



JÖNKÖPING UNIVERSITY

*School of Education and
Communication*

“I’ll be heard”

En multimodal kritisk diskursanalys av true crime-dokumentären

Conversations with a killer: the Ted Bundy tapes

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Denna studie fokuserar på hur gärningsmannen av ett brott, och händelserna kring denne, gestaltas inom true crime. För att avgränsa arbetets storlek ligger studiens fokus på gestaltningen av seriemördaren Ted Bundy i dokumentären *Conversations with a killer: the Ted Bundy tapes*. Detta för att kunna uppfylla studiens syfte: att se hur gestaltningar av gärningsmannen konstrueras inom true crime-genren.

Gestaltningsteorin, multimodal diskursanalys (MCDA) och teorin om medielogik utgör studiens teoretiska ramverk, och MCDA används även som metod. Första delen av analysen bygger på analysbegrepp från MCDA, vilka möjliggör en kritisk studie både av dokumentärens språkliga och visuella delar. Analysens andra del bygger på true crime-konventioner hämtade från tidigare forskning.

Analysresultatet visar på att dokumentären använder fler berättartekniker från den fiktiva brottsgenren än traditionell kriminaljournalistik, vilket tyder på att dokumentären dramatiserar verkliga händelser. Vidare visar även resultatet att dokumentären följer flera av de konventioner som finns inom true crime-genren.

Sökord: MCDA, gestaltningsteorin, medielogik, true crime, Ted Bundy

ABSTRACT

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Title: "I'll be heard": A multimodal critical discourse analysis of the true crime documentary *Conversations with a killer: the Ted Bundy tapes*

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The focus of this study is how the culprit of a crime, as well as events surrounding him, are framed within the true crime genre. To limit the scope of the study, the focus will be on the framing of Ted Bundy in the documentary *Conversations with a killer: the Ted Bundy tapes*. This is done in order to achieve the purpose of the study: to see how the framing of culprits are constructed within the true crime genre.

Framing theory, multimodal discourse analysis (MCDA) and media logic constitute the theoretical framework. Furthermore, MCDA is also used as the study's method. In the first part of the analysis, analytical concepts from MCDA are used in order to implement a critical study of both linguistic and visual parts of the documentary. In the second part of the analysis, conventions for the true crime genre are studied.

Results from the analysis show that the documentary uses more narrative techniques from the fictive crime genre than traditional crime reporting. This indicates that real events are dramatized in the documentary. Furthermore, the results show that the documentary adheres to many of the set conventions for true crime.

Keywords: MCDA, framing theory, media logic, true crime, Ted Bundy

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1. INLEDNING

Berättelser om fasansfulla brott och galna mördare har länge fascinerat människor och rapporterats om i media. True crime som genre är därmed inte ett nytt fenomen, men är en genre som har fått en mer framträdande status i dagens samhälle och lockar en stor publik till att ta del av skräckfyllda dokumentärer om brutala mord (Bruzzi, 2016, s. 280). Och true crime-genren fortsätter att frodas. Ett av de senaste tillskotten är dokumentären *Conversations with a killer: the Ted Bundy tapes* som handlar om den notoriska amerikanska seriemördaren Theodore "Ted" Robert Bundy. Det är denna dokumentär som utgör studiens analysmaterial. För trots att dokumentären upplevs som autentisk, i och med att den behandlar ett verkligt brottsfall, görs ett redaktionellt urval av producenten, vilket medför att viktig information kan komma att utelämnas för att anpassa historien om Ted Bundy till det valda medieformatet (Strömbäck, 2014, s. 162-163). På grund av det begränsade utrymmet och överskottet av information används gestaltningar, ordval och berättartekniker för att reducera informationsmängden och samtidigt fånga publikens uppmärksamhet (Strömbäck, 2015, s. 161-162). Detta innebär att dokumentären kan liknas mer med en klassisk dramaturgi, likt den i fiktiva brottsgenren, eftersom skildringen i dokumentären kan ses som underhållning snarare än verklighet (Burger, 2016, 24 augusti) och gestaltningen av gärningsmannen och händelserna kring honom kan riskera att distansera publiken från brottet. Detta innebär att det aldrig är en helt neutral och objektiv bild av verkligheten som gestaltas, vilket resulterar i att media har en stor påverkan på allmänhetens verklighetsuppfattning (Tuchman, 1987, s. 1).

True crime är ett intressant ämne att studera eftersom en stor del av allmänheten får sin kunskap om brottslighet från just true crime-dokumentärer (Durham III et al. 1995, s. 145). Med hjälp av gestaltningsteorin, teorin om medielogik samt multimodal diskursanalys (MCDA) som både teori och metod skapas en förståelse för vilka gestaltningar som får utrymme i dokumentären. Eftersom true crime som genre avser sig representera verkligheten är det väsentligt att förmedla kunskapen om att det bara är vissa gestaltningar som visas upp. Detta för att publiken ska kunna förhålla sig kritisk till innehållet och inte ta det som den absoluta sanningen. Denna studie bygger även vidare på tidigare forskning och undersöker vart dessa gestaltningar härstammar från. Det är intressant eftersom true crime-genren är en utveckling av både traditionell journalistik och fiktion, och informationen som presenteras i genren kan därmed inte ses endast som en motsvarighet till traditionell kriminaljournalistik.

2. BAKGRUND

Följande kapitel innehåller en bakgrund till studien och presenterar väsentlig information för att skapa en förförståelse för vad studien bygger på. Bakgrunden kommer att redogöra för kriminaljournalistik och true crime. Seriemördaren Ted Bundy presenteras även tillsammans med information om streamingsajten Netflix där dokumentären om Ted Bundy finns att se.

2.1 Kriminaljournalistik

Kriminaljournalistik är en av de äldsta journalistiska grenarna som existerar (Turner, 2013, s. 39), och grenen är stilmässigt lik övrig traditionell journalistik (Dahlgren, 1987, s. 35). Det är journalisternas jobb att informera allmänheten om världens händelser och det är därmed viktigt att deras arbete är transparent (Turner, 2013, s. 46). Westerståhl (1972, s. 1) menar att även objektivitet är viktigt i journalisternas arbete. Det innebär att den producerade nyheten skall vara sakligt korrekt, relevant och inte vara missvisande i dess information (Westerståhl, 1972, s. 3). För att kunna upprätthålla kraven på transparens och objektivitet har kriminaljournalistikens långa historia varit tätt sammankopplad med polisens historiska utveckling (Turner, 2013, s. 46). Institutioner likt polisen och rättsväsendet anses vara källan till information om brottsliga händelser och kriminaljournalister förlitar sig på denna information för att kunna representera verkligheten av ett brott (Buozis, 2017, s. 256). För att kunna uppnå transparens och objektivitet i arbetet är det essentiellt för kriminaljournalister att använda sig av källor som anses vara legitima, så som polis- och rättsrapporter, och inte källor som exempelvis gärningsmannen (Buozis, 2017, s. 260).

2.2 True crime

True crime är en genre som presenterar verkliga brott, fast med en berättarteknik som liknar den hos fiktiva verk (Durham III, Elrod & Kinkade, 1995, s. 144). Trots att brotten som presenteras i true crime är verkliga avviker genren från kriminaljournalistiken. Buozis (2017, s. 255) skriver att en av de mest framträdande skillnaderna är att skapare av true crime ofta använder gärningsmannen som informationskälla och låter konsumenten ta del av gärningsmannens tankar. True crime används även för att både dramatisera ett brott och för att personifiera de involverade i brottet (Wiltenburg 2004, s. 1389).

True crime som genre har fått en framträdande status i modern tid och fascinationen för true crime-genren fortsätter att öka (Bruzzi, 2016, s. 280). I dag förekommer många olika typer av

true crime-produktioner, så som exempelvis: podcasts, böcker, filmer och TV-serier, vilket har lett till att en stor del av allmänheten får sin kunskap om brottslighet genom att konsumera true crime-genren (Durham III et al. 1995, s. 145).

2.2.1 True crime-genrens historia

True crime som genre har en lång historia som kan spåras till 1500-talets England (Burger, 2016, 24 augusti). Sedan genrens uppkomst har den under århundradena utvecklats jämsides med att kulturen den existerar i har utvecklats. Betydelsefullt för utvecklingen av true crime var den kriminalteknologiska utvecklingen så som fingeravtrycksteknik och ballistik då detta gjorde att allmänhetens intresse för brottslighet ökade (Burger, 2016, 24 augusti).

Vid genrens start användes småskrifter för att uppmärksamma brott, och tog formen av en ballad som beskrev den kriminella handling som begåtts. Burger (2016, 24 augusti) skriver att den typ av brott som fick utrymme i småskrifternas ballader bland annat inkluderar familjebrott, sexualbrott och brott av en mer brutal natur. Dessa brott liknar de brott som uppmärksammas även i modern true crime. I 1500-talets true crime-småskrifter beskrevs brotten på ett detaljrikt vis (Wiltenburg, 2004, s. 1390). Vid tillfällena av seriemord beskrevs varje mord för sig i småskrifterna, och de innehöll även beskrivningar av de olika brottsplatserna. I småskrifterna användes även grafiska illustrationer för att analfabeter skulle ha möjlighet att ta del av historien. Innehållet i småskrifterna hade även en stark moralisk koppling till kristendomen då de användes för att upplysa allmänheten om att kriminellt beteende var syndigt (Wiltenburg, 2004, s. 1384).

Ett exempel på allmänhetens växande intresse för true crime kommer från 1800-talets USA (Burger, 2016, 24 augusti). Lizzie Borden anklagades för att ha mördat sin far och styvmor (Conforti, 2019, 23 juli) och rättegången blev mycket uppmärksam i media. Den blev känd som "århundradets rättegång", och kan mätas med intresset för O. J. Simpsons rättegång ett århundrade senare (Burger, 2016, 24 augusti). Simpson, en välkänd skådespelare och idrottare, anklagades för att ha mördat sin ex-fru Nicole Brown Simpson och servitören Ron Goldman (Shapiro, 2019, 11 juni). Rapporteringen av Lizzie Borden-fallet tog i media en narrativ form som distanserade läsarna från det brott som begåtts. Detta resulterade i att Bordens rättegång sågs som underhållning snarare än verklighet (Burger, 2016, 24 augusti).

True crime-genren har genom århundradena använts för att dramatisera ett brott vars utgång redan är känd. Wiltenburg (2004, s. 1391) menar att en aspekt som skiljer narrativet i modern true crime från genrens historiska narrativ är att gärningsmannen personifieras. Detta görs bland annat genom att publiken får ta del av gärningsmannens tankar (Wiltenburg, 2004, s. 1391).

2.3 Ted Bundy

Theodore Robert Bundy, mer känd som Ted Bundy, är en av de mest omtalade seriemördarna i amerikansk historia (Yang, Gowen, Taudte, Deutsch & Lopez, 2019, 15 februari). Bundy dömdes till döden 1979 för vad som blev känt som Chi Omega-morden, då Bundy bröt sig in i en kvinnoförenings hus och dödade två unga kvinnor samt skadade flera andra (Michaud & Aynesworth, 1999, s. 10). Det är okänt hur många mord Bundy begått men det som är bekräftat är att hans offer var unga kvinnor, ofta i 20-årsåldern, som han förföljde innan han kidnappade dem (Michaud & Aynesworth, 1999, s. 12). Bundy var dessutom en nekrofil (Michaud & Aynesworth, 1999, s. 22) och behöll i somliga fall sina offers skallar som souvenirer (Michaud & Aynesworth, 1999, s. 13). Fram tills dagarna före hans avrättning bedyrade Bundy sin oskuld och menade att han var ett offer för ett inkompetent rättsväsende (Michaud & Aynesworth, 1999, s. 16).

Ted Bundys rättegång följdes intensivt av media och var den första amerikanska rättegången att sändas på nationell tv (Michaud & Aynesworth, 1999, s. 10). I pressen rapporterades det om Bundys "normalitet"; hans intellekt, stiliga utseende och politiska åsikter. Han framställdes även som ett kriminellt geni. Det resulterade i att pressen framställde honom som ondskan personifierad (Michaud & Aynesworth, 1999, s. 14).

2.4 Netflix

Studiens material är hämtat från det amerikanska företaget Netflix. Netflix är en streamingtjänst som erbjuder filmer, TV-serier och dokumentärer via internet. Företaget grundades 1997 och har i dag över 158 miljoner medlemmar i över 190 länder. Konceptet bakom Netflix är att genom en månadsprenumeration ge sina användare obegränsad tillgång till tjänstens utbud. År 2015 startade Netflix sin egen produktion av långfilmer och senare även egna dokumentärer. (Netflix, u.å.)

2.5 Conversations with a killer: the Ted Bundy tapes

Den 24 januari 2019, precis 30 år efter att Ted Bundy avrättades i elektriska stolen i Florida State Prison (Crime museum, 2017), hade true crime-dokumentären *Conversations with a killer: the Ted Bundy tapes* premiär på streamingsajten Netflix. Dokumentären är regisserad av Joe Berlinger och är baserad på intervjuer och ljudfiler, gjorda av journalisterna Stephen Michaud och Hugh Aynesworth, där Ted Bundy själv berättar om sina brott från sin dödscell. Ljudupptagningarna kombineras med arkivfilmer och nygjorda intervjuer med bland annat poliser, advokater, åklagare och reportrar som alla har spelat en viktig roll i det som kom att bli ett av de mer uppmärksammade fallen som inkluderar en seriemördare (Netflix, u.å.; International movie database, u.å; Berlinger, 2019).

3. SYFTE & FRÅGESTÄLLNINGAR

Nedan presenteras studiens problemformulering, syfte och frågeställningar. Dessa delar utgör grunden för studien och frågeställningarna får sina svar i analys- och diskussionskapitlen.

3.1 Problemformulering

På grund av sitt begränsade utrymme måste media välja ut vilka delar av verkligheten som publiken får ta del av, genom bland annat ordval och skildringar (Strömbäck, 2014, s. 114). Detta innebär att det aldrig är en helt neutral och objektiv bild av verkligheten som gestaltas, vilket resulterar i att media har en stor påverkan på allmänhetens verklighetsuppfattning (Tuchman, 1987, s. 1). Hur verkligheten gestaltas påverkas i sin tur av de olika diskurser som förs i media (Strömbäck, 2004, s. 48), och sker med hjälp av olika berättartekniker (Strömbäck, 2014, s. 117). Detta eftersom det finns en förväntning från publiken på vilken typ av diskurs olika genrer ska innehålla (Boréus och Seiler Brylla, 2018, s. 310).

En genre som har fått en framträdande status i dagens samhälle är true crime (Bruzzi, 2016, s. 280). Gestaltningarna i true crime bygger på diskurser från två närbesläktade genrer: traditionell kriminaljournalistik och den fiktiva brottsgenren (Durham III, Elrod & Kinkade, 1995, s. 144). Det är intressant att studera gestaltningar inom true crime just eftersom genren har fått ett stort genomslag. Nord och Strömbäck (2012, s. 38) menar att allmänhetens största källa till information om brott är media. På grund av berättartekniker, samt det redaktionella urval som görs inom true crime, finns en risk att gestaltningen av gärningsmannen och händelserna kring denne kan komma att distansera publiken från brottet. Detta eftersom skildringen kan ses som underhållning snarare än verklighet (Burger, 2016, 24 augusti). Det kan innebära en vidare risk ifall typiska gestaltningar från true crime-genren börjar användas inom traditionell kriminaljournalistik. Detta är sannolikt på grund av true crime-genrens popularitet och eftersom Strömbäck (2015, s. 161-162) menar att traditionella medier allt oftare skapar sitt innehåll efter publikens efterfrågan.

3.2 Syfte

Syftet med denna studie är att studera hur Ted Bundy, och händelserna kring honom, gestaltas i dokumentären *Conversations with a killer: the Ted Bundy tapes* för att se hur gestaltningar av gärningsmannen konstrueras inom true crime-genren.

3.3 Frågeställningar

- Hur gestaltas Ted Bundy och händelserna kring honom i dokumentären *Conversations with a killer: the Ted Bundy tapes*?
- Hur relaterar gestaltningen av Ted Bundy till typiska konventioner för true crime-genren?

4. TIDIGARE FORSKNING

I detta kapitel presenteras tidigare forskning som gjorts inom true crime-genren. Forskningen fokuserar på genrens historiska utveckling och konventioner, samt hur seriemördare gestaltas i media. Kapitlet redovisar de kunskaper som sedan tidigare existerar kring genren, och ger därmed även en insikt i den forskningslucka studien ämnar fylla.

4.1 Gestaltningar inom true crime

Bruzzi (2016, s. 249-250) skriver att det kan vara besvärligt att identifiera konventioner som används inom true crime-genren på grund av att genren ständigt är under förändring. Trots det finns ett antal konventionella gestaltningar som är typiska för true crime.

En gestaltning som är typisk, och dessutom avgörande, för genren är att *gärningsmannen används som informationskälla* (Buozis, 2017, s. 257). Det är en betydande anledning till att true crime som genre avviker från traditionell kriminaljournalistik. Buozis (2017, s. 256) skriver att gärningsmannen inte anses vara en legitim källa inom traditionell kriminaljournalistik, och att journalisterna i stället tenderar att ha tillit till information som kommer från institutioner likt rättsväsendet och polisen. Ytterligare en typisk gestaltning inom true crime-genren presenteras av Bruzzi (2016, s. 253-254) som skriver att *fallen presenteras i presens*. Detta kan göras genom dialoger, att hålla intervjuer eller genom att återskapa händelsen för kameran. Det är ett paradoxalt sätt att presentera en händelse eftersom brotten som porträtteras i true crime redan har begåtts, och inte sällan har en känd utgång, men framställs som att de begås under dokumentärens gång.

Murley (2008, s. 5) skriver att det inom true crime-genren är vanligt att presentera verkliga händelser på ett sätt som framkallar rädsla, och att genren därmed tar en form av *samtida gotisk skräck*. Denna gestaltning kan avläsas i att producenter av true crime sällan skyggar undan från att använda grafiska beskrivningar av ondska och gärningsmän (Murley, 2008, s. 1). Det kan även avläsas i att true crime-dokumentärer ofta har en titelsekvens som liknar den hos genrens fiktiva motsvarigheter (Bruzzi, 2016, s. 279). Hur verkligheten gestaltas i true crime genomsyras därmed av den bild av verkligheten som producenten vill visa upp. Eftersom genren baseras på fakta och avser representera verkligheten kan producenten bidra till en förändring i maktdiskurser kring kriminalitet (Buozis, 2017, s. 255). Det innebär att

producenter av true crime utmanar de kunskaper som rättsväsendet baseras på, då främst eftersom gärningsmannen ges ett utrymme att uttrycka sitt perspektiv i.

4.2 Gestaltning av seriemördare i media

Det finns en fascination för seriemördare i dagens samhälle (Tithecott, 1997, s. 4). Bland annat menar Schmid (2006, s. 295) att industrin för minnessaker från seriemördare har fått ökad popularitet. Seriemördaren har uppnått en kändisstatus och kan i dag räknas till "den ideala celebriteten", detta eftersom seriemördaren är känd för sin person snarare än en talang (Schmid, 2006, s. 302). Surette (1994, s. 132) skriver att seriemördaren har blivit en medieikon eftersom hen representerar en del av samhället som majoriteten av allmänheten anser vara oförståeligt. Seriemördaren är en person som begått brott som strider mot samhällets lagar och regler vilket gör hen tabubelagd, vilket Tithecott (1997, s. 6) menar kan ligga till grund för allmänhetens intresse.

Tithecott (1997, s. 6) menar att seriemördare kan obemärkt genomföra sina brott på grund av att de är till synes vanliga medborgare, vilket gör dem "osynliga". Media söker därmed förkroppsliga ett anonymt och osynligt hot genom att ge seriemördaren en identitet (Schmid, 2006, s. 301). Samtidigt är det seriemördarens normalitet som gör att allmänheten fascinerar av hen. Eftersom seriemördaren ser ut som vem som helst blir bilden av hen skrämmande samtidigt som den bidrar till förtjusning (Tithecott, 1997, s. 6). Denna bild av kombinerad skräck och förtjusning förstärks av att media gestaltar seriemördaren som en maktfull och mystisk person vars beteende är irrationellt (Tithecott, 1997, s. 5). I underhållningssyfte framställer media seriemördaren som allt mer irrationell, och dessutom som djurlik (Surette, 1994, s. 135). Boyle och Reburn (2015, s. 195) skriver att media även frekvent framställer seriemördaren som psykiskt sjuk.

Vidare skriver Boyle och Reburn (2015, s. 194) att media regelbundet gestaltar seriemördaren likt en fiktiv karaktär från brotts-genren. Denna typ av gestaltning började redan med seriemördaren Jack the Ripper och hjälper media att bygga upp en historia kring gärningsmannen. Detta leder till seriemördarens kändisskap (Boyle & Reburn, 2015, s. 194). Det har även lett till vad Tithecott (1997, s. 35-36) kallar ett spektakel som bland annat resulterat i att Jeffrey Dahmer, en seriemördare och kannibal, visades på omslaget av *People's*

Magazine. Fortsatt säljs även actionfigurer av notoriska seriemördare likt Ted Bundy och John Wayne Gacy (Schmid, 2006, s. 295).

4.3 Vårt bidrag

Det har gjorts mycket och ingående tidigare forskning om genren true crime. Vad som utmärker den tidigare forskningen är att den söker förklara vanliga gestaltningar inom genren, samt hur, bland annat, seriemördare gestaltas i media.

Syftet med denna studie är att studera hur Ted Bundy, och händelserna kring honom, gestaltas i dokumentären *Conversations with a killer: the Ted Bundy tapes* för att se hur gestaltningar av gärningsmannen konstrueras inom true crime-genren. Denna studie bygger därmed vidare på den tidigare forskningen i det att den undersöker gestaltningar inom true crime. Studien bidrar även med en ny förståelse för gestaltningen av gärningsmän inom true crime-genren eftersom teorier om berättartekniker från traditionell journalistik och fiktion används för att undersöka vart dessa gestaltningar härstammar från. Studien fyller därmed en nuvarande forskningslucka.

5. TEORETISKT RAMVERK

Följande kapitel kommer att presentera en teoretisk överblick av gestaltningsteorin, teorin om medielogik och multimodal kritisk diskursanalys (MCDA), samt berättartekniker från kriminaljournalistiken respektive den fiktiva brottsgenren, då dessa ligger till grund för utförandet av studiens analys. Valet av gestaltningsteorin motiveras av att studiens syfte är att studera hur Ted Bundy, och händelserna kring honom, gestaltas i dokumentären *Conversations with a killer: the Ted Bundy tapes* för att se hur gestaltningar av gärningsmannen konstrueras inom true crime-genren. Dessa gestaltningar grundas bland annat i diverse berättartekniker från traditionell kriminaljournalistik samt den fiktiva brottsgenren. Det är därmed relevant att ge en teoretisk överblick av medielogik samt dessa berättartekniker. Användningen av MCDA motiveras av det faktum att dokumentären innehåller rörlig bild. Med hjälp av MCDA kan materialet granskas med en kritisk blick och på så vis se hur språk och bild bidrar till att skapa konventionella gestaltningar för true crime-genren.

5.1 Gestaltningsteorin

Gestaltningsteorin handlar om interaktionen mellan medieinnehållet och människans kognitiva scheman samt mediernas makt att påverka dessa scheman (Strömbäck, 2014, s. 116-117). Med hjälp av gestaltningsteorin uppstår en mer påtaglig förståelse för hur media skapar, förmedlar och upprätthåller bilden av vår omvärld (Shehata, 2015, s. 353). Strömbäck (2014, s. 113) menar på att gestaltningsteorin är en teori som kan anta tre olika skepnader:

- Hur media gestaltar verkligheten påverkar hur människan uppfattar samma verklighet.
- Hur media väljer att återskapa och inrikta sig på vissa typer av gestaltningar av verkligheten framför andra kan sprida diverse ideologier om hur människan bör betrakta verkligheten.
- Vad media och dess innehåll representerar. Likt andra företag är media på många sätt vinstdrivande och väljer att gestalta verkligheten på ett speciellt sätt för att locka fler konsumenter.

Gestaltningsteorin är därmed mångfacetterad. Det som sammanbinder de olika skepnaderna är att de alla grundas i att gestaltningsteorin har ett socialkonstruktivistiskt perspektiv på sociala

fenomen. Shehata (2015, s. 360) menar därmed att verkligheten, eller aspekter av den, är socialt konstruerade och syftar på hur exempelvis en händelse framställs och uppfattas. Gestaltningsteorin bygger således på att vår omvärld inte kan beskrivas exakt och sanningsenligt, vilket har sin grund i att verkligheten är gränslös och omöjligt kan rymmas i ett enskilt medium eftersom varje medium har ett begränsat utrymme. Journalistik och media handlar därmed till stor del om att selektera bland information, vilket gör att förmedlingen av informationen präglas av de val som görs. Dessa val tar exempelvis form av: vilka ordval som används, vilka källor som får uttala sig och vilken fakta producenten utgår från (Strömbäck, 2014, s. 114; Shehata 2015, s. 362). Enligt Tuchman (1978, s. 1) har media funktionen av ett fönster mot omvärlden. Det konsumenten ser genom fönstret beror bland annat på hur stort eller litet fönstret är samt vart denne är placerad i relation till fönstret. Vilken information konsumenterna får ta del av genom diverse medier fungerar på motsvarande sätt. Det är med andra ord mediernas bild av "verkligheten snarare än verkligheten i sig som avgör hur människor förhåller sig till sin omvärld" (Shehata 2015, s. 353). Den förklaring som har kommit att bli den mest citerade är skriven av Entman (1993) och går i linje med Tuchmans (1978) påstående.

"To frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation" (Entman, 1993, s. 52).

Entmans (1993) definition innebär alltså att media skildrar verkligheten på ett särskilt sätt genom att uppmärksamma och synliggöra vissa aspekter. Därmed (re)konstruerar media verkligheten genom att utesluta eller tona ner vissa perspektiv, vilket gör att media bidrar till att vissa tolkningar blir mer iögonfallande än andra (Delmi, 2017, s. 15). Medias gestaltningar har därmed ett stort inflytande och stor makt över hur människor uppfattar verkligheten (Strömbäck, 2004, s. 48). Gestaltningsteorin blir därmed ett väsentligt verktyg för att kunna urskilja vad som är det mest framträdande i dokumentären *Conversations with a killer: the Ted Bundy tapes*.

5.2 Medielogik

Teorin om medielogiken redogör för hur det är medierna själva, och deras behov, som väljer vad de rapporterar om, snarare än verkligheten, samt därmed även dess utformning (Strömbäck, 2014, s. 162-163). Ett mediums innehåll väljs utifrån vilket innehåll som passar dess format, yrkesmässiga normer och organisation bäst. På grund av medias begränsade utrymme och överskott av information används diverse berättartekniker för att reducera informationsmängden och samtidigt fånga publikens uppmärksamhet (Strömbäck, 2015, s. 161-162). Nedan listas de olika berättartekniker som medier kan använda sig av för att skapa intresse och uppmärksamhet hos publiken (Johansson, 2008, s. 32):

- *Tillspetsning* innebär att uttalanden dramatiseras och framhävs för att fånga publikens uppmärksamhet. Innehållet görs kraftfullare och detaljer ersätts.
- *Förenkling* menas med att journalister ersätter komplexitet med förenklade beskrivningar och simplificerar innehållet så att det finns mindre nyanseringar.
- *Polarisering* går ut på att ytterligheter ställs mot varandra, eftersom konflikter fångar uppmärksamhet. Detta gör det också enklare för en publik att få en uppfattning om situationen eller ta ställning i en fråga.
- *Personifiering* handlar om att media väljer att fokusera på enskilda personer och därmed möjliggöra att publiken kan identifiera sig med händelsen.
- *Konkretion* fångar publikens uppmärksamhet genom att uppmärksamma det som är tydligt och konkret, eller förtydliga det som inte är lika påtagligt.
- *Intensifiering* innebär att oväntade och extrema händelseförlopp prioriteras och framställningen av händelsen görs levande och intresseväckande för att fånga och behålla publikens intresse.
- *Stereotypisering* används för att innehållet ska bli enklare för publiken att förstå eftersom människor lättare tar till sig det de känner igen.

Strömbäck (2000, s. 160) beskriver dessa berättartekniker som en del av en överlevnadsstrategi för medierna i samhället eftersom publiken genom dessa tekniker får ett nytt förhållningssätt gentemot medierna.

5.2.1 Berättartekniker inom kriminaljournalistik

Inom kriminaljournalistiken används berättartekniker flitigt eftersom nyhetsrapportering kring diverse brottsfall och bevakning av rättegångar kan bli en lång och utdragen process. För att reducera informationsmängden och anpassa den till det egna mediaformatet är det exempelvis sällsynt att det förekommer svåra och komplicerade ord inom kriminaljournalistiken. Med undantag för ord som förknippas med brottslighet som inte existerar på samma sätt i det vardagliga språkbruket. Detta gör att rapporteringen blir mer begriplig för publiken (Dahlgren, 1987, s. 36). Det händelseförlopp som presenteras i nyhetsrapporteringen behöver inte heller nödvändigtvis vara det faktiska händelseförloppet (Strömbäck, 2014, s. 163). Det är också vanligt att enbart polis och andra myndighetspersoner citeras eller får komma till tals i kriminaljournalistiken till skillnad mot gärningsmän eller offer som inte sällan förblir anonyma (Dahlgren, 1987, s. 44).

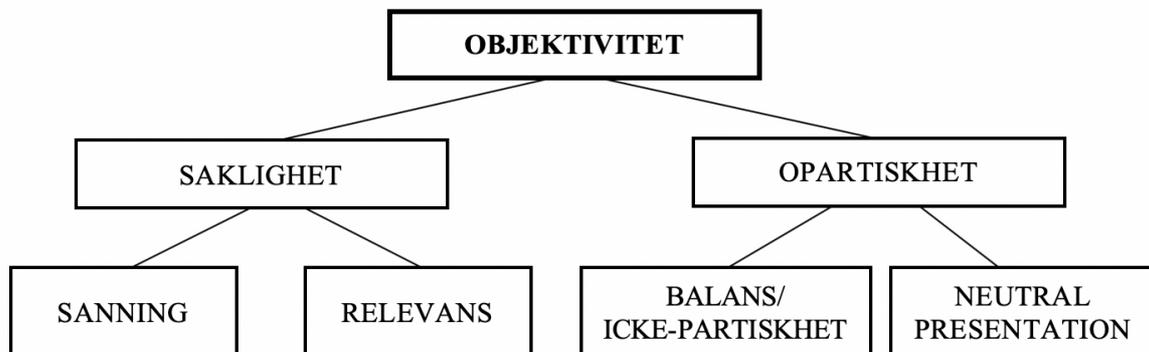
Enligt Dahlgren (1987, s. 35) liknar kriminaljournalistiken annars den allmänna journalistiken i och med att den anpassar sig efter de ramar och pressetiska regler som finns inom journalistiken och därmed även de förväntningar som finns av publiken, nämligen att media rapporterar om något som har nyss inträffat. Kriminaljournalistiken formas av ett samspel mellan struktur och publikens intresse, vilket i sin tur styr *vad* som rapporteras och *hur* det rapporteras.

