampico knew it was a hoax***

The whole thing wasn’t much of a secret—not around Heironimus’s home turf, anyway. In the Yakima, Ahtanum, Wiley City and Tampico areas, many people knew, or at least suspected, what Roger Patterson was doing. Bigfoot had been sighted in the West Valley area many times, but only after Roger Patterson became interested in the legendary creature.

#### ***I. Greg Long, Kal Korff, and Philip Morris***

Greg Long, in his book *The Making of Bigfoot*, tells those stories, and it’s interesting reading. Many of the people who knew or strongly suspected the Bigfoot film was a fake are mentioned in Long’s book—some of them people I know or have met. Bob lent me his copy that is autographed by Kal Korff, Philip Morris, and Greg Long, but I have since got my own copy from *Amazon.com* and Bob autographed it for me.

Korff is the President and CEO of *Critical Thinkers*, and has debunked such stories as the Roswell UFO crash in 1947.

Philip Morris, a resident of North Carolina, produces ape costumes for Hollywood and when he saw the Bigfoot film on TV he said, “I made that costume, but not the head,” and he still has the sales record to prove he sold it to Roger Patterson who later manufactured the head to more closely fit his idea of what Bigfoot’s face should look like.

[Actually, he doesn’t have the sales record—see his disavowal in the Tom Biscardi interview under section 12E, “Cashed Patterson’s money order & mailed to GD Yakima”—but Heironimus mistakenly thought he did.]



### ***J. Confession-related***

But still Bob Heironimus kept quiet. One day as he and his mother watched TV, the Bigfoot film clip came on. Opal looked at her son and said, "That's the costume that was in my car trunk, wasn't it?" Her son refused to answer.

### ***Bob Goes Public (Part 3)***

Jim Pearson

### ***K. World's Greatest Hoaxes***

Meantime, other people were making lots of money off the hoax, but Bob had been stiffed to the tune of week's lost wages and a thousand bucks. Finally, when the TV production called *World's Greatest Hoaxes* showed, Bob went public. He had kept quiet for more than thirty years, and that was long enough.

Hoaxes claimed computer enhancement showed Bob's belt buckle under the gorilla costume. When I asked Bob if that was true, he said, "I don't know, but if they had looked, they would probably have seen my wallet bulging."

### ***L. Heironimus is credible to most people***

The third person to autograph *The Making of Bigfoot*, the book Bob lent me, was Greg Long, the author, and he makes a strong case for the California Bigfoot being a hoax. Everyone who knew Roger Patterson said he didn't work nor did he pay his bills. Everyone who knew Bob Heironimus said he did work and was honest. If Bob said he was Bigfoot, they believed him.

### ***M. But not to all***

Others were non-believers—in Bob's story, that is. Many of them were biologists with lots of letters after their name. One of them called Bob a liar, but he lived back east. Good thing for him!

Finally, someone suggested a lie detector test and Bob agreed—twice. Both tests showed Heironimus was telling the truth. Still, people who wanted to believe in America's wild ape persisted. Some were honest in their belief while others were in it for the money.

Bob even got a letter from a Chicago lawyer saying he was going to sue if Bob persisted in telling the lie.

Bob's reaction? "Bring it on!"

### ***N. The return of the suit and Chico***

Heironimus has no idea what happened to the costume he wore down there in California. When Patterson and Gimlin showed up one day to return Chico, Heironimus' horse, they collected the ape suit from the trunk of the Buick and Bob never saw it again.

Heironimus smiles when he remembers Chico. At the end [sic] of the tape, the film goes wild as Patterson's horse begins bucking. "Roger

was riding my horse,” Heironimus remembers, “and Chico didn’t know how to buck. He [Patterson] was waving the camera around to make it look like the horse spooked and started bucking.”

***O. Bindernagel is a disbeliever in Heironimus***

I told Bob about listening to John Bindernagel, a Canadian biologist with his doctorate in wildlife biology. Afterward, I bought his book on the subject. Dr. Bindernagel is a nice gentleman who, I think, honestly believes in Sasquatch, the Canadian Indian name for Bigfoot. After talking with Bob the second time, I called Dr. Bindernagel. He told me he no longer uses the California film or Roger Patterson to support his belief in Sasquatch, but he left no doubt he still believes. He went on to say he would like to meet Heironimus sometime in a non-confrontational situation. He was curious, he said, to know the motivation behind such a prank.

Bob, says sure, he’d be glad to talk with Dr. Bindernagel, but his answer to motivation is simple—he was promised a thousand dollars which he has still to collect.

That would be an interesting meeting, I think—one that would make a great story. I intend to invite the two of them to my house hoping they will let me report on their conversation. That would make a great story.

## 12. Tom Biscardi's "Searching for Bigfoot" Internet radio show, 3/14/2007

<http://www.searchingforbigfoot.com/>

Heironimus comes on at the seven-minute mark in part 5 below. (These are audio files.) At the end of each file there is a brief on-screen link, at the center-bottom of the screen, to the next file in the sequence.

- Part 1: <http://www.youtube.com/watch?v=d5bCNdbLgXE>  
Part 2: <http://www.youtube.com/watch?v=5d2VPoyvPfY>  
Part 3: <http://www.youtube.com/watch?v=pR0Ap3Elc8s>  
Part 4: <http://www.youtube.com/watch?v=YmRgR6nP0HA>  
Part 5: <http://www.youtube.com/watch?v=eQfOm4-16AY>  
Part 6: <http://www.youtube.com/watch?v=1XtEP8iswoQ>  
Part 7: <http://www.youtube.com/watch?v=IBEy1SzFn8>  
Part 8: <http://www.youtube.com/watch?v=aQAroStLOW8>  
Part 9: [http://www.youtube.com/watch?feature=iv&v=73G1q5FKoC4&annotation\\_id=annotation\\_890406&src\\_vid=aQAroStLOW8](http://www.youtube.com/watch?feature=iv&v=73G1q5FKoC4&annotation_id=annotation_890406&src_vid=aQAroStLOW8)  
Part 10: <http://www.youtube.com/watch?v=gqXCsgWGZf0>  
Part 11: [http://www.youtube.com/watch?v=E\\_F1v0xyAFA](http://www.youtube.com/watch?v=E_F1v0xyAFA)  
Part 12: [http://www.youtube.com/watch?src\\_vid=E\\_F1v0xyAFA&annotation\\_id=annotation\\_53850&v=w1pY3w5PBC8&feature=iv](http://www.youtube.com/watch?src_vid=E_F1v0xyAFA&annotation_id=annotation_53850&v=w1pY3w5PBC8&feature=iv)  
Part 13: <http://www.youtube.com/watch?v=RuuSfOM1OCM>  
Part 14: <http://www.youtube.com/watch?v=Fhj-0I8Y6Dg>  
Part 15: <http://www.youtube.com/watch?v=dpMGGclQi5g>

Philip Morris.....**Error! Bookmark not defined.**

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***Transcript of Bob Heironimus's interview on Tom Biscardi's Bigfoot Live Internet radio show, March 14, 2007.***

## ***Philip Morris***

**Tom Biscardi**—Our next guest is Mr. Philip Morris. He's the man that alleges that the gorilla suit in the Patterson film was commissioned by Roger himself, and was made and sold by him and his wife, Mr. and Mrs. Morris, coming to us from North Carolina.

.....  
I've enjoyed, since last Friday—I don't know if I should be telling you guys I've enjoyed—if that's really true. I know I've really gone through a lot of nights here the last five days of not sleeping well. . . . Because, you know, this film is the thing that got me into this business. And **I thought it was the gospel.**

**Philip Morris**—(chuckles)

**Tom Biscardi**—I'm still OK with it, I'm sure, but I've heard both sides here, and **I've seen all these sworn affidavits**, and witnessed papers, and it's tossed my head around a little bit. . . . Anyhow, Phil, give us the story behind the story, how it started, and the whole nine yards here, because everybody has waited with bated breath.

### ***A. Morris's stage show needed a gorilla suit***

**Philip Morris**—Well, **back in the 1960s I was involved with a touring stage show.** We toured all over the United States, Canada, some of the border towns of Mexico, where the show was presented in Spanish. Dr. Evil. We would play theaters where they ran a horror film, and then we would appear on the stage for about an hour as a stage show.

**And then I also had a television series called "Horror Theater" with Dr. Evil.** Which was where we'd run the old horror films and again I acted as the host and did little skits and bits from horror films and take-offs on them.

I was in need of a gorilla suit, and **at that time it was very difficult to find a gorilla suit, even at any kind of a price.** I was going to say, at a reasonable price, but any kind of a price. You could buy a suit back then **for probably two or three thousand dollars.** Now you have to multiply that figure by today's purchasing power, so probably ten times. [Actually, by 5.2 times (from 1967 to 2007), according to the "Inflation Calculator" at <http://www.usinflationcalculator.com/>] So

you're talking about 20 or 30 thousand dollars. [Nope, about half that.]

***B. Morris tried to make gorilla suits—  
discovered Dynel & Don Post***

So I tried to make gorilla suits. I went into some used clothing stores and bought some fur coats. [laughs] And tried it, and it really turned out bad, really turned out bad.

But I did find a material later on in a shop that was called Dynel. It was a synthetic fur that had just come on the market. And you could buy it in all different colors—brown and black and white and so forth. And it was basically produced to make bathroom rugs and so forth. And I found a supplier for it and I bought some fur—the synthetic fur—and it worked out very well.

Then I did some research on latex masks, and I knew Don Post, for instance, whose father, Don Post Sr.—and I also met Don Post Sr., who was the person who *invented* the latex mask. There was not a latex mask anywhere until he invented it, and that was somewhere just before the Second World War. And I got some knowledge from them, and then I had them help me put together making the chest out of latex, making the feet, the hands, and the head. And I ended up making the suit.

***C. Sold it to girl to gorilla illusionists,  
advertised in AB***

Roger Patterson did not *commission* us to make a suit for him. We were advertising this suit. We found a market for people who would need a gorilla suit. Primarily it was magicians who were performing what was called the girl-to-gorilla illusion. That's an old, old illusion, sometimes referred to as the Galatea illusion, the blue-room illusion, and so forth.

It is an illusion where, in this particular case, the girl would come out on the stage—would stand on the stage. And you would see, right before your eyes, you would see hair start to grow over her entire body, and then eventually turning directly into a gorilla, and leave the stage and jump into the audience. They used that at state fairs and carnivals and so forth all over the United States.

And what was holding them back from doing the illusion was the gorilla suits. So we found a market. I was the only one in the

country who was selling gorilla suits. We started selling them at \$385, and it later went up to \$435, and then up to \$450. Anyway, we ran ads for the gorilla suit in a magazine called *Amusement Business*. That was a weekly magazine that covered all types of the entertainment field from musical bands to rodeos to any type of a touring show, from carnivals to circuses, and so forth.

#### ***D. Got a call from Patterson***

So one day I received a call. I was off the road, back in Charlotte, and the fellow introduced himself as Roger Patterson. And he said, "I saw your ad and I'd like to buy a gorilla suit." And I said, "Are you a magician, do you have a girl-to-gorilla . . . ?" "No, no, no," he said. "I'm a rodeo cowboy." And I said, "What are you going to use it for?" he said, "Just a joke, I'm going to play a joke on somebody."

And I thought at the time, "Boy, this guy must have a lot of money." (laughs) To do a joke, a gag, of something that you're just going to have fun with, and spend that kind of money. Cuz you're talking about four thousand, four thousand, five hundred dollars in equivalent in today's dollars. So he asked me several questions about it. He says, "Does it look like a real gorilla?" Because the ads were a drawing of the suit. And I said, "Well, I said, not necessarily. It looks like a real movie gorilla."

#### ***E. Cashed Patterson's money order & mailed to GD Yakima***

He says, "Well, uh, I'll tell you what. You send me the suit"—now I'm paraphrasing this—"and if I can use it, I'll send you a check. And if not, I'll send you the suit back."

And I thought about that for a few minutes and I said, "Well, I'll tell you what we do." (laughs) "You send me a money order, and if I can use it I'll keep it." (laughs) I didn't say that. "And I'll hold onto the money order, and you'll get the suit, and when you get the suit, if you like it fine, you can keep it. If not, you send it back to me and I'll send your money order back." And he said, "OK."

Now I didn't hear from him for, I don't know, about a week or ten days or two weeks or whatever it was. We're talking about 40 years ago. He called back and I still happened to be in town, and he said—No wait, I'm getting ahead of my story. I actually received in the mail a postal money order for the \$435 or what it was—

**Tom Biscardi**—By the way, did you happen to make a photocopy of that postal money order, or do you still have a copy of it?

**Philip Morris**—No I did not. Now let me tell you about that. It isn't like today, that you could walk to the corner, or everybody has a copy machine, or you could walk to the corner and find a Kinko's. We're talking about 1967. You would have to go down and have a photocopy of it made. And so I just cashed the money order.

It was a postal money order, and the instructions in it was to send him the suit at general delivery in Yakima.

**Tom Biscardi**—Wait a minute. If he lived in Yakima—

**Philip Morris**—Well, I'm not sure it was Yakima. It was whatever the city that he lived in at the time.

**Tom Biscardi**—But I'm trying to get to a question here. . . . I know he lived in Yakima because I was at his house in 1971. My question is, Why would he not have it come to his house, why would he have it come general delivery? Did you ever think about that?

**Philip Morris**—Well, first of all, when I received the money order, I thought, I didn't know that you could send something general delivery to someone who has a home there. But later on I'm thinking, Maybe he didn't want me to have his address. Maybe he had so many things—I have no idea. I have no idea what his reason was, but it was sent to general delivery. It was not sent to his home address, or to a street address.

*F. Received second call from Patterson -  
Zipper, shoulders, makeup*

Then I received a call back from him after he received the suit—I packed the suit up and sent it out to him. And he said, "Several things I want to ask you about." He said, "I've noticed—" Oh incidentally, in the first conversation he asked me about what size person would it fit, and so forth.

And I said, "Now the suit is cut extra long. That is, the length of the legs and the length of the arms, so it's going to fit just about anyone. And you can cut the edges of the fur off. Now to cut the fur off, you want to cut in from the inside of the material, not taking a pair of scissors and just cutting it off, because you'll have a straight



line. If you cut it off from the inside, you still have the plush coming down over where the material ends.

But when he called me back, he said, “I notice one thing,” he said, “You can see the zipper in the back.” And we had to put in a very heavy-duty zipper. As a matter of fact, it’s the same zipper that they use on convertible cars. And sewing the chest into the suit, and sewing the zipper in, took a real heavy machine. And I took it over to a tent and awning company here in Charlotte. And they sewed the zippers in for us and did all the other things where it took a real heavy machine.

