

ZØDIAC
PRODUCTION NOTES

"... I shall no longer announce to anyone when I commit my murders, they shall look like routine robberies, killings of anger and a few fake accidents, etc..."

Letter 7 - November 9,
1969

It is the ultimate cold case.

The rampage of a madman who has never been caught; the elusive cipher slayer who gripped the nation in fear, America's very own Jack the Ripper. He publicly claimed 13 victims, then more, two dozen more. Police pinned him with seven, five dead. The true body count may never be known. One thing is certain: That count includes the living.

"This is the Zodiac speaking..."

Based on the true story of a serial killer who terrified the San Francisco Bay Area and taunted authorities in four jurisdictions with his ciphers and letters for decades, "Zodiac" is a thriller from David Fincher, director of "Se7en" and "Fight Club." Hunting down the hunter would become an obsession for four men, an obsession that would turn them into ghosts of their former selves, their lives built and destroyed by the killer's endless trail of clues.

Of the four, Robert Graysmith (Jake Gyllenhaal) was the wild card.

A shy editorial cartoonist, Graysmith didn't have the cache and expertise of his seasoned and cynical colleague Paul Avery (Robert Downey Jr.), the San Francisco Chronicle's star crime reporter. He didn't have Avery's connections with San Francisco Police Department's celebrated and ambitious Homicide

Inspector David Toschi (Mark Ruffalo) and his low-key, meticulous partner Inspector William Armstrong (Anthony Edwards). What he did have was a crucial insight no one anticipated. It first appeared Aug. 1, 1969.

A crudely written Letter to the Editor arrived in the day's pile of mail. One of three penned to the Chronicle, the San Francisco Examiner and the Vallejo Times-Herald, its contents brought the newsrooms to a standstill. "Dear Editor, This is the murderer..." of David Faraday and Betty Lou Jensen shot to death Dec. 20, 1968 on Lake Herman Road in Solano County and the July 4, 1969 fatal shooting of Darlene Ferrin and attempted murder of Mike Mageau at the Blue Rock Springs golf course parking lot in Vallejo. He didn't call them by name, but he gave a laundry list of details only the police could know. Each paper was given part of a cipher which, when decoded, would purportedly reveal his identity. It was followed by a threat – publish or more would perish. No killer since Jack the Ripper had written the press and taunted the police with clues to his identity. Zodiac had raised the bar for homicidal psychopaths in the U.S. A Salinas couple decoded the message. But it was Graysmith, a cipher enthusiast, who decoded its hidden intent, a reference to the 1932 film "The Most Dangerous Game."

More letters and threats would follow. On Sept. 27, 1969 Zodiac would strike again, hooded and armed with a gun and sheathed blade, he would stab to death Cecilia Ann Shepard and leave for dead Bryan Hartnell as the young couple picnicked at Lake Berryessa in Napa County. One month later, Oct. 11 the killer had come to San Francisco. Taxi driver Paul Lee Stine was shot in the back of the head in the posh Presidio Heights neighborhood. Three days later a fifth letter arrived, the most ominous of all: Zodiac told police they could have caught him that night. Worse, school children were in the cross hairs of his gun

sight. He would pick them off as they stepped off the school bus. San Francisco was literally a city in panic.

Zodiac inadvertently had turned detectives Toschi and Armstrong and reporter Avery into overnight celebrities. Characters based on Toschi would prove pivotal roles launching three movie stars' careers. Graysmith remained committed to his armchair sleuthing from the sidelines, injecting his input when Avery would allow. Zodiac was always one step ahead, covering his tracks, peppering his lettered taunts with more threats. And then they became personal.

Infamy would eclipse fame as Toschi fell from grace; Armstrong, frustrated moved on; Avery left the paper, crippled by his addictions. Zodiac would no longer reveal his targets. Copycats sprang up coast to coast. The key suspect was still out there.

Graysmith's moment had come. That moment would change their lives forever.

Warner Bros. Pictures and Paramount Pictures Present a Phoenix Pictures production of a David Fincher film, "Zodiac," starring Jake Gyllenhaal, Mark Ruffalo, Robert Downey Jr., Anthony Edwards, Brian Cox, Elias Koteas, Donal Logue, John Carroll Lynch, and Dermot Mulroney. Directed by David Fincher from a screenplay by James Vanderbilt, based upon the book by Robert Graysmith, the film's Producers are Mike Medavoy, Arnold W. Messer, Bradley J. Fischer, James Vanderbilt, and Ceán Chaffin. The Executive Producer is Louis Phillips.

ABOUT THE FILM.

THE PAPER CHASE

He was the ultimate bogey man.

“If you grew up there, at that time, you had this childhood fear that you kind of insinuated yourself into it. What if it was our bus? What if he showed up in our neighborhood? You create even more drama about it when you’re a kid because that is what kids do. I grew up in Marin and now I know the geography of where the crimes took place, but when you’re in grade school, children don’t think about that. They think, ‘He’s going to show up at our school.’”

Welcome to David Fincher’s second-grade nightmare.

Like many children who grew up in the Bay area in the early ‘70s, director David Fincher, then 7, was spellbound by the invisible monster known only as the Zodiac.

“I remember as kids talking about the killer calling in on the Dunbar Show. In 1974, we moved away and I remember realizing that other places, other people knew about the Zodiac killer,” Fincher recalls. Never in his wildest dreams did he imagine that three decades later he would be asked to envision a film that would prompt him to: Retrace the killer’s steps with several of the officers who tracked the most notorious killer of his youth; Comb through 10,000 pages of documents and evidence; Interview the victims who survived, the loved ones of those who didn’t and the relatives of a prime suspect. At that time, that prime suspect was a former teacher turned pedophile, fired and imprisoned for fondling grade school children.