5.2.2 Westerståhls objektivitetsmodell

Medier, specifikt journalistik, sägs förmedla en objektiv verklighet, men det är flera olika faktorer som påverkar och styr vilken bild av verkligheten som faktiskt förmedlas.

Statsvetaren Jörgen Westerståhl (1972, s. 11) har utformat en objektivitetsmodell som visar tre nivåer som upplyser om och specificerar de krav som ska ställas på själva begreppet objektivitet. Dessa krav ska i största möjliga mån uppfyllas för att journalistiken ska uppnå objektivitet (Westerståhl, 1972, s. 2).

Westerståhl (1972, s. 11-12) menar att objektivitet utgörs av två grundläggande krav: *saklighet* och *opartiskhet*. Dessa grundläggande krav består i sin tur av kraven *sanning* och *relevans* samt *balans/icke-partiskhet* och *neutral presentation*.



En illustration av Westerståhls objektivitetsmodell (1972)

Kravet sanning betyder att en nyhet förväntas vara sann, vilket Westerståhl (1972, s.14) betraktar vara det mest grundläggande kravet och därmed överordnat de andra kraven. Detta med anledningen att om en nyhet inte utgår från vad som är sant tappar alla de övriga kraven sin betydelse. Sanning kan undersökas på två olika sätt, antingen genom att undersöka förhållandet mellan sanning och verklighet eller mellan sanning och de inblandade. Med andra ord, går journalistens ord att koppla till en verklig händelse eller kan journalistens ord styrkas eller bekräftas av ett intervjuobjekt (Westerståhl, 1972, s.14-15)? Kravet sanning grundar sig i att det man rapporterar om ska vara kontrollerat och granskat och därmed så korrekt som möjligt.

Kravet relevans delas upp i två olika sammanhang. Detta gör att relevanskravet till viss del är svårt att undersöka. En nyhet kan antingen vara relevant i förhållande till andra nyheter och nyhetsinnehåll, vilket influeras av individers intressen och åsikter. Det kan också handla om relevansen i enskilda moment som presenteras i ett händelseförlopp, där syftet är att förstå vilken del av händelseförloppet som har mest betydelse för nyheten och som hjälper publiken att få en förståelse för händelseförloppets helhet. Kravet relevans innebär alltså att en händelse ska få den plats och det utrymme som anses befogat i media. (Westerståhl, 1972, s. 15-18)

Balans/icke-partiskhet är det krav i objektivitetsmodellen som står för att ingen åsikt eller part ska få ett större utrymme i media, när det är flera parter inblandade i en händelse. Det måste därför finnas en balans i framställningen så att ingen part missgynnas och att de parter som nämns faktiskt tillför något till händelseförloppet (Westerståhl, 1972, s. 18-19). I vissa fall menar Westerståhl (1972, s.19) dock att alla parter inte nödvändigtvis spelar en lika stor roll i händelseförloppet, vilket gör att vissa parter oundvikligt kan komma att få mer utrymme än andra.

Kravet neutral presentation innebär att journalisten varken får identifiera sig med eller ta avstånd från den omnämnda parten (Westerståhl, 1972, s. 21). Det är därför väsentligt att journalisten använder sig av uttryck som inte grundas i journalistens egna värderingar eller åsikter för att kunna framföra en så neutral bild som möjligt. Därmed har ordvalet och användningen av värdeladdade ord stor betydelse ifall en nyhet är neutralt framställd eller inte (Westerståhl, 1972, s. 21).

Sammanfattningsvis, enligt Westerståhls (1972, s. 3) objektivitetsmodell, behöver en nyhet vara sakligt korrekt, relevant och innehållet ska inte vara färgad så att den på något sätt blir missvisande för att kunna uppnå objektivitet. Detta med anledning för att det mest väsentliga inom objektiv nyhetsförmedling är att bidra till att publiken får en allsidig information för att kunna göra ett eget ställningstagande (Westerståhl, 1972, s. 4-5). Dock kommer enbart den del av modellen som innefattar kravet på balans och neutral presentation användas i analysen för att se om dessa upprätthålls i dokumentärens skildring av Ted Bundy och händelserna kring honom.

5.2.3 Berättartekniker inom den fiktiva brottsgenren

Brottsgenren blev under 1900-talet den mest populära fiktiva genren (Worthington, 2011, s. ix). Trots genrens popularitet finns inga klara riktlinjer för vad som definierar den, men Worthington (2011, s. x) menar att verk inom genren generellt sett innehåller ett brott, en kriminell, ett offer och någon form av detektiv. Priestman (2013, s. 3) menar att det finns olika typer av brottsfiktion. Följande avsnitt kommer att fokusera på vad Priestman (2013, s. 65) benämner som *subgenren seriemördare*, detta eftersom studien behandlar en true crime-dokumentär om en seriemördare.

Subgenren seriemördare är en av de mer framgångsrika subgenrerna från deckargenren (Priestman, 2013, s. 65), eftersom deckarna fått anpassats att innehålla mer våld och mord för att behålla sin höga status bland fiktiva verk. Fastän detektiven är viktig för textens utveckling ligger fokus i deckare snarare på vem som begått mordet än vem som löser det. Narrativet i subgenren seriemördare är beskrivet ur detektivens synvinkel, och det kulminerar inte sällan i en oro hos detektiven då denne upplever ett hot mot sin egen person eller familj från seriemördaren (Priestman, 2013, s. 66). Det bör däremot tilläggas att det är vanligt inom subgenren att historien inleds ur gärningsmannens synvinkel, antingen när ett mord begås eller då det förbereds, innan övriga texten berättas ur detektivens synvinkel (Priestman, 2013, s. 66).

Det är vanligt att detektiven i subgenren seriemördare försöker skapa en förståelse för gärningsmannens tankar och handlingar genom profilering, eftersom detektiven genom profilering kan hitta gömda mönster i gärningsmannens handlingar för att sedan kunna hitta personen (Priestman, 2013, s. 69-70). På grund av detta är det inte ovanligt att subgenren innehåller en förståelse för gärningsmannens tankar och vad motivet bakom mordet var (Priestman, 2013, s. 68). Motivets är ofta att gärningsmannen finner en njutning i att ta liv, och att det finns en sexuell aspekt associerat till det (Priestman, 2013, s. 67).

Priestman (2013, s. 73) menar att subgenren seriemördare erbjuder ett enkelt koncept att skapa en deckare. Upplägget är adrenalinfyllt då flera mord begås, och det blir ofta uppenbart att detektiven riskerar att bli nästa offer. Det enda stora beslutet producenten måste ta är på vilket sätt mordet ska begås (Priestman, 2013, s. 73). Fortsatt tillåter genren dessutom en mer öppen diskussion om sex och hur det missbrukas i samhället, genom att bland annat innehålla våldtäkter och pedofili. I stil med missbruk av sex visar subgenren på bilden av mannens makt och hur denne döljer de sexuella missbruket som sker (Priestman, 2013, s. 73).

Brotts-genren är den enda bland fiktiva verk som innehåller information om hur kulturen den är producerad i ser ut. Worthington (2011, s. ix-x) skriver att genren visar på de moraler och värden samt vilken oro som finns i samhället. Enligt Priestman (2013, s. 28) finns en strävan att i den fiktiva brotts-genren representera samhället på ett rättvist sätt, och verken tar därmed upp problem som rasism och ojämlikheter mellan könen på arbetsmarknaden. För att kunna representera samhället i den kultur verket är producerad i behöver författaren ha kunskap om de lagar och regler som finns i landet eller regionen (Worthington, 2011, s. x). Detta visar sig

i hur detektiven i verket förhåller sig till lagar och regler. Publiken får därmed en förståelse för den rådande kulturen genom att detektiven undersöker all fakta kring brottet som begåtts (Worthington, 2011, s. x).

5.3 Kritisk diskursanalys som teori

Följande avsnitt kommer att ge en överblick av begreppet diskurs samt en förklaring av kritisk diskursanalys och multimodal kritisk diskursanalys som teori. Diskurs som begrepp hänvisar till hur diskussioner inom ett visst ämne förs (Svenska Akademiens Ordlista, 2015). Boréus (2015, s. 177) menar att en diskurs därmed innefattar regler och praktiker för hur språket kategoriseras och används i praktiken. På grund av detta är språket strukturerat utifrån diverse mönster som människan följer i sitt språkbruk (Jørgensen & Phillips, 2002, s. 1). Berglez (2019, s. 226) menar att en diskurs är relationen mellan språket och samhället.

Bergström och Ekström (2018, s. 255) skriver att en diskursanalys studerar språk och språkanvändning ur en synpunkt att språket inte är ett neutralt verktyg för kommunikation. I stället framställs språket som en del av en social kontext som tillhandahåller ett specifikt perspektiv på omvärlden.

5.3.1 Kritisk diskursanalys

Kritisk diskursanalys, hädanefter benämnt som CDA från engelskans critical discourse analysis, är en kombination av ett teoretiskt perspektiv och en metod, med vilken relationen mellan diskurser och sociala samt kulturella utvecklingar i den sociala praktiken studeras (Jørgensen & Phillips, 2002, s. 60). Boréus och Seiler Brylla (2018, s. 309) skriver att studier av diskurser är viktiga eftersom de konstruerar uppfattningar om hur något är eller bör vara. Detta bidrar till att etablera bestämda relationer mellan människor samt konstruerar identiteter. På grund av detta är maktförhållanden centralt inom CDA eftersom makt sprids och utövas genom diskurser eftersom dessa fastställer hur omvärlden skildras samt bidrar till att diverse perspektiv utesluts (Jørgensen & Phillips, 2002, s. 63).

Genom att studera diskursordningar menar Boréus och Seiler Brylla (2018, s. 310) att de sociala praktiker som avgör en texts struktur, innehåll och förmedling kan upptäckas.

Diskursordningarna är av tre sorter: *genrer*, *diskurser* och *stilar*. Den sociala praktiken *genrer* påverkar textens struktur då den relaterar till de konventioner för produktion och konsumtion

som finns för en specifik text. *Diskurser* berör främst textens innehåll eftersom denna praktik handlar om tal och skrift i olika kontexter. Den tredje praktiken *stilar* berör textens interpersonella sida liksom formalitet (Boréus & Seiler Brylla, 2018, s. 310).

5.3.2 Multimodal kritisk diskursanalys

Multimodal kritisk diskursanalys, MCDA efter engelskans multimodal critical discourse analysis, är en utveckling av CDA (Machin & Mayr, 2012, s. 10). MCDA följer det kritiska förhållningssätt som inom CDA säger att språkbruk och diskurser bidrar till att skapa de sociala praktiker som kommunikationens kontext förekommer inom (Machin & Mayr, 2012, s. 10-11). Däremot har studier inom MCDA ett större fokus på semiotiska resurser än CDA och använder även visuella faktorer, så som bild och ljud, för att studera kommunikationens kontext (van Leeuwen, 2014, s. 281). Machin och Mayr (2012, s. 7) skriver att visuella faktorer är minst lika viktiga att studera eftersom även dessa kan framföra olika budskap.

Van Leeuwen (2014, s. 282) skriver att MCDA bygger på tre stycken traditioner: socialsemiotik, interaktionsanalys och kognitiv teori. Den socialsemiotiska traditionen grundas i att semiotiska praktiker måste undersökas både i makro- och mikrokontexter eftersom de utvecklas som gensvar till kulturella och sociala behov. Interaktionsanalysen bygger på mikroanalyser av sociala situationer då den multimodala komplexiteten innebär att det är de sociala praktikernas interaktion som skapar en identitet. Detta skapar en möjlighet för teoretiska reflektioner över identiteter, habitus och inverkan, vilket relaterar till den kognitiva teorin (van Leeuwen, 2014, s. 282). Vidare menar van Leeuwen (2014, s. 286) att MCDA används som ett verktyg för lärande, genom vilket forskaren kan förklara samt kritisera diskursen i texten som studeras. Eftersom många texter i dagens samhälle är multimodala är MCDA ett viktigt verktyg för att kunna studera ojämlikheter, orättvisor och förtryck i samhället (van Leeuwen, 2014, s. 288). Fortsatt skriver van Leeuwen (2014, s. 288) att det är viktigt att studera detta av två orsaker: underhållningsmedias framträdande roll i samtida politik samt eftersom orättvisor och förtryck tar längre tid att försvinna från det visuella språket än det skrivna eller talade. På grund av detta menar van Leeuwen (2014, s. 290) att populärkulturen är viktigare att studera utifrån MCDA än vad mer intellektuella texter (fritt översatt från det engelska ordet *highbrow*) är.

6. MATERIAL & METOD

I detta kapitel redogörs studiens material och metod. Kapitlet redovisar materialets innehåll och ger en överblick av det transkriberingsschema som använts vid inhämtningen av materialet. Fortsatt ges en beskrivning för hur MCDA tillämpas som metod samt vilka begrepp från metoden som använts i denna studie och hur dessa begrepp används utifrån ett analyschema. Avslutningsvis ges en metodreflektion och en redogörelse för kritik mot den valda metoden.

6.1 Material

Den dokumentär som studiens material innefattar är en av Netflix egenproducerade dokumentärer och går under namnet *Conversations with a killer: the Ted Bundy tapes*. Dokumentären är regisserad av Joe Berlinger och hade premiär på Netflix den 24 januari 2019. *Conversations with a killer: the Ted Bundy tapes* är främst baserad på inspelade intervjuer med Ted Bundy som gjordes av journalisterna Hugh Aynesworth och Stephen Michaud innan Bundy avrättades år 1989. Dokumentären är uppdelad i fyra avsnitt, varje avsnitt är ungefär en timme långt och återger historien om Ted Bundy samt skildrar händelseförloppet i kronologisk ordning (Berlinger, 2019). Samtliga fyra avsnitt innehåller samma titelsekvens: ett antal fotografier av Bundy, hans offer och objekt relaterade till fallen visas upp medan en titellåt med ökande hastighet spelas i bakgrunden (Berlinger, 2019, *Handsome Devil*, 2:36). Varje avsnitt är namngett efter citat sagda i respektive avsnitt (International movie database, u.å).

Handsome Devil (53:22)

I det inledande avsnittet introduceras de första kvinnorna som försvann, samt polismyndigheter och reportrar som arbetade med de olika fallen. Fokus ligger på de två journalisterna Stephen Michaud och Hugh Aynesworth som berättar om sitt projekt som skildrar historien om Ted Bundy, ur Bundys egna perspektiv med hjälp av hans egna ord. Genom inspelade ljudfiler får publiken bland annat höra Bundy berätta om sin barndom, sin tid på universitetet och sitt engagemang inom politiken. Publiken blir även bekant med två kvinnor; Diane och Elizabeth "Liz" Kloepfer, som båda haft ett förhållande med Ted Bundy. (Berlinger, 2019)

One of Us (57:03)

I det andra avsnittet får publiken bland annat ta del av ett samtal som kom från en kvinna som tycks vara orolig för sin pojkvän Ted. Kvinnan visade sig vara flickvännen Liz. Senare flyttade Ted Bundy till Utah och under denna tidsperiod börjar unga kvinnor försvinna även i Utahområdet. Bundy kidnappar Carol DaRonch, däremot lyckas hon fly. Med hjälp av DaRonchs beskrivning och det tidigare samtalet från Liz fick polisen ett väsentligt försprång och Bundy kunde arresteras. Publiken får se hur allmänheten ifrågasätter ifall Bundy kunde vara den skyldige, samt ta del av den första rättegången. (Berlinger, 2019)

Not My Turn to Watch Him (51:10)

Det tredje avsnittet återger bland annat hur Bundy lyckades fly från fängelset vid två olika tillfällen och hur han ändrar sitt utseende för att förvirra polisen. Bundys andra rymning tar honom till Florida. I Tallahassee, Florida, mördar han två stycken kvinnor och skadar tre, vilket blir känt som Chi Omega-morden. En tid efter detta mördar han 12-åriga Kim Leach i Lake City, Florida. Vid dessa tillfällen lämnar Bundy kvar bevis. Bundy upptäcks genom att köra en stulen bil samt inneha 21 stulna kreditkort och polisen lyckas återigen gripa honom. (Berlinger, 2019)

Burn Bundy Burn (1:14:13)

I dokumentärens fjärde och sista avsnitt står Bundy åtalad för tre mord i Florida, de tidigare nämnda Chi Omega-morden och mordet på Kim Leach. Publiken får se hur Bundy försvarar sig själv i de rättegångar som hålls mot honom. Med hjälp av de bevis och vittnen som finns mot honom dömer domstolen honom till döden. Avsnitten visar även händelser som inträffar dagarna före hans avrättning, bland annat hans erkännande, och hur allmänheten reagerade på nyheten om att dödsstraffet hade verkställts. (Berlinger, 2019)

6.1.1 Motivering till valet av material

Valet av studiens material grundas främst i att dokumentären är ett bra exempel på hur gestaltning i modern true crime ser ut, dels på grund av sitt innehåll och dels för att det läggs ett stort fokus på gärningsmannen Ted Bundy. Motiveringen av valet att analysera *Conversations with a killer: the Ted Bundy tapes* grundas även i att dokumentären innehåller både visuella och språkliga delar. Genom att analysera både det visuella och det språkliga kan fler konventionella gestaltningar inom true crime-genren identifieras och undersökas, vilket därmed erbjuder ett bredare resultat i vår studie. Det faktum att dokumentären finns

tillgänglig på en global och populär streamingtjänst med många prenumeranter (Netflix, u.å.) och når ut till en stor publik ger dokumentären ytterligare relevans som analysobjekt.

Dokumentärens omfång är dessutom rimlig för studiens tidsram.

6.2 Insamlingsmetod

Materialet har hämtats från Netflix hemsida i sin originalversion och avsnitten har studerats i kronologisk ordning. Vi tittade först på avsnitten i sin helhet, följt av att transkribera varje avsnitt för sig, och till sist se avsnitten igen fast på detaljnivå för att identifiera de visuella samt språkliga val som producenten använts sig av.

6.3 Transkribering

Eftersom analysmaterialet innehåller talat språk är det nödvändigt att transkribera texten (Jørgensen & Phillips, 2002, s. 80). För att skapa en större förståelse för hur *Conversations with a killer: the Ted Bundy tapes* förhåller sig till true crime som genre har allt material transkriberats. Enligt Åbo Akademi (u.å.) behöver transkribering av en text inte utgå från en specifikt utformad mall. Det är däremot lämpligt att följa vissa satta regler vid utförandet av en transkribering, bland annat att all text bör skrivas ut ordagrant. För denna studies analys används rekommendationer för transkribering av Forkby (2007, s. 98) och Åbo Akademi (u.å.).

Åbo Akademi (u.å.) skriver att det är viktigt att markera vem som talar i texten. Det görs genom att placera personens initialer före deras uttalanden. Det finns dessutom en lista vid transkriberingens slut som talar om vem initialerna tillhör. En person som inte namnges i dokumentären markeras med E. N. (ej namngiven). För att indikera ohörbart eller borttaget tal rekommenderar Forkby (2007, s. 98) att använda en hakparantes runt ellips, [...]. Vidare rekommenderar Forkby (2007, s. 98) att använda citattecken, “ ”, för att indikera att personen som talar citerar antingen sig själv eller någon annan. Fortsatt följs rekommendationen från Åbo Akademi (u.å.) att skriva ut egna kommentarer i kursiv stil inom en parantes, (*kommentar*). Ett fullständigt transkriberingsschema hittas under bilaga 2.

6.4 Multimodal kritisk diskursanalys som metod

För att studera hur gestaltningen av Ted Bundy och händelserna kring honom sker i *Conversations with a killer: the Ted Bundy tapes* kommer dokumentärens delar studeras

genom att använda MCDA inte enbart som teori, utan även som metod. En studie av musik, vinklar, lexikala val samt metaforer och liknelser som används i dokumentären kommer att resultera i en mer ingående förståelse för de visuella samt språkliga val som producenten använder för att gestalta en seriemördare (Hansen & Machin, 2019, s. 116). MCDA är en lämplig metod för denna analys på grund av två skäl: eftersom den tittar på både visuella och språkliga semiotiska inslag, och eftersom den erbjuder ett sätt att studera relationen mellan politik och underhållningsmedia samt orättvisor och förtryck i media (van Leeuwen, 2014, s. 288).

Utbudet av metodböcker inom MCDA är begränsat, men van Leeuwen (2014, s. 288) rekommenderar en handbok gjord av Machin och Mayr. Analysen i denna studie kommer därför främst att ske utifrån de riktlinjer Machin och Mayr (2012) ger för analyser som görs inom MCDA. Däremot har även musik, vilket inte nämns i Machin och Mayrs (2012) handbok, lagts till eftersom van Leeuwen (2014, s. 281) menar att även detta är en viktig del av MCDA. Eftersom materialet är mer än fyra timmar långt finns det inte möjlighet att studera alla aspekter av MCDA, och fyra delar har därför valts ut: lexikala val, musik, vinklar samt metaforer och liknelser. Med hjälp av dessa kan berättartekniker från den fiktiva brottsgenren respektive traditionell kriminaljournalistik som används i dokumentären avläsas, och på så vis bidra till en förståelse för dokumentärens gestaltning av Ted Bundy och händelserna kring honom.

6.4.1 Begrepp

I genomförandet av analysen utgår studien från lexikala val, metaforer och liknelser samt vinklar och musik som används i dokumentären. För att kunna bryta ner materialet används ett analyschema som utgår från begreppen, vilka presenteras mer ingående nedan.

Analyschemat återfinns även som bilaga 1.

Lexikala val

Lexikala val avser de ordval som görs i en text. Machin och Mayr (2012, s. 32) menar att dessa val av ord sällan är omedvetna och används för att förstärka den kontext de framträder i. De lexikala valen kan fortsatt uppdelas i informella och formella val (Machin & Mayr, 2012, s. 44). Genom att använda ett formellt respektive informellt språkbruk tillskriver sig producenten en specifik roll inför textens publik. Med formella lexikala val menas att ett mer avancerat och mindre vardagligt språkbruk används, vilket resulterar i att producenten får en

expertroll i textens kontext. Med informella lexikala val menas däremot att språkbruket är mer vardagligt, vilket minskar avståndet mellan producenten och publiken (Machin & Mayr, 2012, s. 44).

Hansen och Machin (2019, s. 105) skriver att en analys av lexikala val kan avslöja hur gestaltningen av en person i en specifik text sker. Detta motiverar valet av att studera lexikala val i dokumentären. Det bör vidare poängteras att de lexikala valen i dokumentären görs av de som pratar och inte av producenten, men att det ändå är relevant för den övergripande gestaltningen eftersom det i slutändan är producenten som avgör vad som finns med i dokumentären.

Metaforer och liknelser

Metaforer och liknelser är ord som används för att skapa förståelse för en händelse, person eller sak genom att använda uttryck som tillhör något annat (Hansen & Machin, 2019, s. 281). Machin och Mayr (2012, s. 163, 167) menar att metaforer och liknelser spelar en betydande roll i det mänskliga tänkandet just eftersom de är termer som används för att beskriva ett koncept de egentligen inte hör samman med, endast för att underlätta för människans förståelse. Genom att analysera de metaforer och liknelser som används i dokumentären kan en förståelse för personen Ted Bundy och händelserna kring honom skapas. Dessutom kan en analys av metaforer och liknelser bringa klarhet i varför textens diskurs ser ut som den gör (Hansen & Machin, 2019, s. 118).

Det bör poängteras att varken Hansen och Machin (2019) eller Machin och Mayr (2012) skiljer på metaforer och liknelser. Det kommer däremot att göras i denna studies analys på rekommendation av Svenska Akademiens ordbok. Där beskrivs metaforer som ett stilistiskt hjälpmedel för att förklara koncept genom att använda ett bildligt uttryck som underlättar förståelse (Svenska Akademiens Ordbok, 1944), medan liknelser i stället beskrivs som en bildlig jämförelse av ett koncept med ett annat (Svenska Akademiens Ordbok, 1940).

Vinklar

Betydande för den visuella kommunikationen i en text är vilken vinkel en person visas ur. Machin och Mayr (2012, s. 98) skriver att olika vinklar i en bild bidrar till att skapa engagemang mellan publiken och texten. Beroende på vinkeln en person visas i kan publiken bilda en uppfattning om personen. En person som visas något underifrån ses som kompetent

och maktfull medan en person som visas ovanifrån upplevs vara maktlös (Machin & Mayr, 2012, s. 100). Genom att visa upp personen i profil upplever publiken att de får ta del av personens tankegång (Machin & Mayr, 2012, s. 99). Vidare kan publiken även uppleva att de konfronteras med någon då denne visas upp rakt framifrån (Machin & Mayr, 2012, s. 98).

Att studera vilka vinklar som används för att visa upp personer i dokumentären blir det därmed relevant eftersom de avgör hur producenten, i teorin, avser att publiken ska uppfatta personerna. Det ska tilläggas att vinklarna endast kan analyseras i det nyinspelade materialet och i de stillbilder av Ted Bundy som visas, eftersom producenten inte kunnat välja vinkel själv i de arkivfilmer av nyhetsreportage som finns med i dokumentären.

Musik

Musik som används i media har blivit en av de mest framträdande musikupplevelserna i människans vardag och bidrar ofta till publikens förståelse för texten. Trots det registreras den narrativa användningen av musik i media inte sällan på en undermedveten nivå (Wingstedt, Brändström & Berg, 2010, s. 194). Wingstedt (2008, s. 62, 63) skriver att musik spelar en framträdande roll i hur publiken upplever texten då den kan avgöra hur publiken tänker, känner och agerar. Wingstedt, Brändström & Berg (2010, s. 194, 195) presenterar sex funktioner för narrativ musik i media: känslomässig, informativ, beskrivande, guidande, tidsmässig och retorisk.

Narrativ användning av musik är relevant för denna studie eftersom musiken i dokumentären interagerar med det talade språket och bildspråket för att skapa mening (Wingstedt, 2008, s. 2). En analys av den narrativa användningen av musik i dokumentären kan leda till en mer ingående förståelse för gestaltningen av Ted Bundy och händelserna kring honom.

6.5 Metodreflektion

Eftersom denna studie är kvalitativ är det svårt att genomföra en helt objektiv analys. Machin och Mayr (2012, s. 207) skriver att materialet för analyser inom CDA, och därmed även MCDA, inte sällan väljs utifrån intresse. Det stämmer även överens med denna studie eftersom vi redan innan uppsatsen påbörjades hade ett intresse för true crime som genre, och därmed även en viss förkunskap om Ted Bundy. Detta bör inte ha påverkat varken studiens analys eller resultat eftersom den endast innehåller information från den redovisade

transkriberingen. Vi förhåller oss till Machin och Mayr (2012, s. 207) som skriver att en analys av materialet kan visa på aspekter som är osynliga vid planlöst beskådande. Risken för feltolkning utifrån våra tidigare förkunskaper kan dock aldrig uteslutas helt, men medvetenheten om att risken finns gör däremot att den minimeras.

Analysarbetet har genomfört utan några större motgångar tack vare väldefinierade begrepp och ett skraddarsytt analyschema. Även transkriberingen har varit till stor hjälp i analysarbetet. Under arbetets gång upptäckte vi att vissa begrepp, modalitet samt strukturella motsättningar, inte var passande för denna studie eftersom det inte fanns tydliga exempel på dessa i materialet. Vi valde därför att byta ut dessa begrepp mot musik, vilket har en mer betydelsefull roll för den övergripande gestaltningen i dokumentären. Trots att vissa begrepp, och därmed även syfte, frågeställningar och analyschema, fått ändrats under arbetets gång har vi under hela processen haft ett tydligt mål, vilket underlättat vårt arbete.

6.5.1 Kritik mot MCDA

MCDA har kritiserats för att inte vara tillräckligt objektivt eftersom det inte går att garantera att alla tolkar en text på samma vis som en själv (Machin & Mayr, 2012, s. 208). Studiens resultat stärks av att båda dess författare har nått liknande tolkningar, vilket gör att resultatet upplevs som mer trovärdigt än om endast en persons tolkningar redovisats. Trots det är vi medvetna om att två personer är en liten siffra och att många andra tolkningar av materialet kan existera. Ett verktyg för att förstärka studiens validitet är därför den teoretiska förankringen (Ekström & Johansson, 2019, s 13). Genom att använda ett analyschema har vi kunnat analysera materialet utifrån givna riktlinjer, och på så vis endast undersöka det som studien syftar till.

Fortsatt har MCDA kritiserats för att inte vara generaliserbart (Ahrne & Svensson 2015, s. 26-27). För att kunna göra en generaliserbar studie hade en undersökning av samtliga true crime-dokumentärer på Netflix krävts. Det insamlade materialet är därmed inte tillräckligt för att dra några definitiva slutsatser, men är tillräckligt omfattande i relation till arbetets storlek.

6.6 Forskningsetiska överväganden

Studien förhåller sig till *Den europeiska kodexen för forskningens integritet* på rekommendation av Vetenskapsrådet (2018). Vi har anpassat studien efter de fyra

grundläggande principerna som ges för god forskningssed: tillförlitlighet, ärlighet, respekt och ansvarighet (Vetenskapsrådet, 2018). För att studien skall vara *tillförlitlig* i sin kvalitet ges tydliga beskrivningar av syfte, teorier, metod, analys och andra resurser. Innehållet i studien söker även att vara *ärligt*, detta genom att vara informerande om att en kvalitativ studie likt denna inte kan vara helt objektiv. Vi försöker även vara *respektfulla* mot forskare som genomfört tidigare forskning och mot de som påverkats av Ted Bundy eller andra liknande händelser, detta genom att förhålla oss objektivt till informationen. I likhet med detta tar vi även *ansvar* för det arbete som gjorts.

7. RESULTAT & ANALYS

Nedan presenteras studiens analys och resultat, kopplat till tidigare forskning samt studiens syfte och frågeställningar. Först presenteras hur Ted Bundy och händelserna kring honom gestaltas i *Conversations with a killer: the Ted Bundy tapes*. Efter detta presenteras hur tidigare nämnda gestaltningar relaterar till konventionella gestaltningar inom true crime-genren.