So I said, “If the zipper shows in the back, you just take a hairbrush and you brush back and forth across the back of it and you will cover up where the zipper lays.”

And he said, “Well, what about the shoulders?” I said, “I’ll tell you what you do. You go over to the high school over there,” in Yakima, “and go to the football coach. And ask him if he has any football shoulder pads. I’m sure he’s going to have a couple pair that are broken. And he’ll just give them to you. Put these inside there and you’ll really build the shoulder up.”

And I sent him when we sent him—and I talked to him about this first, when it went out—we sent him a stick of brown makeup. Dark brown makeup to go around the eyes of the person wearing the suit, because the eyes of the mask came right up and matched to the person wearing the suit.

As he’s asking me these questions about brushing the fur across the back, and so on and so forth, there’s another person in the room that I could hear in the background, and he says, “Ask him so-and-so and so-and-so.” (laughs) So there was another person there with him at the time. I have no idea who that was; if it was Bob Gimlin or who it was. So that was it, and that was the last time I heard from him.

### *G. Saw PGF on TV in October*

And then, when I found out what it was being used for, I was setting at home, in my living room, just before Halloween, in October, sitting there watching television, and all of a sudden the announcer has this news story about these hunters who were out in a national forest and they happened to have a camera with them, and they got

this picture of Bigfoot walking through the forest. And then I saw it and *I knew it's my suit!*

[But no one seeing the Cow Camp walk would say that's Patty; they're different.]

And I called my wife, she was in the kitchen, and I said, "Amy, come here, look, see this!" She came running and said (laughs), "Oh, look here, there's our gorilla suit!" [laughs] And I thought at the time, "Gee, it's going to go for four or five weeks, and then he's going to say, 'Look, it was all a joke. It was just a big hoax.'" Cuz he told us it was going to be just a gag.

And then when I heard that he had sold the motion picture—no, television rights for the film, and he had also signed a deal with a company which I believe was in Salt Lake City to do a tour playing theaters with the film on the screen, and then did a lecture on Bigfoot and [indistinct], and then all the other talk shows he was doing, I realized that it was a good source of revenue for him. And I was very happy about that. I mean I was happy about the fact that it was a source of revenue.

#### *H. Spilled the beans starting in 1972; confidentiality—standard in the trade*

But I figured that sooner or later he was going to come out and say, "Well, it was just a big hoax." Now, it wasn't until he passed away, which was in '72, about five years later, I had done some interviews about it, talked on some talk shows, I did costumer's conventions, I did magician's conventions, and so forth and so on, where it was part of a lecture I was doing. And it was one of these humorous things that you threw in, because it was a humorous story. So what else can I tell you?

**Tom Biscardi**—Here's what I don't understand. Do you guys have some kind of creed, like it's an attorney-client privilege or a priest privilege or a doctor-client privilege that, after you sell something—cuz I notice that you do a lot of work for magicians and stuff like that—not to let their tricks to be known?

**Philip Morris**—That's right, that's right. And I would not, under any circumstances, come forward and say—because this is the special effects that we did—"Well look, here's how this was done."

For example, we sold two suits to Harry Blackstone, a very, very famous magician. [Actually to his son of the same name, plus a "Jr.," who was not quite so famous.] They were made out of Icelandic sheepskin. And they were very expensive. Those suits were, I'm not sure [indistinct] three thousand, four thousand dollars. He did an illusion where he came out onto the stage, and put on a pair of whiskers and a robe and a wizard's hat, and then this gorilla came out running across the stage, chasing him around, and they chase him back and forth across the stage, and then he walks to the footlights, pulls the hat off, the whiskers, and it's a girl. And the gorilla pulls the head off, and it's Harry Blackstone, the magician.

To do that illusion it took two gorilla suits. Now I would not have told anyone, while Harry Blackstone was alive, and while he was still working the illusion, that that's how the trick was done. And it wouldn't make any difference anyway. I'm telling you because you'll never see the trick again, and the audience will never see the trick again, Harry Blackstone is dead, and so forth.

### *I. Breasts*

**Tom Biscardi**—As you're telling it, the cat's out of the bag. I've got a couple of questions. When you sold the costume to Roger, did you sell it to him with pendulous breasts?

**Philip Morris**—. . . I never realized the thing even had breasts on it until later on somebody called it to my attention. It was a male suit. And later, when Roger received the suit, Roger evidently sculpted a pair of breasts and attached them to the suit. There was extra fur material that went along there, and if you look real close at it, the fur is all over the breasts. And that's probably to cover up any odd blemishes and so forth and so on that he would have had in making the suit. The breasts—and I'm just guessing at this, because I don't know, I didn't see the suit after he made the changes in it—

**Tom Biscardi**—But how did you know that he was going to make the changes?

**Philip Morris**—I had no idea he was going to make the changes. He didn't ask me about making the changes. I didn't even know that he made the changes, even when I saw the film, until later on that I saw some close-up shots.

**Tom Biscardi**—Did you talk to him after you saw the film?

**Philip Morris**—No. I only talked to him twice in my life. When he called about the suit, and the second time when he called back and asked for information.

**Tom Biscardi**—So when you sold him the suit, you sold him a male ape suit, right?

**Philip Morris**—Yes.

**Tom Biscardi**—You had no idea about these pendulous breasts.

**Philip Morris**—No.

**Tom Biscardi**—And what you're saying is, it would be real easy to connect them on to the suit that you sold him?

**Philip Morris**—Oh yes, yes. Roger Patterson was a sculptor, I understand that he was a wood carver, I understand that he worked with leather, and so forth. My assumption is that the breasts were made out of leather and that he just attached them to the latex chest. And then put the fur around them.

#### *J. Face and eyes*

And also made changes in the face. The head that we sent him, the hood was the same, and everything was the same. My opinion is that he just cut the face out and put another face in there. Bob Heironimus told me later—I had never met Bob Heironimus until about ten [sic] years ago or so—and Bob said that when he put the mask on, the odor was terrible. And so I'm assuming that Roger made that out of leather, because them being so close to the face, it would have had a terrible odor.

Also, the problem was with the eyes. The eyes do not—the eyes on our masks came right up—you could see right through them. But I'm sure that Roger Patterson did not understand that technology and how to do that. So he cut that out and just put it in the suit. And when you talk to Bob, ask him about the glass eye—that's a funny story.

#### *K. I made it, not Chambers—his mouth wouldn't open*

**Tom Biscardi**—Are you positive that the suit, or the creature that you saw in Patterson's film, that that suit is definitely yours?

**Philip Morris**—Absolutely, *there is no question about it!* First of all, where would he buy the suit? *Where would he buy a suit?*

**Tom Biscardi**—Well, I'm going to get to that right now. Because somebody just e-mailed me and said, "Tom, ask Mr. Morris about John Landis, the famous Hollywood director. He stated publicly that the suit that was used in the film was made by John Chambers, who helped on *The Planet of the Apes*. Why should we give Mr. Morris more credence than was given to John Landis?"

**Philip Morris**—Chambers did not say that he made that suit. Absolutely not. You're talking about the person who did the features—the faces and heads—for Planet of the Apes. You see, this was a very low-tech—you didn't see any expressions change on the Bigfoot face. The mouth wouldn't open and close. It was a *mask* that went over the head.

And Roger spent a lot of time trying to figure out how to shoot this thing, with a 16mm camera to avoid all those little things that you would uh—there were no close-ups.

*L. Since the mouth wouldn't open it couldn't growl (or run) like a real creature*

And if you can imagine—as I look at the film, I thought, "Gee whiz, if that was a real creature, he would have been off and running. He either would have turned totally towards the hunters in the forest and made a motion towards them to scare them off, or would have let out a sound, and would have held its head up and just threw its head back and growled, and so forth. But you couldn't do that—you couldn't do that with the suit." (laughs) This was a very low-tech suit by today's standards.

*M. Pillows created the butt crack*

**Tom Biscardi**—A couple e-mails are coming in. They've seen some of your work, in your catalogs apparently, and they're saying that the stuff that you have in your catalogs doesn't show something that shows the butt. But in the Patterson film, you not only see the butt, but you see a crack of the butt.

**Philip Morris**—(cackles) When I saw that film in '67, I thought, "Holy cow, that's a big guy they got in there. That guy's enormous. Look at his rear end stick out the back there. (laughs) But later, when I met Bob, and Bob is a big guy, but he's a lot heavier today than he was in '67 when they shot the film. To create that illusion,

Roger Patterson put two pillows in the back, in the rear end of the suit.

**Tom Biscardi**—How do you know this?

**Philip Morris**—Well, I know that because I talked to Bob about it, and that's what we did when we re-created the film later on. And absolutely—you can see what you think is the butt crack, and that's the pillows in the back, that are strapped in. Now when you bring the suit over that, now when you pull the zipper up, it pulls it together, and where it pulls it together (laughs), you get the butt crack. It then goes all the way up to the back of the head. Absolutely. What can I tell you about that?

*N. I made 100s of this suit, none left*

**Tom Biscardi**—Well, I gotta tell you, it's incredible. . . . I got the paraphernalia that you sent me and I'm totally amazed. There's a lot of accusations going out there, and people are saying a lot of things. Hopefully, we can all get to the bottom of it here this evening. . . .

**Philip Morris**—You realize we made hundreds and hundreds of suits. And we made hundreds of this particular suit. And to my knowledge there's none of them still in existence. You say, "Well, what happened to the suit?" you know? [laughs]

### *Heironimus's Segment*

#### *O. Patterson's approach to Heironimus*

**Tom Biscardi**—When did Roger contact you and how did this whole thing get started?

**Bob Heironimus**—Well I run around with Bob Gimlin for quite a while. We broke horses and rode in the mountains a lot. Bob was acquainted with Roger pretty well, and they were looking for a big guy, a strong guy, that could wear this suit. Well, Bob Gimlin mentioned me.

And Roger asked him if he could contact me and maybe we could talk about it. So Bob got ahold of me and we met at Tampico where Roger lived at his house there.

And he asked me if I'd wear this suit. He said, "I'll give you a thousand dollars if you wear this suit. It'll only take about ten minutes." And he said, "We're going to sell this suit [sic] to the movie people, and as we make money off this you'll make more money."

### *P. Trying on the suit & practicing the walk*

And he said—I promised that I wouldn't tell anybody, and he said he'd give me the thousand dollars. And so a day or two later I went up there and he had the suit there. And he had modified it, you know. He'd put the breasts on it, and he'd put a different face in the suit.

And I agreed to try the suit on. And he done a few adjustments there. And he showed me how he wanted me to walk. So I put the suit on, I sat down on this log and put this suit on. They helped me get into it. And I took off across this pasture in back of his house there. He would yell at me how he wanted me to walk. We took off out there and done about three times, and I got this down the way he wanted it, and he said, "That's perfect."

### *Q. The drive to the campsite*

So I went home and the next day or two he called me and said—[coughs]—probably about a week or two—he called me and said they were going to go to California. And he said, "Can you meet us down there?" So I agreed to go down there.

And I met him at this service station there, in a little town there. And one of them came up, I think it was Bob, and he says, "Go on out of town here, drive on out of town there. We don't want people to associate three of us being together. Because there's only going to be two of us when we go announce this thing."

So I went out west of town there and parked. And here they come. They said, well, "Follow me up to the camp we have picked out at the place we're going to film."

<break>

**Tom Biscardi**—I understand you put 35 years in the same job, right?

**Bob Heironimus**—Twenty years in one job, 13, 14 in another.

**Bob Heironimus**—They asked me if I'd follow them down there, which I did. And we met there and we drove up this Bluff Creek Road there. And they had a camp picked out there.

Well, I had a hotrod car, and it burned a lot of gas. My mother had just got a new car. And I asked her if I could use her car for a couple days. She said, "What for?" And I said, "Well, I had a chance to make quite a bit of money here, you know, in a short period of time." And I said, "Nothing illegal, you know, that will get me in trouble or anything." She said, "Sure." So I took off in the car. It took about 12–13 hours to drive down there.

**Tom Biscardi**—You were how old then? 26?

**Bob Heironimus**—Twenty-six years old, yes. I was about 6'1" and weighed 190-to-200 pounds. Anyway, we went up the road there where the place they had picked out, and we had to hide the car so nobody'd see it. So there was a bunch of buckbrush, we call it, there. And we put a path in there and then took the brush and laid it around the car off the road a ways so nobody could see it.

And then went on up to camp where they were at. And this was late in the evening by then. And we sat around and BS-ed for a while and had some coffee and stuff, you know. And I crawled up in the back of the truck. There's an overhang, we call it a doghouse, where they haul hay, for the horses and stuff. And I went to sleep. We got up the next morning and sat around for a little while and saddled up the horses.

### ***R. They'd borrowed Chico***

Before I went to California, though, they had stopped and picked up one of my horses. I had a mountain horse that would really go fast in the mountains and walk all day. They wanted to borrow it, so they stopped and picked up the horse and went on down.

### ***S. I followed them down later***

And I met them there, two days or three days later. They left on a Sunday, I think it was, and I showed up down there on a Wednesday. They went down to pick out a place to make the film.

### ***T. We rode to the filmsite***

So we got there. And the next morning we got up about ten o'clock I think it was—sat around there until about ten o'clock—saddled up the horses. I rode on the back of one of them, I think my old horse, with Bob or Roger, I forgot which one. The other one had the suit in the sack, in a big kind of a hop sack—we had the large sacks for baking the hops in under.



Anyway, we got up to this place, and it was off the road quite a ways so nobody could see us—and had this place picked out. And they helped me get in the suit again.

#### ***U. The Patty-walk***

And Roger told me to walk over to this place over here, and he said, “When I say, ‘Go,’ you start walking, and do your Bigfoot walk.” Which everybody says I walk like that anyway, so it didn’t take a heck of a lot for me to learn to walk that way.

Anyway, I took off down through there, and he said, “Now, when you get to a certain place there, you turn and look at me.” And I walked down through there, I turned my head and looked at him once. And I went on back down through there a little ways further, and I looked back at him again—just before I went into those trees that you can see in the film.

Just the other side of that a little ways there’s a great big tree that had blown over. And there was a big hole there. And of course this was in October, around the first of October, the second week of October, whatever it was. And it was [a] hot day, it was really hot that day. And inside that suit, if you ever put that Dynel on, it is HOT, even in the normal temperatures. Well, you know, in California there, it was pretty warm. And I was sweating, I was claustrophobic a little bit, cuz, that was over my head. You know, I had a big suit on.

And I jumped down in this hole. And I yelled at them, “Come and get this son-of-a-bitch off me.” You know, I’m smothering to death. So they rode on down there to help me get this suit off.