Fincher too would succumb to the need to know; a need that fueled a young San Francisco Chronicle political cartoonist's obsession to unravel the mystery of a murderer. Robert Graysmith would channel that obsession into two books, the bestseller *Zodiac* and follow-up *Zodiac Unmasked*, recounting in minute detail every fact and tormented nuance of the unproven for those closest to the investigations in four jurisdictions, his derisive yet engaging colleague Paul Avery and himself.

"Robert Graysmith knew he was a guy on the sidelines of this story. He wanted to be a part of it and he made himself a part of it," says Fincher. "He was doing it on his own time because he wasn't a reporter. It was Robert who went after it and after everybody else had pretty much walked away. Everything we included in the movie, we used from what Robert gave us. But, we had police reports and we backed everything up with documentation, our own interviews and evidence. Even when we did our own interviews, we would talk to two people. One would confirm some aspects of it and another would deny it. Plus, so much time had passed, memories are affected and the different telling of the stories change perception. So when there was any doubt we always went with the police reports. The one thing about the Zodiac story too is there are so many people out there who are convinced Robert is wrong about some things and that their version or interpretation is right and there are so many myths that sprang up so you have to keep all of that in mind when you are dealing with the story of Zodiac. *That* is why we chose to tell the story the way we did, through Robert's eyes. My goal was to capture the truth of those books."

In short, capturing "Zodiac" proved a massive undertaking.

"When you begin an adaptation, the only thing you can be sure of is you're going to end up throwing out 5/6ths of your source material for the simple fact that you can't fit it all in," explains screenwriter-producer James

(Jamie) Vanderbilt. "Add to that the facts that the movie is based on *two* books, as well as a ton of interviews. The one thing we had going for us is that the movie is about these guys who get sucked down the rabbit hole of the Zodiac case, Graysmith in particular, but also the detectives and a reporter. The dearth of information worked for us, because there was always another conversation to be had, theory to be discussed, suspect to examine. I think the movie itself is one of the most 'informationally packed' I've ever seen, and it doesn't even scratch the surface in terms of the sheer volume of material out there."

The biggest difference between the books and the film is Graysmith himself, Vanderbilt says.

"Robert doesn't put himself at the center of the Zodiac books, but it was his involvement that first fascinated me - the cartoonist as crime stopper," says Vanderbilt. "What if Garry Trudeau woke up one morning and tried to solve the Son of Sam' was how I used to pitch it" - the idea for a screen adaptation of *Zodiac*, his favorite book in high school. "Getting to know Robert during this process was actually invaluable because the script changed as we became friends; and very rarely in order to make him look better. Robert truly invited us into his life warts and all, and that's how I think we ended up portraying him onscreen. The great thing about Robert the artist is that he recognizes the value in that, he understands the creative process and what makes a good story."

Jake Gyllenhaal was drawn to the story by the immediacy of the drama in the page-turner of a script he received from David Fincher, he says. And then he was totally hooked by its verisimilitude. "The first time I read the script, the murders, in particular, were terrifying," he says. "I remember flipping through the pages and thinking, 'This is real, this actually happened. I immediately wanted to do it."

“At the start of the story, Robert Graysmith exists on the periphery of the case. He’s a cartoonist, an intern, at the San Francisco Chronicle. He happens to be in the room when the paper is sent a cipher and a letter from the Zodiac Killer asking them to print the cipher. He’s turning in copies of different cartoons. But little do they know he’s sort of obsessed with puzzles and deciphering things. He becomes really interested in the case and then, years later, when the case is not solved, he takes it upon himself, under the guise of writing a book about it, to try and solve the case on his own.

“I think what is most interesting about this story is that when something like this happens there’s mass hysteria. And then it’s given to the experts. And sometimes the experts don’t have the same heart that just a kind of a regular guy like Robert Graysmith would have. They also have so much red tape to go through, all the jurisdictions. Robert, a sort of regular person off the street, doesn’t have to get a warrant for this, or permission for that. They can just go out of pure heart and pure, in Robert’s case, obsession. I think that’s fascinating because we rely less and less on ourselves, you know. We rely on expert’s opinions, and so often they’re tinged with so many other political things and things related to their own work and where they want to go. A regular person like Robert, you’re doing the work on your own, the true hard facts come much more clearly. To me, it’s an empowering thing, to know that there’s this sort of regular guy, who could just, could break open a case that people found impossible, to solve.”

How did the actor prepare for the role of the bold cartoonist?
Gyllenhaal’s method was deliberate and scientific. “Robert Graysmith is an interesting bird, I would say. When I first met him I had told him that I was going to put him on tape because I wanted to study his mannerisms and just physically, I wanted to see how he behaved. I was actually really nervous. I

thought to myself, 'Oh, well, what kind of personality does this guy have to have in order to go into this world?' And I thought, 'I'm going to meet this guy and it's going to be like this weird, dark exchange. What world am I going to have to go to with him in order to get some truth out of him?' And he walks into the room and he's this like sweet, unassuming, constantly complimentary, kind of innocent man.

"And, everything they tell you in acting school, like, 'you should always play the opposite.' That's exactly what he is. He's the opposite of everything you would assume to be a person who would be obsessed with a case like this. But then, as you spend more time with him, there is a sense of, if he wants to get a piece of information out of you and you haven't answered the first time because it's a little too close or a little too personal, he'll then insert it in this odd, syncopated way, so that you answer it and you don't even know you're answering it. He is very smart, and also at the same time, kind of cunning, when he wants to get information. But, as a human being, he's a gentle guy. It's really interesting."

"I watched Jake interpret my character on several occasions," notes Graysmith. He was not doing an impersonation of me but an interpretation of me. I thought he caught my enthusiasm and excitability, my Southern upbringing, polite deference and eccentricities perfectly. We already had the same color of hair."