Essentiellt för analysen är producentens urval av material, då det är dokumentärens producent som styr över hur Ted Bundy och händelserna kring honom gestaltas (Strömbäck, 2014, s. 162-163). Det är producenten som väljer vilka arkivfilmer som får utrymme i dokumentären, vilka stillbilder som visas samt vilka personer som får uttala sig om Bundy och händelserna kring honom. Därmed är alla aspekter av dokumentären av stor vikt för gestaltningen av Bundy. På grund av materialets omfattning i relation till arbetets storlek ligger dock fokus under analysen främst på de nyinspelade intervjuerna. Detta eftersom producenten haft möjlighet att influera deras uttalanden och framställning, vilket inte är möjligt att göra med arkivfilmer.

7.1 Hur gestaltas Ted Bundy och händelserna kring honom i dokumentären *Conversations with a killer: the Ted Bundy tapes*?

Genom att grunda analysen i gestaltningsteorin, MCDA och medielogik går ett antal gestaltningar av Ted Bundy och händelserna kring honom att avläsas i *Conversations with a killer: the Ted Bundy tapes*. Det ger dessutom en insikt i de berättartekniker som gestaltningarna har grundats i.

7.1.1 Den familjära gestaltningen av Ted Bundy

Inom den fiktiva brottsgenren används ofta en berättarteknik som låter publiken få en ingående förståelse för gärningsmannen och hans tankegångar, vilket skapar en känsla av familjaritet (Priestman, 2013, s. 69-70). Denna typ av berättarteknik går även att avläsa i *Conversations with a killer: the Ted Bundy tapes*, och då främst i de lexikala valen som används i dokumentären. Producenten har valt att gestalta Bundy på ett familjärt vis genom att låta personerna i de nyinspelade intervjuerna tala om gärningsmannen och hans handlingar med ett vardagligt språk. Dessa informella lexikala val går främst att avläsa i hur majoriteten av intervjupersonerna benämner Bundy endast vid hans smeknamn Ted. Samtliga

intervjupersoner hade någon form av relation till Bundy, allt från att ha varit en vän till att ha varit en av poliserna som arbetade med utredningen av fallen. Att producenten valt att presentera personer med en relation till Bundy är också en faktor som stärker familjariteten i de informella lexikala valen. Detta står i kontrast till de arkivfilmer av nyhetsreportrar som producenten valt att inkludera i dokumentären. Dessa nyhetsreportrar benämner gärningsmannen endast vid hans fulla namn, Theodore ”Ted” Robert Bundy, eller vid efternamn, antingen med eller utan det formella ”Mister” framför. Att nyhetsreportrarna i arkivfilmerna använder formella lexikala val innebär att gestaltningen producenten gör av Bundy blir tvådelad – gärningsmannen framställs både som en avlägsen och en familjär figur.

Även i producentens gestaltning av Bundys olika rättegångar går det att avläsa lexikala val. I de arkivfilmer som valts ut från rättegångarna används ett formellt språkbruk kopplat till kriminalitet och juridik. Detta står i kontrast till personerna i de nyinspelade intervjuerna som i stället använder ett mer informellt språkbruk då de berättar om rättegångarna, trots att det ibland är samma personer som pratar både i arkivfilmerna och i det nyinspelade materialet. Ett exempel på detta är Michael Minerva som var främste försvarsadvokat i Chi Omega-rättegången. I en av arkivfilmerna frågar Minerva ett expertvittne *“Can you tell us with any reasonable degree of dental certainty that those teeth made the marks on those photographs?”* (Berlinger, 2019, Burn Bundy Burn, 25:50) i samband med ett särskilt bevismaterial. Då han talar om samma bevismaterial i sin nyinspelade intervju uttrycker sig Minerva på följande vis *“Bite-mark evidence is not like DNA. It’s now pretty much considered junk science.”* (Berlinger, 2019, Burn Bundy Burn, 25:27). I det senare exemplet används ett mer vardagligt språk, vilket bland annat kan avläsas i uttrycket *“junk science”*. Att använda ett vardagligt språk för att presentera information om kriminella händelser, känt som förenkling inom teorin om medielogik, är en vanlig berättarteknik inom traditionell kriminaljournalistik. Detta på grund av att informationen blir mer lättförståelig för publiken och därmed kan ta upp mindre plats i medias begränsade utrymme (Dahlgren, 1987, s. 36). Att producenten valt att kombinera arkivfilmer som innehåller ett formellt språkbruk med nyinspelat material som innehåller ett informellt språkbruk tyder på att han vill minska avståndet mellan publiken och *“experterna”* – det vill säga intervjupersonerna. Detta går i linje med valet att gestalta Bundy på ett familjärt vis.

7.1.2 Den skräckinjagande gestaltningen av Ted Bundy

Metaforer och liknelser används vid ett flertal tillfällen för att beskriva Ted Bundy och händelserna kring honom i *Conversations with a killer: the Ted Bundy tapes*, och då främst i de nyinspelade intervjuerna. Användningen av metaforer och liknelser kan främst kopplas samman med gestaltningen av Bundy som en skräckinjagande individ.

Dokumentärens producent inkluderar vid ett tillfälle en arkivfilm av en kvinna som intervjuas i samband med att Kim Leach kidnappats och mördats. Kvinnan säger “*12-year-old child [...] brutally murdered by some monster.*” (Berlinger, 2019, Not My Turn to Watch Him, 41:54). Metaforen monster pekar på en person som står utanför samhällets normer och därmed ses som ett hot (Botting, 2003, s. 346). Även en arkivfilm där metaforen flooded används är inkluderad i dokumentären. En nyhetsreporter rapporterar att polisen översvämmades av samtal (fritt översatt från *[the police were] flooded with calls*) (Berlinger, 2019, One of Us, 2:50) i samband med att Bundy kidnappat två unga kvinnor från Lake Sammamish State Park. Hansen och Machin (2019, s. 281) menar att denna metafor indikerar något som inte är hanterbart (fritt översatt från *out of control*). Att producenten valt att inkludera dessa arkivfilmer i dokumentären tyder på en berättarteknik som inom medielogik kallas för tillspetsning, nämligen att innehållet dramatiseras för att fånga publikens uppmärksamhet (Johansson, 2008, s. 32).

Fortsatt beskrivs Bundy under dokumentärens gång med ett antal olika metaforer och liknelser av intervjupersonerna i det nyinspelade materialet. George Dekle, åklagare i Kim Leach-fallet, kallar bland annat Bundy för “*one mad-dog killer*” (Berlinger, 2019, Not My Turn to Watch Him, 42:54) vid ett tillfälle. Genom att kalla Bundy för en “mad-dog” liknar Dekle honom vid något djuriskt, och därmed inte som en människa. Vidare säger Bruce Lubeck, försvarsadvokat i Carol DaRonch-fallet, att Bundy var “*born with the safety off*” (Berlinger, 2019, Burn Bundy Burn, 1:11:32). Detta kan liknas vid en revolver vars säkerhetsspärr är av och därmed kan avlossas när som helst, vilket kan antyda på att Bundy var oberäknelig. En metafor som beskriver Bundys handlingar används av Wade Lucas som säger “*trail of terror*” (Berlinger, 2019, One of Us, 29:58). Här beskriver Lucas de mord Bundy begick från Washington State till Colorado, via Utah. Utöver berättartekniken tillspetsning, som nämndes i föregående stycke, relaterar användningen av metaforer och liknelser till berättartekniker inom den fiktiva brotts-genren. Detta eftersom de används för att beskriva våld (Priestman, 2013, s. 65). Inkluderingen av metaforer och liknelser som

beskriver våld och händelser som är utom kontroll tyder på att producenten vill gestalta Bundy på ett skräckinjagande vis.

Gestaltningen av Bundy och händelserna kring honom som skräckinjagande går även att avläsa genom en analys av den musik som producenten valt att använda i dokumentären. Musiken följer främst den narrativa funktion som Wingstedt, Brändström och Berg (2010, s. 194) kallar för känslomässig. Genom en användning av genomgående dova toner och att öka musikens takt vid ett flertal tillfällen, inte sällan då samtalet i dokumentären närmar sig en kritisk punkt, skapar kompositören Justin Melland en känsla av adrenalin och spänning. Fortsatt kan musiken även tystna helt under ett tillfälle, vilket också bidrar till känslan av adrenalin och spänning. På grund av detta kan en koppling göras mellan musiken i *Conversations with a killer: the Ted Bundy tapes* och berättartekniker inom den fiktiva brottsgenren. Detta eftersom Priestman (2013, s. 73) skriver att upplägget för historier inom den fiktiva brottsgenren är adrenalinfyllt.

Även stillbilder används av producenten för att gestalta Ted Bundy som skräckinjagande. Flertalet stillbilder visar Bundy rakt framifrån, ofta ur ett perspektiv som zoomats in. Detta tyder på att producenten vill att publiken upplever att de kommer ansikte mot ansikte med dokumentärens gärningsman. Anledningen bakom detta är att en vinkel som visar en person rakt framifrån ger känslan av en konfrontation (Machin & Mayr, 2012, s. 98). Genom att låta publiken konfrontera gärningsmannen ökar återigen spänningskänslan i dokumentären, vilket bidrar till gestaltningen av Bundy och händelserna kring honom som skräckinjagande. Att låta publiken komma ansikte mot ansikte med gärningsmannen liknar främst berättartekniker från den fiktiva brottsgenren, eftersom gärningsmannen spelar en betydande roll i denna genre (Priestman, 2013, s. 66).

Det finns därmed en stark koppling mellan producentens gestaltning av Ted Bundy och händelserna kring honom som skräckinjagande och den fiktiva brottsgenren. Likt verk från fiktion väljer producenten att dramatisera händelserna i *Conversations with a killer: the Ted Bundy tapes*. Detta innebär att producenten gestaltar Bundy likt en fiktiv karaktär.

7.2 Hur relaterar gestaltningen av Ted Bundy till typiska konventioner för true crime-genren?

Med hjälp av föregående del av analysen, samt tidigare forskning kring true crime-genren, går det att avläsa hur gestaltningarna av Ted Bundy i *Conversations with a killer: the Ted Bundy tapes* förhåller sig till typiska konventioner inom true crime.

Föregående del av analysen visar att Bundy gestaltas som skräckinjagande. Detta följer konventioner för hur seriemördare vanligtvis gestaltas i media (Tithecott, 1997, s. 6), framför allt inom true crime genren. Bland annat låter producenten metaforen “mad-dog”, vilket tyder på något djuriskt, ta plats i dokumentären. Att jämföra seriemördare med djur är inte ovanligt att media gör i underhållningssyfte (Surette, 1994, s. 135). Fortsatt visar analysen att producenten, genom att dramatisera händelserna, gestaltar Ted Bundy likt en fiktiv karaktär. Även detta är en vanlig gestaltning av seriemördare inom media (Boyle & Reburn, 2015, s. 194).

En typisk konvention inom true crime-genren som används i dokumentären går att avläsas redan i dess titel (Netflix, u.å.) och genom transkriberingen. Denna konvention är användningen av gärningsmannen som informationskälla, närmare bestämt att gärningsmannen ges utrymme att uttrycka sitt perspektiv av händelserna (Buoosis, 2017, s. 257). Att ge utrymme åt gärningsmannens perspektiv står i kontrast till traditionell kriminaljournalistik (Dahlgren, 1987, s. 44) och går att avläsa i dokumentären. Efter en presskonferens om åtalet mot Ted Bundy hindras gärningsmannen från att själv tala med pressen. Bundy säger då: “*I’ve been kept away from the press, I’ve been buried by you, you’ve been talking for six months, I think it’s my turn now [...] I’ll be heard.*” (Berlinger, 2019, Not my turn to watch him, 49:52). Dokumentären kan därmed ses som ett sätt för producenten att göra Bundys röst hörd, även efter hans död.

Eftersom *Conversations with a killer: the Ted Bundy tapes* är baserad på inspelade samtal och intervjuer med gärningsmannen (Netflix, u.å.) är konventionen att använda gärningsmannen som informationskälla betydande för dokumentären. Att basera dokumentären på gärningsmannens egna ord tillför en dramatisk effekt till dokumentären då Bundy upplevs som närvarande och levande på ett skrämmande men fascinerande vis. Detta bidrar även till producentens gestaltning av Ted Bundy och händelserna kring honom som skräckinjagande. Särskilt tydlig blir gestaltningen av Ted Bundy som skräckinjagande under dokumentärens

slutskede. Bundy har vid det laget beslutat sig för att erkänna de mord han begått och publiken får höra honom beskriva händelserna med sina egna ord. *“I just said the Hawkins girl’s head was severed and taken up the road about 25 to 50 yards.”* (Berlinger, 2019, *Burn Bundy Burn*, 59:12). Detta erkännande ger Bundy med en låg röst samtidigt som publiken får se en bild av honom som zoomas in mot ögonen. Som nämnt i analysens tidigare del innebär detta att producenten låter publiken konfronteras med Bundy, vilket i kombination med gärningsmannens erkännande kulminerar i skräck.

En fortsatt gestaltning av Ted Bundy och händelserna kring honom kan avläsas i producentens val av att ta med grafiska beskrivningar av mordet i dokumentären. Bland annat används arkivfilmer och fotografier för att göra detta, i kombination förklaringar av brotten från både nyinspelat material och ljudfilerna med Bundys egna ord. Detta resulterar i en rå och detaljrik skildring av offren. Ett citat från W. Kenneth Katsaris, sheriff i Leon County, Florida är ett exempel på detta: *“Sure enough, there laid a young lady [...] brutalized, beaten, laying in a pool of blood.”* (Berlinger, 2019, *Not My Turn to Watch Him*, 22:45). Andra redogörelser som också förekommer i dokumentären innehåller beskrivningar så som: *“sexually mutilated by mouth, by teeth”*, *“beaten and strangled”*, *“sexually molested”*, *“bludgeoned”* och *“raped”*. Utöver detta får publiken bland annat även se fotografier av brottsplatsen i Chi Omega-fallet, vilka visar hur kvinnorna hittades. Detta kan kopplas till en vanlig konvention inom true crime-genren, att producenter av true crime sällan skyggar undan från att använda grafiska beskrivningar av gärningsmannen och ondska (Murley, 2008, s. 1).

Alla de brott som Ted Bundy anklagades för, och senare erkände sig skyldig till, var av en grov och sexuell natur. Detta är två typer av brott som inte sällan skildras inom true crime (Burger, 2016, 24 augusti) och är ett framträdande exempel på hur dokumentären följer de konventioner som finns inom true crime-genren.

Conversations with a killer: the Ted Bundy tapes förhåller sig dessutom till en konvention inom true crime som i studien har valt att benämnas som tidssekvens. Dokumentärens tidssekvens markeras tydligt genom användningen av en tidslinje som påvisar vilket år händelserna utspelar sig i. I tidssekvensen blandas arkivfilmer med det nyinspelade materialet, vilket resulterar i den paradoxala konventionen för true crime att brottet utspelar sig både i dåtid och i nutid (Bruzzi, 2016, s. 253-254). I de nyinspelade intervjuerna talar intervjupersonerna om utredningen av de fall som involverade Bundy, hans olika rättegångar

och till sist hans tid i dödscellen. Detta innebär att producenten gestaltar fallet, vars utgång är känt, på ett sätt som kan kopplas till spänning. Publiken vill veta vad som händer, även om de egentligen redan kan ha kännedom om händelserna.

Fortsatt kopplat till dokumentärens upplevda spänning är det faktum att intervjupersonerna i det nyinspelade materialet uttrycker olika åsikter om både Bundy och händelserna kring honom, samt bevismaterialet som fick honom dömd. Försvarsadvokaterna från Chi Omega-fallet, Michael Minerva och Margaret Good, menar på att bevismaterialen om fällde Bundy troligtvis skulle anses vara otillräckliga eller ses som grova spekulationer i dagens rättsväsende (Berlinger, 2019, *Burn Bundy Burn*, 25:27-25:47). Åklagaren i fallet, Larry Simpson, menar däremot att bevisen mot Bundy var tillräckliga (Berlinger, 2019, *Burn Bundy Burn*, 18:45).

Genom att låta motsatta åsikter få plats i dokumentären skapar producenten ett utrymme för publiken att ifrågasätta rättegångens utgång. Något som stärker detta är att producenten valt att framställa samtliga intervjupersoner som legitima. Detta görs genom de vinklar som används. Analysen visar att intervjupersonerna visas ur en vinkel som är filmad smått underifrån. En sådan vinkel gör att de upplevs som kompetenta och att de därmed har rätt att uttala sig om fallen (Machin & Mayr, 2012, s. 100). Fortsatt visas även intervjupersonerna till största del snett framifrån, vilket skapar känslan att publiken får ta del av deras tankegång och är en del av samtalet (Machin & Mayr, 2012, s. 99). Detektiven Kathleen McChesney är ett exempel på detta då hon sitter vid ett bord och filmas ur en vinkel som gör att publiken upplever att de sitter bredvid henne (Berlinger, 2019, *One of Us*, 28:00). Detta förhåller sig till både berättartekniker från den fiktiva brottsgenren och true crime-genren i det att publiken får en mer personlig insikt i fallet (Priestman, 2013, s. 66; Buozis, 2017, s. 257). Det bidrar även till både gestaltningen av Ted Bundy som familjär och som skräckinjagande, detta eftersom informationen presenteras ur ett personligt perspektiv samt som en konflikt. På grund av att bevismaterialet presenteras som en konflikt skapas, som tidigare nämnts, en spänning i dokumentären. Att publiken inte får en klar bild av händelserna kring gärningsmannen bidrar det till producentens gestaltning av Bundy som skräckinjagande.

Personifiering av de involverade i brottet är ytterligare en vanlig konvention inom true crime-genren (Wiltenburg, 2014, s. 1391). I *Conversations with a killer: the Ted Bundy tapes* sker personifieringen på tre olika vis. Ett sätt är att beskriva Ted Bundy med hjälp av egenskaper

och attribut som hjälper publiken att identifiera gärningsmannen. Dessa attribut tillskrivs av personerna från de nyinspelade dokumentärerna; vilka var personer som kände Bundy, journalister eller representanter från rättsväsendet, samt ett av Bundys offer som lyckades fly. De presenteras alla med namn och titel, vilket är ett sätt att personifiera innehållet i dokumentären. Den tydligaste personifieringen i dokumentären är däremot den av gärningsmannen. Detta strider mot etiska regler inom traditionell journalistik där gärningsmän sällan får komma till tals och offer ofta förblir anonyma (Dahlgren, 1987, s. 44). Ted Bundy beskrivs i dokumentären som en ond person med hjälp av ord som *“diabolical genius”*, *“deceptive”*, *“manipulative”* samt *“arrogant”* och *“egocentric”*. Genom en analys av dokumentären blir dock personifieringen av Ted Bundy som något mer än en notorisk seriemördare möjligt att utläsa. Bundy berättar bland annat om sin barndom, sin tid på universitetet och sitt engagemang inom politiken på ett positivt vis. Detta bekräftas även i de nyinspelade intervjuerna. Barndomsvännen Sandy Holt beskriver familjen Bundy som *“beaver cleaver”* (Berlinger, 2019, Handsome Devil, 16:49), vilket syftar på en familj i tv-serien *Leave it to Beaver* (International movie database, u.å.). Fortsatt berättar vännen Marvin Lee Horman om vilken bra person Bundy var: *“He was the kind of guy you’d like your sister to marry.”* (Berlinger, 2019, Handsome Devil, 26:24). Att visa upp en personlig sida hos Bundy tar bort fokus från de handlingar han begick och de unga kvinnor vars liv han tog. Skildringen av Bundy som *“clean-cut, good looking, articulate, very intelligent, just a handsome, young, mild-mannered law student”* (Berlinger, 2019, Handsome Devil, 5:24) är genomgående i samtliga fyra avsnitt, men förändras något i takt med att utredningen utvecklas. Beskrivningen av Bundy går från *“a handsome young man who seemed to have his life pretty much in order”* (Berlinger, 2019, One of Us, 17:56) till en *“vicious killer”*. Genom att tillskriva gärningsmannen kontrasterande egenskaper och kännetecken får publiken se två skilda sidor av Bundy. Detta relaterar till att producenten valt att gestalta Ted Bundy på två olika vis, som familjär och som skräckinjagande.

Även dokumentärens titelsekvens kopplas till en vanlig konvention inom true crime-genren, nämligen att titelsekvenser vanligtvis liknar de hos fiktiva verk (Bruzzi, 2016, s. 279). I *Conversations with a killer: the Ted Bundy tapes* titelsekvens används samma typ av spänningsbyggande musik som i övriga delar av dokumentären. Utöver detta används ljudfiler av ett sprakande ljud som påminner om bandspelare samt fotografier av Bundy och hans offer. Producentens val att använda en titelsekvens som bidrar till känslor av spänning och adrenalin kan kopplas samman med gestaltningen av Bundy som skräckinjagande.

Slutligen förhåller sig dokumentären även till true crime-konventionen som säger att verk inom genren har ett tydligt avslut. Murley (2008, s. 1) menar att gärningsmannen i true crime tenderar att bli straffade vid historiens slut. Bundys straff tar formen av avrättning i Floridas elektriska stol.

7.3 Sammanfattning

Syftet med studien är att studera hur Ted Bundy, och händelserna kring honom, gestaltas i dokumentären *Conversations with a killer: the Ted Bundy tapes* för att se hur gestaltningar av gärningsmannen konstrueras inom true crime-genren. Två frågeställningar har använts för att kunna genomföra analysen, som har stöd i gestaltningsteorin, teorin om medielogik samt multimodal kritisk diskursanalys som både teori och metod. Utöver detta grundas studien även i tidigare forskning kring konventionella gestaltningar inom true crime-genren och gestaltningar av seriemördare i media.

Analysen visar på att Ted Bundy, och händelserna kring honom, gestaltas enligt två olika teman – den familjära gestaltningen av Ted Bundy och den skräckinjagande gestaltningen av Ted Bundy. Bundy framställs främst som familjär då intervjupersonerna i det nyinspelade materialet talar om honom innan hans handlingar blev offentliggjorda, och som skräckinjagande då de talar om mordet han begick. De två gestaltningarna sker fortsatt genom en rad olika val gjorda av dokumentärens producent, från vem som får utrymme att tala till vilken musik som spelas. Resultatet tyder på att *Conversations with a killer: the Ted Bundy tapes* förhåller sig till en konvention som Murley (2008, s. 5) menar är vanlig inom true crime-genren, nämligen att genren kan ses som samtida gotisk skräck. Detta eftersom producenten valt att gestalta Ted Bundy och händelserna kring honom på ett sätt som framkallar rädsla hos publiken.

Genom användningen av MCDA som metod har även gestaltningarnas härkomst kunnat urskiljas. Det framkommer att true crime-genren främst använder sig av berättartekniker från den fiktiva brottsgenren, vilket bidrar till att dramatisera brotten som presenteras. En avgörande faktor för detta är att gärningsmannen används som informationskälla inom true crime-genren. Det går helt emot etiska regler inom traditionell kriminaljournalistik där gärningsmannen inte ges utrymme att uttala sig (Dahlgren, 1987, s. 44). Detta

uppmärksammas i dokumentären då Ted Bundy, efter att ha blivit hindrad från att prata med pressen, säger "*I'll be heard*" (Berlinger, 2019, Not my turn to watch him, 50:08)

Analysen svarar därmed på studiens syfte eftersom den visar att Ted Bundy, och händelserna kring honom, dramatiseras och därmed gestaltas på ett vis som kan kopplas till berättartekniker inom fiktion. Detta är en vanlig konvention inom true crime och har använts sedan genrens begynnelse (Wiltenburg, 2004, s.1391). Det innebär att denna slutsats även kan dras gällande gärningsmän från andra verk inom true crime då genren till stor del är influerad av den fiktiva brottsgenren, mer så än av traditionell kriminaljournalistik. Fortsatt gestaltas även Bundy enligt två teman – som familjär och som skräckinjagande. Även detta kan kopplas till gestaltningar inom andra true crime-verk eftersom båda temana relaterar till flera konventioner som används inom true crime.

8. SLUTDISKUSSION

Detta kapitel utgår från den forskningslucka som tidigare identifierats, och för en diskussion kring studiens resultat. Slutdiskussionen kommer att fokusera på om studiens analys och resultat besvarar studiens frågeställningar och går i linje med syftet, om valet av metod påverkat resultatet och vilka konsekvenser resultaten får samt hur dessa relaterar till studiens problemformulering.

Genom studiens analys och resultat ges en övergripande blick av vilka berättartekniker som kommer från den fiktiva brottsgenren samt traditionell kriminaljournalistik och hur dessa används i true crime-dokumentären *Conversations with a killer: the Ted Bundy tapes*. Det är sannolikt att fler berättartekniker hade kunnat identifieras och en mer djupgående analys hade kunnat genomföras, men på grund av arbetets omfång och tidsram fick ett urval göras. Däremot är de berättartekniker som behandlas i studien grundläggande och representativa för sin genre och därmed också rimliga att ha med i studien då de bidrar till en uppfattning hur respektive berättartekniker används för att gestalta Ted Bundy och händelserna kring honom. Ett flertal konventioner kan även avläsas och genom berättarteknikerna kan vi se vart dessa konventioner härstammar ifrån.

Genom en analys av materialet kan vi se att dokumentären innehåller flera av de konventioner som utmärker verk inom true crime-genren. Det blir tydligt eftersom dokumentären studeras utifrån multimodal kritisk diskursanalys att *Conversations with a killer: the Ted Bundy tapes* följer konventionerna och därmed även diskursordningen för true crime-genren och utesluter på så vis övriga diskurser kring ämnet. Ett påtagligt exempel av detta är att dokumentären är vinklad ur Bundys perspektiv. Denna vinkling blir påtaglig i det faktum att dokumentären genomsyras av inspelningar av Bundy då han själv talar om brotten, offren och de övriga händelser som tas upp. Det gör att diskursen i dokumentären utgår från honom och att diskurser från bland annat de som påverkats av hans brott utesluts. Det innebär att publiken på lång sikt kan påverkas att ta Bundys ord som fakta snarare än subjektiva åsikter. Tillsammans med gestaltningsteorin som menar att publikens världssyn påverkas av det de visas på tv är det oroväckande att en seriemördare får ta så pass stor, personlig, plats i en dokumentär. Det är ett tydligt avvikande från traditionell kriminaljournalistik där gärningsmannen inte räknas som en legitim informationskälla. Eftersom *Conversations with a killer: the Ted Bundy tapes* följer traditionen som finns inom true crime-genren; att använda gärningsmannen som källa

för brotten blir informationen som visas i dokumentären partisk. Följaktligen går studiens analys i linje med studiens syfte och frågeställningarna besvaras.

Analysresultaten kan ha påverkats av studiens användning av MCDA som metod. Van Leeuwen (2014, s. 288) skriver att det inte finns ett brett utbud av handböcker inom metoden, och studien blev därför något begränsad till att använda riktlinjer från Machin och Mayr (2012). Här fanns det en hel del analysverktyg som inte passade studien, eller alternativt hade blivit alltför omfattande för studiens omfång. MCDA var trots det en passande metod för studien eftersom den erbjuder ett sätt att analysera både visuella och språkliga delar av materialet.

Metoden gör det även möjligt att synliggöra sådant som inte är uppenbart vid en första anblick, liksom vilka berättartekniker som används i dokumentären. Hade en annan metod valts är det inte omöjligt att två metoder hade fått användas för att få liknande resultat, vilket hade kunnat resultera i att analysens hade tappat sitt fokus. Hade studien haft ett större omfång och en större tidsram skulle en mer djupgående analys, som innehåller fler delar av MCDA, kunnat göras. Trots det gjordes valet att göra en analys av hela materialet eftersom alla fyra avsnitt av *Conversations with a killer: the Ted Bundy tapes* bidrar till dokumentärens helhet, och det fanns en möjlighet att ett urval av materialet därför inte hade kunnat ge en förståelse för vilka true crime-konventioner som används. Eftersom materialets omfång var så pass omfattande fanns inte utrymme att göra en jämförande studie med en annan dokumentär inom true crime-genren, och på grund av detta är studiens resultat inte generaliserbart. Det betyder däremot inte att studien inte bidrar med ny kunskap, utan den kan användas för en jämförande studie i framtiden. Materialet är dessutom nytt och kan därför förmodas vara någorlunda representativt för hur dokumentärer inom true crime-genren är gjorda under tidsperioden 2019-2020.

Analysen visar på att true crime-dokumentärer bör betraktas med kritiska ögon. I genren presenteras fakta på ett underhållande sätt, och med stöd i gestaltningsteorin går det att upptäcka att informationen är vinklad. Eftersom det är producenten som valt ut vilka delar av historien som visas i *Conversations with a killer: the Ted Bundy tapes* kan publiken inte anta att hela sanningen visas, eftersom det sannolikt inte finns utrymme för att göra detta.

Exempelvis får Ted Bundy stort utrymme i dokumentären, men publiken får inte mycket information kring hur hans handlingar påverkade offren och dess anhörigas omgivning. I

problemformuleringen nämns även att true crime som genre har fått en framträdande status i samhället (Bruzzi, 2016, s. 280) och att många får sin kunskap om brott därifrån. Vidare kan det även finnas en risk att traditionell kriminaljournalistik börjar använda konventioner från true crime för att locka publik. Det är därför extra viktigt att förhålla sig kritiskt till informationen som ges.

Studien bygger vidare på tidigare forskning om gestaltningar inom true crime-genren, och fyller en forskningslucka om vart dessa konventionella gestaltningar har sitt ursprung. Analysen ger insikt i vilka berättartekniker från traditionell kriminaljournalistik och den fiktiva brottsgenren som används i *Conversations with a killer: the Ted Bundy tapes*. Däremot är studien, som tidigare nämnt, inte generaliserbar. Detta innebär att det inte går att dra några direkta slutsatser om studiens påverkan, för det krävs ytterligare forskning. Däremot har studien inte som syfte att påverka, utan snarare att informera. Resultatet av denna studie inte bara ger en förståelse för gestaltningen av Ted Bundy, utan identifierar även de berättartekniker från traditionell journalistik och fiktion som gestaltningarna grundas i. Därmed erbjuds en grund för ett antal vidare studier, några av vilka som presenteras nedan.

8.1 Förslag till vidare forskning

Då denna studie bygger på tidigare forskning, och har en analys som är mer övergripande än djupgående, öppnar den för möjligheter för vidare forskning inom flera olika områden. Nedan följer rekommendationer för vidare forskning inom tre områden som kan göras baserat på denna studie.