Everything, Roger said, it was perfect. Everything worked just perfect. I took the suit off, we saddled up, we put the suit back on the back of the horse, and we rode back to camp.

#### ***V. The drive out of Bluff Creek with the film & suit***

Well, he had an envelope there mailed to Yakima, and he said, “Put the film in it, take this to Eureka, California, the post office,” I guess that was the only post office around. I’m not positive. I took it to Eureka and mailed it, stayed overnight there.

And before I had left there, they put the suit in the car. They were going to announce, you know, they had spotted the Bigfoot. They was going to go downtown there to the local newspaper, media, or whatever, and announce they had seen the Bigfoot. Well, so they put the suit in my car

so that nobody would see the suit in the back of the truck or wherever they had it.

I hauled the suit home, I mailed the film to Al DeAtley, I come home. It was next day—

### ***W. The track-laying***

When I went down to mail the film, they said they were going to go back up to where we made the film and make some tracks, so they could show everybody the tracks. So they took their plaster casts out and went back and mashed 'em down into there, you know, as I was going to Eureka.

**Tom Biscardi**—Wait a minute Bob, where did they get these tracks?

**Bob Heironimus**—Roger had made those plaster casts. There were two or three guys around here that had those casts. One guy was named Prentis Beck. He was a good friend of Roger and he would take those casts and take them around the country here and mash them down in the ground and come back to the town—there's a little town there called Wiley City—and he'd show everybody the plaster casts. And I remember, under the seat of his truck, and he thought it was a big joke.

Well, Roger had made these tracks—uh, these plaster casts—and they went back, like I said, and mashed those tracks down while I was taking the film.

### ***X. The confession at the Idle Hour***

And I come home the next day and I went up to our little local water hole there, and there were a half dozen of my friends sitting around there, and I said, "I want to show you something. I didn't tell them what it was. I said, "I'm going to show you something, and don't you forget what it looks like." So I went out in the trunk of the car, opened it up and they looked at it and said, you know, "It's a gorilla suit." Well, I let it go at that.

I went back home. Next day, or that next day evening, Roger and Bob come by, dropped my horse off, took the suit out of the trunk of the car.

### ***Y. The suit-discovery by Opal***

But before that, my mother was going to go to the store—after I'd been gone three days, she was going to go to the store—get some groceries. She opened up the trunk and there was this suit staring at her. Scared her to death.

And my nephew was there and one of my aunts that lived down the road from us. And she was there visiting.

Well they all finally got enough courage to look back in the trunk there, and decided it was dead, or whatever it was. And my nephew tried the suit on—uh, the head of the suit on. He walked around in the front of the house there trying to scare whoever was inside of the house.

And put it back in the car. And she decided she wouldn't be going to the store after all. Well, that night when they come back, they dropped my horse off, they took the suit out of the car. That's the last I saw of the suit.

## ***Z. Questions about track-mashing with plaster***

**Tom Biscardi**—At that point in time. I want to go back and just recap on the statement that you made they took these plaster of paris casts out and just whopped them down there.

**Bob Heironimus**—Yes!

**Tom Biscardi**—You do realize that plaster of paris is kind of delicate? I mean, even if you put the strands of wire in them, they're still going to crack and break. You've got to use them very gingerly, I'm sure.

**Bob Heironimus**—Right! Right!!

**Tom Biscardi**—Were you there when they took this plaster of paris and they made these phony prints in the ground?

**Bob Heironimus**—No, I was on my way to Eureka with the film, to mail it. But if you'll notice, on that film, the bottoms of the feet on the suit were white. That was sand, white sand creek that come through there when those floods, in those flood days, and the sand was white as snow. Well, it's pretty easy to mash those with your hands, or even if you stood on them or whatever, and mash those feet down in there every so often. And if you'll notice on the foot, when my foot gets up there, there's some of that sand is still on that foot.

## ***AA. Did you ever stumble?***

**Tom Biscardi**—Yeah, it is, I've seen that too. By the way, at any point in time when you were out there, did you ever stumble and fall with the suit on?

**Bob Heironimus**—No! Never! Uh-uh. The one thing I was worried about was some hunter shooting me, you know, or something like that, plus sweating to death, in that thing.

### ***BB. Breasts & other suit-modifications***

**Tom Biscardi**—So who actually put the pendulous breasts on the suit?

**Bob Heironimus**—Roger. Roger modified it, put the breasts on it. And Roger also modified the face mask in there. Now, he told my brother, Howard, that he skinned an old horse that died. [Indistinct] had a horse up there that kicked the bucket. And he took some of that hide and put it on that suit. Well, I think that was what I was smelling, when I told everybody that the suit stunk. I'm pretty sure that was the horsehide. Probably half rotten when he'd skinned it.

### ***CC. False eye in suit***

Also, if you'll notice on that film, all the scientific experts take notice: If you look at that face of that film at close up, you'll see, the right eye protrudes out of the mask, the left eye is sunk back in the mask.

**Tom Biscardi**—And what's the reasoning for that?

**Bob Heironimus**—I have a prosthesis eye. I had an extra one. I told Roger before we went down there, "Take this eye and mold it in there at an angle, a right angle, and when I turn my head to look at you, that eye will be looking right straight at you." Which my left eye would be at an angle, looking farther—more ahead. And he thought that was a brilliant idea. He done that, and that was one of the pluses, you know, of helping get the costume together. He put the breasts on, and he re-modified the face. That was it. It was short, sweet, there was not a heck of a lot to it.

### ***DD. Buddies catch on to suit's purpose***

Two weeks after, the film come out. Everybody around this part of the country up here saw it [the film]. And after the people at the water hole up here saw it, they said, "Well, huh, that's where you were for the last three days, huh?" After the film come out and they saw it on television.

### ***EE. Debt collection efforts***

**Tom Biscardi**—Did you ever get the thousand dollars from Roger that—

**Bob Heironimus**—I never got one dime from Roger.

**Tom Biscardi**—Did you ever bother him or keep pestering at him?

**Bob Heironimus**—I never run into him very much. It was useless to call him or approach him. I did ask Al DeAtley at a place one time. I said, “Are you guys ever going to pay me?”

**Tom Biscardi**—Now Al DeAtley’s the brother-in-law, correct?

**Bob Heironimus**—Yes. And he said, “That’s between you and Roger.”

**Tom Biscardi**—Now don’t you think, though, because I’m sure there’s people out there thinking, Bob, that \$1000 was a lot of money in them days.

**Bob Heironimus**—You’re damn right.

**Tom Biscardi**—If you listen to Phil talk about it today, at least ten times that amount. That’s like about \$10,000 today.

**Bob Heironimus**—Yes!

**Tom Biscardi**—So the question is: I think, if somebody owed me \$1000 back in 1967, I would have bothered him until he paid me. Don’t you think you would have done the same thing? Not only that, after seeing it on Johnny Carson’s show, Joey Bishop’s show, *Argosy* magazine, *Saga* magazine, I mean it goes on and on and on, I would have thought the same thing.

After knowing the real truth though, thinking that “Oh my God, he’s got all this kind of money”—which isn’t true. Listeners out there, I’m telling you straight up: there’s a lot of times you’ll see somebody on TV or do articles and books and what have you, and magazines and everything. Gratis—you’re not getting a dime. In some cases you’ll get expenses. And that’s what happened way back then there. I was a product of that industry back in those days too, believe me. I just want everybody out there to understand that. You know what I’m saying, Bob?

**Bob Heironimus**—Yah. I trusted Roger, you know? I mean, maybe someday I’ll get the money. I promised him I wouldn’t tell anybody. I didn’t tell anybody it was a Bigfoot suit. But the people that I showed it to knew, two weeks later, when it come out on television, that that was it. I trusted Roger, figured he might pay me someday.

*FF. Film couldn’t have been made on the 20th*

You said the film was made on October 20th? That's not true. The film was made before October 20th because they had to ship the film off to get it developed.

All right. He also said, Roger, that they showed the film in Al DeAtley's basement on October the 20th. Well, that doesn't figure right there. [Actually, it was shown on Sunday, the 22nd.]

### ***GG. Vilma Radford & film-financing***

**Tom Biscardi**—You know, I got to tell you something Bob, and I've done a little investigation on this, OK; I'm having a hard time, like I told everybody . . . Well, you know, I got into this business because of Roger. What I saw, just like millions of other people, throughout the years of seeing. And it's *really* hurt me bad, OK, because I'm walking the fence, if you can understand where I'm coming from.

The thing that's bothering me: apparently there was some kind of conspiracy that started in May of '67 with this woman Radford. Cuz I saw the contract and it was witnessed and it has Roger's signature on there, and I have Roger's signature cuz he signed the book with me. And I'm thinking to myself, "My God, is there any reality in this?" Now, did you know about that woman?

**Bob Heironimus**—I didn't know that at the time, no. It was none of my business how he got the money or what was going on there. How he got the money to buy the suit I have no idea. It didn't matter to me, all that mattered to me was, I was going to make a thousand bucks off this for a ten-minute job, you know. And it wasn't illegal—

**Tom Biscardi**—I'm glad you just said that, "a thousand dollars." Which we know, today, a thousand dollars is at least ten times that amount, correct?

**Bob Heironimus**—Yes.

**Tom Biscardi**—Supposedly, he borrows, five months earlier, \$700—and I've read it, I've seen it, on the paper. And where he's supposed to pay back \$850. So if he's borrowing \$700 to do this Bigfoot movie, supposedly, how in hell's he going to pay you a thousand?

**Bob Heironimus**—They were going to sell the film and make lots of money. That was the deal. His brother-in-law chipped in a lot of money too, you know.

**Tom Biscardi**—That DeAtley guy?

**Bob Heironimus**—Yes. To finance Roger's trip down there.

## ***HH. The truth hurts***

**Tom Biscardi**—I gotta tell you, and I don't know if it's a good thing or a it's bad thing, Bob, but **I've been hurt.**

**Bob Heironimus**—I'm sorry sir, but—

**Tom Biscardi**—No, no, no, please don't be sorry. . . .

**Bob Heironimus**—I'm telling you the truth.

**Tom Biscardi**—And that's all I'm asking for is the truth.

**Bob Heironimus**—That's the truth.

**Tom Biscardi**—And that's the reason why you've got the platform, Bob, and I'm just asking you these questions because they're coming through. And I've had a problem with it myself. And I told you the reason why. I'm being totally honest with you, Bob.

**Bob Heironimus**—Sure. I'm being honest with you too.

**Tom Biscardi**—And I appreciate that you are. But it's bothered me, because 34 years I'm seeking the truth. Now I can tell you this: if you're supposedly the man in the monkey suit in 1967—

**Bob Heironimus**—Yes I was.

## ***II. Biscardi's encounters***

**Tom Biscardi**—**Who's the men in the monkey suits over the last 34 years of the six that I've seen? It wasn't you.** Cuz you weren't in Texas, you weren't in New York, you weren't in Ohio, you weren't in Minnesota, you weren't in Montana—I know that, right?

**Bob Heironimus**—That's true. Let me ask you this. There's supposed to be, probably, two to five thousand Bigfoots running around the country. There'd have to be. If they reproduce, there should be ten thousand of them. **How come nobody, from California to Canada, has ever shot one, ever found any bones, any DNA, nothing.** [indistinct] those woods every day.

**Tom Biscardi**—**Those are good questions, Bob, . . . and I can answer every one** of those for you. And I'll do that. But our show isn't about that right now, and we got two other guests that we got to get to. . . .

*JJ. Where's the suit?*

**Tom Biscardi**—I want to know this: Where do you think the suit is?

**Bob Heironimus**—I have no idea. The last time I saw the suit, it was in the trunk of the car. They brought the horse back, they took the suit out, and that's the last I saw it.

Now who would benefit from having the suit? Roger? The people that financed him? Who knows? Maybe they destroyed the suit.

*KK. I did come forward, in Yakima*

**Tom Biscardi**—I understand the point of Phil not coming forward, because of the bond that they have. Why didn't you come forward a lot sooner?

**Bob Heironimus**—I did, actually. About a year and a half I figured, Well, I'm not going to get paid for this. Somebody would ask me, "Is it really you in that Bigfoot suit?" And a year and a half later it started leaking out. Finally I got to where I didn't give a damn, you know? And I finally said, "Yes, it was me."

Well, everybody out here—there was probably fifty to a hundred people that knew, when the first time they saw that film, that it was me. You can come up through here, our country here, and head west towards where Roger lived, and ask who Bigfoot was.

**Tom Biscardi**—And they'll all come up and say it was you?

**Bob Heironimus**—Bob Heironimus, yes.

**Tom Biscardi**— OK, fantastic.

**Bob Heironimus**—Because six people saw the suit, and it leaked out after that.

**Tom Biscardi**—OK, all right, Bob, fantastic, fair enough too. . . . Ladies and gentlemen, you just got through hearing Mr. Bob Heironimus. That's his story, like we heard the other two.

<break>

*Filmmaker Pat Holbrook & Bigfooter MK Davis*

Filmmaker Pat Holbrook & Bigfooter MK Davis join and post links to short segments of their enhanced version of the PGF:



++++++

### ***LL. Independent buttock motion***

**Tom Biscardi**—Number 9, Glutes Animation.

**Tom Biscardi**—So tell them what they're seeing right now.

**MK Davis**—Basically what you're seeing is it's oscillating file, it's oscillating back and forth, and it shows the rear end mo—each side of the rear—each cheek moving independently.

.....

**Tom Biscardi**—Bob, are you in front of a computer watching this?

**Bob Heironimus**—No, I'm not. ... The computer's in another room from our phones. [The second sentence was said later on.]

**Tom Biscardi**—Well, why don't you explain to Mr. Heironimus, MK, what he should be seeing.

**MK Davis**—The rear end on this thing is moving independently, as a rear end would when you take a step and swing the leg. You can see the independent movement of the buttocks.

**Tom Biscardi**—What he's actually saying, Bob, and I can see what he's talking about, as the feet are moving, right and left, and the arms are swinging, you can actually see each buttock independently moving—

**Bob Heironimus**—That's true. Put some pillows and a pair of overalls or something in and walk and see if they don't move.

**Tom Biscardi**—OK, fair enough. What's next, MK?

**MK Davis**—Well, as [to] the appearance of pillows, a still photo can fool the heck out of you. Even somebody that you *know* is a human being can appear to have pillows in the butt.

.....

### ***MM. Lips***

**Tom Biscardi**—OK, we're going to go to number 12, Lips—Two Frame.

**MK Davis**—Now I understand that the gentleman, Mr. Morris, said that it was a mask and that the mouth didn't move. And the lips didn't open and close.

.....

**Tom Biscardi**—It's kind of incredible if you see what he's got here, right now. **You actually see lips moving**. Don't believe me, if you have your computer turned on, look at it.