As for capturing the sweep of an era, something more than just a recreation of a storytelling experience, he says he and Vanderbilt were "on the same page. At the risk of becoming too 'meta'," Vanderbilt adds, "There was something very cool to me about the movie regarding the power of words – the writer writing about the writer who was writing about the killer who became famous because he was a great letter writer. Because that's really the reason

Zodiac remains with us today, he wrote scary fucking letters and not to the cops, but to *other writers*. Newspaper guys who went, “Oh, shit, this is pretty good. We should run it.” So they did, and people read those letters, and we’re still talking about him decades later. The power of the written word.”

Graysmith wrote his “first person diaries” (*Zodiac* and *Zodiac Unmasked*) because he wanted to enlist the public in tracking down the killer. When he began, there were 2,500 suspects to sift through “and a wall of silence to breach,” he recalls. “In those days, police weren’t sharing. Zodiac was a big, big case and the man who solved it was going to be an ace, so they clamped down on all information. It was common for them to hold records so I could not see them and if I got close enough to the truth as we talked, they would verify a fact or two. I was also not allowed writing implements or paper so I had to commit serial numbers and dates to memory. It made for rather long and spirited sessions afterward writing down all I could recall.” After 10 years, 13 drafts and reducing a mountain of research into his 351-page tome, “I guess, my biggest contribution, as I uncovered new leads, conducted interviews and tracked down missing witnesses and suspects, was to visit each police department, consolidate all the facts and share them so that Zodiac could be captured.” That was always his greatest hope, he says today. When he reflects on the tumultuous journey, “it is a wonder any of us survived the Zodiac. The long pursuit, the irresistible lure of the case, its mystery, tragedy and loss, ruined marriages, derailed careers, demolished health of a brilliant reporter; it was a study in frustration as police were beaten back time and again.”

Gyllenhaal credits Robert Downey Jr. with providing some special energy on the set that inspired the players to make the story come alive. “Robert Downey Jr., is extraordinary. What he’s done, and what he always does, is bring a presence, kind of ‘wipe-through.’ His Paul Avery is kind of a court jester in

that he dances around things and he has this sense of humor, almost a detachment from the situation, but a real sense of humor about it. Kind of like Tinkerbell in Peter Pan. He just sheds light all over everybody whenever he flies around," Gyllenhaal says.

Fincher felt "very fortunate" to have this cast. "I found the people I wanted to work with. And I was very fortunate to have many of the real people from that time around. I think we tried to give people their due respect. But it was never about duplicating them exactly, their hair, etc." Example: "Robert Downey Jr., who plays Paul Avery, is the only one who plays someone that is no longer alive. But I think he has such enthusiasm and because he is someone who could really grasp Paul's inner demons, he was perfect for the role."

Of the four characters, it was Toschi who knew Avery the longest. "I met Paul Avery in 1960 when I was 28. I was with the Bureau of Inspectors (for the San Francisco Police Department) and I wanted to be a detective," says Toschi. "We shared a lot of history. At the end Paul was doing cocaine and he was on a machine. He was in really bad shape. He called me before he passed away. He wanted to write a book, a quick paperback before he died to leave to his grandchildren. He said, 'Dave we can make \$25,000 each, just like that!' I felt bad for him, really bad. But I told him, Paul, I'm committed to Robert Graysmith. I remember when Robert first came to me and said, 'You're the only guy who has all of the info, the only guy I can talk to. I met Robert Graysmith in 1977 when he told me he wanted to write. He really believed this case could be solved. He really wanted to try. We have remained good friends since."

Toschi says Fincher was curious why he talked to Graysmith at all. The case was no longer actively being investigated and Graysmith wasn't a reporter. "It was because of his sincerity and honesty," he says. "In a couple of minutes I knew he was about that. He was this political cartoonist. I believed him."

For his part, Mark Ruffalo was totally impressed with Toschi and how Fincher portrayed him in the script. “I don’t love the genre; it’s usually pretty violent,” he says. “But David had written this script that, when I read it, I saw that this character I was going to be playing had come to life in a nuanced, beautiful way. Then I took a trip to meet the guy, and at that point I just felt so fortunate to be doing the movie. After all, he is the model for actors who attempt to play detectives, and I am playing the one that some actors have modeled their career-making roles on.

“And Robert Downey Jr. is amazing. I’ve always loved him and think he’s as close to genius as you can come without falling over the edge. I found it really exciting to work with him, and scary and fun. There’s the danger factor. Not physical or violent danger – it’s his spontaneity.”

It was Vanderbilt and Phoenix Pictures’ Producer Bradley (Brad) J. Fischer who optioned the rights to Graysmith’s book when it finally became available after lingering in limbo at another studio for nearly a decade. They had one director in mind.

“I felt David Fincher would be able to tell the story in a way that would be true to what happened and get to the psychology of what motivated the people who inhabited that world. He had obviously done a serial killer movie before, but this went beyond genre,” says Fischer, “There was something in these characters that exists in all of us: the capacity for becoming consumed by something so fully, that day after day, night after night, year after year, you can’t ever truly put it away. Fincher is able to articulate things about human behavior and emotion cinematically that makes the characters and the world they inhabit so incredibly authentic. He can give the viewer that feeling, that they could be watching themselves up there, sinking down into the rabbit hole without realizing it. The DNA of this story had so much to do with that, with degrees of

malevolent deviant behavior - whether you're talking about a serial killer or the men whose lives are drained in the pursuit of something that will probably remain just out of reach for the rest of their lives. There's something equally admirable and sad about that, but more than that, it is a most human thing to want to know what can't be known. It is a compulsion that exists in all of us, and it has the potential to be an incredibly destructive force. I knew that was something Fincher would be able to help us explore like no other filmmaker.