Ett område som skulle vara intressant för vidare forskning är att genomföra en jämförande studie av berättartekniker och konventioner som används i ett flertal olika dokumentärer inom true crime-genren. Detta skulle skapa en möjlighet att dra mer generaliserade slutsatser gällande genren i kommande studier. Fokus i dessa studier bör ligga på just vilka typer av berättartekniker från traditionell kriminaljournalistik och den fiktiva brottsgenren, samt vilka typiska true crime-konventioner som används.

Ännu ett område som skulle vara intressant för framtida studier är en kvantitativ analys av true crime-genrens påverkan på publiken. Eftersom gestaltningsteorin menar att publiken blir påverkad av median de konsumerar skulle det vara av intresse att undersöka hur true crime-

publikens uppfattning om brottslighet ser ut, möjligtvis även i jämförelse med konsumenter av traditionell nyhetsmedia.

Det tredje området som skulle vara intressant för vidare forskning är att fokusera på gestaltningen av Ted Bundy och händelserna kring honom ur ett feministiskt perspektiv. Dokumentären vårt material innefattar är regisserad och producerad av en man. Med tanke på hur Bundys handlingar enbart drabbade kvinnor hade det varit intressant att se om det kan upptäckas märkbara skillnader i gestaltningen av Bundy om det hade istället varit en kvinnlig regissör, samt ifall en kvinna hade hanterat händelserna kring Bundy annorlunda.

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BILAGOR

Bilaga 1: Analysschema

Begrepp	Hur förekommer begreppet?	Typ av berättarteknik?	Vad tyder det på?
Lexikala val			
Metaforer & liknelser			
Vinklar			
Musik			

Bilaga 2: Transkriberingskoder

A.A	Initialer pekar på vem som talar
[...]	Ohörbart eller borttaget tal
“ ”	Citerar sig själv eller andra
<i>(kommentar)</i>	Egna kommentarer anges i kursivt inom parentes

Bilaga 3: Handsome Devil

53.22 minuter

- S. M I had no idea what I was doing. And I had no idea who I was dealing with. But I knew it was a hell of a story. So I went into the prison with my tape recorder and I asked him, "What sort of a person could have done these things?"
- E. N Police say he was armed with a heavy oak log. He clubbed and then strangled to death 20-year-old Lisa Levy and 21-year-old Margret Bowman. At least one of them was raped.
- S. M He insisted that he was innocent. I wanted him to tell me, who was he.
- E. N Diabolical genius, deceptive, manipulative.
- E. N He's also a former social worker and a political campaign activist.
- M. L. V I consider him a friend, he was a very nice person.
- E. N I felt a connection with him. A feeling a wanting to be loved.
- S. M I wanted to know what went through his mind, what led up to it.
- L. B Our son is the best son in the world. He was a very normal, active boy.
- S. H His mom and dad took him to church every Sunday.
- E. N He wanted to be successful as an attorney or as a politician.
- S. M What are the elements of the crimes? Why the victims?
- E. N This man on the FBI's ten most-wanted list has been captured in Florida.
- E. N Suspected of dozens of sex killings in Washington State, Idaho, Utah and Colorado.
- E. N The discovery of the skeletal remains of six women.
- E. N More than 20 young woman in five states...
- E. N Beaten and strangled.
- E. N Abduction, nude body.

- B. K We found parts of four skulls.
- E. N Sexually molested.
- E. N Bludgeoned, raped.
- E. N These 36 killings...
- E. N Mutilation, necrophilia.
- E. N Sexually mutilated by mouth, by teeth.
- E. N Bite marks.
- E. N He had sex with them after they were dead.
- E. N Why did he do it?
- E. N It's quite a mystery.
- S. M So he looked at me and grabbed my tape recorder. Then he twisted in his chair and was cradling it like this. (*visar med kroppen*). And off he went.
- T. B It is a little after nine o'clock in the evening. My name is Ted Bundy. I've never spoken to anybody about this. But I am looking for an opportunity to tell the story as best I can. I mean, I'm not an animal and I'm not crazy. I don't have a split personality. I mean, I'm just a normal individual.
- (*intro*)
- J. C I wanna talk to you, right now, about a fundamental threat to American democracy. It is a crisis of confidence.
- E. N The '70s, an angry era. Inflation, Vietnam, Watergate, Iran, demonstrations and riots, the rip-off, the scam, the hustle, the cheat.
- E. N in the '70s, there is fear, fear of crime in the streets. Violent crimes were up to 130% in the last ten years. Murder, up 62%, rape 116%.
- S. M In the 1970s, the phenomenon of serial murder was brand new and absolutely frightening.
- E. N Motiveless, random killings sometimes thousands of miles apart.
- S. M But at the time, the term serial killer didn't exist.

- E. N Charles Manson and three girl members of his so-called family were found guilty of murder in the first degree.
- E. N ... for murders of actress Sharon Tate and eight others.
- S. M The fact, that somebody could murder, murder and murder...
- E. N In New York, the search continues for the Son of Sam. The past year, the killer has killed five people and wounded four.
- S. M ... and could get away with it for a long time and be undetected.
- E. N 13 young woman were murdered over a period of six months. Their bodies dumped in hilly areas of Los Angeles.
- E. N In the so- called Hillside Strangler Murders
- S. M it really unnerved people.
- E. N Police today found six more bodies under the John Gacy house.
- E. N Gacy admitted killing the young men after having sex with them.
- E. N You see bodies in your sleep, you see him in your sleep, it's just too much.
- S. M But nobody unnerved them more than Ted.
- [...]
- E. N The mysterious former law student with a charming air in court, Bundy is on the FBI's ton ten most-wanted list. Being sought for questioning in 36 slayings.
- S. M Ted stands out because he was quite an enigma. Clean- cut, good looking, articulate, very intelligent, just a handsome, young, mild-mannered law student.
- T. B Yes, I intend to complete my legal education to become a lawyer and be a damn good lawyer. Then I have a great model over here, so uh I think things are gonna work out. That's about all I can say.
- S. M He didn't look like anybody's notion of somebody who would tear apart young girls.

(1980, Florida state prison)

- S. M Ted and I first met face-to-face on death row in 1980. My agent had come to me saying that Ted Bundy, famous serial killer, had sent a message out that he was willing to speak exclusively with a

journalist in exchange for a reexamination of all the cases against him, which, he said, would prove that he was innocent. I thought, that if Ted was telling the truth, that he has been set up, that it was a hell of a story. If it wasn't the truth, then it was also a hell of a story. At the time, I was still a reasonably young reporter and I'd certainly never had that big a story in my lap. I think Ted regarded me as somebody to be manipulated or used in his cause. So I called my old mentor, Hugh Aynesworth for whom I had worked at Newsweek.

- H. A Stephen called me asking would I help him, would I work with him? I said, "Sure." It just seemed like a good story, either way it went. And I knew that nobody else to that point had any access to him. People were trying all over the world to get with Bundy.
- S. M We reached an agreement to cooperate with Ted on a book. So, Hugh took off for the West Coast to re-investigate the cases. And I went to Florida with my tape recorder. I can't tell you how nervous I was walking to the prison the first time. Death row's not any fun. The guard took me down this long corridor. And then around to the left into this room. Then Ted was brought in. I'd known Ted from newspaper articles, a lot of television. The mystery, the aura of the most infamous accused mass killer in the country. Now, we were face-to-face, the two of us, in the same room. And there was nothing besides his belly chain and his death row clothes to tell you that Ted was anything other than just a regular guy in his early 30s, who was there talking over a business deal. And over the next six months, we'd recorded between 75 and 80 tapes, roughly a hundred hours of recorded conversation.
- T. B Testing one, two, three, four, five. (*beep*)
- S. M That going okay?
- T. B I'm getting a red light. Blink, blink, blink. Record.
- S. M That means it's recording.
- T. B Oh. It's blinking. It's not on permanently.
- S. M Yeah, well [...] should blink in response to the voice.
- T. B Blink, blink. Oh, I see.
- S. M When we first sat down together, we had a little bit of small talk.
- S. M May I have a cigarette, please?
- T. B Oh, sure, go right ahead.

- S. M Thank you.
- T. B They're good for you.
- S. M They are?
- T. B Only cause mild forms of cancer.
- S. M Right.
- S. M It turned out that we had a lot superficially in common, that we were both born in, in Burlington, Vermont, and had moved with our mothers to Tacoma, Washington, a working- class suburb of Seattle. We were quite young.
- (1951)*
- T. B Our house was on Sheridan street in Tacoma. Second house from the corner on the west side of the street. Moved there, I would guess, about 1951.
- S. M We were not friends, but we actually knew some people in common.
- T. B Yeah, I remember Warren Dodge one of my childhood buddies. We both went to football practice in the playfield across from the tavern and we fished at the pier just across the railroad tracks from the tavern [...]
- S. M He was very cautious with me, businesslike.
- T. B I'm particularly fond of looking at things in a chronological way. Times, dates, places.
- S. M I understood from that meeting, that I was there to take down Ted's story. The story that he wanted to tell.
- T. B People perceive me differently from how I perceive myself. And I need to give others a chance to know what was really going on, what it was really like for me.
- (April 1974 Seattle, Washington)*
- E. N In and around Seattle, police began investigating a young woman who disappeared. Lynda Ann Healy, a 21-year-old, University of Washington student, disappeared from Seattle apartment.
- E. N Lynda lived here in this green house in the university district along with five others university students. She was last seen here Thursday evening, about 12 o'clock.

- K. M I was a detective with King County police in Seattle, Washington, and I recall when she had gone missing because Lynda was the weather person and the ski report person for a local radio station, a very popular station that I happened to listen to everyday to see if I wanted to go skiing that day.
- E. N According to her roommate. Her alarm went off on time Friday morning at 5:30, but her roommate says Lynda wasn't in her room and she never showed up for work.
- K. M Lynda didn't come to work on a particular day, and some um of the other people in the radio station commented over the air that Lynda must be sick, Lynda didn't show up. That was very unusual because she was a person that you relied on five days a week to tell you what was going in in the mountains.
- E. N I was in my room studying late, probably till about almost two, and she came in at about 11:30 into my room and spoke with me then. And she seemed in a really pretty happy mood. And then she said she was going to bed and that was about 12.
- K. M When Lynda didn't show up the next day, the newspaper then proceeded to tell the public that Lynda was gone. And it was quite a mystery, because she was a very responsible young woman. There was a crime scene search at that point.
- P. M The room was very neat. There was no signs of foul play in the room, except some blood on the pillow and the head area on the sheets of Lynda's bed. The only curious thing there is Lynda's bed was made up neatly.
- B. K At that time, the disappearance of Lynda Healy was certainly unique for the Seattle area. Back when I first started as a patrol officer with the King County Sheriff's Office, I'd never seen a crime committed before. And that's where I got my start. We did not know anything about where she went, nor had anyone else had any knowledge about where she went.
- P. M We have some very few leads on the disappearance of Lynda Healy. Although since the last time that we made a press release on this, we have interviewed 65 people.
- B. K We couldn't do anything but sit and man a telephone. It was pretty bad.
- S. M Ted's first victim was supposed by most people to be Lynda Ann Healy. And my conversations with Ted began fairly innocently. I wanted to talk about the murders. So I asked him about the murder of Lynda Ann Healy.

- S. M We know that Healy went to bed and was never seen again... I think we've got to try to think in a more narrative kind of way, about the crimes, with which you have been connected.
- T. B I don't – I don't know, I'm, my initial reaction is that I don't think that I can.
- S. M It seemed to me that when he said that he was going to cooperate with us and tell us important things that would help prove that he was innocent. What he really had in mind was a celebrity bio.
- T. B Boyhood in Sheridan Street was not an unpleasant one. I remember those days, of roaming and with my friends, the adventure, the explorations. Those were the days of frog hunting and marble playing.
- S. M Ted had an idealized version of his boyhood.
- T. B First grade I was somewhat of champion frog catcher. I mean, I was a frogman. Prided myself on my ability to spot that bulging eyes which would bob just above the surface of a murky pond.
- S. H Growing up in Tacoma, we had a lot of fun. My brother was two years older and he and Ted were the same age. We had about a four-block area of kids that played together. And we had that whole wooded area to play in.
- T. B I never lacked playmates in those days. There were always more than enough kids around to do something with. They seemed to be everywhere.
- S. H There was a distinct difference between the haves and have-nots in the neighborhood, and Ted's family were in the have-not group. But they have not been more Beaver Cleaver if they tried. His mom worked as a secretary. Mr. Bundy was a really good dad. His mom and dad took him to church every Sunday. They were involved in Cub Scouts and Brownies and Girl Scouts and Boy Scouts, and sent the kids to church camps. They were very, very involved parents. But he was just different. He had a big problem for a long time. He had a horrible speech impediment. So he was teased a lot. He just didn't fit in. Even up in Boy Scout camp, he just couldn't quite get the hang of doing the things the other kids were doing. Couldn't tie the knots right. Couldn't shoot the gun right. Couldn't win the races. And he had a temper. He liked to scare people. He liked building tiger traps out in the woods. They built a bit pit in the ground and put sharpened sticks down in it then covered the top of it up with vegetation. And one little girl went over the top of one of Ted's tiger traps and got the whole side of her leg slit open with the sharpened point of the stick that she

landed on. In high school, he wanted to be something he wasn't. He was going to be president. He was going to show the world that Ted was the one to be dealt with and it was a lot of blowhard talk.

- T. B I did well in academics, I ran for high school office. Most of my close friends, we would play football. I went out for the track team, went skiing every weekend. I was one of the boys.
- S. H He tried to fool you and lie to you. He wasn't athletic. He wanted to be the number one in class, but he wasn't. He started being more alone.
- T. B Some people perceived me as being shy and introverted. I didn't go to dances. I didn't go on the ... the beer drinking outings. I was pretty ... You might call me straight, but not a social outcast in any way.
- S. H Nobody really got to be close to Ted. I don't remember him dating anybody, and at the time I thought it was really terrible, 'cause he was a good-looking guy.
- T. B It wasn't that I disliked women or were afraid of them. It was just that I didn't seem to have a linking as to what to do about them. I honestly can't say why.
- S. H He just didn't seem to be all there, all present in some way. There was just a gap in him.
- T. B Everybody's fascinated with the notion that there is cause and effect. That we can put our finger on it and say, "Yes, his father beat him when he was a boy. We can see it when he was a kid." That's bullshit. There's nothing in my background which would lead one to believe that I was capable of committing murder.
- S. M Absolutely nothing?
- T. B Absolutely nothing.

(June 1974, Seattle Washington)

- K. M In June of 1974, another young woman went missing in Seattle. And she had lived in the University of Washington area, very close to where Lynda Ann Healy had been abducted.
- E. N Georgann Hawkins was last seen Monday evening shortly after midnight. She had been visiting at the Beta House and was returning to her house just a half block away down this alley. Police believe she went along this route and then, somewhere, she disappeared.

- E. N Did you ever know her as the type of person that would take off at any time on her own and not tell anyone?
- E. N No, I didn't, she wasn't like that at all. She always... She was really close to all of us, and anything she was gonna do, she always told us.
- K. M Because she lived in the University of Washington area, where you have lots and lots of young people, and lots of lots of young women, the community began to grow uneasy about what was going on.
- E. N It's unreal and it's a nightmare and nothing in anybody's manual would it...would prepare you for something like this. Mostly they're..., they're frightened, and I ...I sense a good deal of anger.
- E. N Against who?
- E. N Against anyone who would feel they had the right to walk into the middle of a young lady's life and ... and disrupt it in this way.
- K. M It was very obvious to me that there was something really horrible, really wrong going on.
- P. M There's no physical evidence expect that the two girls were very similar type girls. They're very dependable. They told people where they were going and when they were coming back, and that uh they just didn't do things of this nature. And they're within two blocks of each other.
- E. N Police say they will return to this alley at night to determine the lighting of the area. Meanwhile, they're asking the girls to stay out of the alleys and travel in groups of twos or threes and use only the front doors.
- S. M The disappearance of Georgann Hawkins is an interesting case for the fact there's no evidence at all. She might be an interesting one to discuss, what do you think?
- T. B Well I don't know about uh the Hawkins case from what I know about it, it is unusual. Because she was in a neighborhood where she would have a lot of acquaintances, but I don't know.
- S. M Guiding the conversations with Ted was a challenge. I started to push him into more substantive areas and he just kept bobbing and weaving. He wanted to talk about everything but the cases against him. He told me that when he graduated from high school he went to the University of Washington.

(1966)

- T. B The reason I love politics and was just drawn to it from the very beginning was because here was something which allowed me to utilize my natural talent in politics and also my assertiveness.
- M. L. V Ted always fit in, wherever he was at. We would go to functions where there'd be some very influential people there. And uh Ted could always strike up a dialogue. These people accepted him.
- T. B And a social life. I mean, the social life came with it. You were set, you know, you went out to dinner with people and they invited you to dinner, this is where they were, they took you to drinks and they... and there I was, a-a life that had missing for me. During that campaign I got laid for the first time. I got laid in Walla Walla.
- M. L. V Ted's job with the governor's campaign was to attend all of the events that Rossellini had, the other side, a Democrat running against Governor Evans and write down what Rossellini said to use it against him.
- S. M Ted saw himself as something more than just another guy who was just working on the campaign.
- E. N An official for the Republican gubernatorial candidate was accused of political spying.
- T. B It's hard for me to believe that what I did is newsworthy and my part in the campaign was so insignificant I'm embarrassed that I should be getting this publicity from it. Really embarrassed.
- S. M He affected humility at it, that he was just another little cog. But he in fact loved to be in the center of attention.
- M. L. V. Ted had aspirations to be affluent and recognized and looked up to. I did meet his girlfriend from California. She was a very classy person. And Ted wanted to be in the upper class. I think he looked up to me. I was like the big brother, the older brother and we have the same interests. He enjoyed cooking and eating. I like to cook. That's sort of my hobby.
- T. B When I met Marlin I was attracted to him because his wife could cook good sushi and uh they were very nice people.
- M. L. V Ted liked my Volkswagen. He wanted a Volkswagen just like mine and I remember he liked that it had a grab bar up here. He seemed intrigued by that. And then he got one just like mine, I guess, same color and everything. And I was going to law school and Ted decided he was gonna go out to law school too.

(1973)

S. M After he graduated from the University of Washington Ted applied to a number of law schools, but he was devastated when his LSATs came back and he was mediocre. They weren't very good at all. So he was not going to get into a great law school. And he goes to the University of Puget Sound Law School, night school.

T. B I felt like I'd failed, not only myself but even my teachers and instructors at the university.

S. M And he's bitterly disappointed, because it lacks any kind of mahogany and tweed that he had in mind. And it was a miserable year for him.

T. B I was just absolutely out of control of my life. I didn't know what I was going to do, didn't even know where I was gonna live. Didn't even know how I was gonna support myself.

S. M And his relationship with Diane falls apart. She was frankly more woman than he could handle. He didn't have any money and that kind of opened up a lot of the old self-doubt.

T. B I experienced any number of insecurities with Diane. There were occasions when I felt that she expected a great deal more from me than I was really capable of giving. It was not in any position to take her out and squire her around uh in the manner in which we was accustomed. But eh or buy her clothing or, you know. I think I was coming apart at the seams. Maybe she saw it and maybe didn't understand, you know, what I was going through. Throughout the summer Diane and I corresponded less and less. And then Diane stopped writing and... and I started to get fearful about what she was up to. I had this overwhelming feeling of rejection that stemmed not just her but... everything. The tail end of that summer is really a blank, I mean, it was a nightmare for me. In there somewhere was a desire to have some sort of revenge on Diane. But towards the end of the summer, I'm serious I just... it's a blank. I don't know what the hell I did.

(1974)

E. N From January to June of this year The King County area was engulfed in wave of fear as young woman vanished with alarming regularity. 21-year-old Lynda Ann Healy was the first to disappear. Georgann Hawkins also disappeared from the University of Washington campus.

S. M When Lynda Healy and Georgann Hawkins disappeared within the city of Seattle they were missing persons cases, they were not murders. They just have gone. There was no region-wide panic until word spread that four other women had also disappeared from

other jurisdictions all around Western Washington and into Northern Oregon.

- E. N Nearly every month in and around Seattle a young woman disappeared.
- E. N Gail Manson disappeared from The Evergreen State College campus near Olympia. Susan Rancourt disappeared from the campus of the Central Washington State College in Ellensburg. Roberta Kathleen Parks disappeared from the Oregon State University campus at Corvallis. 22-year-old Brenda Ball of Seattle was last seen at a tavern in Burien. There were six unsolved disappearances here in less than six months.
- W. L When the series of girls were reported missing, terror gripped Seattle. I was a reporter for KJR Radio and the desperation in Seattle was crazy. The people were frightened to death. We started at KJR numbering the women. "Number three, number four, number five has disappeared. Number six..."
- S. H Women were disappearing and my brother had sent me the clippings from the paper. It just made me sick.
- M. L.V. It was on the news. There were a bunch of young women missing in the Seattle area. I was shocked. I couldn't believe it.
- R. H They just vanish for no apparent reason. We are pretty sure that there is probably foul play some way or another and we feel that we haven't come to the end of our line here, that we, that there's a good possibility that this could happen again.
- W. L It was an emotional time. Behavior was changed. A lot of behavior changed. There had been young men, young women hitchhiking on every street corner and the hitchhiking stopped. Just like that.
- P. M We just want to caution the young women of our community to be overly cautious at this time.
- K. M As a woman and a detective it was not lost on me that the victim pool was kind of like me in the sense of age, college educated. And for most of the women that I knew. They were very careful about meeting strangers and dating and who they were dating and so forth. And I knew from my friends that there was apprehension and fear about what was going on, because we did not have a suspect.
- W. L All the material that was coming out of the Seattle Police Department was "We don't know what's going in. We don't know where these girls are disappearing to. We have no suspect."

- R. K Information is coming in but it isn't anything that we can really go on right now.
- B. K Brenda Ball was my missing person case. I worked very hard at trying to locate her. Didn't find out any information from anybody that knew anything. We were viewing the type of case it was as a killer or maybe a couple of killers. The term serial killer was not anywhere on anybody's register in 1970s. As far as I was concerned it was new territory. We didn't know what was going on at all.
- T. B The record-keeping operation of the King County police agencies in general was just horrendous. I had this connection with law enforcement there. I worked for the Seattle Crime Commission. I did some work on these crimes against women uh issue, particularly rape, to study this and make some suggestions to the Seattle police on how they can prevent rape.
- S. M A year or so before the women started disappearing Ted had a brief job working for the Seattle Crime Commission. It gave him access to a lot of crime statistics and he saw what the police did and what the police did not do. And he saw all sorts of places where somebody who was smart enough could take advantage of chaos and the lack of consistency from one jurisdiction to another.
- T. B What I discovered, the discovery I made was that they had well-intentioned people but they didn't know what they should do.
- W. L Various police departments weren't sharing information across jurisdictional lines. This became blatantly obvious fairly early on in the series of murders. I'd call the police department and say "How many girls are you missing?" "We have one missing here." And I said, "How many in Seattle?" "I don't know." There were wild investigative leads that went all over the place. The Captain of Homicide in Seattle, Herbs Swinley, would call me into his office sometimes to brainstorm. One day i walked into his office and up on the chalkboard he had the names of (*andas ut kraftigt*) eight or ten young woman. And I said, "What's that list?" And he said, "I was gonna ask you to look at it." And in between each of the names he had the numbers 23, 23, 36, 36, 23, 23, 36, 36. And I said, "I don't know, what's that all about?" And he said, "That's the number of days between the disappearances." He said "You see a pattern?" He was researching various religious cults to try to attach it to various kind of occult calendars and witchcraft, satanism, human sacrifices. They had no hard evidence. No descriptions of potential suspects. They were desperate.

(1980)

flowers or taking out the garbage, changing the sheets or doing the laundry. On occasion I would experience this fit of, you know, guilt as it were and I would vacuum and I would straighten up and wash dishes or fix dinner or do something. The area where I really failed would be not opening up my whole life to her. Don't know what I was hiding. Maybe I was just trying to preserve the uh Ted Bundy devil-may-care attractive bachelor image. I was terribly jealous of her. I used to agonize about losing her. I used to just torture myself. And I did a lot of dumb things.

(1974 July)

- K. M It was a beautiful Sunday afternoon. There were thousands of people at the park. There were all kinds of events going on. Lots and lots of young people, lots and lots of young women. And in a place where they feel safe and then at some point that day two women, Denise Naslund and Janice Ott, disappeared from Lake Sammamish Park.
- W. L I was still at the radio station in 1974 when Janice Ott and Denise Naslund were abducted from Lake Sammamish State Park (and as in tungt) I, in fact, lived in a house just a couple miles down the road. So when the boss called and said "Get over Get over to Lake Sammamish" I went over and began interviewing people from there it was the first time that some really clear details came out.
- R. H So far we've gotten a few good leads particularly on Janice Ott, the missing girl from Issaquah. As far as Denise Naslund we're still a little bit shaky on that yet.
- B. K When the girls went missing from Lake Sammamish State Park our homicide sergeant assigned my partner and myself to the two cases. At that time there were eight women who went missing in and around Seattle. People were pretty frightened about it. So we set up a task force. Kathy McChesney was selected to come in because we needed a female detective to interview females.
- K. M What came out of a call for information was the fact that some of the witnesses at the park had seen a suspect approach both of the women who went missing.
- E. N With the disappearance of the Ott and the Naslund girls on the same day, from the same state park came the first indications that a male subject was involved. There were 40,000 people out here on that day and some of them had been asked by a good-looking young man wearing an arm cast to help load his sailboat on the car in the parking lot beyond. The same witnesses provided information for a police sketch [...] recall the man with a cast had asked several young ladies for help that day.

- B. K We found out that Denise Naslund was laying on the beach with three of her friends and went back to the restroom, which was about 60 feet.
- K. M And that's when this same suspect with his arm in a sling approached Denise Naslund, standing there by the restroom with a similar story and she went with him, we believe, willingly, to go help him. And then she was never seen again.
- B. K Later on, Denise Naslund's mother called in and I remember interviewing the mother.
- E. R About nine o'clock that night I saw her boyfriend came up pulling in her car, and I knew right then there was something wrong. And he said "I can't find Denise." All I can think about is what were her thoughts? How long did she suffer? And those thoughts are with me all the time.
- B. K The same day Denise Naslund disappeared a couple of women had observed Janice Ott being approached while she was on the beach by the suspect.
- K. M Witnesses told us that the suspect was seen to be driving a light brown or a tan Volkswagen bug.
- B. K When Janice got up from the beach to go to the car with him she was wheeling along her ten-speed yellow Tiger bike and then those girls overheard them introduce each other. She said "Hi, I'm Jan." And he said "Hi, I'm Ted." And she was never seen again.

(1980 Florida state prison)

- S. M After several weeks, I was not getting anywhere with Ted. I was getting frustrated. He didn't want to talk about the murders. We had made a deal with our publisher based on our reassurances that we were going to get the real story from Ted Bundy.
- S. M I need to be reassured that you and I are going ahead in good faith, I guess, which is, you know under the terms that we agreed, that were what is known about the incidents themselves. Can you do that?
- T. B I don't, I don't want to talk about that right now. This is the defect of history.
- S. M Yes.
- T. B That historians have to deal with. I guess we're all historians. I mean, talk about fiction. That's what history is.

- S. M Uh-uh
- T. B You never know whether historians, for one reason or another, well- intentioned or not, are creating things that they wish had happened or thought happened or would like to have happened. Uh because it satisfies their own preconception of what they think the history should have been.
- S. M We were running out of time and then I had this epiphany one night while I was drinking scotch and eating cheeseburgers at the Holiday Inn bar, that there may be a different way to do this. I couldn't talk to Ted person to person. I had to give him some kind of the veil. I had to get him to talk about himself in the third person. So I contacted Hugh, who was out West.
- H. A When Stephen came up with the idea to get him talking in the third person, he called me. I was staying in a fleabag motel and I remember that night it was snowing. It was cold as-as all get out. The motel did not have a phone in the room and I'm out on the payphone outside the motel talking to Stephen and I was freezing. I kept trying to get off the phone and he was excited and he kept saying "We're oughta do it" and I thought it was a great idea. We didn't know whether it would work.
- S. M Hugh and I have our conversation. And I go back to the prison the next day and I say "Ted, now, we're not getting anywhere, but I have an idea. You know, Ted, you got a degree in psychology, so you're trained in psychology. You're familiar with the details of the cases. You certainly know what's been in the newspapers. You are intelligent and you're articulate. I think one way to get at this, is to turn you into an expert witness. Why don't you tell me what you think happened? Tell me what kind of person would have done this."
- T. B Well, it's not an easy question, but (*harklar sig*) I think we can speculate.
- S. M He looked at me. There was a brief pause. But then he grabbed my tape recorder and he pulled it to himself and kind of cradled it and started talking into it as is I wasn't even in the room.
- T. B We can generally describe manifestations of this condition of this person's being skewed toward mattes of a sexual nature that involve violence.
- S. M Mm- hm
- S. M And he starts talking about how do you describe what's in a river, as it flows to the sea.

- T. B You go to the mouth of any great river and pull out a handful of water that's flowing from it and say "Where did it come from?"
- S. M Mm- hm
- T. B To trace it back, okay? And this is what we're dealing with here. We're talking about microscopic events as it were and indistinguishable, undetectable events. The melting of a single snowflake as it were, okay? The advent of spring and the combination of-of other forces perhaps and the ultimate result that we appreciate which is the river itself.
- S. M Mm- hm
- T. B We're now talking about the development of like, well, behavior murder. Okay, well, what caused what kinds of mental functions, aberrations lay at the base of it and did they... Where were they given birth? Where did the result? What were they the result of? And it's difficult to trace it back and say "This is what happened."
- S. M It was like I had unlocked an avenue for him to finally tell this story without saying anything that could ever be taken to court. And off he went.
- T. B Perhaps this person hoped that through violence, through this violent series of act...
- S. M Mm- hm
- T. B ... with- with every murder leaving a person of this type hungry.
- S. M Mm- hm
- T. B Unfulfilled. But also leave him with the obviously irrational belief that he the next time he did it he would be fulfilled. And the next time he did it he would be fulfilled. Or the next time he did it he would be fulfilled.