**Philip Morris**—**You understand that's not my face**. I did not create that face. I was not there when they shot this film, and I don't know what they did. Bob was there, Bob can tell you more about the facemask—

**Tom Biscardi**—**Bob, what do you say about this? . . . You actually see the lips move.**

**Bob Heironimus**—I've never seen a close-up of that. I really don't think—**if I can remember right, that the lips did not move. Unless it was mine underneath it.**

**Tom Biscardi**—OK, so are you saying that there's a possibility that your lips did move?

**Bob Heironimus**—I have no idea, I have no idea. **As far as I know, the lips didn't move.**

But, I'm going to ask the gentlemen another question. **What about the eyes?** You said they couldn't get a close-up? A lot of people have close-ups of those. There are some scientists that have studied this—

**MK Davis**—Sir, I do have them, but they're not uploaded to the website. So they can't be shown right now. But I will provide them.

.....

### ***NN. Patchy hair on the shoulder***

**Let's go to Shoulder Skin Animation**, number 15. What you're looking at here is—I told you that it's very patchy skin. Well, what you see is a surface horizon, the front of the shoulder, on the right, where the arrow's pointed. And the back of the arm on the left. Now that's the horizon. In other words, that's the end of the arm, under the hair, and you can kind of see it around there in places where it shows. **The hair got really thin there** and I was able to bring it out.

**Tom Biscardi**—What do you think caused that hair getting thin?

**MK Davis**—That I don't know. It's got very, very patchy hair. The hair is light and thin. We're not looking at anything that's heavily haired.

**Bob Heironimus**—Can I tell you something? Can I butt in for a sec? **Roger took and shaved some of that hair off of different places on there. Where it would look like**—like your elbows—or different places where **it would rub, you know** on—if you're laying on the ground, or rub hair off on a bark off a tree, or that kind of stuff too.

**MK Davis**—You might notice on this particular frame too that the face, the mouth, is in an underbite. The top lip is beneath the bottom.

**Tom Biscardi**—Yeah, yeah, yeah, I can see that. Wait a minute. Bob, you've got my curiosity up. Say that again. You're saying that Patterson shaved parts of it so it would look like it was worn?

**Bob Heironimus**—Like it was worn off, yes. And you can also comb that Dynel one way and there's sunlight, it'll look like bare skin. And you can comb it back and it'll stand out.

**Tom Biscardi**—OK, let me get the point across to our expert. Phil, are you there? It makes any sense what he just said?

**Philip Morris**—That's very possible. It's the first time I'd heard that, but I was not on the set when they shot this film. But that's very, very possible. And Roger was a real artist, and he had plenty of time to work on this thing, and move it around, and develop it so it would give the image that he wanted, the exactly [indistinct] that he wanted.

**Tom Biscardi**—Good points, all brought out, all three. Go ahead, MK.

### *OO. Scouring a trench with its foot*

**MK Davis**—Number 19, Track Hiding Smaller. This is very early in the filming, Tom. And I've always said this from the beginning, that there's three walk sequences in the film. This is the first walk sequence. Then he'll let go of the camera trigger, and then he'll begin again.

In this first walk sequence, the subject is apparently not aware that it's being followed. And it's doing some strange things with its feet. If you'll look, it has taken its leg, its foot, and used its heel to cut a groove about three feet long, and about several inches deep, on that hillside. And it's doing it again with its other leg.

**Bob Heironimus**—That's not right.

**Tom Biscardi**—OK, what he's—

**Bob Heironimus**—I never stumbled once, I never drug my feet once.

**Tom Biscardi**—No, what he's trying to say Bob, and I'm going to describe it for you—

**Bob Heironimus**—I'll look at it tomorrow.

**Tom Biscardi**—This is right before the part where you enter the tree-line. You see him like dragging the sand. Like, you know, you have your feet there to make a hole in the ground, but not with just one foot, but with both. And **he actually shows it with the animation** here.

**Bob Heironimus**—Is that where I'm going through the trees there, before I jumped in the hole?

**MK Davis**—No, **this is early in the filming**, it's right when he first starts the filming.

**Bob Heironimus**—Like I said, I was standing over there, I wasn't crouched down—

**Tom Biscardi**—No, no, no. He's got you standing here.

**Bob Heironimus**—Right. And **I never stumbled**, I never took off, you know, across town, I *just started walking*.

**Tom Biscardi**—Right, well, you see it here. **Did you drag or try to dig a hole?**

**Bob Heironimus**—**No! No! No.**

**Tom Biscardi**—**Well, he's showing it.**

**Bob Heironimus**—**Not intentionally.**

**Tom Biscardi**—OK. But when you get a chance to see this, tomorrow, you might want to look at this, I'm telling you. Or right after the show.

**MK Davis**—**Tom, I own a couple of hundred pounds of that sand.** You know that; you were there when I got it. **And you can't hardly drag your feet through that sand** right there.

### ***PP.Sand clinging to soles of feet***

**Tom Biscardi**—But you know, to be fair to Mr. Heironimus also, I gotta tell you this: Yeah, you're right about that sand. **But he's also right here when he said, the bottom of the feet still had some of that sand on there,** and in your film, I guess it's frame #60, you can actually see it. Cuz I asked you the same question, MK, and you said that's the actual sand on the bottom of the foot.

**MK Davis**—Yes, it is. It has sand. But if you walk in sand, you're going to have sand on your feet.

**Tom Biscardi**—But he also said that, didn't he?

**MK Davis**—Well, I don't know how that applies to anything as far as your story, because—

**Tom Biscardi**—Hold on. How would he have known that if he wasn't there?

**MK Davis**—Well, I mean, I can know that you can get sand on your feet without ever going there. I mean, it's sand. You walk through some wet stuff and step into some dry stuff—I mean we got sandy bottom creeks around here. Sand sticks to moisture. That's a non-factor, really. I mean, it's neither here nor there. You sort of assume that it's going to have some sand on the feet.

The sand is sort of funny. It's a shale sand. It's not your quartz type. It's not round and it doesn't roll out from under your feet very easy. It's sort of made of little platelets. It's an oily rock and when it's dry, it tends to be kind of reflective. And when it's wet it's very dark.

.....

#### **QQ. Form-fitting appearance from behind**

**MK Davis**—Let's just go to #21 . . . called Back Subduction. And I think this is what Pat was referring to when he talked about form-fitting. If you look at that back, and when it takes this step and the hips pivot forward, you see this—

**Tom Biscardi**—Let me try to describe this now for Bob Heironimus and for Phil. . . . we're looking at the back of the creature and, boy, it sure looks form-fitting to me. I mean, you see its elbow, you see its hands, you see its arms, you see its buttocks, the thigh

**Philip Morris**—Can you tell me what frame that is on the film? Cuz I have some photographs here of the separate frames.

**MK Davis**—I would have to look it up.

**Tom Biscardi**—It's pretty incredible. I mean, I see what he's seeing and how you did this. Is this called stabilization?

**MK Davis**—Yeah, it's stabilization. It's simply taking the hand motion [i.e., camera shake] out, where you can follow the subject.

**Philip Morris**—Are we talking about the shoulder again?

**Tom Biscardi**—No, he's showing how form-fit this costume really is.

**Philip Morris**—But how much padding you want to put in it? [laughs] Do whatever you want to do to make it—

**Bob Heironimus**—Can I butt in? I had some kind of wading boots on, like hip boots, that I had to sit down on the log to get them to go on straight, and stand up when they put the suit on me. Those wading boots show the calf there, how big it is, and it shows it move as you walk, that's from those boots that were inside that costume.

**RR. *Patty stumbles at the start***

**Tom Biscardi**—We're going to go to #2.

**MK Davis**—number 6 down, Down Walk. That's the one I was talking about earlier. . . . You're looking at the very first part of the filming when the camera was so violent that it was shaking all over the place.

**Bob Heironimus**—Can I elaborate on that? They borrowed one of my horses; they took it up there. The horse was gentle and never bucked in its life, didn't know *how* to buck. Roger was sitting on that horse, he pushed the camera up and down with his hands, his arms, that's where you get the bouncing imaging.

**MK Davis**—Roger was on the horse, you say?

**Bob Heironimus**—Yes, he was.

**MK Davis**—OK, well, let's take a look at this first, then I'll address that. . . . Now this is where it kind of pitches forward, and it either goes down and catches itself with its arms, or it had bent so far over it's almost down. It's a stumble, or either it's putting something down, or whatever, who knows, but—

**Bob Heironimus**—He said the horse bucked him off, remember?

**Tom Biscardi**—No, no, no. He's talking about the creature now, meaning you in the suit. Either you fell down, or you halfway almost fell down. And it looks like, at the last frame—I wish you would have gone further on this, MK—

**MK Davis**—Well, he stopped filming. That was the end of walk sequence number 1. When he begins, he lets go of the trigger. You gotta remember that Patterson is looking through a little bitty viewfinder. When this thing goes down, he loses it, probably. You know, the profile dramatically drops. He probably thinks it went down behind the hill or whatever and he let go of the trigger.

.....

This is at the earliest part of it, when it was so violent. He's running and trying to catch up to it.

***SS. Patterson was on foot, as his footprint shows***

**Bob Heironimus**—After the horse bucked him off.

**MK Davis**—Did he take the film from horseback, is that what you said?

**Bob Heironimus**—Yes. He was setting on the horse at the start of the film. The horse supposedly saw the creature, started bucking, threw him off, bent his foot into the stirrup, and he finally got loose and started—

**MK Davis**—So he started filming again?

**Bob Heironimus**—On foot, yes.

**MK Davis**—OK, well I have no problem with that, because I was just going to show a clip that showed his own footprint on the sand. . . . Go down to the third to the last one, where it says Track Animation.

You'll see that this is the actual, original wide-frame version of the film. And when I say that, all the copies of the film are cropped. They were done so to make the creature appear larger. But this is the original wide field. So it shows things around the edges that the crops don't show.

So you can see Roger Patterson's footprint when it stops, the second time. What he does, he's following the subject, you see that big limb go by, he passes that big limb, and he realizes he can't get an angle on it, so he turns around, reverses himself, and when he back-tracks himself he allows the camera to pan the ground. It picks up a track, a barefooted track, in the right corner, OK, and then it picks his own footprint up, along the right side.

**Tom Biscardi**—Yup, that's quite amazing stuff.

**MK Davis**—Yeah, it's little-known facts about the film. It's not a factor if he said he took it from standing on the sand. But I was under the impression that he was saying he took it from horseback, so I thought this would apply.

**Bob Heironimus**—He started the filming it on horseback, then supposedly the horse bucked him off and he ended up on foot.

**MK Davis**—What do you mean supposedly? Now, you were there.

**Bob Heironimus**—I was there. The horse didn't buck.

**MK Davis**—Oh, it didn't.

**Bob Heironimus**—No, just like I told you. He pushed the film [i.e., camera] up and down sitting on the horse with his hands, to make it bouncy. Then he bailed off the horse and did the [indistinct] rest on foot.

**Philip Morris**—You also understand that Bob would have been looking out of a blind eye, because his right eye was fake. So he's seeing out of his left eye.

.....

### *TT. Lip compression*

**MK Davis**—Twelfth one down from the top, called Lip Comparison. It's just a JPEG, and it shows the lips. [The one the left] has been enhanced. The one on the right's the raw image. . . . Those are actually lips. And as you can see, they're rather full. So it doesn't fit the description of an ape at all, for those who know anything about apes—

**Tom Biscardi**—Let me ask Bob. Was there a cut in the mask for you to breathe? How'd that work?

**Bob Heironimus**—Yes, there was.

**Tom Biscardi**—OK, so were your actual lips out there?

**Bob Heironimus**—No, they weren't. I had about a quarter or a half-inch of space in between the mask and my entire face.

### *UU. Morris: Face is a Neanderthal's*

**Philip Morris**—Listen, the one thing I do want to tell you is that he, Roger Patterson, changed the face to look more like a Neanderthal man, rather than a gorilla.

**MK Davis**—How do you know?

**Philip Morris**—Well, because, you can see—

**MK Davis**—Well, wait a minute, how do you know he changed it to look like a Neanderthal? You had no more contact with him.

**Bob Heironimus**—Cuz I wore the suit.

**MK Davis**—Who told you he made it look like a Neanderthal?



**Philip Morris**—Well, because, you can look at the face that he has in there, the face that he ended up with, which is not the face that I sent him, and that face is very similar to the drawing on his book, *Do*, uhh, about the snowman, that he wrote.

**MK Davis**—And you think that sort of leans toward he hoaxed it?

## ***VV. Lie detector tests & pathological liars***

**Philip Morris**—[incredulous] No, he leans toward he hoaxed it because, because Bob Heironimus was wearing the suit, a suit that I made, and Bob Heironimus went through two lie detector tests, so it's very, very simple.

**MK Davis**—You say he passed two lie detector tests?

**Bob Heironimus**—Yes I did.

**MK Davis**—Well, let me read you something right here, and I know Mr. Long took some license there with Roger Patterson's credibility. This is an actual dictionary definition, and it's talking about a particular type of condition that some people possess, and I'm not saying anybody possess it here, I'm just letting people know that this *does* happen.

**Bob Heironimus**—Yeah.

**MK Davis**—It says, "Pathological liars often actually convince themselves that they are telling the truth, which in turn can alter polygraph tests, and other questioning. When caught in a lie, pathological liars tend to become hostile, or try to disregard the fact they lied, often playing it off as a joke."

**Bob Heironimus**—Can I ask you a question, or quote something? Roger Patterson's relation—

**MK Davis**—Wait a minute, we're talking about the polygraph tests.

**Bob Heironimus**—Roger Patterson's relation—I took the polygraph test from a guy named Ed Gelb, which is a world-renowned tester. If you don't believe me, Roger Patterson's relation—

**MK Davis**—It doesn't say that some testers would get it and some would not. It just says polygraph tests—they can be passed by people who are pathological liars. In other words, they believe what they're saying, even though it's a lie

**Bob Heironimus**—Have you passed one?

**MK Davis**—Oh, heck I don't even know.

**Bob Heironimus**—Could you deliberately lie and pass one?

**MK Davis**—Polygraph tests are designed to catch honest people in a lie. They will not catch a pathological liar, as long as he believes what he's saying

**Bob Heironimus**—Well, I'm not a liar.

**MK Davis**—Well, I'm not calling you a liar, I'm letting the listeners know that there does exist a condition that will allow someone to pass consistently polygraph tests, even though they're telling a fib.

**Bob Heironimus**—I see.

**MK Davis**—So there we go.

**Philip Morris**—I want to tell you that Bob Heironimus is a very stable person, he is just a very down-to-earth person, worked two jobs his entire life!