"What Fincher knew is that the story had to be made simpler, clearer," the producer continues, elaborating. "What Fincher knew was that the material we were dealing with, almost everything that was out there about the story of the Zodiac investigation, it was all a bit distorted by this massive game of telephone, filtered through the worst lens you could think of: newspapers.

"The case had taken on its own mythic proportions over the years, and it was our job to undo all that; to draw a clean line between fact and fiction and demystify what had somehow grown so far beyond its roots in reality. You have to remember, it was the media that turned Zodiac into this all-powerful enigma – I mean, he writes a letter and says, 'This is the Zodiac speaking,' and then the newspapers start calling him 'The Cipher Slayer!' It's like seeing this gigantic and terrifying shadow mutate against the wall, and then you understand the source is just one man who clumsily shot five people and stabbed two others; and he snuck up on all of them. He's not "Wile E. Coyote Super Genius," as we grew fond of calling him; he's a sad, pathetic and incredibly sick person who came within *inches* of being caught. The rest was all in the public's head, ready and waiting for each eager imagination to mold into a most powerful demon "

And so, says Fischer, "the process was long and difficult, but it was important if we were going to tell the real story. So it was anathema to rely on any secondary or tertiary source. Police reports became the rule. That, and, of

course, the people that were there. It was really quite simple: Let's find everyone we can who was materially involved in the investigation, and let's sit down across from them, look them in the eye, ask them direct and sometimes difficult questions, and then hear what they have to say. So we talked to Bryan Hartnell; to Mike Mageau, who is now homeless and hasn't really recovered since he was shot in 1969; to Dave Toschi; to Bill Armstrong; to Ken Narlow; to George Bawart. We put Don Cheney and Sandy Panzarella in a room together for the first time since they were interviewed by police in the 1970s and asked them to tell us every detail of their story. We did our best to get it right."

Producer Mike Medavoy, Phoenix Pictures' co-founder and Chairman, says what was interesting about the material "is not so much that it is about a serial killer, which is a movie unto itself, but it's about the people that went after the serial killer. It is what happens when you get so obsessed with something and you lose sight of what the objective is. You're bound to get lost and you're bound to destroy everything along the way ... and it happened to every single one of them. Graysmith came back, but he's no longer married. Look at all the things that happened to the principal characters. To me, that's what's fascinating about the film.

"They, in fact, lost themselves in the process of chasing the story," Medavoy adds. "David and Brad and Jamie" – the trio doing its own gumshoe work – "were maniacal about making it accurate. We thought Brad was going to become a policeman and quit show business (not quite)!"

Producer Arnold W. Messer, Medavoy's partner and Phoenix President, says to his knowledge "this is probably the most extensively researched script, the most meticulously accurate representation of actual events consistent with dramatic movies. I've been producing 30 years and I have *never* been involved with a movie that has been this close to the truth and the amount of research and

energy put into it. Every one of those people represented in the movie who are alive, have been interviewed. Every one of those people who contributed to it in some way or another...the guys went into the books, the raw files, the 10,000 pages of transcripts. It was really impressive the work these guys did to make sure they were in line with the facts.”

THE CONVERSATIONS

The filmmakers worked closely with Bryan Hartnell and the officers who handled the case to understand what transpired at Lake Berryessa Sept. 27, 1969.

Napa Sheriff's Detective Ken Narlow wasn't one of the responding officers on the scene that day – Patrol Officers John Robertson and David Collins were. But Narlow, then a detective sergeant oversaw the murder investigation at the time. Now retired, he remains a consultant to the Napa Sheriff's Department on the Zodiac case, getting continuous leads to this day – “I think it will never leave me,” he says.

“I was up at Berryessa when they were shooting the stabbing scene and when they did the scene of the (Zodiac's) handwriting on the car,” he says. “I remember it was 6 p.m. on a Saturday afternoon” – the time of the attack. “It tore me up to watch it. He used the knife on those kids instead of guns. In my humble opinion he stabbed Bryan Hartnell about half as many times as he did Cecilia and I think what saved Bryan's life is that Cecilia started screaming and she distracted him. He stabbed her 10 times, 5 in the front and 5 in the back. I got pretty teary-eyed watching them do that re-enactment. I'm a pretty hard-hearted guy and I never in my wildest dreams thought that it would affect me like that. I mean after 37 years. I'd be up there watching the movie and I kept thinking that is what those kids went through. I took it pretty personal I guess. We should have caught that guy.”

It was Collins, now retired, who was the last to talk to Cecilia before she died. “My part does not show up in the movie but I was interviewed for the DVD so I have seen the movie. It was startling and I was riveted to the screen. I became very anxious watching it because it was so true to life. It was very difficult for me to watch. During the time I spent with Cecilia that day she kept

saying 'I'm freezing.' She was going into shock so I put my coat on her and she wore it until the ambulance came. She was crying, injured so badly. She kept saying, 'I hurt all over. Give me something for the pain.' But I didn't have anything."

The Zodiac had stabbed Bryan until his body went limp, then he began stabbing Cecilia until she played dead. That's when he stopped and walked away, Cecilia told Collins. "They lay on the blanket all tied up. There was a fisherman out on the lake nearby. They started screaming for help. At first the fisherman didn't think much about it. Then he was concerned somebody might be trying to lure him in to attack him. So he waited for about 10 minutes and then he realized somebody was in trouble. They yelled at him and told him they had been stabbed to please come up there and help them. He told them he would go for help. They didn't want him to leave. But he went to the owners of a nearby resort called Rancho Monticello Resort. After he left, they just laid on that blanket all tied up. They didn't think he was coming back and their only hope was to try and get out of there. Cecilia told me they untied each other but it wasn't until the screening that I finally got to talk to Bryan and learn the answer to the question I wanted to know all these years – How did they untie each other with their feet and hands tied so tightly behind their backs? They were so weak from being in that position, from the loss of blood and being terrified. Bryan told me they backed up to each other on the blanket and she was able to get the knots loose. He tried to crawl for help but when we got there he was only about 30 feet from her before he collapsed."