(eftertexter)

Lista över personer som medverkar i avsnittet

- B. K. Bob Keppel (detektiv, King County, Washington State)
- C. B. Christopher Bayley (åklagare, King County, Washington State)
- D. R. Dale Rancourt (Susan Rancourts pappa)
- E. N. Ej namngiven
- E. L. Eleanor Rose (Denise Naslunds mamma)
- H. A. Hugh Aynesworth (Journalist)

J. C. Jimmy Carter (politiker)
K. M. Kathleen McChesney (detektiv, King County, Washington State)
L. B. Louise Bundy (Ted Bundys mamma)
M. L. V. Marlin Lee Vortman (vän till Ted Bundy)
R. H. Robert Hanson (Polischef i Seattle)
R. K. Richard Kraske (Polis i King County, Washington State)
R. N. Richard Nixon (Presidentkandidat)
S. H. Sandi Holt (Barndomsvän till Ted Bundy)
S. M. Stephan Michaud (Journalist)
T. B. Theodore Bundy
P. M. Pat Murphy (Biträdande poliskommisarie, Seattle)
W. L. Ward Lucas (TV& Radio reporter)

Bilaga 4: One of Us

57.03 minuter

(inleds med en banderol som säger: Woman of the world unite)

- E. N Join us now. Sisterhood is powerful. The battle cry of the Woman's Liberation Movement brings out down New York's Fifth Avenue as more than 10,000 militant feminists stage a one-day strike for equal rights.
- K. M In the late '60s and '70s the women's movement opened up a number of doors for women to have choices to be whatever they wanted to be.
- E. N Equal rights. Equal rights to have a job, to have respect, to not be viewed as a piece of meat.
- K. M There was a lot more independence, a lot more empowerment.
- E. N This will continue as a political coalition to win the unfinished revolution of women's equality.
- K. M Women were a lot freer. Hitchhiking for example was not a big deal. But because there was more of an open society new types of crimes against women became more common. And in the Pacific Northwest at the time there was someone evil out there doing really horrible things to women.
- T. B A person of this type choose his victims for a reason. His victims are young attractive women. Women are possessions. Beings which are subservient more often than not to males. Women are merchandise. From the pornographic trough Playboy right on up to the evening news. So there is no denying the sexual component. However sex has significance only in the context of much broader scheme of things. That is possession, control, violence.

(intro)

(Washington state)

- E. N Police are focused in on their investigation into the cases of missing women in Washington State.
- (July 1974)*
- E. N King county police launched their investigation after Denise Naslund and Janice Ott disappeared from Lake Sammamish State Park. A special 11-man task force was flooded with calls from witnesses who said they had seen the suspect a man who called himself Ted.
- B. K Eight women disappeared in and around Washington State over six months. As far as I was concerned it was new territory.

- H. S All the girls were between the ages of 18 and 21, four of the girls attended were attending colleges. Same hairstyle all very similar in appearance and when they disappeared, they left their personal effects.
- B. K Everybody we could find, anybody who'd call in, we talked to.
- E. N Thank you very much for calling.
- E. N Police were getting reports that Ted was at Central State College and at the Seattle Tavern where two other girls had disappeared and soon Ted was being spotted behind every tree, behind every bush.
- K. M We were working 12, 14 hours a day nearly every day of the week. We weren't sure if we had a suspect whose name was really Ted or not. But that name brought forth thousands of leads. We looked through databases, driver's licenses, criminal records to see who we had that might be Ted or Theodore. Middle name, first name uh nickname. We were also looking for someone driving a light brown Volkswagen Bug.
- B. K I don't know if you know how many Bugs there were in the State of Washington during that time. You wanna guess? Forty-two thousand. That's what we were dealing with. Masses of information.
- K. M We started with literally 1,000 names. Then we looked at suspects who we had maybe of the name of Ted. Who drove that kind of car, whom perhaps people had reported as being a little strange. We put all those things together and we narrowed the number of potential offenders down to 100. But at that time, we didn't have enough resources to manage the data quickly. Everything was slow.
- N. M This is a little different than uh most homicide cases. We have witnesses that observed our suspect quote "Ted". I think one of these days we'll find him. I don't – I can't tell you when, but we will.

(1980 Florida state prison)

- S. M After several weeks of conversations with Ted on death row when he started talking in the third person that was the breakthrough. Our relationship changed at that moment from me being just another goddamn reporter to me being the conduit for Ted being able to finally tell this story.
- T. B Now let's consider the possibility that this person suffered from some sort of acute onset of a desire that resulted in killing young women. How do you account for it?
- S. M Ted started laying out the history of what he would soon come to call "the entity". At its start it's just a feeling. First this individual as called himself developed a pornography habit.
- T. B The early manifestations of this condition which is an interest concerning sexual images.

- S. M Mm- hm
- T. B Your standard fare that you'd see in the movie house or in Playboy magazine.
- S. M Gradually this kind of malign part of this individual started connecting naked women with violence.
- T. B The interest becomes skewed toward a more specialized literature some of it pretty grotesque which would preoccupy him more and more.
- S. M I asked him "When does this individual first act out?"
- T. B It would reach a point where the anger, the frustration, the anxiety, the poor self-image feeling cheated, wronged, insecure he decides upon young attractive women being his victims.
- S. M The feeling grew and grew until the entity controlled him and he would hear a voice and he did as the entity told him to do.
- T. B One particular evening he was driving down a fairly dark street and saw a girl walking along the street and parked his car and ran up behind the girl and she heard him, she turned around and he brandished the knife and grabbed her by the arm and told her to do what he wanted her to do.
- S. H When he really got going, his eyes went absolutely black. He had very blue eyes but th-his eyes would go black.
- T. B Let's say he placed his hands around her throat just to throttle her into unconsciousness so that she wouldn't scream anymore. When the need of that malignant condition had been satisfied through sexual release he realized that he couldn't let the girl go. So killing to a degree will become a way of destroying evidence. But the act of the killing becomes an end in itself.
- H. A Stephen had got Ted talking in the third person. So we had a meeting the three of us. It was very strange sitting a few feet three feet from a guy like that. He would not look me in the eye very often I found myself and this [...] sort of strange. I would almost be mesmerized for a few moments looking at his hands. Thinking "my god what did those hands do?"

(1974 august)

- K. M After approximately a month there was nothing new really coming in.
- E. N Okey what address does she have?
- K. M The big leap came when we received a call from a woman who said "I'm concerned about my boyfriend named Ted Bundy whom you should look at".

(police recording)

- E. N This will be an interview with Elizabeth Kloepfer K-L-O-E-P-F-E-R. Are you aware that this interview is being taped?
- E. K Yes.
- E. N Is it taped with your approval?
- E. K Yes.
- S. M Ted and Liz had a very complex relationship. Their relationship had started rocking back and forth and it left Liz in a real mess. There were these hints that there was something deeper and more complex about Ted than she had previously suspected.
- E. K Uh he mentioned an incident about following a sorority girl when he was out late at night he would follow people like that. That he'd try not to but – but he just did it anyway.
- S. M She found a bag of women's underclothing in his apartment. She found a bowl filled with house keys. There was some plaster of Paris and some bandages. Another time she found a knife under the right front seat of his car.
- E. K The night that Brenda Ball disappeared he'd been with me and my family and he left early in the evening and then the next day was late to my daughter's baptism. And then he said "It's pretty scary, isn't it?"
- K. M She reported suspicious behavior on his part and she was frankly afraid. But she was not certain.
- E. K In my own mind there were coincidences that seemed to tie him in. Yet when I would think about our day-to-day relationship there was nothing there that would lead me to think that he was a violent man capable of doing something like that.
- K. M We had a lot of women who called and said "I'm concerned that my boyfriend might be this offender." whether his name was Ted or not. But this Ted was about the right age, he was about the right physical description. He was familiar with the University of Washington because he lived in the university district. He did have that kind of car. So there were a lot of things that started to add up.
- B. K We even found information that this Ted had been to Lake Sammamish State Park the weekend before the Lake Sammamish event happened.
- K. M So where was Ted Bundy on these various days when those women went missing? Was he anywhere where somebody could provide an alibi for him? As it turned out as we continued to look at his life there wasn't any alibi. So Ted was a absolutely prime suspect.

- T. B After Lake Sammamish they were working from a list of hundred upon hundreds of leads. So the emphasis becomes on don't get caught. Then it becomes a matter of disposing of the problem without leaving any uh evidence.
- W. L They finally had their first possible suspect. At that point the captain of Seattle homicide he had me do some ride-alongs with some of his detectives staking out a suspect at the University of Washington. I was in the back seat of an undercover car with two plain-clothed policemen staking out somebody. We just sat there all night long on a radio listening for any movement of his car and there never was. And I didn't know at that time in fact didn't realize until some time after it was Ted Bundy's car.
- K. M At that point we did have a photograph of Ted and we prepared photo lineups and showed to witnesses who had been at Lake Sammamish Park
- E. N The photograph of Ted Bundy was shown to at least eight witnesses from Lake Sammamish. Seven positively said Ted Bundy was not the mysterious Ted.
- K. M It was a surprise that they felt that it was not him. So we didn't have definitive identification that this indeed was the person who had committed these crimes. But I certainly wish that we had.
- S. M There were no fingerprints. There were no eyewitnesses. There was nothing physically that would connect Ted to the crimes. They had nothing to charge him with. Ted was never brought in for an official police interview.
- T. B I suppose they could be faulted for not actually coming out and talking to me but on the other hand they can't be faulted. Which one are they gonna pick, the law student with no criminal background or are they going to go after the guy with the arrest record for robbery or you know the types? The real weirdos. People don't realize that murderers do not come out in the dark with long teeth and saliva dripping off their chin.
- K. M Everybody wanted this Ted to be somebody you could pick out. He wasn't that way.
- B. K We didn't have any information at that time that we could have charged Bundy with murder. That's what people don't understand.
- E. N Where does this investigation now stand? Police officials will not discuss this King County investigation because it is still an active case. No one will or can confirm that the investigation continues on other suspects.
- K. M In any investigation you will reach some point where you run out of leads. So we stopped the full task force at that point. But there was also the fact that the murders had seemed to stop. So we didn't know if the person had died, had left the area, had just stopped committing these crimes on their own.

E. N What it was evident this spring that the investigation had reached a dead end, police admitted that they could only catch Ted if he committed another crime and got caught.

(1974 September, Utah)

T. B I loved Utah. I decided that I was moving down there in September of '74. Hopped on the interstate going south toward Provo. All of a sudden I felt- I felt almost euphoric. I just looked out the window and watched the scenery and dreamed and reminisced and generally maintained a real good feeling I had all the way into Utah.

S. M Ted moved to Salt Lake City to start law school at the University of Utah.

M. L. V I did not understand why Ted went off to Utah for law school. I advised him to go to University of Puget Sound. Cause that was the school I was going to. But he was insistent and I was surprised that he went off to Utah.

T. B We are dealing with an individual whose primary concern is not to be detected. The individual's modus operandi was moving large amount of distance...

S. M Mm- hm

T. B ... in an attempt to camouflage what he was doing and that he was also able to take advantage of the anonymity factor.

S. M The Ted people saw in Utah was pretty much the same mild-mannered law student that he projected in the State of Washington and that's what Ted did, he snowed people.

M. P Ted Bundy befriended me in 1974. I was what we call a branch president in the Mormon church. One day two members in our branch had knocked in the door of uh Ted Bundy. They got talking and expressed an interest. Eventually he became a member of the church. He was baptized and then he was placed in our branch.

T. B He's probably so caught up in living a dual life that he'd been enmeshed in that continuing cycle of trying to maintain a normal life he would modify his behavior to make him a sound stable law-abiding individual.

M. P I felt that he was a handsome young man that seemed to have his life pretty much in order. He came to the activities. He came to the church meetings and uh responded in a positive way so I thought that things were good for him for the future.

C. D Summer of '74 was just fun. A fun summer, I was 18 graduated from high school and got a job at the local phone company. I had gotten a car '74 Camaro. Maroon with black leather seats and a black top. And I just started dating a guy who had a matching Camaro. Everything was great. I wasn't worried about anything And then I heard about a girl in a city next door Midvale. She had been

found murdered. She was a police chief's daughter. It was very alarming but there wasn't a lot of information to cause me to be in a panic.

- E. N Melissa Smith left her father to meet a friend at this Midvale restaurant. They talked for a while and then Melissa left. She set for home. She never got there. Nine days later Melissa's body was found in Summit County. She had been beaten and strangled with a nylon stocking.
- L. S I don't want another parent to go through what my wife and I went through. I don- I don't think that's right. I want to know that – that the young girls are safe on the street.
- S. M In the autumn if 1974 there were two other disappearances in the state of Utah. Nancy Wilcox vanished after leaving her house. Her body was never found. Another girl by the name of Laura Aime also vanished and was later found in the Wasatch Mountains. She had been bludgeoned and raped.
- D. Y People were very very worried. I was the assistant prosecutor uh for the Salt Lake County Attorney's Office. The number of missing and dead girls was certainly an unusual occurrence. We didn't connect our cases to the missing girls in the Seattle area. You wouldn't ever think in your wildest dreams there was a serial killer in the community.

(1974 November)

- C. D November 8 1974. It was a Friday. I didn't really have plans that night. So I decided that I would get in my car and head over for the mall. I drove to the parking lot, parked under a light and walked into the mall. Started looking in a bookstore window and as I was looking a man approached me. He said he was a police officer. He said "Well we found someone trying to break into your car.". He was polite. He asked me if I wanted to come out to the car with him and see if anything was missing. So we got out to my car and could see in the car that nothing was missing and he kept leaning forward like he wanted me to look further in the car but I wouldn't. I just said "Nothing's missing.". And that's when he said "Well they're holding this guy down at the police station. Do you have time to come down there and fill out a complaint against him?". And then I said "Do you have some kind of identification?" 'cause I-I just started to feel a little uneasy and I thought I could smell alcohol and that's when he promptly pulled out his wallet and showed me a badge and I went "Oh okey". He drove a Volkswagen which I thought "Well that's kind of odd but maybe he's undercover" and I got in. He headed down a side street and then he suddenly pulled over up on the side of the curb by an elementary school and that's when I just started freaking out "What are we doing?" and he grabbed my arm and he got one handcuff on one wrist and he didn't get the other one on and the one was just dangling. I had never been so frightened in my entire life and I know this is cliché but my whole life went before my eyes. I thought "My god, my parents are never gonna know what happened to me" The next thing I knew he had a pulled out a gun and said "I'll blow your head off" I just thought "Go ahead. Just go ahead. Do it. Just kill me now". But I found the door jumped out of the car he came out after me and we struggled outside. He had a crowbar he was

trying to hit me over the head. I had my hand on top I could feel it. I just fought with all my might trashing with him and fighting. My fingernails were all broken. I remember his beady blank lifeless eyes. At that time a car started coming the other direction and that's when I broke loose and ran to the car, I flew open their door and jumped in in them and said "Take me to the police station" I was just hysterical. I was very lucky and it was really shocking to find out later that he was so angry that I had gotten away he just drove somewhere else and killed someone else.

(4 hours later)

- E. N Debra Kent was attending a play with Viewmont High School. She left the play early to pick up her brother. Debbie never got to her car.
- D. Y The same night that Carol DaRonch was kidnapped. Debbie Kent was abducted in a parking lot north of Salt Lake found in the parking lot was a handcuff key.
- C. D And the key fit my handcuff that I'd had on me.
- E. J Police believe the key was from the same handcuffs used to kidnap Carol DaRonch four hours earlier the same night Debbie Kent disappeared.
- S. M Now there's a witness and real evidence. The police are starting to make connections.

(1975 March Washington)

- K. M It had been a number of months and we had run out of leads to pursue for the missing women in the State of Washington. So sometimes you have to rely on the people who might by circumstance find something.
- W. L I got a call from a friend in the police department and he said "Get your butt up to Taylor Mountain" I said "What's going on?" and he said "Just go". So I went up there with some of the Seattle homicide detectives and uh they told me that they had found bodies.
- B. K It was a group of students foresters marking trees on Taylor Mountain and they found the skull of Brenda Ball laying in the woods. They called the Sheriff's Office and we began a search ourselves with our own search and rescue volunteers and we discovered a hundred feet apart the remains of three other women. It was pretty much of a nightmare.
- B. K (*young*) We keep finding more and more everyday. You get into that woods and you just don't know what's in there it's so thick and so overgrown with bushes that you could find anything you know uh a couple of hours from now or five minutes from now. It doesn't matter.
- S. H What do you think can be surmised uh about Taylor Mountain?
- T. B About the Taylor Mountain crime scene?

- S. M Mm
- T. B We can make a reasonable guess that this individual was clearly trying to cover up his crimes. When a body was left there the animals in the area were doing you know his work for him and he would continue to go back there simply because he had his own garbage disposal.
- E. N Remains of six missing girls were found at the same site. The skeletal remains of 21-year-old Lynda Ann Healy, 22-year-old Brenda Ball of Seattle, 18-year-old Susan Elaine Rancourt of Anchorage, Alaska and 20-year-old Roberta Kathleen Parks from Lafayette, California. Just a few miles away from the place where those four were found police identified two other murdered girls. These two disappeared from the same place Lake Sammamish State Park. They were 23-year-old Janice Ott and 18-year-old Denise Naslund.
- K. M The women were abducted from entirely different locations but were ultimately found up at Taylor Mountain and so at that point we were quite sure that the women who had been missing and the women who had been found were killed by the same person.
- (visar en tecknad bild på Ted och hans utskrivna namn)*
- W. L I began reporting that this person was a serial killer. So I think we were the first station that began making that assumption on the air. Other reporters then began jumping on the story.
- E. N And Mackie, the Taylor Mountain is sort of known as a lover's lane. There's evidence to indicate it if you look around the ground.
- N. M *(smiles)* Can you be a bit more specific, please?
- E. N Can you formulate any hypothesis, can you formulate an hypothesis that maybe this the subject uh was first a lover then a killer?
- N. M Well you can uh conjecture all you want on that but the problem that we have in this these cases is-is different than most homicide cases. We don't know the way they were killed so it's pretty hard to make any judgement on this at all of how they were killed because all we've found is bones.
- K. M The remains were found scattered apart affected and impacted by animals. We didn't have the technology that we have now. We didn't have the DNA capabilities.
- B. K *(young)* The evidence that we had initially found on our bodies was almost non-existent. [...] It kind of sound morbid to say this but we were hoping for another body with more evidence on it than what we could produce from the ones we had.
- K. M We still didn't have an offender named and it was still quite a mystery.

(Colorado)

- W. L After working in Seattle I got the job with the Tv station in Denver, Colorado. When I got there I realized that by coincidence there was also a problem with missing and murdered women throughout Colorado. I felt that I was following this trail of terror from the northwest to Colorado.
- E. N On January 12th 1975 Caryn Campbell disappeared from the Wildwood Inn.
- C. L Caryn Campbell was a young woman on vacation with her fiancé I believe and his children.
- E. N Caryn Campbell sat with her fiancé Dr Raymond Gadowski in front of a fire in the lobby of the Wildwood Inn. They had just finished dines at a restaurant The Stew Pot. Miss Campbell wanted a magazine from her room about eight o'clock in the evening she caught the elevator to the second floor. That was the last time Gadowski saw her alive. 36 days later her nude body was found almost three miles away. Though the body was partially destroyed by animals the coroner was able to establish that Miss Campbell had died about two hours after the dinner at The Stew Pot on January 12th.
- C. L Caryn Campbell's family must have gone through all kinds of anguish. Her body was found and had been out there for the greater part of- of the winter. I can't imagine how they- how they dealt with it. I cannot imagine. It was a big deal because murders didn't happen in Aspen. And then there were at least two other killings in Colorado.
- E. N Two more women have gone missing. Julie Cunningham a 26-year-old woman from Vale and Denise Oliverson a 24-year-old from Grand Junction. Their whereabouts are unknown.
- S. M They both vanished without a witness without a sign without anything.
- E. N Colorado authorities now add to their growing list of missing and murdered woman. A coroner's report concludes that it is possible the same person killed these women.
- W. L Somebody was getting away with murders many murders. It had all of the elements of what we feared was going on in the northwest. That was a pattern that somebody should have looked at. But these various police departments they weren't sharing information across state lines.
- T. B The inherent shortcomings of law enforcement make the detection of crime and the solution of crime an extremely difficult process. Defects in our system of law enforcement permit the individual to get away with it.
- S. M Ted had pride in what he did. He really thought of himself as a hunter and took big game and he felt that he had achieved something really special that nobody else had done because he was so damn good at it.

(1975 August Utah)

- C. D Almost a year later the police had no suspect in my kidnapping. I thought about it all time I thought “Why can’t they found this man?” The police watched my house constantly drove past all the time. My dad slept with his deer hunting rifle under his bed. I tried to move on with my life but it was always in the back of my mind “Where is this guy? Why can’t they catch him?”
- D. Y One night a highway patrolman Bob Hayward was in a residential area around Salt Lake City and he saw this VW automobile driving down the street with its light off. He became very suspicious and tried to stop the vehicle. It ran from him and he chased it and finally stopped it and pulled it over.
- T. B It was a freak occurrence that brought me in contact with Hayward at two o’clock in the morning, we’re talking about luck.
- D. Y The driver was arrested for failing to stop at the command a police officer, he was identified as Ted Bundy.
- B. L Mr. Bundy wanted to hire a lawyer so he called me and said “I’ve been arrested and I need to see a lawyer” made an appointed and came in. John O’Connell was the other lawyer an eventually became lead counsel. Initially it just seemed like a minor matter. Misdemeanor charges. Seemed to be just a big mistake in a series of coincidences. Here’s a guy that was a college graduate, he was joining the LDS church. My secretary at the time was a young lady who had dated him. He seemed like uh one of us if you will. But shortly thereafter prosecutors got in touch with me and said “We’d like you to come in and talk to you about this guy. We think there may be more to this than meets the eye”.
- E. J Police found a brown gym bag in his car containing a ski mask, an ice pick, some strips of torn sheet.
- D. Y The items found in his vehicle were very suspicious. There was a pry bar, pantyhose, there were handcuffs. He also matched the description of the individual that had attempted to kidnap Carol DaRonch. So the investigation of Ted Bundy began in earnest.
- C. D The police called to say they had a suspect and they want to know if I could come down and look at him in a lineup. It was a relief to think that they had caught someone.
- M. P Ted called me unexpectedly at home and said that he was upset. He explained to me that he had been arrested and that he was scheduled the following day to be in a lineup. His demeanor at the time was unlike him. He was usually so well ordered so calm. But there was something very upsetting in this to him. I could tell. That made me uh suspicious.
- D. Y When Ted was brought in for a lineup he had changed his appearance completely from the few days before.

- S. M He had his hair cut off and he changed his part from one side to the other and he made himself look completely different.
- D. Y So we had to scramble to get other people in the lineup to look at him at the time. So happened the only people available were law enforcement officers.
- C. D They brought me into the police station and sat me down and they had them walk out and turn around and talk. And I recognized him immediately. The minute he walked in when I saw him walk I knew it was him.
- T. B People built a case around a non-existent eyewitness. Eyewitness identification was built by the police but I kept it together because there's no point in destroying myself. I have got to keep myself together I've got to keep my presence of mind because as long as I do that I'm going to beat these people.
- B. L After those identifications he was charged very quickly with the kidnapping and things changes from there, as we got to know more.
- S. M The front page of Seattle Post Intelligencer has a headline which reads "Is 'Utah Ted' the 'Seattle Ted?'"
- K. M From that moment on we thought "This might be the 'Ted' that we were looking for".
- E. N Is Ted Bundy indeed a suspect in your cases in king County?
- N. M Well it, it's – it's common knowledge that he is.
- S. M That is when the states start talking to one another.
- E. N Investigators from multiple Western states are convening in Aspen today to compare notes on missing woman cases that could be connected to Theodore Robert Bundy. It's the first multi-state conference of its kind.
- B. K We were wondering if what happened to the Colorado victim looks like what happened to the Utah victim and looked like what happened to the Washington State victim.
- D. Y There were similar characteristics to the homicides but at the time the kidnapping case of Carol DaRonch was the best case against Ted Bundy. The next step was to put the case together and uh bring it to trail uh the responsibility that was placed on my shoulder is the lead prosecutor.
- M. P The reaction of the people in our church branch that had known Ted was one of incredulity. They just knew that he was innocent of all charges. That was – that was their feeling. Surely this couldn't be true of Ted Bundy.
- M. L. V. Ted called me up, told me he was in jail in Utah and I said "Okay, I'll come down and see you, hold your hand". I flew down to Salt Lake and put myself up.

M. P The branch members wondered “What can we do to make people know that he’s not guilty?” And they flocked to his defense.

C. D I remember running into a woman in my subdivision and she had said you know “Carol are you sure you have the right guy?” She was questioning me just because he was a college student and charming, good-looking, smart and it was frustrating.

(1976 February Salt Lake County Courthouse)

B. L We went to trial in February of ‘76. There was a lot of publicity. Ted wanted to be involved. He would look up cases and come to us with ideas. He said “I didn’t do anything. I’m not worried about it”. It was pretty evident that he relished the fight.

D. Y Ted presented himself as a clean-cut, boy-next-door-type and he had a following in the courtroom that gave him a lot of confidence.

E. N You mentioned that it was uh an education for the justice system. How do you feel about the justice system in general based on your experience?

T. B Well, I’m sure it works and you’ve gotta have faith it’ll work or else you’d be reduced to some kind of uh you know mumbling idiot.

E. N Does that mean uh ultimately you want to get involved in the criminal justice system?

T. B Well um a funny thing happened to me on the way to labor law class one morning I got two weeks in the spa on the third floor up here. And yes I intend to complete my legal education to become a lawyer and be a damn good lawyer. Uh I think things are going to work out. That’s about all I can say.

D. Y Prior to the trial Ted had waived his right to a jury trial and decided to try the case before Judge Hanson without a jury, so the judge would make the decision on guilt or innocence alone without a jury there.

B. L We felt pretty good about the trial. Carol DaRonch was not strong. She wasn’t real certain of herself.

C. D There were tons of people at the trial. I had never done anything like that before and I was frightened.

E. N Did he look different today than as you remember him to?

C. D (*young*) He’s looked different every time. He’s changed his appearance.

E. N Different all the time?

C. D I was on the stand for hours. They were always trying to confuse me or trip me up but I didn’t care.

- T. B When Carol DaRonch came to testify I was beside myself with rage uh she is turning into a professional witness as far as I'm concerned.
- C. D I pointed at him and said "He was- he was the one. He was the man that tried to kidnap me."
- T. B When I heard her go through that routine I got very very angry and indignant and I got up and I pointed at the judge and pointed at her and said "She's lying. She's lied before and she's lying now.
- C. D I just thought he was really arrogant and always had a smirk on his face.
- T. B There is no right way for me to act. I showed emotion. You know what people said? "See? He really can get violent and angry." And I don't care what people think about how I act. I act according to the way I think is right and best for me at that time.
- C. D I just think he thought he was gonna get away with it.
- E. N Theodore Robert Bundy at age 25 a Republican campaign worker in Seattle. At 28 a University of Utah law student. At 29 a convicted Utah kidnapper.

(Seattle, Washington)

- C. B I just heard this afternoon that the Salt Lake prosecutors had obtained a conviction and I just think they did a thoroughly professional outstanding job and I congratulate them on having succeeded.
- B. L During the sentencing proceedings Ted was eventually given what is called a 90-day evaluation where he went to the Utah State Prison for an evaluation.
- A. C I was a psychologist doing evaluation for the judge about whether he wants to send the person to prison or be put on probation. The question was not whether or not he committed the crime. He'd been found guilty. The question was whether or not is he violent. There were so many people who said "He couldn't have done these things. He just doesn't have the personality." And so that's what was so fascin [...] it was a big mystery and I like mysteries. *(smiles)* My introduction to Ted, he walks towards me with a smile on his face, looking very nice. You know his clothes were pressed and he extended his hand and says "Hi, I'm Ted Bundy. You must be Dr. Carlisle".
- T. B The psychologist well he was an asshole but there must be uh some better words to describe that kind of mentality. I probably spoke to him more often during the time I was at the Utah State Prison than any other prison official.
- A. C In essence I says "Okay Ted to understand you I wanna talk about your life." Bundy always painted a very positive picture of his mother, of his grandparents.

- T. B Most of my close friends we played pee wee football. I later went out for the track team. I did well in academics. Never had any trouble not even a suggestion of trouble.
- A. C I talked to the family. They thought he was wonderful.
- L. B We still don't believe it. It just- just can't be. I just keep shaking my head saying "How can this be?" Because he had lots of friends, very good student in school, was a very normal, active boy. Our son is the best son in the world.
- A. C I talked to a few people in Salt Lake. I talked to some girlfriends. There were those who said "No there's another side. There's a dark side of him" One girl told me they went swimming together and she pushes her head underwater and holds it there. He lets her up takes a breath he pushes her down again and she's thinking "He's trying to kill me" and I found out that there was this big event that occurred which I think was really something powerful. When he was about 14 years old in an old trunk he found his birth certificate and in the spot where it says father it said "unknown" so that's how he found out that he was illegitimate.
- S. M Ted's mother Louise became pregnant and had him in a home for unwed mothers. Then she left. She went home. She didn't intend to keep the child. But her father Ted's grandfather insisted "No you go back and get that boy and bring him home".
- A. C When I ask him about that he says "Oh that was no problem that didn't bother me at all."
- T. B This of course this illegitimacy issue is for the amateur psychologist it's the thing. I mean it's so stupid. It just bugs the shit out of me. I don't know what to do about it. How many people are in fact find out that they are illegitimate or even adopted at a later age? It's normal.
- A. C Denial denial denial denial. To me that was a big red flag.
- T. B The prison psychologist hoped so much that he himself would be responsible for opening Ted Bundy up for the world to see what was ticking inside Bundy's obviously devious mind.
- S. M It turns out that Ted's grandfather had a violent streak and there was ample reason to suspect that Ted suffered some sort of abuse as a child psychological or physical.
- A. C We were getting close to the end of all this interviewing and Ted and I were standing outside the office. He says "Al, do you believe I killed those girls that they suspect me of in the Northwest?" and I hadn't mentioned them and I paused for just a moment. What I said was "Ted, I don't know but I think if you did you'll do it again." He just looked at me for just a moment and then he went back down the corridor to his cell. And I submitted my report to the judge saying that it was my opinion that Ted had a violent side to him.

B. L Judge Hanson sentenced him to the Utah State Prison for under Utah law what's called an indeterminate term of one to 15 years. After he was sentenced to prison I stayed in touch with him quite closely. Much much more so than any other client and I went to see him frequently at the prison.