**MK Davis**—Well, who are you? I don't know you sir, so what you're telling me about Bob is meaningless to me.

**Philip Morris**—And on national television live, they held the lie detector test. That's one. Number two, never has Pat Patterson or Bob Gimlin offered to take a lie detector test.

**MK Davis**—Well, that doesn't mean anything to me either. I deal in images.

**Philip Morris**—And I'm not trying to convince you of something that you really, really believe in. But what you saw was a hoax. And it has really fooled you. And I'm sorry . . . that it's taken so much of your life.

### ***WW. Toe Movement***

**Pat Holbrook**—Just one quick incident. Heironimus said that he put a boot on. Is this not correct?

**Bob Heironimus**—The boots were made inside the Dynel, yes. They were boots.

**Pat Holbrook**—They were boots, OK, MK, can you show the image where the creature's upright and the right foot is back and the toes you can count?

**MK Davis**—No, I don't have that particular one loaded up.

**Philip Morris**—But that's a latex foot. That latex foot would have stretched over his boot.

**Pat Holbrook**—It would never have given the toe movement as it moves and it shows up in that.

**Philip Morris**—Well that's not true, because the toes had no filling inside of them. They were just a layer of latex. . . . If you put any pressure on it in any direction, they'd move.

**MK Davis**—I have an image that shows the toes curled straight back. I mean, they're actually sticking straight up in the air, 90 degrees from the foot.

**Pat Holbrook**—Would those toes still have made the impression, because you have a copy of the creature making a track, Heironimus said that they came back and did the tracks, you have a thing on there that actually shows the creature actually coming out and making a track, is that not true?

## *XX. Disputes about event-timing*

**Bob Heironimus**—Can I tell you what the deal was on that?

**Tom Biscardi**—Yes you can, after this one thing. . . .

.....  
**MK Davis**—OK, we talked about pathological lying. And you asked me for an example. Well, on tonight's show, Bob said, this is his quote: "Two weeks later, we saw it on TV, and that's where they said, 'That's where you've been the last three days.'" Now if it was two weeks later, he should have already been home.

**Bob Heironimus**—I was home.

**MK Davis**—See, that's one of a thousand things.

**Bob Heironimus**—Can you explain to me why, that Roger Patterson said it was taken on the 20th of October and they showed the film in Al DeAtley's basement on the 20th of October, when it took over a week or so to get the film developed?

[No one's ever said that: It was shown on the 22nd, a Sunday.]

**MK Davis**—Sir, I don't know the circumstances around this film. How it was developed.

.....

## ***Callers***

### ***YY. Tendons of the leg & bulging calf***

**Fran from Cleveland**—I was calling about the tightness of the suit. I saw a clip where it showed the tendons in the back of the leg. I was trying to figure out how that was able to be made into the suit.

**Tom Biscardi**—Please repeat that slowly.

**Fran from Cleveland**—I saw an image of the back of the leg, which highlighted the calf, which shows the tendon—like the muscle of the leg flexing. Was that built into the suit? Was that muscular detail built into the suit?

**Philip Morris**—Well, that suit was just the material, on a backing, and as Bob said earlier, he had these boots on. Now again, I was not there when they shot the film.

**Fran from Cleveland**—Well it looked like a calf bulging. But when you walk, like a runner's leg—

**Tom Biscardi**—Let's ask Bob, he wants to answer it. Go ahead, Bob.

**Bob Heironimus**—Yes, they did bulge out. Those rubber boots had big calves on 'em and when I moved you could see the boot flex in and out.

**MK Davis**—I thought you said you had waders.

**Bob Heironimus**—The waders came clear up to my hips.

**Tom Biscardi**—I think that's what he's referring to, MK, when he says boots.

.....  
Greg or Bob, do you have anything else to say?

### ***ZZ. More than one suit?***

**Henry May**—Mr. Long, my question to you is, why did you not investigate Mr. Heironimus more thoroughly when he said, "I think there was more than one suit"?

**Greg Long**—Well, yeah, he did say that there might have been more than one suit.

**Henry May**—No, no, he said there was more than one suit, Mr. Long.

**Greg Long**—He may have said that there may very well have been more than one suit. I do have an interview, unfortunately it's not in my book, because I interviewed this gentleman after the book. He's Howard Heironimus, who's a brother to Bob, and **Howard told me**, because Howard was participating in this so-called documentary film that Patterson was shooting in May of '67, **that on one day of the shoot, Patterson showed up with his Ponies of America**—it's a small horse that he favored for some reason.

**And Patterson had shaved off the manes from these horses.** And Howard Heironimus said, "Why did you do that?" He said, "Well, I'm going to use them on the suit." I think Patterson may have been trying to make **another suit.** He may have even had a second suit. I did talk to some folks there who were quoted in the book that they felt there was another suit. I did talk to Bob about that. I think it's just an impression that Bob had.

**Now there's a gentleman named Roger Knights, who** has been looking into this case in Yakima. His material's been posted, I guess, on several sites. He's been posting it on Bigfootforums. He **went out and talked to a witness who did say he saw a suit. But he says he saw it after 1967. I have not interviewed this particular person, I intend on following up,** so Knights and I can compare notes.

I'm not certain what you're trying to say here. Why would I investigate Bob more if he said there was another suit?

**Henry May**—That's kind of what I'm saying, Mr. Long.

**Greg Long**—All I know is, there is a chapter in my book where **I interviewed Harvey Anderson**, who owned a camera shop and a sporting shop. And he sold a motion picture camera to Roger Patterson far earlier than '67. **And Patterson in fact told him that he had ordered a gorilla suit from Los Angeles, and he was going to use it and shoot a film.** And he had to shoot it on the weekend, because they had to have the suit back by Monday in Los Angeles. **So there could have been another suit in that case.**

**Henry May**—OK, well I think that answers my question.

***AAA. Heironimus: How'd you calculate to stop the head-turn?***

Now, Mr. Heironimus, this is the big one, for you. You have a glass eye in your right eye. . . . You say you were in the suit. In what we see in the film, it turns to the right to look at the camera. **Well, how could you have known exactly how far to turn to the right to look directly into the camera to where your eyesight would be lined up exactly with that camera, to**

where you'd be able to look to that camera, wearing a mask which limits your vision, and you have only one good eye?

**Bob Heironimus**—That's exactly what we discussed. We put the eye in at an angle, so that when I turned my head, I would be looking at the camera.

**Henry May**—OK, fair enough.

.....

### ***BBB. Patty's height***

**Bob Heironimus**—Can I butt in? Everybody says the creature was eight foot tall, ten foot tall, nine foot tall, whatever. Roger told me—I was over six foot tall—"As far away as you are, who would know if you're five foot tall or you're ten foot tall?"

**Philip Morris**—I can also tell you this, that with the head on—actually he ended up with our helmet, actually with the ears, but it was all made out of latex with the ears and so on and so forth—but that would have raised the crown in the gorilla's head by another three, four inches or so. So to make him appear far taller than Bob Heironimus is.

.....

**Bob Heironimus**—Mr. Murphy, are you the guy that showed up at my place one time?

**Chris Murphy**—No, that was another guy by the name of Murphy, David Murphy.

.....

### ***CCC. Why'd Heironimus wait before coming forward?***

**Steve from Indiana**—Back when they first had the one guy come out stating that he was in the suit, how come he didn't step forward then? I mean it's been a number of years since Roger passed away, and any promise to him should have been over by then. Why wait until just now, when it was brought up earlier?

**Bob Heironimus**—Well, after I saw that television show called The World's Greatest Hoaxes, I decided then it was time to let people know that that was a hoax. A year and a half after we made the film, I never got paid, and I was waiting around to get paid. And I decided then, too, that if anybody asked me, "Was it really you in the suit," I didn't deny it, and I didn't say yes or no. I'd given my word I wouldn't say anything about it.

When I went to tell Bob Gimlin, after seeing *The World's Greatest Hoaxes*, I said, "It's time people knew the truth about this."

*DDD. Financial gain a motive?*

**Tom Biscardi**—. . . It's coming through here. Bob Heironimus, they're all saying, "What do you have to gain, financially, in this whole thing after all these years?"

**Bob Heironimus**—Nothing. I haven't gained anything yet, so, uh—but people should know that that film was a hoax.

.....  
**Tom Biscardi**—<signs off>

**13. 2nd Xzone radio with Rob McConnell (host), 8/6/2007**

<http://www.xzone-radio.com/>

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## ***A. Heironimus arrives***

**Rob McConnell**—How are things in Yakima Washington tonight?

**Bob Heironimus**—**Hot!** About 90 degrees today, yes.

**Rob McConnell**—Is that totally out of character for your weather?

**Bob Heironimus**—No-no-no, no, no. **That's average, you know, for this time of year [August 6].**

## ***B. Bob Gimlin***

**Rob McConnell**—Tell us about you. Who is Bob Heironimus? What makes Bob Heironimus tick?

**Bob Heironimus**—Well, **in 1967 I run around with Bob Gimlin** a little bit. We broke a few horses, and rode in the mountains quite a bit. After that I started rodeo-ing pretty good, but we were just friends, Bob & I, **I knew Roger, I knew his family all my life, I grew up with his wife's family,** and I done a lot of car racing and that kind of stuff when I was a young fellow, I was just an average guy.

**Rob McConnell**—Now I understand **you don't live very far from Bob Gimlin.**

**Bob Heironimus**—I live about a quarter of a mile from him.

**Rob McConnell**—Do you guys talk?

**Bob Heironimus**—Oh yeah, yeah.

**Rob McConnell**—You're still friends?

**Bob Heironimus**—**For a while we didn't speak,** after the book come out. I told him before, **I'd warned him before,** that I was gonna tell the truth, and I done it, so I said, "It's up to you if you want to be friends or not,

that's fine." I still consider him a friend. I see him go by my house every day with a load of horses. So he just lives down the road and we talk.

### ***C. Patterson's hiring of Heironimus***

**Rob McConnell**—When was the first time you ever heard of Bigfoot?

**Bob Heironimus**—Actually, it was in 1967 about September.

I knew that they were chasing—where Roger's into this Bigfoot thing. I knew that they went over by Mt. St. Helens over there were chasing supposedly a Bigfoot, or looking for a Bigfoot, or whatever. Bob and I ran around together there for a while. And Roger come up with the big scheme, you know, and he needed some big hefty guy, a stout guy like me, to wear the suit, so he contacted Bob, and asked if Bob would talk to me about wearing the suit for him.

### ***D. Patterson's scheme***

**Rob McConnell**—You said he came up with this scheme: why did he have to come up with the scheme?

**Bob Heironimus**—Well, because there is no Bigfoot, real Bigfoot, running around, so he has to—you know, he saw a chance to make himself popular, make some money possibly, and he was the type of a guy that would—kind of entrepreneur, he'd try anything, you know, to make a buck.

**Rob McConnell**—Now, Bob Gimlin, was Bob an entrepreneur, was he the same kind of person that Roger Patterson was?

**Bob Heironimus**—No, not necessarily, no. Bob had jobs, you know. He was Roger's buddy, you know, and Roger asked him to go with him on these trips, these expeditions, and he went along with him.

### ***E. Bigfoot is non-existent***

**Rob McConnell**—Now, to the best of your knowledge, has Bob Gimlin, or had Roger Patterson, ever seen a real Bigfoot?

**Bob Heironimus**—No, I don't think so. To my knowledge, no one has ever seen a real one. They don't exist.

**Rob McConnell**—Then why do you think, Bob, that so many people today are looking for Bigfoot if he doesn't exist? Do you think that the film that Roger did with Bob & yourself had something to do with this?

**Bob Heironimus**—Well, if you ever found one, which they probably won't, or probably never will, it'll be famous. There's supposedly 2000 of these Bigfoots running around from Texas to Kentucky to Oklahoma to Canada to California. And out of 2000, supposedly, you'd think one of them would be captured, or killed, or, you know.

### ***F. Heironimus agrees to wear the suit***

**Rob McConnell**—Can you tell us the film session that happened that day in Bluff Creek, going back to 1967?

**Bob Heironimus**—Oh yeah, I'll tell you the whole story. I went up to Roger's place, which is about 14 miles above our place here, and he asked me if I would wear the suit, and I said, "OK, as long as nothing's illegal I'll do it for you." He told me they were going to make this film of this Bigfoot thing and sell it to the movie people in California. Make a lot of money. Well, they promised me a thousand dollars if I'd wear the suit. I said, "OK, I'll wear it, as long as it isn't illegal."

So I tried the suit on. He showed me how he wanted me to walk. And I passed his inspection. He said, "that's the way I want it—perfect." And so I went home.

### ***G. Drive & ride to the filmsite***

A week later he said, "OK, meet me down in Bluff Creek, California" on a certain day.

And so I drove all the way to Bluff Creek, met them down there.

And we drove up on the Bluff Creek Road up there, up where the mountains there, where they had a site already picked out. And it was getting towards evening, and we sat around the campfire there. And the next morning, got up and we saddled the horses, threw the suit, which was in a kind of a gunny sack, or a big hop sack we called them, and I got on one of the horses behind Bob or Roger, I don't remember which.

Anyway, we rode up the road about half a mile to a place they'd already picked out and I put the suit on.

### ***H. The Patty-walk***

And Roger told me to go over to this certain place over here and stand there and when he said Go, I started walking across there in the Bigfoot stride and he filmed it all the way through there.

And it was hot, you know, around the first October, and I was sweating, the sweat was just pouring off me in that suit. And after he got through filming there's a big old tree that had blowed over, a big pine tree, and the roots—and there was a big hole there, and I jumped down that hole. Cuz it was first of October, which would be hunting season, in that part of the woods, and all the time walking down through there I was worried about somebody shooting me. I jumped in this big hole and I said, "Get this SB off me right now." Roger and Bob came running over there and they jerked the head of the suit off and helped me get out of that thing.

### ***I. The drive to Eureka and Yakima***

And after that we went back to camp. Roger said, "OK, put the suit in the trunk of the car." And I took the suit, while they went back and made the tracks. I was headed for Eureka, California, to mail the film to Yakima. And I stayed overnight there in Eureka and I drove home the next day.

### ***J. Opal's discovery of the suit***

Well, I got home late and next morning my mother—I took my mother's car. I had a kind of a racecar then and it would cost me a fortune in gas to drive it down there. Anyway, she wanted to use her car after I'd had it three days, and she went out to put some boxes in the trunk and there was this suit looking at her, staring at her.

And she jumped back. And my aunt that lived down the road a ways from us come down and they looked at it and had a laugh and my aunt and nephew tried the head of it on, and he's running around the house and trying to scare somebody.

A couple—a day later Bob and Roger—they had borrowed one of my horses to take down there—they brought the horse home, took the suit out of the trunk of the car, and that's the *last* I saw.