By the time Collins and Robertson arrived, the resort owner, a park ranger, the fisherman and his son were at the scene waiting for the officers and ambulance to arrive. It took the patrol officers 30 minutes to get to the scene because of traffic on the mountainous winding road; the ambulance another 20

minutes. From the time of the attack to rescue, the victims waited 1½ hours. Cecilia died on the way to the hospital.

“I didn’t get to talk to Bryan that day. Cecilia would not let me leave her for a moment,” says Collins. “You could look at her and tell she couldn’t hurt a soul. She was a pretty, fragile little lady. ... He didn’t take anything. He just wanted to kill.”

Although she was the only one of the couple who had seen the Zodiac’s face that day, before he put on the hood, Cecilia told Collins she had never seen him before. “I personally don’t believe the suspect has been identified,” he says. “If he is still alive, he’s still out there.”

Despite all the details and all the evidence compiled over the years, one thing is astoundingly clear says Fischer. “Memory is subjective by its nature, and while the passage of time rarely serves to clarify traumatic events, the perspective of those that were there is invaluable,” he says. “A police report in one instance trumped the memory of a Vallejo police officer who was absolutely certain that Mike Mageau described the report of Zodiac’s weapon as loud, not silenced. When I read the now retired officer’s own report back to him, describing what Mageau had said, ‘he heard some more muffled sounds, sounding like a gun with a silencer on it,’ the officer said he remembered it differently, but admitted these facts were correct. Mageau, for his part, remembered quite clearly that the sound was muffled. In fact, it wasn’t until the second or third bullet hit him that he realized they were being shot. When he felt a sudden pain in his neck from the first shot, he told me, he thought the man had whacked him with a flashlight.” Fischer used a private detective to track down Mageau. He was in jail on a vagrancy charge and Fischer interviewed him from a jail videophone. “It was fascinating to have a conversation directly with the guy who was there,” who saw the Zodiac killer face to face, Fischer says. Mageau

and Hartnell - the sole survivors - would spend their lives navigating the legal realm, their experiences at opposite ends of the spectrum.

George Bawart, now retired, was called by Vallejo Police Department asking him to cooperate with the filmmakers. "The reason the Vallejo Police Department is cooperating with them 100 percent is they are hoping the movie will come out and somebody will come forward with something very specific and we can solve this case once and for all."

On July 4, 1969, Bawart was a sergeant on the force. His boss Jack Mulanax, now deceased, was the lead detective on the case. Bawart would oversee the ongoing Zodiac investigation years later. When Ferrin and Mageau were attacked, Bawart says, "It was not an investigation of a serial killer at the time. It was the killing of a young couple on lover's lane and it was treated like any other killing. It could have been a jealous boyfriend. Everything changed when the murders happened at Lake Berryessa. It was shortly after that the letters started coming in. When all the publicity started, that is when everyone became concerned that we might have a serial killer on our hands." He wasn't one of the responding officers on the scene and he didn't become involved in the case until 1971, when he started investigating Arthur Leigh Allen as his prime suspect. It was Bawart who would interview Mageau 25 years later at an airport, after Graysmith's book was released. "Everyone made a big deal about Mageau's identification of Leigh Allen as the Zodiac," he says. "When I met him at the airport it was, 'Here's a lineup of the photos,' and that was it. He picked him out. I asked him how he could be so sure and he said: 'I know. He looked at me and shot me. I'm certain.'" Even with Mageau's eyewitness testimony, Bawart believes today a defense attorney would shoot holes in Mageau's testimony because of the passage of time.

“To me the best evidence is what we found in Leigh Allen’s house,” says Bawart. “We found bombs, many of the things the Zodiac talked about in his letters. Before I got the search warrant I went up to Napa and talked to Ken Narlow. It was near the anniversary of one of the Zodiac killings. The media got wind of what we were about to do and they printed a bunch of stories. It was good and bad. The good that came out of it was one woman who read about it, noticed the name Robert Emmett the Hippie and said, ‘God, I know that guy.’ Until 1992, nobody knew who Robert Emmett the Hippie was. He was Robert Emmett Rodifer, a gay guy who used to manage a swim team. Arthur Leigh Allen was a diver on that team. He was shy and quiet but Rodifer was outgoing. So I flew to Germany to interview (Rodifer). He said he remembered Leigh Allen. ‘He was that guy who hated me,’ he said. It was what he told me that made me believe Leigh Allen was the Zodiac. How he described him and how he reacted to him.”

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"As an editorial cartoonist you develop a strong sense of justice, a need to change things, and as a painter and cartoonist I worked with symbols every day... At the time, no killer since Jack the Ripper had written the press and taunted police with clues to his identity. The letter's strangeness ensnared me."

- Author Robert Graysmith, *Zodiac*

Greek symbols. Morse code. Weather symbols. Alphabet characters. Navy semaphore. Astrological symbols. Such were among the mishmash of coded terror hand scribbled in blue felt-tip pen that would first appear in letters to the editors of the San Francisco Chronicle, the San Francisco Examiner and The Vallejo Times-Herald Aug. 1, 1969:

"I want you to print this cipher on the front page of your paper. In this cipher is my identity. If you do not print this cipher by the afternoon of Fry, 1st of Aug 69, I will go on a kill rampage Fry.night. I will cruse around all weekend killing lone people in the night..."

The letters would continue for decades, filled with the grim details of murders known only to law enforcement, hard evidence – a piece of a murdered victim's bloodied shirt and detailed bomb and sniper threats for the planned mass murder of school children on a grand scale.

Code breakers for the CIA, the FBI, the National Security Agency and Naval Intelligence were stumped. The killer's ciphers could not be cracked.