(1976 October)

T. B I was in the visiting area of maximum security at the Utah State Prison with Bruce Lubeck. Bruce and I had been talking for no more than 15 minutes when the steel doors to security slid open and into the room walked three men. They approached me and said "Mr. Bundy we have here the warrant for your arrest for murder of Caryn Campbell in Colorado."

C. L Bundy became an interest to Colorado because of good detective work. There was circumstantial evidence that put Bundy in the Wildwood Inn in Snowmass.

D. Y We had found through a search warrant in Ted's apartment in Salt Lake a brochure advertising the Wildwood Inn where Caryn Campbell was staying. We gave that over to Colorado.

S. M Then the police in Colorado got Ted's gas slips and they could place him within a few miles of Caryn Campbell on the night she disappeared.

D. Y A witness came forward as seeing him in the elevator on the very day Caryn was missing.

C. L He was uh charged first-degree murder with premeditation which would have carried at that time the death penalty. Utah allowed him to be extradited back to Colorado which is very unusual. But the Colorado case involved a murder so it was more serious.

E. N It was thought Bundy would fight extradition but this morning he told Utah judge he was ready to go to Colorado.

E. N Why did Ted decide to wave extradition?

B. L (young) Well he is confident that he can win in Colorado [...] confident that he can go over there stand trial and win and that's what he's gonna do.

D. Y He was placed in a jail in Aspen awaiting trial there.

B. L When he went to Colorado we began to see a good deal of change in Mr. Bundy, the way he reacted to the legal system. I went over to visit him in County jail which was a trip back in history down in the basement, low ceiling, bars just the classic old jail. Down there he had gotten in a row with one of the guards. A very innocuous comment was made by the guard but he got really really angry. Red face, teeth bared, shaking. They were treating him just like everyone else like he was nothing special and he couldn't endure it.

- T. B I don't like being locked up. I don't like my liberty taken away and I don't like being treated like an animal and I don't like people walking around and ogling me like I'm some sort of weirdo, because I'm not. Uh being in prison going through a kind of hell matures a person and I- I think it's – it's done a good things for me.
- B. L He wasn't one of my favorite clients. He was very egocentric. When I would go to visit him the only thing he would talk about was himself. He wouldn't talk about the case he would talk about the cases in other states. The conversations were completely vapid and devoid of any content.
- T. B Yeah I know more about the my class is graduating in about a month from law school. I'll bet you I know more about law than any of them
- E. N How does it make you feel that they are graduating?
- T. B That pisses me off now that does piss me off.
- E. N Bundy spends his life inside this 16-cell county jail. He gets up at 6:30 in the morning walks he says about two miles a day pacing his cell. But he spend most of his time preparing his defense. First of all I guess I should just ask how are you doing up here
- T. B It's a – it's (a) short question deserving a long answer uh. I'm doing well. I feel good uh working hard on my case uh need a lot more sun and a lot more fresh air. But other than that I'm doing okay.
- E. N Do you get fresh air? Sun? Do you get out at all?
- T. B Well I get to go to the library, it's a 50-yard walk from here across the parking lot to the library. That's my fresh air.
- E. N Ted when you left Salt Lake when you were extradited, you issued a statement saying you feel that everything will turn out all right that you are innocent. Do you still feel that?
- T. B You bet yeah more than ever. I feel good about it and yes I feel that I'm right and yes I feel like I'm going to make it. No doubt in my mind.
- E. N Gotta stick it up here more. Let me ask just a question here now okey? You are not guilty?
- T. B No I'm not guilty does that include the time I stole a comic book when I was five years old? I am not guilty of the charges which have been filed against me.
- E. N And the allegations?
- T. B And the allegations.
- E. N And the rumors and ...?

- T. B I don't know all of what you're speaking about Lucky. It's too broad and I can't get into it in any detail uh. But I'm satisfied with – with my blanket statement that I'm innocent uh no man is truly innocent I mean we all transgressed in some way in our lives and as I say I- I've been uh impolite and other things I regret having done in my life uh but nothing like the things I think that you're referring to.
- E. N Have you ever physically harmed anyone?
- T. B “Ever physically harmed anyone”? No. No. You know uh again not in the context I think that you- you're speaking of you know...
- E. N Do you think about getting out of here?
- T. B Well- well legally sure.
- T. B As the months and weeks wore on into spring I think that one opportunity after another passed and I became more and more impatient with myself. I psyched psyched myself up for weeks and literally it took – took weeks. I began jumping off the top bunk in my cell in the Garfield County jail. Jumping again and again and again off the top bunk to the floor to strengthen my legs for the impact. I measured mentally measured the distance from the corner of the courthouse to the alley and from the alley to the riverbed and from the riverbed to the mountains and I measured my cell and I ran those distances. I ran those distances again and again. I practiced how rapidly I could change my clothes from the courtroom attire to my shorts and I uh got a haircut so that I had a different appearance. Finally I stood right before it. I hesitated. You cannot believe the thoughts that flipped through my mind [...] I could be free. The windows were open and the fresh air is blowing through and the sky was blue and I said “I'm ready to go” and I walked to the window and jumped out.

(eftertexter)

Lista över personer som medverkar i avsnittet

- A. C. Al Carlisle (psykolog i Utah State prison)
- B. K. Bob Keppel (detektiv, King County, Washington State)
- B. L. Bruce Lubeck (försvarsadvokat i Salt Lake County)
- C. B. Christopher Bayley (åklagare, King County, Washington State)
- C. D. Carol Daronch (offer som lyckades fly)
- C. L. Charles Leidner (försvarsadvokat i Colorado)
- D. Y. David Yocom (åklagare i Salt Lake County, Colorado)
- E. N. Ej namngiven
- E. K. Elizabeth Kloepfer (Ted Bundys flickvän)
- H. A. Hugh Aynesworth (Journalist)
- H. S. Herb Swindler (Head of homicide, Seattle police department)
- K. M. Kathleen McChesney (detektiv, King County, Washington State)
- L. B. Louise Bundy (Ted Bundys mamma)
- L. S. Louis Smith (police chef and Melissa Smith's father)
- M. L. V. Marlin Lee Vortman (vän till Ted Bundy)

M. P. Michel Preece (Mormon church branch president)
N. M. Nick Mackie (Captain, King County, Washington Sheriff's department)
S. M. Stephan Michaud (Journalist)
T. B. Theodore Bundy
W. L. Ward Lucas (TV& Radio reporter)

Bilaga 5: Not My Turn to Watch Him

51.10 minuter

C. L. We're up in aspen. We're scheduled for a preliminary hearing. I think Bundy was the only case on the criminal docket that morning. I thought that the court proceedings were going very well. We took the morning recess as always. So we went our separate directions. I was out in the hallway, smoking a cigarette, talking to one of the deputies and Ted was in the back of the courtroom, where the law library is. [...] he was doing research. I was sitting out in the hallway, having a cigarette, when the Sheriff's deputy came along and asked [...] if I knew where Bundy was. My approach to things like that is usually pretty whimsical and I thought [...] funny. And I said, "It's not really my turn to watch him". And the next thing I know, everybody's running into the courthouse. Somebody from the first floor came up and said somebody jumped out the second-floor window. Before anybody knew, he was gone. And, uh, that was it for the court proceedings for the day.

(intro)

S. G. Good evening. Convicted Utah kidnapper Theodore Bundy has escaped. Escaped from an Aspen, Colorado courtroom and remains at this hour the subject of a manhunt.

C. L. What happened was seemingly inane but it's what took place. He jumped out of the courthouse and he was gone. And the next thing I know, the Sheriffs were running out of the courthouse and down the street. I mean, they took off trying to find him. It was kind of a surreal experience.

W. L. I was there in Aspen after his escape from the courthouse. Obviously, they weren't paying attention to how significant this serial killer was. That was irresponsible. It's one of those things that shouldn't have happened.

E. N. Guards waited outside the room but Bundy was alone inside when he decided to open that window and jump the 25 feet to the ground. In fact, you can still see the indentations in the grass here where he landed. From here, Theodore Bundy decided to head for the hills.

C. L. There was nobody looking after him. He wasn't shackled, he wasn't chained, he wasn't handcuffed. They didn't have a waist chain on him and they kind of let him roam freely throughout the courtroom. It was inconceivable to me that you would have somebody accused of first-degree murder, who by that time was thought to be involved in a series of murders throughout the West, and that your security level would be so low.

D. K. I really don't know what happened this morning in terms of the guard. Basically as I understand it, the defendant was in the courtroom and the guard was at the door and the last time he looked, the defendant was there, and the next time he looked he was gone.

- E. N. So he didn't keep him inside at all times?
- D. K. Apparently not.
- E. J. Will he be disciplined for that?
- D. K. I assume so.
- T. B. I remember the beautiful, clear morning. The mountain top shining with the first rays of the summer morning's light. I remember psyching myself all the way up, saying to myself again and again, "You must go. You must go, you must go, you must go. Don't hesitate, don't stop, don't stop."
- C. L. The question is, does he know where he's going? Does he know anything about this area? There's only two roads out of Aspen. How's he gonna get out of here?
- B. W. Roadblocks have been set up all around Aspen. City police and Pitkin County Sheriff's deputies are checking every car leaving this mountain community.
- E. N. So far these roadblocks have turned up no sign of Ted Bundy but sources report nine others have been arrested in connection with other cases and officers have confiscated 200 pounds of marijuana.
- W. L. It was crazy. The cops didn't know what was going on. We'd go around talking to the police about the escape, "What do you know about it?", and nothing. My photographer and I spent hours driving up and down in the woods, combing the hill, trying to locate this idiot.
- C. L. People were showing up on horseback with the bandoleros strung across their chest, with rifles, probably half lit, ready to go out and hunt Bundy.
- E. N. The Sheriff's department said 150 men and five bloodhounds combed the canyons around Aspen.
- B. L. This was a catch-me-if-you-can game that he was engaged in and he was interested in one thing, and that is doing what he wanted.
- T. B. It certainly did cause a furor. They didn't know where in the world I was. And I was feeling really good. I had nobody helping me, I had no money, I had no nothing.
- E. N. Using the scent from a sweater Bundy left behind, dogs did track him to a bridge in town, then they lost the trail.
- T. B. Just ran right up into the mountains and managed to find a cabin.
- E. N. The search around Aspen, now in its third day, is being wound down but a spokesman for the Pitkin County Sheriff's Department says the dragnet will definitely continue.

- S. M. For days and days and days he kept the level of interest and the guessing going. At that point the FBI entered because Bundy became an interstate fugitive fleeing from justice. They could throw a lot of bodies and equipment at the investigation manpower, vehicle. But even then, the FBI was not much help. They didn't know anything the locals didn't already know.
- T. B. If I could've kept on hiking I would have been long gone but a very cold sleet and rain storm hit me and I got very cold and I went into a state of shock. Three, four days of high altitude and cold got to me and my mind got weak. I just was totally disoriented. It was like an experience I had never known before. That night I walked back into Aspen because I was cold and hungry. And I just said "Well let's just see what happens". And a fluke actually, they stopped me. [...]
- E. J. Streets of Aspen are safe again. Suspected multiple murderer Theodore Bundy is back in custody after an absence of nearly seven days.
- B. G. Bundy came here Wednesday after spending a miserable night in the rain. He told officers he broke into this cabin, where he ate and slept Wednesday night. Then last night, Bundy said he walked into Aspen, took this car which was unlocked and had the keys in the ignition. He was on his way out of town but for some reason made a U-turn. That's when Bundy was apprehended.
- G. F. I noted a vehicle driving erratically about an eighth of a mile east of Aspen on highway 82. We observed this vehicle for a matter of seconds and I turned around and pursued it, contacted it, and found Mr. Bundy driving it.
- E. J. Did you recognize him right away?
- G. F. It took about two glances. He was pretty altered. His appearance had been altered by glasses and a minor growth of beard.
- E. N. When Ted Bundy emerged from the courtroom, he was barefoot, haggard, he limped from the blisters on his feet and he weighed 25 pounds less than he did last Tuesday at the time of his escape.
- W. L. When he was recaptured in Aspen, there in the courthouse in the crowd, in that famous shot where Bundy is walking into that crowd of reporters, he came past me, turned to me and said "Hi, Ward". And two or three of the reporters standing around me said, "Who the hell are you?". It was very odd. But he obviously had been watching or listening, paying attention to any time his name was used on the air, or in print. He was a narcissist along with being a psychopath so I think he watched every TV newscast he could. I wouldn't be surprised if he saved newspaper clippings. Some people with his mindset do.
- T. B. I know of course the officers believed that I would be depressed, dejected as well as in a state of physical exhaustion. And that the inevitability of it all would shake me and that I was just a rotten tomato ready to burst and all it would take would be this extraordinary circumstance to open me up. But my exhaustion notwithstanding they were barking up the wrong tree.

A. C. Once he got caught and he was in jail, he called – he had a credit card that he could use. And he called and we talked and talked for about 15 minutes or so.

T. B. How are you doing?

A.C. I'm doing pretty good Ted. How are you doing?

T. B. Uh, well, quite well, quite frankly, yeah. There's still the scars from the blisters my feet. I'm sitting here barefoot.

A. C. Uh-uh

T. B. From running around in the mountains. Extraordinary experience.

A.C. They treating you pretty good?

T. B. Um, they have developed this paranoia about me, like I'm gonna escape or something.

A. C. I can't imagine where they are getting that.

T. B. Yes, exactly.

A. C. Uh-uh

T. B. You know, we haven't really you know, talked personally, obviously, since the latter part of January.

A. C. Yeah, right.

T. B. Well, the impressions of all that you've been hearing about me and, you know, the...

A. C. Okay, how do you mean?

T. B. Well like, the escape and everything like that. I wonder what your impression of was?

A. C. Uh, I had mixed impressions. I was wondering if you were really getting uptight and the pressure looked like it was on. In your mind, what was happening?

T. B. Well...

A. C. What was the reason for...

T. B. I just got sick and tired of being locked up, and I had – over the months, I had noticed a number of opportunities to just walk right out. Just longed for freedom for so long and now I'm like I was living my ultimate dream. It was just an incredible experience.

- A. C. It's almost like he's talking to a father and saying, you know, "I almost did a home run", you know, in the baseball game. It was so friendly. He was really quite proud of that.
- C. L. He talked about how lucky the people were to catch him, and how stupid the people were who caught him, and how intellectually superior he was to everybody. And I thought to myself, "those things may be true, but you're the one in jail and those are the ones who are on the outside".
- E. N. Theodore Bundy left here in the midst of a hearing concerning his upcoming murder trial. If that's what he hoped to avoid, he didn't really accomplish much by escaping. He's back in jail, that hearing resumes Thursday morning, and now Bundy faces new charges of escape.
- S. M. This is one of those strange dichotomies with Ted. He liked being the center of attention, but did not understand what kind of trouble came with it. The better known he was, the more he put himself under undue risk. But Ted did not see it that way.
- T. B. This kind of boldness that we see from time to time with this personality, it's probably just being willing to take the risk. Or perhaps not even seeing the risk. Just overcome with that boldness and desire to accomplish a particular thing.
- S. M. To understand how he thought, you have to be able to project yourself into a sociopath's brain. If you can do that, more power to you. I'm- it's a point of pride with me that I can't.
- T. B. I think we can say that he felt almost as if he was immune...
- S. M. Mm-hmm.
- T. B. From detection, as if he were in a dimension that he just kind of like, could walk through doors. That he had some supernatural powers. That no matter how much he fucked up, nothing could go wrong.
- S. M. December 30th, 1977, Ted is in prison waiting for trial for the murder of Caryn Campbell. That evening a guard, as usual, brought him his food and left. The next morning, the guard returned to Ted's cell, and found his food uneaten. He looked over and Bundy appeared to be in his cot, asleep. But as he entered the cell and pulled back the covers, he finds nothing but a pile of books where Ted should have been. There was no Bundy.
- E. N. New Year's Eve, 1977. In the Garfield County Jail, Bundy walked out.
- E. N. Bundy, starved down to less than 140 pounds, slid through a hole in the ceiling of his cell and was free again.
- K. M. The second escape, Ted was quite creative. Lost some weight, and hacked his way through the ceiling. He managed to climb on some books, lift himself into the ceiling, crawl through the ceiling area, into the apartment of one of the

jailers which was above his prison cell. He took some of the jailer's clothing and walked out the front door.

- B. K. Bundy's second escape was pretty much of a nightmare. That's the one where he just disappeared and no one knew where he went.
- C. L. I just could not believe it, could not believe that somehow he got out of there. That's what really was a scary situation.
- W. L. I was so disgusted with what had gone on. I think it was a travesty.
- F. T. The county commissioners of course are responsible ultimately for the safety of prisoners. The safekeeping of prisoners in a county facility. They were derelict in their duty. I can assure you that if anybody has been harmed by Mr. Bundy's leaving Garfield County on the first of January, that I intend fully to follow up, and file charges against people who were perhaps criminally negligent.
- C. L. It just brought to mind a little kid who's been denied candy for however much time, and in this situation, it was like Bundy couldn't control himself. He had this opportunity and took off.
- W. L. He was this vicious killer who was just a complete and total con man, a psychopath. And he was running around out there. People began looking everywhere because a serial killer doesn't quit until he is stopped.
- D. Y. I got a call from the local authorities saying that Ted had escaped again. We were afraid that he might be coming back to the Salt Lake area and we certainly didn't want him back there.
- C. D. I heard about the escape on the news. I was concerned with him being loose, on what was going to happen to someone else. Just the magnitude of it was just very overwhelming and shocking.
- P. H. Well I'm concerned that this individual has been on the street, and we of course take all necessary precautions and, uh- with our witnesses that testified against him in our case here and of course will assist in any way we can with Colorado to see that he's apprehended.
- E. N. Are you worried that he might hurt somebody else?
- P. H. Well there's always this possibility.
- B. K. There's law enforcement officers in Idaho, Colorado, Utah, all investigating Bundy. So we contacted everybody we could think of. Liz, his friends, his mother. Basically threatening them all with arrest, all in an effort to try and get them to tell us everything they could about Bundy. Was he coming this way? We didn't know if he was or not.
- E. N. Assistant US attorney James McConkey approved processing the document which brings the Federal Bureau of Investigation into the hunt for Ted Bundy.

- J. M. R. Wanted for questioning in connection with similar type sexual slayings throughout the Pacific Northwest and into Utah and Colorado. A federal warrant was issued on January 5, 1978 at Denver, Colorado, charging Bundy with unlawful flight to avoid prosecution for the crime of murder.
- W. L. If Bundy is ever recaptured, the Colorado prosecution will continue, and he could be prosecuted for one of the Utah murders before this thing is all over with. But for the moment, Theodore Bundy is merely an escaped convicted kidnapper. And now, one of the FBI's most wanted men.
- K. M. Even with the FBI involved, sharing information was a real challenge. There was no central database. There was no internet.
- S. M. The FBI were limited in their reach to the general public. In those days, there was always a delay between what happened and getting the story. And so Ted was just a legend in his own time zone.
- T. B. The FBI knows that people are creatures of habit, that we have our little things that we like to do. And they just wait for a person to assume those habits again. The person has to examine his life and say, "what parts of my life are distinctive?" and then change them. Creating an identity is not terribly difficult to do at all.
- E. N. Frightened coeds at Florida State University in Tallahassee walked to class in groups today while detectives tried to track a man who slipped into a sorority house early yesterday and murdered two women.
- E. N. In the early morning hours, through a backdoor, the intruder came in, carrying an oak tree limb.
- E. N. The killer came in from the night, and then returned to it with an ease that has so far baffled police and left most coeds here terrified.
- W. K. K It all began at about 2.30 a.m. A call I'll never forget. The frantic nature of the caller on the other end of the phone saying, "Sheriff, we may have as many as four dead at the Chi Omega sorority house, Florida State University." As I arrived, they were taking girls out on stretchers. I didn't know, and frankly they didn't either, whether they were dead or alive. It appeared that the person was attempting to be organized, like it was necessary to do things in order.
- E. N. Most Chi Os had come back from their dates and gone to bed. That's where the intruder found Margaret Bowman asleep. She never woke up. She died in her bed, beaten, strangled, sexually molested.
- W. K. K. But you could tell that the person that did this was also losing control.
- E. N. Further down the hall, Lisa Levy was asleep. She too died without regaining consciousness. Still further down the hall, roommates Karen Chandler and

Kathy Kleiner survived their attacks. Both were asleep, neither saw their attacker.

W. K. K. When you walk into a room, with the intentions of harming someone but then end up brutalizing one, two, three, four. It shocked even all of us who have seen brutalization before.

H. W. When he hit the girls, I just don't think they had a chance to fight back. I think he just went in and hit. I just don't think they had a chance to cry out.

W. K. K. That same night, while I was outside, we got a call that crackled on my radio and said, "There are some real unusual noises coming from a duplex. The neighbor next door is calling in and saying, 'it sounds like somebody is really being beat up.'" And I said, "Could it be? Is it possible? Could the same person have gone to another location?". And I said, "No, in all my studies of criminology, crime, criminals and their methods, they do something like this they're on the lam. They're gone, They don't wanna be around. They're certainly not gonna commit another crime." I sent an investigator to that scene. It was only about six blocks away. Sure enough, there laid a young lady, a dance major, brutalized, beaten, laying in a pool of blood. Obviously we had the same individual, who didn't get but a few blocks and couldn't stop himself. He brutalized them. Two to their death and three to his certainty that he had killed them. But he had not.

E. N. Florida Department of Criminal Law Enforcement crime lab experts are busy sifting through and analyzing evidence that was collected from the Chi Omega house.

W. K. K. We were thinking, "Who could it be and how did he get there? And what methods were used and why?", I mean, the questions were just numerous. So I made my way to the morgue. There, as I examined the bodies of the two deceased girls, I saw that there was mutilation by mouth, by teeth. There was a very large, very imprinted, double bite mark.

E. N. What kind of a person do you think is at large?

B. P. Well, I'd rather say we've got a very disturbed, sick individual.

E. N. I think everybody's scared all the time, even just walking to classes. And today we've been keeping our doors locked during the day too which we don't usually do.

E. H. There'd never been a crime like this before in Tallahassee. There was a tenseness in the air. A nagging feeling, a nagging question, that could not be just pushed aside. I was a 28 year-old journalist down at WFSU TV in Tallahassee. Across the street from the TV station was a Chi Omega sorority house. We had coeds who were savagely attacked. And nobody knew who was responsible for this but they were still out there. You'd hear helicopters flying overhead at night, buzzing across the city.

- E. N. Police continue to guard the Chi Omega house around the clock, but the girls who live there haven't slept in the house since last weekend and there's no word on when they'll return.
- W. K. K. Everybody wanted answers. Obviously we didn't have any answers. We did call the FBI but they were not very helpful. They started working on getting together a profile of the type of person we might be looking for, but unfortunately a profile could apply to so many people. It's good when you have the person that did it, and say "Aha! See? It matches.", but you couldn't take that profile and go out and find the person. It just doesn't work that way.
- W. K. K. We are trying to establish the whereabouts and if certain people and so on could've been in the Tallahassee are, yes. It's just, running down every lead to the nth degree rather than allowing anything to slip by.
- W. K. K. Every County in Florida was frightened. Window locks, door locks, padlocks, I mean the stores were selling out of everything because people thought, "Goodness, there's a murderer on the loose."
- G. D. Lake City was, you know, small town USA. Everybody knew everybody. People didn't lock the front door, people left keys in the car in the driveway, kids just walked all over town and Kim Leach was just a small-town girl.
- J. P. J 12-year-old Kimberly Diane Leach went to school Thursday, February 9th, here at lake city junior high. By mid-morning, she was missing and no one has seen or heard from her since.
- G. D. First I heard of the disappearance of Kim Leach, I was driving to the hospital to visit my wife who'd just delivered our third child and I heard about it on the radio.
- E. N. She exited this building and walked across this basketball court but from then on, the whereabouts of Kimberly Diane Leach is unknown to the Lake City Police Department.
- G. D. It was a real whodunit. We had a missing person to begin with, but we didn't have Kim Leach's body. It was a monumental task.
- E. N. A wide search is being made for Leach in Lake City. More than 75 state troopers, Florida division of forestry workers, deputies and others are helping out in that hunt.
- T. B. That day in Pensacola had been one of the best I'd ever spent. It was sunny, I'd gone to the ocean, laid on the beach. And I said to myself- I remember saying to myself that day, "Boy you've got it whipped.". You know? "This is the way to start out 1978, laying on the beach [...] the Gulf of Florida.". And just laying there in the sand and getting a bit of a tan. I mean, I was super confident and I was just feeling really satisfied with the way things were.

- E. N. Police arrested this 31-year-old man after a high-speed chase Wednesday morning in Pensacola, Florida. He claimed to be a Florida State University law student.
- W. K. K. An officer in Pensacola, doing his job very well, stopped a car that, in his gut, said, "This isn't right, it's going slow.". It just didn't look right.
- E. N. Who is this man? He was arrested driving a stolen Tallahassee car and carrying 21 stolen credit cards, many of which belonged to FSU coeds. He refused to give his name to authorities and he resisted arrest with violence.
- D. L. He grabbed my wrist and we had a struggle for control of my revolver. After several minutes of fighting, I did manage to subdue him by striking him with my revolver and completing the arrest by placing the cuff on his other hand and take him back to the patrol car.
- W. K. K. For the initial period that he was being held in Pensacola County Jail, he had another name.
- E. N. He told police that he was 29-year-old Kenneth Misner of Tallahassee and even had ID cards to prove it.
- W. K. K. That person heard that he was in jail and notified us and said, "Hey, that's not me. I'm here. I'm not over there. I didn't do this.".
- G. D. Police didn't know who they had in Pensacola. He handed over a driver's license but you know, driver's licenses in 1979 in Florida were printed on a little piece of paper, almost like, you know, you'd put the form into a typewriter and type it out. There's no picture on them.
- E. N. When the real Misner was located at home, he admitted the IDs were phony. He was ordered held without bond by circuit court judge this morning after he again refused to identify himself.
- E. N. Are you acquainted with or are you familiar with the charges against you as outlined by the state's attorney?
- T. B. I would like the court to list them again. I don't believe I picked everything up from the state's attorney.
- E. N. This is for possession of stolen property, an automobile, possession of a stolen television, possession of stolen credit cards on 21 accounts, possession of stolen tags, that is automobile tags, battery of a police officer and resisting arrest with violence.
- E. N. He is entitled to a bond on these cases.
- E. N. We can't bail him out if we- we don't even know who he is, he won't tell us who he is. Who would be the principal on the bond?

- E. N. Your Honor, all I know is what they say. Now I don't know whether he's given his name or not. He's certainly entitled to a bond in any event I would think.
- E. N. Your Honor, the public defender heard the man admit just now that he's not the person whose name he gave and he has failed to come forward with his correct name.
- E. N. Well, until we find out who he is, there's no way we can bail him out.
- E. N. All right.
- E. N. The mystery man will be kept behind bars before returning to court to enter a plea. Officials say by then, they hope to know who he is.
- W. K. K. We have an individual, we don't know who he is yet, so it became an Information-gathering process, and we focused on the car. There was no hair fibers. There were no trace evidence of any kind. But we did identify that it was a stolen vehicle, stolen from nearby the Chi Omega house. I thought, you know, this might be our first potential suspect. So I sent investigators to Pensacola and we started to learn more about him.
- E. N. Two people who want most to know who he is are Tallahassee detectives Steve Bodiford and Don Pachen. They have now spent several hours quizzing Mr. Mystery about the slayings last month of two Florida State University coeds from St. Petersburg.
- W. K. K. We started investigating and talking to him, asked him if he would talk to us, and he was reluctant. He started playing games.
- E. N. He's a very careful thinker, and from what I understand, he- from the men who've been questioning him- he says what he wants to and he's very careful about how he says it.
- W. K. K. For a while I let him play his games with my investigators, until I said "Enough.". And then it started unraveling.
- T. B. I was being interrogated by the police in Pensacola. And I have no way of measuring on a scale of one to ten, or one to a hundred, even what the traumatic effect on my mind and body was. And I said I wanna talk to somebody. Just someone to talk to- I needed a friend, I needed somebody close. I didn't want a cop or an attorney. I was sick and tired of cops. I needed somebody there. Somebody to talk to. Somebody to settle me down and to help me get over this reaction I was having being back in custody.
- S. M. He finally identified himself in exchange for a phone call to his girlfriend Liz.
- M. I. The date is 2/21/78. The time is 15.20 hours. This will be an interview with Elizabeth Kloepfer. Could you begin on February 16th, 78 and describe the phone call that you received from Ted Bundy?

- E. K. He called collect, my daughter accepted the charges. And he said that he was in custody and I asked him where and he said Florida. He repeated over and over again that this was really going to be bad when it broke. That it was not going to break until tomorrow morning, and be in the press, but it was going to be really ugly. And I asked him if he was referring to the murders of some sorority girls in Florida and he said that he wouldn't talk about it. He told me that he wished that we could sit down and talk about things without anyone listening. About why he was the way he is, and I said "Are you telling me that you're sick?". And he said- he was really defensive and he told me to back off. Saturday morning at two he called again, collect. And he said that he wanted to talk about what we'd been talking about. He told me that he was sick and that he was consumed by something that he didn't understand and that, that it, that he just couldn't contain it. He spent so much time trying to maintain a normal life and he just couldn't do it. He said that he was preoccupied with this force.
- S. M. Ted was identified and at that point, the jig's up, right?
- E. N. The police in Pensacola, Florida, stopped a man driving a stolen car, and found to their surprise, and perhaps pleasure, it was Theodore Robert Bundy, one of the ten most wanted criminals in this country.
- S. M. It was remarkable that Ted was able to elude the police for so long, but Ted had that sort of chameleon-like face that could look a 100 different ways depending in the angle that you caught him. He was handsome and smooth-talking. That allowed him to do what he did. And Ted told me that after he escaped Colorado, he got himself on a bus. Took the bus to Denver. At Denver he got a flight to Chicago. In Chicago he got on an Amtrak train and went to Ann Arbor and was there to watch his alma mater, the University of Washington, play the University of Michigan in the Rose Bowl. He got drunk watching it in a college bar and almost got himself beat to shit by a bunch of Michigan fans. Spent the night in the sanctuary of a Methodist church, stole a car the next day and got as far as Atlanta where he abandons it. He then takes a bus to Tallahassee and Florida State University.
- E. N. Well, why Florida in the first place?
- T. B. It was the very opposite end of the country from the Pacific Northwest. Not that I disliked the northern climate, but I didn't have the clothing and it was- it'd just be harder to get around and to live in a cold climate when you didn't have any money. I didn't know anybody in Florida and I thought the likelihood that Florida would know anything about Ted Bundy was remote.
- K. M. The fact that Ted was able to escape and get into Florida through a circuitous route sounds crazy but back in the late seventies we didn't have the technology that we have now.
- S. M. The authorities, including the FBI, had a very limited number of tools. No DNA, you know, no teletypes- they didn't even have fax machines. You know, imagine a world where most of the communication is done by US mail or rotary

telephones. And so they were always at least a step behind Ted. And he believed, "I can't get caught doing this."