### ***K. Why mail the suit to DeAtley?***

**Rob McConnell**—Now you said you mailed the film back to Yakima the next day. Why wasn't it just taken back?

**Bob Heironimus**—I don't have a clue. It was supposed to be mailed to Roger's brother-in-law, which was financing this trip. And he wanted the film. And so, Roger already had an envelope, a package, pre-arranged. All he done was shove the film in it, I took it to Eureka and mailed it home. I could have beat the thing home myself. I have no idea why he wanted to mail it directly to his bother-in-law.

***L. DeAtley was in on the hoax, but  
wouldn't pay up***

**Rob McConnell**—So Roger Patterson's brother-in-law was aware of what was going on?

**Bob Heironimus**—Oh yes, oh yes.

**Rob McConnell**—And what's his name?

**Bob Heironimus**—His name is Al DeAtley.

**Rob McConnell**—Now has he ever said anything about the film?

**Bob Heironimus**—No. I jumped him one time at a concert he was at and I said, "Am I ever going to get paid for doing this?" And he said. "That's between you and Roger." So that was the end of that.

***M. No one else at Bluff Creek; Unknown  
who contacted media with film***

**Rob McConnell**—Now, was there anyone else at Bluff Creek when you were doing the filming?

**Bob Heironimus**—No! There was just me, Roger, and Bob Gimlin. No one else.

**Rob McConnell**—And who was the person who sent the film to the different news media that picked up the story?

**Bob Heironimus**—I don't have a clue on that. I probably knew years ago but I just don't remember that kind of stuff, you know.

***N. Why did it take so long for you to come  
forward?***

**Rob McConnell**—Many people wonder why it took so long for you to come forward with the story, Bob.

**Bob Heironimus**—I promised Roger that I would not tell anybody about this. However, when I got back from down there with the suit in the car I went up to the local water hole where all those guys hang out around here and I showed six guys. I opened the trunk up and said, "Take a look at this." I did *not* tell them what it was, I said, "Don't forget what this looks like." Well, two weeks after, the film come out, they said, "Well, so

that's where you were for those three days." They knew it was me right away.

**Rob McConnell**—Alright, so everybody in town knew that ...

**Bob Heironimus**—Well, around this part of the town, about 50 people within two weeks of the film come out knew it was me. Even Roger's family.

### ***O. Gimlin's lying***

**Rob McConnell**—Now Roger Patterson has passed on but Bob Gimlin is still around and yet Bob Gimlin still claims that it really happened.

**Bob Heironimus**—Ya, well, he told me, "I lied about it for so many years, I have to keep lying to save face."

<break>

**Rob McConnell**—Has he told you that face to face?

**Bob Heironimus**—Yes, he did.

**Rob McConnell**—How does that make you feel, Bob?

**Bob Heironimus**—Well, it didn't matter to me, I was going to tell the truth. I told him I was going to tell the truth whether he liked it or not. So it really didn't matter to me.

### ***P. Lie detector tests***

**Rob McConnell**—Now Bob, you underwent a lie detector test and you passed it with flying colors.

**Bob Heironimus**—Two of them.

**Rob McConnell**—Two of them! What do you say to people who don't believe your story?

### ***Q. Yakimans know the truth***

**Bob Heironimus**—That's too bad, you know. I'm telling the truth, I'm telling the truth, everybody around *this* part of the country knows I'm telling the truth. So, you know, I don't worry about it.

### ***R. No photos taken***

**Rob McConnell**—Were there any pictures that were taken that day up at Bluff Creek that might be around?

**Bob Heironimus**—I don't think so, just the film.

### ***S. Good job as Patty—fooled people***

**Rob McConnell**—How did you feel when you saw the film for the first time?

**Bob Heironimus**—Well, I thought I done a good job for them. And I was wondering when I was going to get paid.

**Rob McConnell**—Now you've done such a good job you've even been able to fool experts, anthropologists.

**Bob Heironimus**—So-called experts and anthropologists, yes.

**Rob McConnell**—How were you able to pull this off? Who taught you how to walk like the Bigfoot?

**Bob Heironimus**—Roger. Roger showed me exactly the way he wanted me to walk. And everybody says I walk that way anyway, so it wasn't really too hard.

### ***T. Suit-related questions***

**Rob McConnell**—Was the suit very tight on you?

**Bob Heironimus**—No, it was kinda loose-fitting. In a couple places it was tight, but uh no, it fit pretty good.

**Rob McConnell**—Did you have to have stuffing inside?

**Bob Heironimus**—Oh yes, there was football helmets, pads, and an old football helmet for the head, and the legs had rubber boots in the legs for the big calves, and padding in the rear end there.

**Rob McConnell**—How long did it take you to dress up in this costume?

**Bob Heironimus**—It took six, seven minutes, you know. I had to sit down on a log and pull the bottom on and then they helped me get the rest of the suit on and put the head on last.

**Rob McConnell**—No wonder you were so hot.

**Bob Heironimus**—It was hot, yes.

<break>

**Rob McConnell**—I will not be taking e-mails, I will not be taking IM's tonight. If you'd like to ask Bob a question, you'll have to pick up the phone and dial.

### ***U. Willow Creek vs. Weitchpec***

**Henry May in Mississippi**—When you were on the Jeff Rense show a few years ago, and also in Greg Long's book on page 347, you said you met Patterson in Willow Creek. However, recently, right here on this program and on another program you said you met them in or near Weitchpec, California.

**Bob Heironimus**—Yeah, well it was about 40 years ago, you know. Well, 35 years when I wrote the book. It was confusing, all those little towns you go through. But it was the other side of Weitchpec, yes.

### ***V. Gimlin's lie detector test***

**Henry May**—OK, that's fair enough. And are you also both aware that according to some information I received from professional investigator John Freitas, that Bob Gimlin took a polygraph in the late 60s/early 70s and passed it?

[This was a mistake by Freitas. Patterson was the one who passed such a test. Gimlin has been quoted as saying that he has some experience in law enforcement and is aware of the machines unreliability, so he won't take a test for that reason.]

**Bob Heironimus**—I don't know anything about that, no. He never told me that he did, no.

**Henry May**—Oh, he didn't tell—OK, that's fine.

**Bob Heironimus**—He lives right down the road from me, we speak, now and then.

**Henry May**—Rob, I didn't know if you were aware of that or not.

**Rob McConnell**—No, I was not. And is there any way that we can confirm that?

**Henry May**—That's a good question, I don't know if there is any way to confirm it. I'll have to ask Mr. John Freitas.



**Rob McConnell**—The person who administered the polygraph test, where it was taken, and other details pertaining to it, this would be able to either prove it or deny it.

### ***W. Patterson's lie detector test***

**Henry May**—Right. Well, Roger Patterson also took one in 1970 for *National Wildlife* magazine, and he passed it. So basically, what you've got is you've got three guys who have taken polygraphs and passed them. ONE of them learned how to beat the polygraph. Which one, I don't know.

**Bob Heironimus**—Mine was taken by a man named Ed Gelb, which is a world-renowned polygraph expert on a show called *Lie Detector*. The second one was. The first one was taken by a polygraph expert for the Yakima Police Dept.

### ***X. Where's the suit?***

**Henry May**—We are working on getting the information about Gimlin and his polygraph test, by the way, Rob. Once we get that information I will get it to you. And I also have some questions from a person named Thunderhawk, he wanted me to pass on. He says, number one, Where is the supposed suit that Mr. Heironimus was wearing that day?

**Bob Heironimus**—I have no idea. When I got home that night, they come and dropped my horse off, took the suit out of the car. That's the last I ever saw or heard of the suit.

<break>

**Rob McConnell**—Joining us now is Henry May [aka "bf2004" & "bf2006"], he is with the American Bigfoot Society. Henry, what's your next question for Bob?

### ***Y. Gimlin's rifle trained on Patty?***

**Henry May**—Did Mr. Heironimus know that Bob Gimlin had a loaded rifle trained on him if it was him in the supposed suit?

**Bob Heironimus**—Bob Gimlin did NOT have a rifle aimed at me. I don't even know if there was a rifle in the scabbard.

## ***Z. Footprints mashed into the ground later; long stride***

**Henry May**—OK. Number three, If that was you in the film, how did you cause your footprints to sink almost two inches into the ground and walk with a very long stride?

**Bob Heironimus**—We practiced the walk. As far as the footprints go, after the film was filmed, we headed back to the car and they went back with the plaster casts, mashed them down in the white sand where I was walking through this creek bed.

**Henry May**—If that's the case, don't you know that plaster is very delicate and that if you step on it, like if you're like 150 or 200 pounds, that you could break those casts?

**Bob Heironimus**—Well, they didn't break. I didn't stand on them myself. And I'm sure they didn't break.

**Rob McConnell**—Is it possible that the casts were made of some other material, besides plaster?

**Bob Heironimus**—There's been so many casts made, some of them even wood at around this part of the country. I don't know exactly what casts they had. But they said they were going back to make the casts after I took off for Eureka to mail the film. To make the footprints I should say.

**Rob McConnell**—Next question, Henry?

**Henry May**—I guess that's pretty much it.

**Rob McConnell**—When it comes to the actual impressions that were taken, I guess that it's assumed that they were plaster casts. But we do know for a fact that recently Bigfoot feet were found in a garage that had been used for the perpetration of a hoax and they were not made out of plaster. So let's just keep an open mind there, XZone nation, when it comes to the material that was used to make the footprints at the Bluff Creek site.

[I moved this paragraph up from below to keep material on this topic together.]

## ***AA. Copies of lie detector tests available***

**Bob Heironimus**—If you'd like a copy, we have copies of the lie detector tests that I took. I'm sure that they probably don't have copies of theirs. If they done it at all.

**Henry May**—Copies of the what, now?

**Rob McConnell**—Bob Heironimus was saying that he has copies of the lie detector test that he took and he'd be glad to send you copies, and if Bob Gimlin did take a lie detector test, then he should also have copies.

**Henry May**—Oh! Alright, well that'd be fine. I will e-mail you my address Rob, and you can forward that to Mr. Heironimus.

**Rob McConnell**—Certainly.

**Henry May**—Well, thank you Rob, I appreciate that. . . . Bye.

### ***BB. Possibility of fraud or criminal charges?***

**Rob McConnell**—Let's go back to our phone lines. Bill in Bristol, CT. Hi Bill.

**Bill**—If Bob H was wearing that costume that day the film was taken, would that be considered possibly a fraud, or criminal charges on him, as accessory? I'm not saying this in a mean way, I'm saying this in a mutual way. What's your opinion of that?

**Rob McConnell**—Well, let's see. He asked Roger Patterson—he said that he would do it as long as there was nothing criminal about it. Roger Patterson apparently said there was nothing, that's why he agreed to do it. Now if he at the time had no idea that he was doing anything wrong, where does the fraud come in?

**Bob Heironimus**—In the first place it's not against the law to wear a monkey suit out in the woods.

### ***CC. Danger of getting shot***

**Rob McConnell**—Right. Rather dangerous, but—

**Bob Heironimus**—Right.

**Bill**—If you did possibly wear that suit, weren't you scared that possibly you would get shot, or hurt, by a hunter or something?

**Bob Heironimus**—I was very concerned about that. That was the number one thought in my mind was waiting for a bullet to hit me. But they had scouted the area out thoroughly the day before we made the film and said there was nobody up in there except some logging trucks, or loggers, going by.

***DD. Criticism irrelevant—Yakimans know it was me***

**Bill**—Bob, what do you think about all the criticism that you get nowadays when you talk about this famous film footage that you were supposedly involved with? Good? Bad? A little bit of both?

**Bob Heironimus**—It really doesn't bother me, the criticism, because I know it's the truth, everybody around this part of the country knows it's the truth. So criticism, you know, people will say anything.

**Bill**—OK. Have you ever been approached by police or FBI about this case, about the film, by any chance?

**Bob Heironimus**—No. Uh-uh. No, I haven't.

**Bill**—OK, that's all I have to ask, Rob.

***EE. Heironimus: Lots of money was made***

**Rob McConnell**—Is there any estimate on how much money Patterson made?

**Bob Heironimus**—I have no idea. I have heard it's thousands and thousands and thousands of dollars. I have had contacts with people that saw the money, helped with the money, and so forth.

**Rob McConnell**—Strange, it's truly strange, that this type of thing could happen . . .

**Bob Heironimus**—There was garbage cans full of money, there was suitcases full of money.

**Rob McConnell**—Whatever happened to all the money?

**Bob Heironimus**—I'm not sure. I certainly never got anything out of it. I have some pretty good ideas where the money got, but I'm not going to say right now.

***FF. Would you do it again?***

**Rob McConnell**—Of course not. If you were to do it all over again, would you?

**Bob Heironimus**—Yah, I'd do it again, for the simple reason is, it wasn't against the law to do that. But: if I knew what was going to *become* of it, well I wouldn't do it again, no.

**GG. Caller Charley—Your head doesn't sit  
on your neck like an ape's**

Bob, is there something wrong with your head and neck? I've got a degree in anthropology and I've studied the way the head of an ape, and Bigfoot, because I've been studying the film, and man, how their heads get connected to the spine. And, there must be something wrong with your neck, from what I see in the film, because it just doesn't make any sense if your head is normal.

**Bob Heironimus**—I was told to look at Roger once or twice as I was walking down through there.

**Charley**—That has nothing to do with it. It doesn't matter if you look at him or not.

**Bob Heironimus**—So why do you think there's something wrong with my neck?

**Charley**—You know the *formem magnum*, the little hole in the bottom of your skull? In an ape, that's farther back. In the Bigfoot film I look at, it's farther back. In a human, the human skull is sort of like balanced in the middle. So it must be something wrong with your head.

**Bob Heironimus**—No, I don't think so.

**Rob McConnell**—Is it possible that . . .

**Bob Heironimus**—I think that some people would go to any length to try to prove that it wasn't a hoax, which it undoubtedly is.

**Rob McConnell**—I'm just wondering here, Charley, is it possible that, like Bob was saying, that he was wearing a football helmet and he was also wearing football pads on his shoulders, is it possible that the pads with the suit would give the impression?

**Charley**—Obviously not. I mean, the man's not telling the truth. But I guess he's got his thing to do.

**Bob Heironimus**—I don't like that, sir. I am telling the truth.

**Charley**—Nah, sir, I doubt it! [laughs] Not from what I know.

**Bob Heironimus**—How many have you caught so far? How many's been captured, how many's been killed? There's supposed to be thousands of them around!

**Charley**—Well that has something to, you know—let me—these things [Bigfoots] are pretty sharp. [Heironimus laughs] I'm sorry, they're pretty sharp. [Heironimus laughs] Well, I'm sharper than people who go around in monkey suits.