Until North Salinas High School teacher Donald Gene Harden decided to feed a one-time boyhood interest and solve what the experts couldn't – the killer's motive and a possible identity or the identity of a link to him.

"What happened was, after the story appeared, my ex-wife was trying to do it, but she didn't know what the heck she was doing," recalls Harden, now 78, remarried and living in Fountain Hills, Arizona. "I had to do it to keep her from

doing it because it was driving me crazy watching her try. She wouldn't let up on it. He had used all these signals. I worked on it for three days. I didn't do much code breaking then. I did a little bit of it in Boy Scouts. I read about it and dabbled in it a little bit when I was a kid. I called the paper and told them I figured it out and they just told me, 'Yeah sure, mail it.'" So he did.

After the Hardens' decryption was published, they became overnight celebrities, something they never anticipated. Then they received a call from the FBI. They were right. "I don't know what my ex-wife told them. I wasn't there. All I know is we never heard from them again," he adds. "We didn't realize the media fallout that would follow. I was interviewed on *America's Most Wanted* for about half a second. But my ex-wife got so paranoid that every time a reporter would come by she'd start worrying the killer was going to find us. I had to buy a gun and put it under the bed. I never had a gun before and I never used it. I just bought it to calm her down. I got rid of it a couple of years later."

His students were amazed at their teacher's prowess and terrified like all school kids in the Bay area of the cipher slayer. "When it was published, the kids at school wouldn't let up about it. So one day I sat them all down and told them all about it, how I did it and that was it," Harden recalls. "I did it to calm them down and after that nobody ever mentioned it again."

First, he had to teach them about code breaking, a jargon term for decryption or breaking encryption, which is the process of obscuring information to make something unreadable without special knowledge. Ciphers are the plain text letters, characters or symbol substitutes that can stand alone or be used in groups in an encrypted message. Although the term code is used interchangeably with cipher, codes are usually converted words or phrases that are generally used to shorten a message.

In Graysmith's book *Zodiac*, Harden told how he broke down the killer's encrypted missive. First he checked for frequency of certain letters. "He knew that E was the common letter in the English language followed by T, A, O, N, I, R and S. The common double letters are L, E and S," wrote Graysmith. The letters most frequently occurring together are TH, HE and AN. More than half of all words begin with T, A, O, S or W and the most common three letter combinations were THE, ING, CON and ENT.

Harden decided the killer was using substitution ciphers which are symbols or figures, not letters. Since the killer had used a multitude of symbols, a one-for-one substitution for letters wasn't possible. Harden had to get creative, deduce the killer's method of repeating symbols and reduce the number of variables. Then it hit him – the most commonly doubled letter in the English language is L. So he looked for four letter patterns in the killer's cryptogram that would mesh with the word "kill."

"Battlefield cryptanalysts, for example, scan any captured ciphers for symbols that might stand for attack," noted Graysmith. With that thinking in mind, the Hardens used "killing" twice and "killed" and "thrilling" once each. Other double-L words were "will" used four times and "collecting" once. Then they determined the killer's traps – he used the symbol of a backward Q 15 times to lure code breakers into thinking it was an E, the most commonly used letter. For an E the killer used 7 different symbols. Two different symbols were used for A and S interchangeably. The killer's spelling was not only poor but in some cases there were mistakes in the ciphers themselves. Thus:

"I LIKE KILLING PEOPLE BECAUSE IT IS SO MUCH FUN IT IS MORE FUN THAN KILLING WILD GAME IN THE FORREST BECAUSE MAN IS THE MOST DANGEROUE OF ALL TO KILL SOMETHING GIVES ME THE MOST THRILLING EXPERIENCE IT IS EVEN BETTER THAN GETTING YOUR

ROCKS OFF WITH A GIRL THE BEST PART OF IT IS THAE WHEN I DIE I WILL BE REBORN IN PARADICE AND THEI HAVE KILLED WILL BECOME MY SLAVES I WILL NOT GIVE YOU MY NAME BECAUSE YOU WILL TRY TO SLOI DOWN OR ATOP MY COLLECTIOG OF SLAVES FOR AFTERLIFE.

EBEORIETEMETHHPITI"

Since the killer said in the cryptogram he would not give his name, the Hardens thought the anagram was ***ROBERT EMMET THE HIPPIE***. It was not until August 1992, 23 years after the Hardens deciphered the name that police learned key suspect Arthur Leigh Allen was a jealous swim team rival of his high school classmate, Robert Emmett Rodifer who became a hippie in college and later moved to Germany.

"Even that people can't agree on," says David Fincher. "Even after 35 years, and all the experts, there is no absolute truth. There are some disputes about the decryption of the codes including Robert Emmett the Hippie, which Robert (Graysmith) is convinced was accurate."

Fincher is right, says Graysmith. He does believe Emmett was the tip, a link to the killer's identity.

"In 1969 an amateur code-breaking couple, the Hardens, broke the 312 symbol cryptogram that gave us Zodiac's motive," Graysmith adds. "They had done what the NCIS, FBI and NSA could not."

Using the Hardens' translation it was Graysmith who connected the villain's methods in the 1932 RKO film "The Most Dangerous Game" to the killer's coded intent: To hunt the most dangerous game. Man.

It was after the Hardens broke his code in his first letter that the killer began calling himself the Zodiac in successive letters. Some of the symbols proved perplexing. Graysmith combed books on codes and ciphers and learned the killer used some of the 13th Century cipher picture alphabet known as the

Zodiac Alphabet. He would also learn that all code books had been stolen or were missing from area libraries including the San Francisco Presidio, the Treasure Island Naval Base and the Oakland Army Terminal libraries.

As for the Hardens, one decryption was enough. Their codebreaking days were over.