W. K. K. After all the grief that he created, it was a traffic stop. A traffic stop that we got him on.

E. N. Authorities say they can place Bundy in Tallahassee in January and he has become a prime suspect in the Chi Omega sorority house murders.

[...]

B. K. Believe Kathy McChesney read it in the newspaper that Bundy had been arrested in Florida. So we were pleased to know it. We weren't pleased that somebody was murdered but certainly it was a good start.

K. M. Ted was a absolutely prime suspect for the Chi Omega, and he was placed just, you know, within miles of where the offences occurred.

E. N. Many of the 21 credit cards Bundy had with him were stolen in Sherrod's, a bar next to the Chi Omega sorority, on Jefferson Avenue.

E. N. Bundy lived in this house, which is four blocks from the Chi Omega sorority. He was there for several weeks before and after the killings. Frances Messier lived across the hall from Bundy and knew him as Chris.

E. N. What kind of person was he?

F. M. A quiet-type person, aloof and friendly.

E. N. You'd gone out to dinner with him one time?

F. M. We went out to dinner once. Yes, that's kinda...

G. D. At this point, Bundy was also a suspect as the potential killer of Kim Leach. We tracked a number of stolen credit cards that we found in his possession and found that he had spent the night at the Lake City Holiday Inn, two and a half miles from the Lake City junior high school the night before Kim went missing. That's a pretty good indication you might want to look at him as a possible suspect.

E. N. Bundy allegedly spent the evening after he checked in sitting in the motel's bar, sipping gin while chatting with a man next to him for several hours. Bundy checked out of the Lake City Holiday Inn the next morning at about 7.40, the same morning Kimberly Leach disappeared.

G. D. But before we could make any kind of homicide case we had to find the body. And sometime about a month and a half later, we had found what we were looking for.

- E. N. Eight weeks of searching led to her body, in a deserted tin shack next to an empty hog pen.
- G. D. The worst thing in the world a prosecutor can do is to get personally involved in a case. And I had not cried in my entire adult life, I hadn't cried since I was a teenager. I cried the day we found Kim Leach's body. She was just a smart, intelligent, obedient, little girl who reminded me of my daughter.
- E. N. To actually have a 12-year-old child taken from our community and brutally murdered by some monster. Just grabbed her up and took her away. It's just shock and disbelief.
- W. K. K. I told Ted Bundy we now had the evidence to charge him with both cases. He looked at me and said "When you find the person that committed these crimes that you think I committed that person is going to be wanted for murders of women in the three digits, I six states.". And he put his fingers up like that.
- G. D. Ted Bundy was one mad-dog killer and I wanted him executed but he had not been indicted in either case. So I spent a good deal of time in Tallahassee conferring with the prosecutors in Tallahassee about the Tallahassee case. Which case should be tried first. I felt that Bundy ought to be tried in Tallahassee first because they had a much more secure jail in Tallahassee.
- W. K. K. My goal was to never ever allow him to kill another young lady. So we put him into a secure portion of the jail. And then we had three locks on the door, the traditional key lock, the big key, the jail key, and then two very large, very very strong padlocks. One night, I did something unusual. I went to his cell and I said "Ted, you're coming with me". And he said "This is a change-up. This is different.". I said "We're going for a ride.". And that didn't go over real well. I believe he thought I was going to take him for a ride from which he would never return that I was gonna exercise some kind of authority as the sheriff to do him in. We transported him with a series of cars and as we opened the back door to go up the stairs the back entrance, doors swung open and there stood these three doctors, their white smocks on, and behind them was a dental chair. And he lost it. He didn't know that what I had was a bitemark from the crime scene which I believed at the time was Ted Bundy's signature. And we wanted to search any and all parts of his mouth, including his teeth. Well, he started screaming. "You can't do this without my attorney.". I said "Oh yes we can. Ted we have a warrant and we're serving it on you.". We showed him the devices that we could use as a degree of force. Then, on the dime, his mindset changed like he was a different person. He looked at me, he turned around, he sat in the dental chair, he leaned back, put a smile on and said "Ken you know you don't need all that stuff. I'm not a violent person.". He opened his mouth. He said "Do what you have to do."
- E. H. Everybody realized that there was somebody very special being held by the police in Tallahassee. The dots began to connect from all across the country. From Washington State to Utah through the Rockies to Florida. We became a focal point of criminal justice inquiries in the weeks that followed.

- W. K. K. Other investigators came to the jail to try to interview him for other cases they were working on for which they didn't have evidence. That had to wait because we had evidence and we had Ted Bundy in our custody, something the other investigators never had the luxury of. So I wasn't going to divert from the path we set. Period. And I will tell you I had a personal vengeance for the person that did this. I wanted to be the one to tell him that the grand jurors of this county have indicted you for murder.
- T. B. Gentlemen, I'm not gonna be paraded for Ken Katsaris' benefit.
- W. K. K. Step out Mr. Bundy.
- T. B. What do we have here, Ken? Let's see. Oh it's an indictment? All right. Why don't you read it to me? You're about up for election, aren't you? This is how you got it, didn't you?
- W. K. K. Mr. Bundy.
- T. B. You told me that you were gonna get me. He said he was gonna get me. Okay, you got me indicted. It's all you're gonna get. Just read it . Let's go.
- W. K. K. Theodore Robert Bundy you are charges, indictment, two counts of burglary and two counts of murder in the first degree, three counts attempted murder in the first degree. In the name of, and by the authority of the State of Florida, the grand jurors of the State of Florida and panel that's sworn to inquire and true presentment make. And therefore the County of Leon upon their oath do present that Theodore Robert Bundy, on the 15th day of January 1978, in Leon County, Florida, did then and there unlawfully kill a human being to wit: Margaret Bowman by strangling and or beating her, and said killing was perpetrated by said Theodore Robert Bundy from or with a premeditated design or attempt to affect the death of said Margaret Bowman, contrary to section 81002 Florida Statutes.
- T. B. Very good.
- W. K. K. And your grand jurors being present further give the court to be informed and understand...
- E. H. It wasn't a press conference. It was a staged perp walk by Sheriff Ken Katsaris to make a big deal out of him arresting and charging Theodore Bundy. Katsaris in his black suit and his cowboy boots on. It was part political theatre, part crime drama.
- W. K. K. Said killing was perpetrated by said Theodore Robert Bundy from or with a premeditated design or attempt to affect the death of Lisa Levy.
- T. B. My chance to talk to the press.
- W. K. K. Contrary to section 780204 Florida Statutes.

- T. B. I'll plead not guilty right now.
- W. K. K. And your grand jurors being present in said court further gives the court to be informed and understand that Theodore Robert Bundy on the 15th day of January [...].
- T. B. Can I talk to the press when you're done?
- W. K. K. Did then and there unlawfully attempt to kill a human being to wit [...].
- T. B. It ceased to be an issue whether or not I was innocent or guilty. The issue is now, can we pin it on him? Can we follow through and maintain our reputation as law enforcement officers? The police aren't willing to accept what I think they know, and they know that I didn't do these things.
- W. K. K. That is the indictment handed down by the grand jury.
- T. B. Is that my copy?
- W. K. K. No, it is not.
- T. B. Do I get a copy?
- W. K. K. We have your copy. You have the copy?
- T. B. Can I have a copy? How about the [...].
- W. K. K. You'll get that.
- T. B. Can I talk to the press? I mean, you had [...] chance. You've displayed the prisoner, now I think it's my turn. I've been kept in isolation for six months, I've been kept away from the press, I've been buried by you, you've been talking for six months, I think it's my turn now. All right?
- W. K. K. We've got a court order that there won't be any press interviews.
- T. B. Sure there won't be any press interviews. You've given them up. I'm gagged, you're not. All right. I'll be heard (titel?).

Lista över personer som medverkar i programmet

- A. C. Al Carlise (psykolog för Utah State Prison)
- B. G. Barbara Grossman (reporter)
- B. K. Bob Keppel (detektiv i King County, Washington State)
- B. L. Bruce Lubeck (försvarsadvokat i Carol DaRonch-fallet)
- B. P. Burl Peacock (kapten för Tallahassee-polisen)
- B. W. Brad White (reporter)
- C. D. Carol DaRonch (offer som lyckades fly)
- C. L. Charles Leidner (försvarsadvokat i Caryn Campell-fallet)
- D. L. David Lee (polis i Pensacola, Florida)
- D. K. Dick Kienast (sheriff i Pitkin County, Colorado)

D. Y. David Yocom (åklagare i Salt Lake County, Colorado)
E. H. Ed Hula (reporter)
E. N. Ej namngiven
E. K. Elizabeth Kloepfer (tidigare flickvän till Ted Bundy)
F. M. Frances Messier (granne till Ted Bundy i Tallahassee)
F. T. Frank Tucker (distriktåklagare i Aspen, Colorado)
G. D. George Dekle (åklagare i Columbia County, Florida)
G. F. Gene Flatt (polis i Aspen, Colorado)
H. W. Howard Winkler (polis i Tallahassee)
J. M. R. John M. Reed (FBI-agent för Seattlekontoret)
J. P. J. John Paul Jones (reporter)
K. M. Kathleen McChesney (detektiv i King County, Washington State)
P. H. (detektiv i Salt Lake County, Colorado)
S. G. Sandy Gilmore (reporter)
S. M. Stephen Michaud (journalist)
T. B. Theodore Bundy
W. K. K. W. Kenneth Katsaris (sheriff i Leon County, Florida)
W. L. Ward Lucas (journalist)

Bilaga 6: Burn Bundy Burn

1.14 minuter

- E. N. Listen up please. Hold it down. Hold it down a minute. Hold it down a minute.
- E. N. If you have a tape or a package that's ready to feed, bring it to the feed point between 11 and 11.30 and 12 and 12.30. Keep you pieces short so that we can all get on the air.
- E. N. [...] Three, two, one.
- L. W. This is Larry Welling reporting live from Ted Bundy's double murder trial.
- E. N. He is charged with killing two female students at Florida State University.
- E. N. He is also being sought for questioning in 36 slayings.
- E. N. Those whose bodies have been found were sexually molested and severely beaten.
- E. H. The lurid nature of the case, the depravity of the violence, and the personality of Ted Bundy combined to make this something that the media could not ignore.
- E. N. As a result of a Florida State Supreme Court ruling the Bundy trial would be open to TV cameras, no matter what the prosecution or the defense had to say.
- E. H. This was the first time a trial had ever been covered by TV like this.
- E. N. I'm ready to go.
- E. H. It was tremendously exciting. Lights on, cameras rolling.
- E. N. Smile Ted.
- E. H. Technologically, it was another era. Electronic news gathering was just in its infancy.
- E. N. If anybody's using a walkie-talkie on this floor, shut it down. You're breaking up the feed.
- W. K. K. We had the media from all 50 states and nine foreign countries in big numbers. It was an unprecedented filming of a trial of this nature.
- E. N. Three, two, one. Following exten...
- E. N. Take ten.
- E. N. Four, three.

E. N. Two.

E. N. One.

(intro)

E. N. Order in court. All rise. The circuit court, second judicial circuit of the state of Florida in the Leon County is now in session. The Honorable Edward D. Cowart presiding. Be seated.

E. D. C. We're conducting the public's business, gentlemen, and we're gonna conduct it in the sunshine, as we've said in Florida.

L. S. Nobody had ever handled a case like this before, before the cameras, and certainly not before the virtual nation watching.

E. J. What's all these cameras doing on the court floor? What's these cameras doing on the court floor?

L. S. Excuse me.

E. J. Get away from here. Get.

L. S. I was a young lawyer at the time. It was baptism by fire, if you would, but quite frankly, from my perspective, I had to treat it like it was just another case.

M. M. I was the public defender appointed to represent Ted Bundy. We didn't have any choice about the case. Mr. Bundy didn't have any money. When I first met Bundy I had an opportunity to speak with him in a very small visiting room. And, it was not altogether comfortable being at close quarters with him. It was a little awkward and maybe a little frightening.

L. S. I've got a case. I got facts. I've got to deal with those facts and I've got to come up with a way to convince a jury that Theodore Bundy committed these crimes.

M. M. I felt the forensic evidence against Bundy was really pretty sketchy. The problem with Ted Bundy was he was not a typical defendant because he was so infamous. The media had flooded the whole state of Florida with all of this prejudicial publicity about what Ted Bundy had done. All the information goes a long way to destroying whatever public perception or belief in "innocent until proven guilty". So my strategy was low-key, low-profile and have Ted Bundy do as little as possible. I may have described it as "Just sit quietly and look innocent."

L. S. Obviously there was a great deal of pressure on the prosecution and nobody knew for sure that we were gonna be able to get a conviction ultimately in trial. And the one thing that we were absolutely positive of is that we did not want Mr. Bundy back on the streets again.

- M. M. The most important thing was to save his life. I wanted to discuss the possibility of trying to negotiate a plea bargain that would result in him being spared the death penalty. So I went and talked to him.
- T. B. He came into my cell and he said “Ted I don’t like the way this prosecution against you is shaping up.”. It was his sincerest belief there was no way I could be found not guilty.
- S. M. Mm-hmm.
- T. B. “They made the proposal.” he said. “An offer was made for you to make a plea in exchange for a life sentence.” And it bothered me because I felt like he was conceding that I was guilty and all he was there for was to save my life.
- M. M. I said “Are you willing to have us negotiate?”. He said “Yes I can do a plea.”, I was surprised when he said yes.
- L. S. We decided that it would be best if we could resolve this case to have him enter a guilty plea that would ultimately result in Mr. Bundy going to prison for the rest of his life.
- T. B. I was under a lot of pressure. A lot of pressure. I don’t think I’ve been under so much pressure that I can recall. A lot of pressure to take it. I mean, I’d be the last one to say I want the death penalty. I don’t.
- S. M. Yeah.
- T. B. I mean, I would lay awake at night worrying that this was gonna happen to me.
- W. K. K. Ted Bundy was concerned about losing his life. And it got out, of course, that there may have been a deal struck. It went like wildfire.
- M. M. The courtroom was full of people, even though our agreement with the state was “Let’s don’t have a big show. As few people as possible.”, but it was packed.
- T. B. In that room full of law enforcement officers and Katsaris and the head of the state patrol sitting up in the front, in front of God and everybody, just looking like cats that had just swallowed the canary.
- L. S. Well we went into court that morning thinking Mr. Bundy was going to enter a plea and we got there and the first thing that happened was Mr. Bundy stood up and started making a speech.
- T. B. It’s my position that my council, one, believe that I am guilty. Two, that they have told me they see no way of presenting effective defense and on no uncertain terms they have told me that. And three, that they see no way of avoiding a conviction. Your Honor, if that does not raise itself to the level of ineffectiveness of counsel, I don’t know what does.
- M. M. He sabotaged the plea and turned it down. I mean it was demoralizing to me.

T. B. I skewered Mike.

S. M. Yeah.

T. B. Pretty rigourlessly.

S. M. Uh-uh.

T. B. And I at no time, ever, did I intend to plead guilty to anything.

S. M. You've got a sense of drama Ted.

M. M. No way could I stand up in front of a jury and try to convince them that he was not guilty when he had said I had told him that I believed he was guilty. I mean, there was no credibility there at all.

L. S. I talked to Mr. Minerva after court that day and I just looked him in the face and I said "Bundy just gave up the deal of a lifetime."

M. M. I finally filed a motion to withdraw but the judge would not let us out.

E. N. Judge Cowart, not in the mood for more delays, decided Minerva should stay.

E. D. C. I'm gonna deny the motion to substitute counsel and I am likewise going to deny the motion to withdraw.

M. M. So I stayed involved in a limited way in the role of advisory council. And because Bundy was so insistent on taking part in the case the judge allowed him to be co-counsel, which is a fiction because he wasn't a lawyer.

E. H. He always knew best. I think he believed he knew better than any other lawyer. And after he rejected the plea bargain, we got the idea that he was not going to be a person taking these charges sitting down.

E. N. You gonna try for another attorney? Are you gonna represent yourself or are you gonna try for another attorney?

T. B. I'm staying with the man I know best right now and that's me.

E. N. The State of Florida is going to officially begin testing its case against Theodore Robert Bundy.

E. N. It was pre-trial publicity which brought the Bundy trial from Tallahassee to Miami. Too many people were familiar with the details of the Bundy case.

E. N. Bundy, who's accused of murdering two Florida State University coeds, is acting as his own lawyer.

- T. B. I was really in control of myself. I really felt good. There was just no problem. The new and improved Ted Bundy.
- T. B. How you doing? Aren't you getting tired of Florida?
- E. N. All rise please. Hear ye, hear ye, hear ye. This honorable circuit court of the 11th judicial circuit of Florida in Dade County is now open. The Honorable judge Cowart presiding. Please be seated. Court will come to order.
- E. N. Today the Bundy trial has begun and there's a new member on the defense team attorney Margaret Good.
- M. G. After the failed plea, Mike Minerva is still head lawyer on the case. However, he decided not to go to Miami, and Mike Minerva had requested me to join the defense team. I was just a run-of-the-mill, idealistic, young criminal defense lawyer when asked to do a very difficult job, said "Yes, I'll do it.". We took the position that Ted was incompetent. He didn't understand the evidence against him. It's a basic principle of our law that you don't try a person when they are incompetent.
- L. S. I thought Bundy was very competent, very capable and we did have a competency hearing.
- M. G. And the judge, remarkably, ruled that he is competent.
- E. N. Unlike most murder trials, this one will feature the defendant helping four public defenders in cross-examining witnesses.
- M. G. Judge Cowart ruled that not only was Ted competent to stand trial, but that he was in charge of the defense. And it was just a very difficult situation because there were times when he was very erratic, impulsive and strange.
- E. D. C. Specifically, what do you seek Mr. Bundy?
- T. B. Well specifically your Honor, I'm seeking daily outdoor exercise.
- M. G. You know, we couldn't control his impulses in his irrationality anymore than he could control it, and it was annoying and it was different and we had no training in how to handle it.
- E. N. Earlier today Bundy directly asked the judge for more exercise, more access to the jail's law library, more conference periods and the use of a typewriter.
- W. K. K. He was always deferring and deflecting to draw the attention away from the case.
- L. S. One of my favorite motions that he files was a motion for a change of menu arguing that he had eaten the same grilled cheese sandwich for the last five or six days, and he just really needed something else.

- E. N. This morning he said that his living conditions at the jail prevent him from helping his attorneys.
- T. B. The light source is totally inadequate to read by. The only way one can read in that cell is to hold the document outside the bars and read the document in the available light that filters from the light source outside the cell.
- E. N. During a noon recess judge Cowart visited Bundy's cell and said the lighting was bad. He told jailers "I'd hate to have to read in it myself.", he then ruled that Bundy should be transferred to this nearby conference room.
- E. H. He thought he was clever enough and smart enough and cunning enough to avoid conviction. He had, I guess, just enough knowledge of the law to know what to do, but not enough to keep him out of trouble.
- E. N. Come over here please. Step up to the witness box. Raise your right hand.
- [...]
- R. C. I do.
- L. S. Officer Ray Crew was one of the first officers that arrived at the Chi Omega house that morning. I put him on the witness stand to kind of set the scene if you would.
- R. C. I began a room-by-room search to see if there were any other victims or potential witnesses. And I started at the northwest corner of the north hall.
- L. S. Because I had crime scene people still coming, I had not gone into detail.
- L. S. No further questions, Your Honor.
- E. D. C. Mr. Bundy?
- L. S. Out of the clear blue sky, for some reason, Mr. Bundy decided the he was gonna cross-examine that witness about what the crime scene looked like at the Chi Omega house.
- T. B. You testified here this morning that you recall arriving that the Chi Omega house at approximately 3.25 a.m.
- R. C. Yes sir.
- T. B. Then, to the best of your recollection, step-by-step if you can, officer, what did you do next?
- R. C. Step-by-step? I went in room four and there was a- I observed a young lady laying on her right-hand side, basically face down, the sheet pulled up. Initially I observed a puncture wound through the nipple on her right breast. When the

sheet was pulled off, when she was moved to the floor, I observed a bloody mark on her right buttocks.

- L. S. I have never seen anything like that before in my career. You would never, if you were a lawyer, want your client to cross-examine a crime scene witness. He was bringing out the gore that he had left there.
- T. B. Did you touch Miss Bowman?
- R. C. No sir, I didn't touch the body, I lifted the covers back so that I could observe.
- T. B. And can you describe what you saw when you lifted up the covers? As much detail as you can recall. If you need to use your report, please feel free to do so.
- R. C. She was lying, basically face down. There was a considerable amount of blood around her head. There was what appeared to be a nylon stocking netted around her head. Her head was bloated, discolored, one of her eyelids was raised and her eyes appeared a little glassy.
- M. G. Asking him to relate, in excruciating detail, what you saw when you first got there over and over again it could be perceived that he had encountered the crime scene before and relished in what it looked like and wanted it repeated, is how it could be interpreted.
- T. B. Can you describe the exact position, as best you can recall, of Miss Levy's body as you saw it when you first entered the room?
- L. S. Objection, repetition, Your Honor.
- E. D. C. He's previously described that, Mr. Bundy.
- T. B. Recall the position of her arms.
- T. B. If we recognize that the person of this type could receive gratification in the act of killing itself, it's reasonable to assume at a later point he might dwell on that because it fits into the- it might fit into the fantasy structure.
- S. M. Mm-hmm.
- M. G. It was just very unsettling, did not seem to be in Ted's best interest. And it put us, the defense attorneys, in a particularly difficult situation.
- E. N. There are reports of unrest in the defense camp as the lawyers quarrel among themselves on who should do key cross-examinations.
- E. N. The jury is unaware of the quarrels among the defense team and these conflicts have apparently not affected the way the defendant views his chances of acquittal.

L. S. I did not have any strong forensics on this case but we had a positive identification of Mr. Bundy as the one that committed the crimes.

[...]

N. N. I do.

E. D. C. Please be seated.

L. S. Nita Neary was, I thought, one of the best witnesses that we had.

L. S. Do you recall the man that you saw at the door of the Chi Omega house on the morning of January 15th 1978?

N. N. Yes I do.

L. S. Could you describe the man that you saw at the door?

N. N. Yes he had a very prominent nose, a straight bridge that almost came to a point, not quite, very thin lips, clean-shaven. I commented earlier that nice-looking for most if you want.

L. S. And is that man in the courtroom today?

N. N. Yes he is.

L. S. Would you point him out for us please?

L. S. I thought that she gave very compelling testimony. And one of the most important pieces of evidence in my mind was she sat down with an artist and she described the profile view of the man. You could hold that sketch up next to Mr. Bundy and it is a spitting image of Mr. Bundy.

M. M. The sketch was not very detailed but was almost like a stick figure. It didn't amount to conclusive proof.

R. H. Did you ever have any direct eye-to-eye contact with the man?

N. N. No.

R. H. Did you see the man's facial expression?

N. N. No.

R. H. Did you see the man's eyes?

N. N. No.

R. H. Did you see the man's eyebrows?

- N. N. I can't remember that now.
- R. H. Did you see the man's ears?
- N. N. No.
- R. H. Did you see the man's hair?
- N. N. No. I had a few seconds to observe the entire man.
- M. G. Bob Haggard did an excellent job on cross-examination. Her testimony was not very certain. And right after Robert Haggard did that very, very excellent cross-examination destroying the state's case, Ted got up in court and tried to fire Haggard as his attorney.
- T. B. Attempts by me to participate in the courtroom have been met with vigorous opposition from a part of my counsel. This is more- we're speaking more to a problem that attorneys have of giving up power. Maybe we're dealing with a problem of professional psychology where the attorneys are so jealous of the power they exercise in the courtroom they're afraid to share it with the defendant.
- E. N. Then the defense attorney Robert Haggard, without explanation asked to be excused and walked out of court.
- E. D. C. And then there were three.
- M. G. Ted was not a well person. If ever there was a decision to be made that would benefit the defense or benefit the state, Ted would always choose the one that benefited the state.
- R. H. My feeling is that the lawyer should control the defense of the case by virtue of their experience.
- E. H. We were seeing here a real crime drama. It was just sordid, lurid, sensational enough that I think people wanted to watch it, replay every day during the trial.
- E. N. Each day the courtroom is filled with spectators, drawn by a fascination with Theodore Bundy himself or by the gruesome details of the crimes. What is unusual to see is that many of the onlookers are women. Young women.
- M. G. Women would slip notes to me and ask me to give them to Ted. You know, I would say "No I can't do that."
- E. N. Are you a little scared when you look at him?
- E. N. Yes. Scares me to be in the same room with him but I know there's other people in there.
- E. N. I'm not afraid. He just doesn't look like the type to kill somebody.

- E. N. Everytime he turns around I kinda get that feeling “Oh no.”, you know, “Gonna get me next.”.
- E. N. But yet you’re fascinated with him?
- E. N. Very, very.
- E. N. Why do you do it?
- E. N. I don’t know.
- E. N. One woman who has been at the trial the past four days and who frequently confers with Bundy has another impression entirely. Carole Boone believes Bundy is completely innocent. Some have called her his girlfriend. She prefers be known as just a close personal friend.
- S. M. Carole was a friend of his from Washington and Carole had reappeared in his life to actually act as his champion because she felt that he was telling the truth and that he was being railroaded. She was Ted’s advocate, that was her identity. She felt maternal towards him to some extent. And she was adamant that her Bunny, as she called him, was wholly innocent.
- C. B. Let me put it this way, I don’t think Ted belongs in jail. The things in Florida don’t concern me anymore than the things out west do. And those other things...
- E. N. You think these are trumped-up charges?
- C. B. I don’t think they had reason to charge Ted with murdering in either Leon County or Columbia County.
- E. N. Boone says she has twice been allowed to visit Bundy in jail since he was brought to Miami six days ago. She describes him as nervous, but cautiously hopeful.
- E. N. Are there any dates set on the other trials?
- T. B. Pardon me?
- E. N. Even with acquittal?
- T. B. Yes, well, you know, if I was a football coach I’d say you don’t- when you’re in the first game of the season you don’t start looking for the Super Bowl.
- W. K. K. I believe he thought he was going to get away with this. But the piece of evidence that was going to be the centerpiece of the prosecution, that would be used for the first time in a court setting was the bite marks. There was a very large, very imprinted, double bite mark. The person bit, withdrew and bit again, as hard as the person could.

- L. S. And the question became whether there was any way that a suspect could be identified from that bite mark.
- L. S. Could you please state your name for the record?
- R. S. My name is Richard Souviron.
- L. S. What is that?
- R. S. This is a stone cast of Mr. Bundy's upper teeth.
- E. N. The State's star witness, Dr. Richard Souviron, a Miami forensic odontologist, showed the court the peculiarities of Bundy's teeth. Slightly crooked upper front teeth with distinct incisors and chip marks.
- L. S. Whoever made this mark in the skin, in the flesh, had crooked teeth.
- M. K. K. I believe it was the canine teeth that were very distinct, that really were different.
- M. M. It was obvious that the jury was affected by the big show put on by the prosecution. But we really concentrated hard on trying to limit the scope of that testimony.
- M. G. Mike did come down to Miami and handled the bite-mark evidence. It was the first time that that kind of tool-mark evidence had been used in a criminal case. And he was the expert, legally speaking, on that.
- M. M. Bite-mark evidence is not like DNA. It's now pretty much considered junk science.
- M. G. This idea that you could possibly identify someone from the bruise pattern they would leave on human flesh, it was just gross speculation, but it didn't change what happened.
- M. M. Can you tell us with any reasonable degree of dental certainty that those teeth made the marks on those photographs.
- R. S. Yes sir.
- M. M. And what is that opinion sir?
- R. S. They made the marks.
- T. B. I mean, I felt the tide turn right there. They may have been somewhat ambivalent up to- in the State's case- up until the point when the State's witnesses testified and then our failure to effectively refute that I think, was very significant to the jurors. I was feeling embittered and persecuted. I couldn't endure this humiliation. I had to make a statement.

- E. N. The jurors were out of the courtroom this morning when judge Edward Cowart received word from one of Theodore Bundy's guards of an incident at the Dade County Jail involving the defendant last night which also explained his absence from the court at the start of this morning's session.
- E. D. C. Go ahead.
- E. N. This morning I went to Mr. Bundy's cell to awaken him so he could get dressed to come to court. I could not get him to get up. I noticed that the lock had been jammed with what appeared to be toilet paper.
- E. D. C. Was this from the inside of the cell or...
- E. N. From the outside Judge [...].
- W. K. K. He had wet toilet paper and stuffed it in the lock and kept it from locking. He was different and he was smart, and he was a challenge to the best.
- E. D. C. The court will find him in contempt of this court for failing to be here at this time, and I wanna instruct counsel to go talk to Mr. Bundy. And it's now ten minutes after nine, this court will reconvene at 9.30, and we'll continue whether he's here or not.
- E. N. Everybody remain seated.
- L. S. At that point in time, things were going good for the prosecution. So it was real obvious that he was trying to do something to change that.
- E. N. Just past 9.30 this morning Theodore Bundy entered the court before judge Cowart.
- E. D. C. Mr. Bundy?
- T. B. Yes, sir.
- E. D. C. The court wants to talk to you [...]. Come up to the bar here. What happened?
- T. B. Where? Do you mean in the jail?
- E. D. C. Court was supposed to start at nine o'clock. I wanna tell you something young man and I wanna tell you clearly and unequivocally so you understand. This court is not gonna follow your schedule. This court is gonna set the time when we convene and when we do not convene. The court has already found you in contempt of this court. Be forewarned, I'm not tolerating any more of this. Is there any question in your mind?
- T. B. Perhaps the court can tell me how I can hold the jail in contempt?
- E. D. C. You can stop breaking lights and stuffing toilet paper in locks, that's how you can not hold them in contempt.