<break>

## ***HH. Describes the suit / Two other suits***

**Caller Sean Fokker, of the American Bigfoot Society**—

Mr. Heironimus, over the years it's been given to us community of researchers that there's the possibility of three different suits that you could have possibly worn. And I was just wondering if you could describe to us what suit you wore.

**Bob Heironimus**—I wore the suit that Roger ordered from North Carolina. There was supposedly he had a couple of other suits, not near as flamboyant or as real as the one that he ordered. But I'm not positive, that's just hearsay.

**Sean Fokker**—I'm sorry, I couldn't hear that very well.

**Bob Heironimus**—I have heard that there was a couple of other suits. Some friends of mine that used to work for Roger said that they used to put a suit on and jump out in front of cars on different places, you know. Course they never got paid either, but as far as—I've heard that there was one, maybe two other suits, besides the one I wore.

**Sean Fokker**—So he's saying he wore the Philip Morris suit?

**Bob Heironimus**—Yes, I did.

## ***II. Suit had three pieces***

**Sean Fokker**—That would be the six-piece Dynel?

**Bob Heironimus**—Yes.

**Sean Fokker**—That's all I wanted to know, Rob. I appreciate the question being answered.

**Bob Heironimus**—Not *six-piece* Dynel.

**Sean Fokker**—Yes, six-piece Dynel was the material, Dynel.

**Bob Heironimus**—The material was Dynel; it wasn't in six pieces though. As far as I remember, it was three. It's been almost 40 years ago. I was a young guy. A long time there.

**Rob McConnell**—So to the best of your recall, it was a three-piece suit?

**Bob Heironimus**—Yes.

<break>

### ***JJ. It's the truth***

Bob Heironimus, welcome back. It must baffle you as much as it baffles me why people persist in not believing you.

**Bob Heironimus**—Well, it doesn't matter to me whether they believe me or not, I know it's the truth, God knows it's the truth, everybody around here knows it's the truth. Like I say, I took the tests, I went through the book detail for detail practically, and of course it'll be 40 years ago this coming October. It's just that people want to believe it, I guess. There is no proof, but they want to believe that there is a Bigfoot.

### ***KK. Family knows***

**Rob McConnell**—Bob, how has this affected your family?

**Bob Heironimus**—It hasn't affected it much. They knew it was me, my mother knew it was me, she saw the suit, you know, it doesn't bother me too much. I could care less, you know, what people think. I know it's the truth.

### ***LL. Heironimus may have a memento***

**Rob McConnell**—Do you have any personal mementos from that day in Bluff Creek?

**Bob Heironimus**—I have some stuff that I could tell you that I'm not going to reveal right now. Maybe later on.

### ***MM. Working on a book***

**Rob McConnell**—Sounds fair. Since the film has received worldwide attention, have you received any other offers from any film-makers or from any authors or from any news shows to come on and work and tell your story and actually have a reconstruction done of it?

**Bob Heironimus**—I'm working on a deal right now with a friend of mine, you might know him, I not going to mention his name.

[That's Kal Korff, who was midwifing Heironimus's book, *My Story*, a venture that's since fallen through.]

Like I say, I was invited to that *Lie Detector* show in California, I went down there and that's when **Doctor** Ed Gelb—I took the lie detector test. [His "doctorate" came from a diploma mill.]

### **NN. National Geographic recreation**

As far as the book, the book didn't sell very good, because in my opinion it wasn't written very well. That's about it. National Geographic, I done a deal for them, I don't know if you saw that or not.

**Rob McConnell**—No, I didn't. Could you tell us about it?

**Bob Heironimus**—National Geographic called me and they come out here and filmed me for two days. We done a re-creation of the film. It's been on national television, National Geographic. It's on out here, it was, about once every month.

**Rob McConnell**—So, did you actually go back to Bluff Creek?

**Bob Heironimus**—No, we went up here, above where we live here, and done a re-creation of the thing.

**Rob McConnell**—Since the time in 1967 you were at Bluff Creek, have you ever returned?

**Bob Heironimus**—No, I haven't been down there. A friend of mine come out with National Geographic that made the original suit that Roger Patterson ordered from him. And he modified it, Roger did, he was an artist kind of guy, and he modified the suit. But the guy that come out from North Carolina is the second-largest costume maker in the country and he come out with his suit and we went through with the re-creation with the National Geographic.

**Rob McConnell**—Jeez, I'm wondering why nobody has ever asked you to go back to the area where this film was made and do the re-creation.

**Bob Heironimus**—I think Gimlin went back down there for History Channel and took some people where he thought was the original place, which I don't think it was.



## **OO. Costume details**

**Rob McConnell**—Now when you were at Bluff Creek, you said it took you about seven minutes to get into the costume. Now was that including putting on the football padding and getting everything from start to finish?

**Bob Heironimus**—No, the football shoulder pads were glued or fastened to the suit. I just slipped it on over my arms and over my—

**Rob McConnell**—I see. So everything was self-contained in the suit itself.

**Bob Heironimus**—Yes. It had a zipper going up and down the back on that <indistinct>.

## **PP. You've fooled the experts but the fools won't admit it**

**Rob McConnell**—Interesting. Now, the fact that you actually were able to fool so many so-called experts, that's a feather in your cap, because even til today these experts claim that "No, it wasn't a human, no human could have the stride, no human could walk this way," and yet here you are, like I said, you're not profiting from anything by telling the truth, by saying, "Hey, it was ME!"

**Bob Heironimus**—Just come out here, I'll show you the Bigfoot walk.

**Rob McConnell**—The Bigfoot walk—you should patent that.

**Bob Heironimus**—[laughs] Everybody says I walk that way anyway.

**Rob McConnell**—Bob says he's the man, and no one has been able to call up and argue differently, that was in the Bigfoot suit. I'm really surprised, Bob, that so many people have told me off-air, by e-mails, on air, that it's impossible, that the claim of being Bigfoot is a hoax, and yet they've got the opportunity to ask you any question they want and—

**Bob Heironimus**—Well, those type of people *want* to believe there's a Bigfoot, I guess.

## **QQ. Bigfoot not seen; footprints hoaxed by Beck**

**Rob McConnell**—Were you a woodsman at one time? Did you ever hang around the deeper parts of the woods?

**Bob Heironimus**—Oh yeah, when I was right out of high school, I worked for a logging company here. I was up in the mountains every day—the Cascade Mountains.

**Rob McConnell**—To your knowledge, to the best of your recollection, had anyone in that area where you live ever seen a Bigfoot?

**Bob Heironimus**—No, I don't think so. Roger claimed there was one came down off the mountain where he lived, after the Patterson film or before, I'm not positive. But I think [indistinct] they'd been out there and made some tracks. There was a guy that run around here, he was what you call a ditch-rider, an irrigation man, canals for irrigation, and he had some plaster casts or some kind of casts in his trunk and he'd go along the ditch-banks up through here and mash them down once in a while and come back and tell everybody he saw tracks.

### ***RR. Discussion of Patterson's doings and character***

**Rob McConnell**—What kind of guy was Roger Patterson?

**Bob Heironimus**—He was a little con-man. He was dishonest, he didn't like to work, he would do anything to make a dollar without having to have a job.

**Rob McConnell**—What other kinds of stunts did Roger Patterson pull off?

**Bob Heironimus**—Gosh, I don't know. I don't know if he pulled any stunts. I'm not positive, you know.

**Rob McConnell**—But he was known as an entrepreneur, to be polite.

**Bob Heironimus**—Oh yeah. He made a couple of things, like a tree-prop that he was supposed to have invented, and something like a hula-hoop, or some kind of hoop, that you roll on the ground that he supposedly invented. He was a handy guy, he could build just about anything. He made stagecoaches and had ponies to pull those stagecoaches and just different things.

**Rob McConnell**—Sounds like a rather ingenious guy.

**Bob Heironimus**—He was, he was pretty handy.

### ***SS. Why was Bluff Creek chosen?***

**Rob McConnell**—When you and Bob and Roger were talking about the film, did he tell you how long he'd been working on this idea?

**Bob Heironimus**—No, he didn't say how long he'd been working on it, but I knew that they went over to Mt. St. Helens and a couple places, you know, looking for Bigfoot. In fact he wrote a book, Roger did, prior to the making of the film.

**Rob McConnell**—Did they ever tell you why they chose Bluff Creek as the location for the film?

**Bob Heironimus**—That was supposed to have been the most recent sightings of a Bigfoot down there in some logging road.

**Rob McConnell**—So there was basically no reason except its accessibility, its cinematic viewpoint? And I guess he wanted a place where he could do this in seclusion, where no other people would actually see it being done?

**Bob Heironimus**—Well, yeah. There'd been sightings down there in Bluff Creek, that area, before; people said they'd seen Bigfoot. So naturally, the latest sightings, he decided that's the place to go, if you're going to look for one.

**Rob McConnell**—Did he ever give you a copy of the film?

**Bob Heironimus**—No. No sir. I don't know who has the original film. I heard it was sold to René Dahinden in British Columbia, which has since passed away. I don't know what happened to the film.

### ***TT. Mormon influence on the film? Threats from them?***

**Rob McConnell**—There was speculation that Bob was also involved with cinematography for the Church of the Latter-Day Saints. Do you know anything about that?

**Bob Heironimus**—Well, just what I read in the book, that they'd dug up stuff, yep. One of his lawyers called me one time from back there and said that, "You better be quiet, you're getting in over your head." Well, you know what I told him.

**Rob McConnell**—His lawyer told you that? Because you were telling your side of the story?

**Bob Heironimus**—Yes.

**Rob McConnell**—And since you've told your side of the story, has the lawyer ever been in contact with you?

**Bob Heironimus**—No, he didn't have a leg to stand on, no. He knew it.

**Rob McConnell**—Have you received any other threats, besides the threat from the lawyer?

**Bob Heironimus**—No; no.

### ***UU. Confession-related stuff***

**Rob McConnell**—Was Patterson still alive when you went public?

**Bob Heironimus**—No, he died in '72. I went public 35 years later, I saw the film on *The World's Greatest Hoaxes*, a show in California. And I kept this quiet for 35 years from the media, from the television people. Everybody around here knew it, but it was no big deal. So I decided after watching the show, *The World's Greatest Hoaxes*, it's time people knew the truth. That film was a hoax.

**Rob McConnell**—Roger died at a very early age, at the age of 38 I believe.

**Bob Heironimus**—Yah, he was a young fellow, yes. He had some kind of disease.

**Rob McConnell**—Do you think Bob Gimlin will ever say what really happened? Or do you think he's just going to keep the same old story going?

**Bob Heironimus**—I think he'll keep the same old story going, but he won't talk to the media, he won't talk to reporters, he won't talk to anybody. I'm not positive that he wouldn't, but I don't think he will.  
<break>

### ***VV. McConnell says Heironimus is credible***

**Rob McConnell**—Once again Bob I just want to say that you have never had anything to personally gain from coming out and telling the truth, besides being an honest man.

**Bob Heironimus**—Right. Just being honest. I could tell you a little incident you might get a kick out of. Soon after that film was released, Philip Morris, who made the costume for Roger that I wore: his wife was watching television one night, and she yelled at him, he was in a different room, "Come in here quick, look at this." Philip Morris went into the living room, and looked at the television, said, "*That is our suit*. That's the one we made Roger Patterson." And you could probably call him up and ask him if you'd like.

**Rob McConnell**—So here we have all this evidence. Let's just go over it so that those listening who still in their minds want to believe that it was really Bigfoot that was filmed at Bluff Creek, going back to 1967. You have stated unequivocally, passed two lie detector tests, that you are the person inside the suit, the costume, that Philip Morris made, that is featured in the Patterson/Gimlin Film.

**Bob Heironimus**—Yes, sir.

**Rob McConnell**—That's number one. Number two, you do not have anything to personally gain from telling the truth except to be an honest person.

**Bob Heironimus**—That's true.

**Rob McConnell**—Number three. You have never altered your story.

**Bob Heironimus**—No reason to alter it. The truth's the truth.

**Rob McConnell**—That's right. And Bob Gimlin told you point blank that he's lived a lie this long, why change it?

**Bob Heironimus**—That's true.

**Rob McConnell**—And you yourself have never seen a Bigfoot.

**Bob Heironimus**—No.

**Rob McConnell**—What would you do if you saw one?

**Bob Heironimus**—Well, I'd try to capture or kill it. Or at least get *some* positive DNA or identification of some kind. Never been any positive DNA found.

### ***WW. Money & non-payment issues***

**Rob McConnell**—You must have pondered this many, many, many times, Bob, since seeing that film. You must be sick of seeing it, and sick and tired of talking about it.

**Bob Heironimus**—Yeah, the thing I was sick and tired of was, every time that film was shown on television, somebody got *paid money*. *I never got one dime all these years*, from that Bigfoot film. It kind of ticks a guy off, you know? Enough's enough. After 35 years of keeping it quiet, I said enough is enough.

**Rob McConnell**—Did anyone from the Patterson side or the Gimlin side ever try to buy your silence?

**Bob Heironimus**—No; uh-uh. They know it's the truth, why try to buy it?

**Rob McConnell**—No, what I'm saying is that, to maintain the perpetration of the hoax, if they would have said to you, "Hey listen, you're starting to cause waves, here's a couple of thousand dollars."

**Bob Heironimus**—No, never ever was it mentioned. Anything like that, no. Um, wait a minute, Bob Gimlin, I used to work the same place he did, he drove a truck. He done a film for British Broadcasting or something, a little clip, and he said they paid him \$250. Well, he said, "You haven't got anything out of this your whole life, I want to give you \$100." I said, "I don't want your money." And he almost insisted. He shoved it in my shirt pocket, as I was walking away. That's the only money I ever made off that film.

**Rob McConnell**—So you made \$100 because Bob Gimlin gave you \$100.

**Bob Heironimus**—Yah, he said they paid him \$250. I don't know if that's true or not, but he did shove \$100 in my pocket. This was in, oh shoot, the eighties?

**Rob McConnell**—So here we have all this money going. I guess Patterson must have received all the royalty money for it.

**Bob Heironimus**—I don't have a clue. I don't think he got—I'm not positive who got all the money, but I have a pretty good idea who got thousands and thousands and *thousands* of dollars.

## ***XX. Why'd you mail the film?***

**Rob McConnell**—But it still baffles me why they had you mail the film.

**Bob Heironimus**—I'm not sure, maybe they didn't trust me, I do not know. All I know is that I went to Eureka, mailed the film to Al DeAtley in Yakima. I could have probably beat the film home.