“Certainly, one of the most tantalizing aspects of the case is the still-unbroken ciphers that Zodiac mailed us,” notes Graysmith. “I still hold out hope that someone seeing the film or reading the books will break the two cryptograms and map that Zodiac says tell us his name and location.”

EXHIBIT 1 – AUG. 20, 1970 LETTER: MY NAME IS...

*This is the Zodiac speaking
By the way have you cracked
the last cipher I sent you?
My name is —*

A E N ⊕ ⊗ K ⊗ M ⊗ ↓ N A M



*I am mildly cerous as to how
much money you have on my
head now. I hope you do not
think that I was the one
who wiped out that blue
meannie with a bomb at the
cop station. Even though I talked
about killing school children with
one. It just wouldnt doo to
move in on someone elses territory.
But there is more glory in killing
a cop than a cid because a cop
can shoot back. I have killed
ten people to date. It would
have been a lot more except
that my bar bomb was a dud.
I was swamped out by the
rain we had a while back.*

THE ELEMENTS OF DISGUISE

Handwriting and a partial bloody fingerprint from the Oct. 11, 1969 crime scene of the fatal shooting of San Francisco cab driver Paul Stine were believed to hold the key to Zodiac's identity. That was the consensus of forensic experts at the time.

But it would be decades later that another expert would look at the handwriting of the Zodiac's letters and find a disguise that would reveal his identity – write in plain sight.

Gerald McMnamin, an internationally known Forensic Linguistics expert, professor of linguistics at California State University at Fresno and author of *Forensic Linguistics: Advance on Forensic Stylistics*, was hired by Fincher and Fischer to take a look at the Zodiac's letters and see what they revealed to him.

"I didn't pay much attention to the codes because that is an artificial language," McMnamin says. "It is in the natural language that the unconscious mind is at work. That's where you see the pattern and that's why I look at -- how he divides his words, his syllables and the morphemes." A morpheme is the smallest meaningful unit in the grammar of language. It carries a semantic interpretation.

Unlike the document examiners who focused on the formation of the letters, the handwriting, paper and ink, McMnamin focused on the language of the Zodiac and how he formed his sentences, specifically the word structure and spelling.

The difference between now and the '70s is that "document examiners, handwriting experts, are more at a loss because everything is done on the computer. You don't see that many samples of actual handwriting anymore. But you still have the language. As a forensic linguist, the two things you look for

are disguise and how the writer would break down the words," he says. "David Fincher wanted me to do the work I would do for court."

McMenamin was given the Sept. 20, 1972 requested right-handed handwriting sample Allen gave to police and asked to compare it to the Zodiac's handwritten letters. It was the only known right-handed writing from Allen who, while naturally left-handed, was known to have some ability with his right hand.

"The exhibits I made an examination on related to the issue of disguise," he says. "Did the Zodiac attempt to disguise his writing? Yes. Allen was ambidextrous and his weak hand was his right hand. His strong hand was his left hand, which he normally used for writing and other tasks. What I noticed in the Zodiac's writing was the division of his words into syllables and morphemes. There was one example of Allen's right hand. I found 5 lines and 3 divisions in that writing that were comparable to the Zodiac." But that was not enough. "My personal conclusion? It is the same word separations or word segmentation in those 5 lines," he says.

"I *do* think Allen wrote the Zodiac letters, but it is one thing to think that and another to prove it in court. The answer has to be very clear. I have to satisfy my peers to make the evidence scientific and to do that I have to establish a pattern." Establishing a pattern means more examples of commonalities. That meant getting more samples from Allen.

Once again the evidence against the prime suspect had proved convincing.

Once again it came up short.

THE STREETS OF SAN FRANCISCO

Washington and Cherry.

Every year at 9:59 p.m. on Oct. 11 Dave Toschi drives to the Presidio Heights intersection in San Francisco, parks his car, watches and waits. It is a ritual he has performed for 36 years.

“I make it a point to cross that intersection all the time, especially every anniversary. A lot of times I go and stop and think about it, the prints and the blood. I just stop to see if maybe somebody else would be parked there, maybe the killer would show up. I was always trying to figure out where did we go wrong? It’s never left me.”

Solving the murder of Cab Driver Paul Lee Stine was supposed to be the case of his career – a case that went from being a routine murder investigation to one of many connected through the lettered trail of a mass murderer; the one that was supposed to catapult the young homicide inspector for the San Francisco Police Department to Police Chief. That was his aspiration in 1969. Instead, fame would lead to infamy. It was not to be.

Now elderly and a private detective for North Star Security, Toschi remains one of the unsung heroes in the Zodiac case. Taunted by the killer when he was a young detective, he lives with the taunts of his memory and incompleteness.

“I felt very humbled when Robert called and said David and Jaime and Brad wanted to meet. The first thing David said was, ‘I don’t want to make another “Dirty Harry” (a film that had been loosely based on the Zodiac.) I wasn’t sure if I could but when I met them I did remember quite a bit. David and Brad asked me a lot of questions and I remember thinking to myself when it was over ‘Hey Toschi, I think you are believable to these people.’ I have no idea

how this picture will be received but when I walked out of the Clift Hotel after meeting them that first day, I realized that I had learned so much *from them.*"

Believability is an agonizing paradox in Toschi's life. A detective who believed he knew the author of the Zodiac letters, only to be accused by a San Francisco Chronicle columnist of writing one of those letters in April 1978 to try and revive a case that had gone cold in 1974 – a case that had brought him acclaim. He would suffer the shame of a departmental internal affairs investigation. Although exonerated of forging the letter deemed by some a hoax, it became a political tool to boot him from homicide. His fall from grace would leave him demoted and over time, desperately ill. In 1981, he collapsed at home. He thought he had the flu. The magnitude of the case he grappled with, off and on for 19 years, had finally taken its toll. He had a bleeding ulcer. It cost him \$70,000 in hospital care. To this day he sees an internist every six months.