- T. B. What I'm saying to you Your Honor is I'm laboring under conditions which are causing me stress that this court is not aware of. The conditions imposed upon me by the Dade County Jail constitute harassment. It is an attempt by the system, I think, to coerce me, and to wear me down. Since I have been in Dade County I've been allowed...
- E. D. C. Don't shake your finger at me young man. Don't shake your finger at me young man.
- T. B. Of one and one half hour...
- E. D. C. That's fine, you can shake it at Mr. Haggard.
- T. B. He probably deserves it better than you do.
- R. H. He occasionally shakes his finger at me judge.
- T. B. This railroad train is running Your Honor but if I wanna get off, I'll get off. If I need to demonstrate to the court that there are things happening outside this courtroom that are influencing and affecting me. There comes a time when I just have to say "Whoa."
- E. D. C. If you say "Whoa", I'm gonna be using spurs and overcome that whoa.
- T. B. Giddy up that's what...
- E. D. C. You bet. And this court is gonna proceed on schedule, bless your heart. I just hope you stay with us because if you don't we'll miss you. All right?
- T. B. I'm not going to try and please people. I hold my head high. I believe in myself. Dealing from that on out, I know exactly what's what. And Lord knows I am the first and foremost person who has personal, intimate knowledge, that it couldn't be me, that it's not me, that I'm innocent. And I'll lay my money on me.
- E. D. C. Ladies and gentlemen of the jury, counsel will now be making their closing arguments to you or their final arguments.
- M. G. The evidence in this case presents many reasonable doubts. It's a sad day for our system of justice that can put a man's life on the line because they say he has crooked teeth. How tragic would it be if a man's life could be taken from him because 12 people thought that he was probably guilty but they were not sure.
- M. G. You hope the jury would find a reasonable doubt and find that this evidence was insufficient and find him not guilty of first degree murder. But you never know what a jury's gonna do.
- L. S. This man premeditated this murder. He knew what he was going to do before he did it. He thinks he is smart enough to get away with any crime. Give him the

same amount of mercy that he gave Lisa Levy and Margaret Bowman, which was absolutely none.

E. D. C. Ladies and gentlemen of the jury, you may retire now to consider you verdict.

E. N. This case went to the jury shortly before...

E. N. July will deliberate until midnight...

E. N. Ted Bundy committed the...

E. N. Arrested in Pensacola...

R. L. It was exactly three hours ago that judge Edward Cowart gave the case to the jury. They are now deliberating behind closed doors, inside the jury room, examining more than a hundred exhibits.

E. N. Are you confident that he'll be acquitted here?

L. B. I hope he'll be acquitted. I can't say I'm confident.

E. N. We interrupt this program to bring you a special report, live from the justice building, Miami Florida. Deliberating for six and a half hours, the jury returned to the courtroom just past 9.30 Eastern time Tuesday night to announce its decision.

E. N. Okay, here we go folks. I'm feeding.

[...]

E. N. In the Circuit Court of the Second Judicial Circuit of Leon County Florida, case number 78670, the State of Florida versus Theodore Robert Bundy, verdict. We the jury at Miami Dade County Florida 24th day of July A.D. 1979, find the defendant, Theodore Robert Bundy, as to count two of the indictment, murder in the first degree upon one Margaret Bowman, guilty as charged, as to count three of the indictment, murder in the first degree upon one Lisa Levy, guilty as charged. So say we all [...].

T. B. They refused to perceive me as being anything that approaches being normal. They don't understand me. They don't really understand me. They are missing, you know, a very important point, I guess.

M. G. When the verdict came in, Ted, his demeanor, his expression, was completely different than how he had been throughout the trial. One of intense surprise, which really just confirmed to me, that he did not have a rational understanding of the proceedings or what was happening to him or what was about to happen to him.

E. N. Ted Bundy is found guilty of all seven counts of the indictment. That includes three charges of attempted murder and two counts of first-degree murder, a

crime that is a capital offence in the state of Florida, a crime for which he could be sent to the electric chair.

[...]

E. N. What's your reaction?

L. S. We're very satisfied with what verdict we did get in this case. We couldn't have expected it to be any better than it was.

L. S. It had been a long, hard investigation, a long, hard trial. We knew a lot of people were pulling on us to win that case and it was a tremendous relief to know that we did.

E. N. Come be calm you guys, be calm, be calm.

L. B. Needless to say, I think the jury is totally wrong. They didn't take enough time. How could you consider all those momentous decisions in six hours? It's just impossible. It's wrong. We'll appeal it. It's just- what else can I say? We, the family, we're devastated by this but we'll stick behind him because we know he's not guilty as do all his friends. That's it.

E. N. Back up.

E. N. At 2.20 this afternoon, the case was handed to the jurors with a decision before them whether to sentence convicted murderer Theodore Bundy to life imprisonment or death. But it was the defendant's mother, Louise Bundy, who made the most impassioned plea for her son's life.

L. B. My Christian upbringing tells me that to take someone's life under any circumstances is wrong. And I don't believe the State of Florida is above the laws of God. Ted can be very useful in many ways, to many people, living. Gone from us would be like taking a part of all of us and throwing it away.

E. D. C. Defendant, please step forward.

E. N. Bundy step up to the bar please.

E. D. C. The court finds that both of these killings were indeed heinous, atrocious and cruel in that they were extremely wicked, shockingly evil, vile and the product of a design to inflict a high degree of pain and utter indifference to human life. This court, independent of, but in agreement with the advisory sentence rendered by the jury does here impose the death penalty upon the defendant Theodore Robert Bundy. Take care of yourself young man.

T. B. Thank you.

E. D. C. All right? I say that to you sincerely. Take care of yourself. It's a tragedy for this court to see such a total waste, I think, of humanity that I have experienced in this court. You're a bright young man. You'd have made a good lawyer. I'd

have loved to have you practice in front of me, but you went another way partner. Take care of yourself. I don't have any animosity to you, I want you to know that. Court will be in recess until Saturday morning at ten o'clock.

- E. N. Everybody remain seated until the judge is out of the courtroom.
- T. B. I don't really feel like I have any really acute insights or observations analysis to add to what's happened this afternoon. I am tired, sad. And even now I am both fascinated with and angry at myself for falling into that role.
- E. N. There is yet another cases titled the State of Florida versus Theodore Robert Bundy.
- E. N. This time, Bundy is accused of killing Lake City school girl Kimberly Leach.
- G. D. The Kim Leach trial was the first murder case that I actually tried as a prosecutor. People criticized us, saying "Why are you wasting the county's money prosecuting him when he's already got the death penalty?". You get two death penalties, you got twice as much chance of one standing up, to make sure, certain that it was executed. The strategy of the trial was pretty simple. We had tons of evidence. There was an eyewitness that saw Bundy loading Kim Leach into the white van at the junior high school. And in that white van that he was driving was a bloodstain. The blood type was the same as Kim's blood type. Numerous fibers from the clothing on Kim Leach's body were found on the van carpet. Fibers from Bundy's blue blazer was found on Kim's clothing. Shoe tracks. There was mountains of evidence against him.
- E. N. Wearing a blue bow tie and a big grin, Theodore Bundy faced the jury for the last time.
- G. D. Bundy defended himself and that did not go over well with the jury. He displayed a tremendous amount of arrogance. One thing that he did was his impromptu wedding ceremony between him and his witnesses, Carole Boone.
- E. N. The defense called only one witness, Carole Boone. Acting as his own lawyer, Bundy questioned her about his character. She said he's a kind, warm, patient man, a very positive part of her life. Then the convicted man popped the question.
- T. B. Carole, do you wanna marry me?
- C. B. Yes.
- T. B. And I wanna marry you?
- C. B. Yes.
- T. B. And I do wanna marry you.
- C. B. You said you did.

- E. N. Bundy went on questioning Boone. The prosecution called the marriage proposal a charade and asked the jury to consider the timing of the announcement.
- G. D. I thought at the time this was simply a ploy. "How could you possibly vote the death penalty on my wedding day?" And the second thing he did was in his final argument against the jury, he spread his arms out like this. He compared himself to Jesus. Well, the jury didn't appreciate that at all. The next morning we had a verdict and I was- man I was pumped. I had been sweating bullets until the judge called us back into the courtroom.
- E. N. It is the sense of this court as to count one of the indictment that you, Theodore Robert Bundy, be adjudicated guilty of murder in the first degree and that you be sentenced to death for the murder of Kimberly Diane Leach.
- E. N. Bundy sat with his back to the judge during the reading of the recommendation. Then, one last outburst as the jury was being released.
- E. N. The court is adjourned.
- T. B. Tell the jury that they were wrong.
- E. N. Denied. Bring the jury back.
- T. B. Get off. Let go of me. We're going to go to the holding cell.
- G. D. I feel that there are some people who by the enormity of their crime forfeit their right to live. He's such an evil person who had done so much harm, hurt so many good people. He is just a piece of garbage in the shape of a human being.
- [...]
- S. M. When Ted went back to death row, there was no guilt, no remorse.
- T. B. I don't feel guilty for any of it. I feel less guilty now than I've felt at any time in my whole life. About anything. I mean, really. And it's not that I've forgotten anything or I've closed down a part of my mind or am compartmentalizing. I believe I understand everything that I've done.
- S. M. There was pride in what he did.
- T. B. I am in the enviable position of not having to feel an guilt, and that's it. Guilt is this mechanism we use to control people. It's an illusion. It's this kind of social control mechanism and it's very unhealthy.
- S. M. Death row is a terrible place so Ted would get drunk and smoke dope.

- T. B. There are a lot of guys heavy into drugs up on death row. I smoked a lot of weed and I have never in my life been so fucked up. I don't like the dope that just gets you mildly giddy. I mean, when I smoke dope I like to hallucinate a little bit.
- S. M. Many days, he was really, really high. His wife Carole would take drugs in to Ted vaginally, and then he would take the drugs back to his cell rectally.
- T. B. I'm gonna bring some dope down here sometime and we'll just smoke it. And Valiums and alcohol.
- S. M. Ted and Carole were the French expression folie à deux. They were crazy together. Carole loved him. She told him that she wanted a child and somehow they had sex in the prison.
- C. B. We kept looking out the window. There was a black guard who was real nice. After the first day they just- they didn't care. They walked in on us a couple of times.
- S. M. And they built this little family on death row. Ted and Carole and little Rosa.
- E. N. This convicted killer, who fathered a daughter, tried to have a semblance of family life with daughter, stepson and wife.
- S. M. The narcissist in him adored the attention.
- T. B. If you wanna interest someone, let's say in the screenplay rights, the movie rights, film rights, news articles about me, the Rolling Stone stuff, the New Times stuff, the New York Times magazine. As a media event to touch people throughout the country.
- S. M. Mm-hmm.
- T. B. Because people throughout North America really are- to one degree or another, know about Ted Bundy.
- S. M. I was interested in putting Ted in my rearview mirror. We'd recorded roughly a hundred hours of recorded conversation. But if you listen to the tapes, he never confessed. The last time I talked to Ted I said we were gonna publish the book. He said "I don't care what you say, as long as it sells." I was heartily sick of what I was hearing. I was sick of Ted. I walked out of that prison with an enormous sense of relief.
- H. A. Last time I saw Ted Bundy or talked with him, I was so damn sick of his lies and his denials of what he told us. Sometimes we'd come out of that prison and we'd be actually sick. I just was tired of Ted Bundy and what he'd taken of my life really.
- S. M. The book was about finished and we felt a responsibility to his mother and stepfather to tell them what Ted had been saying to us and what we were gonna publish in the book. So we fly to Seattle and we have the tape recorder. Louise

is sitting next to the tape recorder. I'm sitting next to Louise. And Ted comes on, his voice comes on, and he's talking about murder.

- T. B. As he came up behind her, she heard him, she turned around, and he brandished a knife. And, let's say, he placed his hands around her throat.
- S. M. And Louise starts making these little sounds, like a little mouse sounds, little squeaks. And she just listened to it and listened to it. And we say, you know, "Do you have any questions?". And neither of them had any questions whatsoever. So we turned off the tape recorder and we stood up and she said "Who's for apple pie and ice cream?". And we had apple pie and ice cream, and then we left.
- E. N. The nation's worst mass murderers may yet make a contribution to society. They have supplied the raw data to help the FBI composite a picture of the mass killer and his victims. The bureau today said a new computer center is being set up to analyze that data. Agents hope that this computer will spot those subtle patterns that they have missed in the past.
- E. N. Today the FBI announced the creation of a national center for analysis of violent crime. The center would use computers like these to look for patterns in the methods of murders. Agents have already interviewed 38 convicted killers, including Charles Manson, to put together profiles on who kills and why.
- E. N. This is the case we got in today down in North Carolina.
- E. N. Are we looking at post-mortem or ante-mortem wounds?
- E. N. It is definitely post-mortem mutilation to the breast area.
- B. H. At that time, I had the privilege to join the first class of full-time profilers in that program. We would look at hundreds of cases that were solved or unsolved to try to understand the thought processes of the perpetrators. Not only how they developed their skills, but how they evaded detection. We would go in and talk to serial killers, serial child molesters, serial rapists, and Ted Bundy was one of the ones that was chosen.
- S. M. Ted's case taught law enforcement, specifically the FBI, that their way of going about these investigations was going to have to change because a new type of criminal was emerging, typified by Ted Bundy. He was brand new and absolutely frightening.
- R. D. We're learning these people are good at what they do. They're very good.
- B. H. Ted Bundy was unique from most- all other serial killers that we were aware of. He had a degree in psychology, he was very bright. He basically set the standard. He's the Jack the Ripper of the United States. He just potentially was a tremendous source of intelligence for us, if he would talk to us. The first time I talked to him, he had been on death row for a number of years but he was still not admitting any of these crimes. He said, basically, "Who do you think you are

to come down here in death row, pull me out of my cell and ask me stuff?”, you know, “You’re the FBI. You guys know everything. You’re the geniuses. You write the books. You write the papers. What do you want from me?”. I said “I wanna be better. I wanna save lives. I want you to help me.” And he just said “They wanna kill me.” And I said “They wanna kill you?” And he said “The State of Florida wants to kill me.” And he said “You’d kill me too, wouldn’t you?” And I said “I wouldn’t take pleasure in it but if it was my job to pull the switch, yeah you’re toast.” And he just started looking at me and laughing and said “How many times do you think I’ve asked that question to other people?” He said “They all lie. They all said they thought I should be a survivor.” He said “You told the truth.” And that was the way we finished our first discussion. They trusted me. In visits after that, I would go in and he would have newspaper clippings of murder cases, some of which I was working, some of which I wasn’t even familiar with. And he would say “Let’s profile this case.” And he was very good. I mean, he would say, “I think that the guy would do this, then he would do that. I think you guys ought to do this or that.” He talked about how a lot of serial killers will return to their crime scene. He also talked about leaving evidence behind that had nothing to do with the crime scene that might throw them off. He confirmed a lot of things that we suspected about serial killers but he also gave us a lot more things to think about.

- E. N. The state prison in Florida, America’s sunshine state. This is death row. Prisoners here have been sentenced to die in the electric chair. Some have been here as long as 12 years. They could be executed tomorrow, next week, perhaps never.
- P. N. I became Ted Bundy’s lawyer in 1986 when an associate came in and said “Well, there’s this guy in Florida and he has his execution scheduled and we need someone to take that case.” I was very clear on being opposed to the death penalty, even for the most heinous crimes. Preventing the government from killing people in my name was one of the most important things I could do.
- E. N. Convicted murderer Ted Bundy is scheduled to die in Florida’s electric chair one week from today.
- P. N. Ted was on death watch so there was no time to waste. Our strongest argument was the fact that he received inadequate representation in that he was represented by himself, who was not competent to assist or even worse in the Chi Omega case present his own defense. He truly had sabotaged his trials and we were hoping to find some clear mental illness that we could use as an issue in the case.
- E. N. Convicted murderer Theodore Bundy is taking new steps to avoid Florida’s electric chair.
- E. N. This is the first time Ted Bundy has left Florida’s death row since being sentenced to death. Armed guard brought Bundy to the hearing to determine his mental competency.

- P. N. My associate Jim Coleman and I were in desperate need of an expert to analyze Ted.
- E. N. Are we talking about incompetence to be his own lawyer or incompetence to stand trial?
- J. C. We're talking about competence to stand trial.
- P. N. That kind of analysis had not happened during the trial because Ted believed he was more than competent.
- T. B. I knew I wasn't crazy, insane or incompetent or anything else. I was insulted even by the suggestion by my lawyers that we should consider the defense. They knew damn well I wasn't crazy.
- P. N. Doctor Dorothy Lewis, the psychiatrist at Yale, was willing to begin neurological testing on him. She specialized in understanding the brain chemistry of violent men. And then she called me up to say "Do you know that your client is manic-depressive?" That was the first that we'd heard any kind of actual diagnosis of a mental illness with Ted. He talked in terms of a voice in his head and this voice would start saying things about women. Dr. Lewis realized that this was during the down-phase of his manic depression. And Ted controlling his own defense was just a sign of his manic episodes. And he also started talking about that he did not feel empathy. He did not feel love. Dr. Lewis was extremely confident that there was something unique about Ted's brain that had led to this. Some unique brain chemistry or even a tumor in a critical location that blocked his empathy. So we got a stay of execution.
- E. N. Just six hours before his scheduled execution in Starke, Florida, convicted killer Ted Bundy won a 24 hour stay.
- P. N. The appeals in the case had to go through so many layers of courts. They happened over a period of three years.
- E. N. Serial killer Theodore Bundy has escaped the chair once again.
- E. N. Lawyers for Bundy went to the court in a last-ditch effort to argue that he wasn't competent to stand trial in 1980.
- P. N. But the public pressure and the political pressure was unsurmountable.
- E. N. Eleanor Rose of Seattle believes Bundy killed her daughter Denise.
- E. R. As far as Bundy goes, I hate him and I do want him to get the electric chair.
- P. N. No court was gonna be the one to stay in the way of Ted Bundy's execution.
- E. N. Bundy's lawyers were trying for a stay of execution in U.S. district court today but were turned down this afternoon. This, after the Florida Supreme Court rejected his appeal Friday.

- P. N. We had won two stays of execution and in the last case, the Supreme Court denied the stay.
- E. N. Shortly after the high court's decision was announced, Florida governor Bob Martinez signed a new death warrant.
- B. M. He represents why you have capital punishment.
- E. N. For ten years, Ted Bundy has been fighting execution in Florida's electric chair.
- E. N. Bundy is scheduled to die in Florida's electric chair on Tuesday.
- P. N. On the last few days before the execution he decided to confess.
- T. B. I'm at the point finally where I see that I'm going to have to tell you and others everything I know in regard to so-called unsolved cases.
- P. N. Ted always thought that his knowledge of these crimes was his ace in the hole. That by offering to confess, the governor would delay his execution a few years.
- T. B. I'm the only one in possession of this information and that's just the way it is. To do a proper job, for everybody, I mean, I'm going to need some time.
- P. N. Jim and I thought it was extremely foolhardy for him to publicly confess. I didn't think the governor would buy it. I didn't think it'd stop his execution.
- B. K. His attorney had called me in Seattle to please go down, talk to Ted, he wanted to confess.
- B. H. I was told that he wanted to talk, so I went down. His purpose in doing this, obviously, was to extend his life. Although I was not trying to extend his life, my job was kind of to encourage him to talk and remind him of things that might be applicable to the cases.
- B. H. I'm here at Florida State Prison, at Raiford, Florida, with Mr. Ted Bundy. We're having a meeting and presently it's two days prior to his scheduled execution date. You've been involved in how many homicides?
- T. B. Well, we came up with 30. I mean, we added up. It's late at night as you said but I think that's a fairly close figure.
- B. H. Would you just try to summarize what states were in and what periods of time?
- T. B. I just really will summarize it. California, Oregon, Washington, Idaho, Utah, Colorado and Florida between 1973 and 1978.
- B. H. Of the 30 that you were involved in, can you- you have an idea of how many were actually buried?

- T. B. Well that's a good question. Gee, 10?
- B. H. Ten burials of the 30...
- T. B. That's roughly, I mean, I just- I guess.
- B. H. Okay. It's a couple of the cases, and I'm not sure how many, but you opted to sever the heads from the victims. And how many were there, do you recall, of the 30 that...
- T. B. Perhaps half a dozen.
- B. K. Well I was there two days. The first day, you know, he's behind heavy glass and there's a kind of a mouth hole you can talk through. And that's when he told me everything.
- T. B. Can you hear that?
- B. K. I can hear you.
- T. B. I just said that the Hawkins girl's head was severed and taken up the road about 25 to 50 yards. And buried in a location about ten yards west of the road on a rocky hillside. Did you hear that?
- B. K. Mm-hmm.
- B. H. When he said he was clearing his soul at the end he wanted me to know that he practiced necrophilia. That was something he never talked about even in the third person before that. You know, the truth is terrible. You know, it's terrible.
- P. N. We woke up in the morning and there all the newspapers are, you know "Ted reveals his secrets." At that point I was really overcome with emotion. It was over and we knew it was over.
- E. N. After 11 years of silence he has begun admitting to over 30 killings in five Western states he has always been suspected of.
- E. N. The confessions came as a surprise to Bundy's mother.
- L. B. If he killed all those lovely young women, we have several beautiful daughters of our own. We know what we would feel and that's a terrible thing. And he wasn't raised that way.
- E. N. This evening, the Florida governor says he's fully confident Bundy will be executed tomorrow morning. In the words of one other state official, "This master manipulator won't be allowed to make a mockery of the judicial system."
- B. H. I was with him when he had gotten a call. It was his attorney saying that there were no more appeals. He knew he was going to die.

- E. N. One of this country's most notorious killers will be executed tomorrow morning at the Florida State Penitentiary.
- E. N. Ted Bundy has always received a lot of public attention. The day before his scheduled execution was no different. Television crews are here from across the country.
- E. H. The day before the execution of Ted Bundy, we had satellite trucks set up all over the field. I think that was one of the first big uses of satellite trucks to cover an event like that.
- B. H. There were thousands of people outside. You could hear them inside, even in the inner confines of the prison.
- E. N. Burn Bundy, burn. Burn Bundy, burn.
- B. H. "Burn Bundy, burn. Burn, Bundy, burn." And they were setting fireworks off. I looked at Ted and I said "Do you hear that out there?" and he goes "They're crazy." He said "They think I'm crazy. Listen to all of them."
- T. B. Vengeance is what the death penalty really is. Really, it's a desire of society to take an eye for an eye. And I guess there's no cure for that. That's society's problem. Maybe we should find a cure for society's problem.
- E. N. Just down the road from the prison there're even Ted Bundy t-shirts for sale. This one says "Burn, Bundy, Burn".
- E. N. Throw them in huh?
- E. N. I give them to the girls.
- H. A. I was in the crowd outside the prison, it was almost like a carnival.
- E. N. Mr. Aynesworth, have you been in this morning to...
- H. A. No I haven't seen Ted for a long time. We wrote a very unfavorable book about him and he does not care much for us.
- H. A. I was so happy to see him go.
- H.A He's entertaining, he's got a good sense of humor but he's also very devious. He's very- and he's a mean son of a gun. The man's a wimp. I mean, people that sneak up on women and kill them and- what else can you say?
- B. H. At some point that day, Ted tells me that he's not gonna sit in the chair. And I said "Well what are you gonna do?" He said "I'm gonna die right here." And he was sitting across from me and he had a pen. And he said "I can stick this so far up my artery, it'll squirt in your face. And I'll be drained before anybody even gets here." And I said "Is that what you want to do?" And he says "I'm not gonna let them kill me." And we had just had some other discussions, religious

discussions throughout our visits over the years. But that particular day he had the bible with him and he was reading scripture. And I said “How many numbers did we talk about earlier?” And he said “Thirty-something” and I said “And now you’re gonna go to 31? Don’t you think taking a life, even if it’s your own, is a method of homicide, even though they call it suicide. If you think there’s a deity upstairs that’s gonna judge you, do you think you’re in a position to push the envelope that far?” And he just looked at me and said “You got me again.” And then so- he prayed some and I prayed with him.

- B. MC. All right, can you all here? Ted Bundy is being served for supper tonight a meal of burrito, rice and salad. At five o’clock tomorrow morning he’ll be offered a last meal of traditional steak and eggs.
- B. H. Then we rehearsed his execution on a chair in the office. I said “Well, you know, they’re gonna shave your head. They’re gonna shave your right calf.” I said “You’re gonna sit down in the chair.” I said “They’re gonna put shackles on your feet. You know, you’re gonna feel jilts.”
- B. MC. This evening, there is a one-on-one interview with Dr. James Dobson which you’re aware of.
- E. N. Bundy told a California religious broadcaster that a sexual frenzy drove him to kill women across the country.
- J. D. There was a great deal of remorse said. He wept several times while talking to me.
- T. B. I’ve lived in prison for a long time now and I’ve met a lot of men who were motivated to commit violence just like me, and without exception, every one of them was deeply involved in pornography. Without question, without exception, deeply influenced and consumed by an addiction to pornography.
- H. A. I was stunned when he blamed it on pornography because we all grow up having access to pornography and it doesn’t turn us all into serial killers. I guess he was trying to blame it on somebody else. You know, blame it on the devil and pornography.
- H. A. I think that’s typical Ted. He’s playing it for all it’s worth. He’s playing a game. He’s buying time.
- B. H. In truth when I talked to him about the pornography, he said “I never said it made me do it. But I did as best I could to try and get them to help me. You know it didn’t make me do it. I did it because I wanted to do it.”
- E. N. Good morning. In just about ten minutes, serial killer Ted Bundy is scheduled to be executed here at Florida State Prison.
- E. N. The prison fired up the generators which power the electric chair. Neither the Supreme Court or Governor’s Office has granted a stay.

- E. N. It's a beautiful day in the neighborhood.
- [...]
- S. M. I was in New York, I got up early to watch it on TV.
- E. N. Floodlights bathe the prison at dawn. Note the activity in the window at the bottom right of your screen as the death chamber is being prepared.
- S. M. I was interested that there were a lot of drunken college kids there. Young men who were ten or so when Ted had killed those girls at Chi Omega. It was an excuse to get drunk and hoop it up. There was a lot going on.
- E. N. They got burn. It's over Ted.
- E. N. Y'all get you chair pin?
- E. N. An electric chair pin?
- E. N. Yes m'am. Old Sparky. It's a three-legged chair, just like the original. Five dollars.
- G. D. All of the witnesses, the official witnesses we got there early in the morning. Loaded us up in buses and then drove us over to the death chamber. We walked into the viewing part of the death chamber and the doors swung open, in came two burly guards with Bundy between them. And he was white as a sheet. They brought him around to the electric chair and they strapped him down and he was allowed to say some final words. He said something about sorry he caused so much trouble. Then they lowered the skull cap with the black hood over his head. A guy on the phone gives a high sign, and they throw the switch. And as the electricity coursed through his body, you could see his fist tightening with the thumb between two fingers. And I remember thinking at the time "I wonder how many throats that fist has tightened around." When the electricity was turned off, a doctor unbuttoned the front of his shirt, put a stethoscope to his chest and finally stepped back and pronounced Bundy dead. And then, I think it was the warden, someone announced that the death penalty had been carried out. I'm ashamed to admit that I was elated. I hope I'm never that happy over the death of a human being ever again.
- E. N. His witnesses walked out of the prison to signal Bundy's death. The crowd outside cheered.
- E. N. About damn time.
- B. H. Then the hearse picked him up and drove down and hundreds and hundreds of people ran after the hearse.
- E. N. For the man who murdered dozens of women, the irony of the final act of justice is that it may have been carried out by a female executioner, hidden from Bundy and others by a black hood.

- B. H. He decided that he wanted to be cremated and he wanted his remains spread out over the Cascade Mountains where he said he had some of the best times of his life. But of course that's also where some of the remains of some of his victims were found. And some probably still remain there.
- P. N. Did anyone know the real Ted? Was he just an evil genius, as the Ted Bundy myth eventually became? Or was there something wrong? Was he not in complete control?
- S. H. He could have done something good with his life, but he didn't. He chose to go his way.
- B. L. There has never been anybody that I've seen that remotely approaches what he was like. There was just too many things wrong, too many wires crossed. He was born with the safety off.
- M. L. V. How do I feel about Ted? I don't think I really, really handled it. You know, he's gone. I don't deal with it. I sort of closed that chapter a long time ago in my life.
- C. D. I was very lucky I got away from one of the world's most infamous serial killers. I sit and think about the victims and their families. He did not deserve to live.
- W. K. K. He's in a place, where I hope that he's basically just burning in hell.
- S. M. Ted endures in the hearts and minds of those who knew him. Like a bad cold, he just keeps coming back. There's a kind of taint that I can't get rid of.
- H. A. It was horrendous. Sometimes you wake up at night and think about it.
- T. B. We want to be able to say we can identify these dangerous people. And the really scary thing is you can't identify them. People don't realize that there are potential killers among them. How could anyone live in a society where people they liked, loved, lived with, worked with and admired could the next day turn out to be the most demonic people imaginable?

Lista över personer som medverkar i avsnittet

- B. H. Bill Hagmaier (FBI-agent)
- B. K. Bob Keppel (detektiv i King County, Washington State)
- B. L. Bruce Lubeck (försvarsadvokat Carol DaRonch-fallet)
- B. M. Bob Martinez (Floridas guvernör)
- B. MC. Bob McCaster (anställd Florida Department of Corrections)
- C. B. Carole Boone (Ted Bundys flickvän, senare fru)
- C. D. Carol DaRonch (Offer som lyckades rymma)
- E. D. C. Edward D. Cowart (domare i Chi Omega-fallet)
- E. H. Ed Hula (reporter)
- E. N. Ej namngiven
- E. R. Eleanor Rose (mamma till Denise Naslund, ett av Bundys offer)

G. D. George Dekle (åklagare Kim Leach-fallet)
H. A. Hugh Aynesworth (journalist)
J. C. James Coleman (dödszell-advokat)
J. D. James Dobson (religiös programledare)
L. B. Louise Bundy (Ted Bundys mamma)
L. S. Larry Simpson (åklagare i Chi Omega-fallet)
L. W. Larry Welling (reporter)
M. G. Margaret Good (försvarsadvokat i Chi Omega-fallet)
M. L. V. Marlin Lee Vortman (vän till Ted Bundy)
M. M. Michael Minerva (försvarsadvokat i Chi Omega-fallet)
N. N. Nita Neary (vittne i Chi Omega-fallet)
P. N. Polly Nelson (dödszell-advokat)
R. C. Raymond Crew (polis Florida State University)
R. D. Roger Depue (FBI-agent)
R. H. Robert Haggard (försvarsadvokat i Chi Omega-fallet)
R. L. Robin Lloyd (reporter)
R. S. Richard Souviron (expertvittne i Chi Omega-fallet)
S. H. Sandy Holt (barndomsvän till Ted Bundy)
S. M. Stephen Michaud (journalist)
T. B. Theodore Bundy
W. K. K. W. Kenneth Katsaris (sheriff i Leon County, Tallahassee)