## ***YY. I brought home the suit because an announcement was imminent***

The reason I brought the suit home in the trunk of the car is because, after they went back and made the tracks, they headed for town to announce that they had filmed the Bigfoot. And they had a truck, a one-ton horse-truck, with two horses in there, and the only place to carry the suit would be up over the top of the cab, in what we called the doghouse

It was kind of a protected area where you haul hay or saddles, and that kind of stuff. They didn't want anybody seeing that—maybe taking a chance on having somebody see it. So I brought it home in the trunk of the car.

**Rob McConnell**—So you mean they announced that they had filmed Bigfoot before the film was developed?

**Bob Heironimus**—Uh, yes.

## ***ZZ. Media picked it right up***

**Rob McConnell**—Huh! Interesting. And did it catch on right away? Did the press gobble the entire story?

**Bob Heironimus**—Oh yeah, yeah. They ate that right up.

**Rob McConnell**—So I guess Roger was a local celebrity for a while?

**Bob Heironimus**—Yah, he was riding high.

**Rob McConnell**—Did you find any change in Bob Gimlin?

**Bob Heironimus**—Not too much, no, uh-uh. Bob claims he never got anything out of it either, so, that's just what he's told me. He never got anything out of it either.

## ***AAA. Sign-off***

**Rob McConnell**—[Says goodbye.] If you would like to send an e-mail to Bob Heironimus, send it to me and I will forward it to Bob Heironimus.

**14. 3rd XZone, 8/23/2007-- Heironimus's 3rd XZone  
Interview, August 23, 2007**

<http://www.xzone-radio.com/>

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[I've removed Kal Korff 's comments.—RK]

**Rob McConnell**—Heironimus & Kal Korff are here. . . . What's your weather like?

**Bob Heironimus**—It's hot, sunshine, very warm.

***A. Patty's toes flex: were you barefoot?***

**Caller Thunderhawk from Oregon**—I watched a stabilized version of the Patterson film a couple days ago and when the creature or man in the suit steps down I saw its toes flex. Mr. Heironimus, **were you barefoot or wearing shoes in the costume?**

**Bob Heironimus**—**I had shoes on.**

***B. Moving wrists inside the gloves***

**Thunderhawk**—OK. And my next question is, in the supposed costume, **how did you move your wrists in the gloves** of your suit?

**Bob Heironimus**—How did I move the wrists in the glove?

**Thunderhawk**—I saw when the creature walks and move its arms, or the person in the suit, I saw its wrists move on its hands. How did you do that with the gloves on?



**Bob Heironimus**—They were kind of [indistinct] gloves, a little bit longer than my actual hands were, and I could move my wrists back and forth.

.....

### ***C. Lie Detector Tests***

**Rob McConnell**—Bob, you've passed two lie detector tests. Apparently Gimlin has done a lie detector test as well, Kal, and have you been able to find any proof of this alleged test?

**Kal Korff**—I haven't, but if there is any I'd appreciate somebody e-mailing [it to] me at my e-mail address, which is [kalkorff@kalkorff.com](mailto:kalkorff@kalkorff.com). If it's out there I haven't seen any proof of it; I wish somebody would produce it.

**Bob Heironimus**—I have proof of both of mine.

### ***D. It was me***

.....

**Rob McConnell**—Now Bob, you've said it on national TV, you've said it on this radio show, that, "Guys, I know what I'm talking about. I was in that suit." And yet, you get people who say, "Well, you know what, there's been a lot of people who've said they've been in that suit. How do people know who to believe?"

**Bob Heironimus**—(laughs) I was the only one in the suit in the film there in the 1967 Patterson-Gimlin film. That was me. The only one. Now he may have had another suit manufactured or may have used the same suit, I do not know. But that was me in the film there.

### ***E. Suit witnesses***

And there's been some people around here that saw the suit, in the trunk of the car, when I brought it back two days later from Bluff Creek.

**Rob McConnell**—Wow.

.....

### ***F. Worry about being shot***

**Kal Korff**—When we were doing the re-creation, there was a valid concern that somebody might shoot him. We were out in the woods, and of course they hunt out there, and you can imagine, Oh, there's yeti, there's my shot. (laughs)

**Rob McConnell**—Bob, was that a concern for you when you were in the suit doing the re-creation?

**Bob Heironimus**—Not so much the re-creation, but in 1967 it was a really valid concern of mine. You know, that was right around the first of October, hunting season. I was worried, very worried, about somebody shooting me.

### ***G. Would you do it again?***

**Rob McConnell**—Tell me Bob, when you look back to 1967, and in your mind's eye you replay the day, the time, the steps, how do you feel now, 40 years later?

**Bob Heironimus**—I don't understand what you mean, "How do I feel?" At the time, I was concerned, yes, about being shot. I was doing it for a favor, and for the money. I never got paid, but—

**Rob McConnell**—Would you do it again?

**Bob Heironimus**—Yeah, I would do it again, under certain conditions, sure.

**Rob McConnell**—Get the money up front, right? [laughs]

**Bob Heironimus**—Not only that, but to re-create, which I did for National Geographic, but they never bothered to show. But, yeah, I'd do it again. As good as I can. It's 40 years ago and I haven't done this practically. Things change, you know. I still have, I think, the old walk. I could do it again, yes.

### ***H. McConnell: Few Bigfooters have called you***

**Rob McConnell**—Kal was saying that not very many Sasquatch researchers have ever called you up to get your side of the story, and to either to debunk or to authenticate your claims. You must find that very frustrating.

**Bob Heironimus**—Well, you know, first of all, there's supposed to be two or three thousand sightings, and why hasn't somebody captured one, shot one, there's no DNA. If the Bigfoot believers really believe there is a Bigfoot, why isn't there been one found, you know?

**Rob McConnell**—Um-huh.

.....

### ***I. Patterson's motive: \$***

**KK**—Bob, did he ever discuss a flat-out motive for you?

**Bob Heironimus**—The motive is he was going to sell the film to producers in Hollywood to make a big film out of it and make a lot of money.

.....

### ***J. McConnell: Believers are gullible***

**Rob McConnell**—Bob, over the years I don't know how many times I've seen that clip on television. It used to raise eyebrows, but now I like at it and I say, How can this have happened? How could society just take this at face value without checking it out, without asking the questions, without going to (pause)—why isn't society skeptical of these kind of things and why is society so willing to accept it, Bob?

**Bob Heironimus**—There is no such thing, in the first place. If there was a Bigfoot, they would have reproduced over the last—since I wore the suit in 1967, there's supposed to be thousands of them around. Nobody has caught one, nobody has captured one, nobody's shot one. There's no DNA, there's no proof, actual proof, that there is such a thing.

### ***K. Believers are money-motivated***

**Rob McConnell**—Kal, how about you? Why do you think people want to believe so much that this film is real?

**Bob Heironimus**—A lot of people make money off this thing. There's a few fellows I could name, which I won't right now, but that do make money off this hoax.

**Rob McConnell**—Every time it's played.

**Bob Heironimus**—Every time it's played somebody gets paid. Except me.

**15. TV Land's Myths and Legends (series): "Bigfoot Phone Home," November 19, 2008; Season 2, Episode 7**

- A. Hired by Patterson .....132  
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At <http://www.youtube.com/watch?v=388eyKvsElg>, posted by Morris Costumes in about July 2011; length 4:23. Not available at or through Amazon or TV.com. Clicker.com says: "Programming Note: The distributors have not made this video available to watch online at this time."

***A. Hired by Patterson***

**Bob Heironimus** —My name's Bob, or Robert, Heironimus and I was the man that was in the Bigfoot suit in 1967. Roger come up with a scheme. He needed somebody that was—I was pretty big and stout. He needed somebody he could trust. And he come and asked me if I would do it for a thousand dollars **and never tell anybody.**

***B. Walked across the creek***

**Narrator** @2:43—Heironimus says in October of 1967 he was instructed to meet Patterson and Gimlin at Bluff Creek.

**Bob Heironimus** @2:46—We got up there. They helped me put the suit on. We kind of rehearsed it. You know, "Stand right here and **when I say 'Go' you start walking across through this creek bed.**" And they wanted me to turn and look at the camera at **a** certain place. . . . They showed me how to walk, which people say I walk that way anyway.

[The last sentence above isn't continuous with the prior sentences and is probably a spliced-in segment from an unshown earlier portion describing the practice walking in Yakima.]

**Bob Heironimus**—We took one take through there and that was it.

Philip Morris Costumes in North Carolina made the suit for Roger and sent it out there and then Roger modified it the way he wanted it.

## 16. *Heironimus's Four Descriptions of His Drive*

|                                         |     |
|-----------------------------------------|-----|
| A. First Description, pp. 347–48 .....  | 133 |
| B. Second Description, pp. 366–67 ..... | 134 |
| C. Third Description, pp. 404–05 .....  | 135 |
| D. Fourth Description, p. 416 .....     | 136 |

Here, from Greg Long's *The Making of Bigfoot*, are Heironimus's four descriptions of his drive to the filmsite. I provide full quotations (the ellipses replace irrelevancies), to demonstrate that I haven't twisted his words out of context.

### *A. First Description, pp. 347–48*

**Heironimus**—"They told me how to get there. 'Go across the border into California, go to Yreka, turn right and follow the Klamath River to Happy Camp to Willow Creek. Meet us at the gas station. You can't miss it. It's right outside town.'"

.....

Heironimus said that he was to meet Patterson and Gimlin at a cut-rate, mini-service station at Willow Creek.

.....

"I was there right on the money [5 P.M.—[LONG'S NOTE]]. I saw the truck parked there. It was on the left-hand side of the road. Roger was gassing the truck up. I pulled in... Bob come running up and says, 'Go on down the road a-ways. There's a pull-off down there.'... So I went kind of west out of Willow Creek on down the road and waited for them.... 'Follow me.' I followed them. We drove, oh, it seems like about three miles out of town, and then we come to Bluff Creek Road and turned to the right and went up into the mountains there about, it seems to me like about four miles, maybe—five miles....

"And they had a place picked out so we could hide the car in a bunch of buck brush.... The camp was about half a mile north.... It was about twenty to thirty yards off the road.... They had a place picked out [for the filming] up the road here about half a mile [beyond the campsite]. Where they were camped on was kind of on a little incline, and where we were going to film the footage was kind of flat."

## B. Second Description, pp. 366–67

**Long:** I asked Bob if he had drawn the map I had requested.

**Heironimus—** “Yep.”

**Long:** He brought to the kitchen table a crudely drawn map. . . The map indicated he had traveled two or three miles west on the main highway outside Willow Creek; turned right—or north—onto the Bluff Creek Road; then drove two miles up a hill. The map showed that Opal’s car was hidden about twenty yards off the left-hand side of the Bluff Creek Road. Patterson and Gimlin’s camp was located about a quarter of a mile further up the road about twenty to thirty yards off the left-hand side. From this camp, the three men rode on two horses about a half a mile further up the road to the film site.

[This implies the filmsite was right alongside the road—i.e., “right there”—after dismounting, as Heironimus explicitly stated in the 1st Jeff Rense radio interview of March 1, 2004.—RK]

**Long:** “This is a useful map. But there’s a big problem. . . . “I removed my atlas from my briefcase. . . . “The film was supposedly taken up here near Weitchpec, . . . *not way in the hell down here.*”

[The filmsite is actually some 36 miles away from Weitchpec by road. (4.6 + 1.3 + 25 + 5 = 35.9) And Weitchpec is another 23 road-miles north of Willow Creek (= 59 total). By air, the filmsite is 34.4 miles north of Willow Creek. All distances per Google Earth.—RK]

**Heironimus—** “Well I’ll be damned.” He was shocked, but not unduly.

**Long:** “So there’s a problem here.” I looked him in the eye.

**Heironimus—** “Right, I see that.” Although surprised, his overall composure was unruffled. He peered closely at the opened atlas in front of him. “I see that. Alright, one of those little towns is where they met me. . . . I thought it was Happy Camp all these years. [Huh? He just said Willow Creek.] It wasn’t evidently. It was this one or Willow Creek—wherever Bluff Creek is.”

**Long:** “OK, Bob, do you remember coming to . . . *a small town?*”

**Heironimus—** “Yep. Yep. I went through Happy Camp. I know. They were having a rodeo there. That’s where the Bigfoot museum, all the hoopla there.”

**Long:** I shook my head. “No, no, Bob. There’s a Bigfoot museum in *Willow Creek*.”

**Heironimus**—“Well, anyway. There was a really small building, not very high. I think there were two rows of gas pumps. I pulled across going west, pulled off on the south side.” . . .

Then Heironimus repeated again, in detail, his trip west out of what he believed was Willow Creek, then north onto the Bluff Creek road, a gravel logging road.

.....

**Long:** As he talked, it dawned on me that Heironimus simply didn’t remember the town. . . . Heironimus had no maps with him, but had relied solely on Patterson’s verbal instructions. “Turn right before Yreka, follow the highway along the Klamath River, go to Happy Camp, and you’ll run right into us. Right as you hit the town on the left is a gas station. You can’t miss us.”

I speculated that Heironimus probably remembered “Happy Camp” because it was much more memorable than “Weitchpec.” Could he even pronounce Weitchpec? An Indian name, it was difficult to spell, let alone remember. However, what was clear was the *direction* he took when he traveled out of Weitchpec (confused with Willow Creek) to meet Patterson and Gimlin. These particulars had the ring of truth.

### ***C. Third Description, pp. 404–05***

**Long:** “It makes more sense that you met them in Weitchpec.”

**Heironimus**—“I know I went through Happy Camp. They were having a rodeo. I met them at the gas station. Then I drove outside town, and we met up. Then we drove maybe five or ten miles up the highway. I don’t remember exactly.”

**Long:** “That would be highway 96.”

[Not if he traveled west: that would be highway 299—RK]

He nodded.

**Heironimus**—“We turned right onto a gravel road and pulled up this long hill.” He stepped me through once again the location of the hiding place for his mother’s car and P-&-G’s camp.

***D. Fourth Description, p. 416***

**Long:** I just couldn't shake the fact that he had originally told me he had met up with Patterson and Gimlin in Willow Creek. I felt he must have met them in Weitchpec.

Once again, like a broken record, he repeated how Patterson had given him verbal instructions to travel to the rendezvous point after he passed through Happy Camp.

**Heironimus**—"Go through Happy Camp." Or the next town—whatever it was. "Just as you come into town, you can't miss it. There's a service station."

**Long:** "Bob, do you feel your memory has been playing any tricks on you. . . ?"

**Heironimus**—. . . "Basically, I told you it was very simple. This is what I done. This is what I remember. And that's the way it happened. I mean, that's it." Irritated, his voice rose. "I don't know where I stopped to take a leak at between Yreka and Happy Camp, California, stuff like that."