This is the same detective who was once the template used by Hollywood in earlier years to model its superhero cops – star making roles for each of the films' leading men. "Dave Toschi was extremely well-known," says Fischer. "He served as the basis for Steve McQueen in "Bullitt," Clint Eastwood in "Dirty Harry" and Michael Douglas in "The Streets of San Francisco" (the 1970s' long-running hit television series)." Adds Medavoy: "They became legends off of him."

"I think they liked my holster," quips Toschi. "It's the way I've always carried my gun. My holster is special made - the gun fits in upside down. I had them made that way for a quicker draw and so my gun would never show when I opened my sport coat. I carry cuffs and extra bullets under there too. It was easier that way." Although he was fond of Douglas, McQueen and Eastwood and even attended the "Dirty Harry" premiere, he remains an avid fan of another mythical detective, Scotland Yard's Inspector Sherlock Holmes. To this day he

wears a 221B pin, the London Baker Street address for the world's most famous detective.

"Graysmith and his son shared a fascination for James Bond and comic book superhero cops like Dick Tracy as well as a passion for deciphering codes and figuring out puzzles," muses Fischer. "When Toschi would come into the newspaper, he was this kind of almost Hollywood-like figure, who was an idol in some ways of Robert's, like something that came off the television, off the comic book page and into real life."

Ironically, Graysmith would meet Toschi at that "Dirty Harry" premiere years after Paul Lee Stine was shot to death that fateful night in 1969; years after Avery had left the paper and Toschi and his longtime partner Bill Armstrong had parted ways; Armstrong leaving homicide for good.

Back then Stine's murder first appeared as a routine robbery homicide. The killer took the cab driver's wallet and keys. Three teenagers watched the crime in progress from the windows of their home at the corner of Washington and Cherry streets. A composite drawing would be taken from their eyewitness accounts of a white man, mid-to-late thirties in a dark windbreaker with a paunch and crew cut. But police dispatch radioed two of the first officers who arrived on the scene, Don Fouke and Eric Zelms, to look for a black suspect in the area. Two blocks from the crime scene they came upon a man walking up the sidewalk. It remains a point of some controversy whether they stopped and talked to him, though Fouke denies to this day that the encounter lasted more than a second or two or that any words were exchanged.

When Fouke and Zelms reached the end of the block, at the corner of Jackson and Cherry, they were flagged down by Armond Pelissetti, a patrol officer walking in the direction the young witnesses at the scene said the killer fled. He informed them that the man they were looking for was white. Realizing

they may have just let the killer go, they sped up Arguello and back into the Presidio in an attempt to cut the man off. It was too late. He had disappeared.

Three days later a letter marked "Please Rush to Editor" arrived at the Chronicle, the return address was a crudely drawn symbol of the cross hairs of a gunsight; inside - a letter and a scrap of bloodied gray and white cloth. It was a piece of Stine's shirt.

EXHIBIT 2 - OCT. 13, 1969 LETTER & THE SCRAP OF STINE'S SHIRT

This is the Zodiac speaking.
I am the murderer of the
taxi driver over by
Washington St & Maple St last
night, to prove this here is
a blood stained piece of his
shirt. I am the same man
who did in the people in the
north bay area.

The S.F. Police could have caught
me last night if they had
searched the park properly
instead of holding road races
with their motorcycles seeing who
could make the most noise. The
car drivers should have just
parked their cars & sat there
quietly waiting for me to come
out of cover.

School children make nice targ-
ets, I think I shall wipe out
a school bus some morning. Just
shoot out the front tire & then
pick off the kiddies as they come
bouncing out.

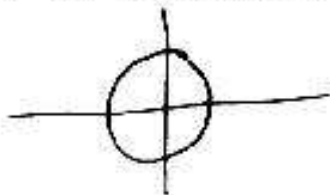


More letters would follow. On Oct. 22, a call was made to the Oakland Police Department demanding that renowned Attorney Melvin Belli appear on the Jim Dunbar morning talk show. Belli showed up; so did a caller. But it was not the Zodiac. The call was traced to Napa State Hospital; the caller was a mental patient.

On Nov. 8, 1969 Zodiac sent the Chronicle a card. On the front was a drawing of a dripping wet fountain pen hanging by a thread. Inside was a cipher of 340 symbols 20 lines deep and signed with his scrawled symbol. It has never been decoded.

EXHIBIT 3 - NOV. 8 1969 UNDECODED 340 CIPHER CRYPTOGRAM

H E R > 9 J A V P X I @ L T G @ Q
 N 9 + B @ @ O @ D W Y · < @ K @ @
 @ Y @ @ M + u z @ W @ @ L @ @ H J
 S 9 9 @ A J @ @ V @ 9 O + + R K @
 @ @ M + @ @ @ @ @ @ @ @ @ @ @ @ /
 9 @ R A F J O - @ @ @ @ @ @ @ @ @ @
 @ @ + K @ @ @ @ @ @ @ @ @ @ @ @ @ @
 @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 @ < M + @ + Z R @ @ @ @ @ @ @ @ @ @
 - @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 U + R / @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 @ < @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 J G F N A @ @ @ @ @ @ @ @ @ @ @ @ @ @
 Y B X @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 I @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 R @ T + L @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 + + @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
 I F X @ W < @ @ @ @ @ @ @ @ @ @ @ @ @ @
 > M D H N 9 X S @ @ @ @ @ @ @ @ @ @ @ @ @



On Nov. 9, the Zodiac followed up with his seventh letter. In those 7 pages, he claimed that Officers Fouke and Zelms talked to him three minutes after he shot Stine; that he had killed 7 people and that he would change his way of "collecting slaves" for the afterlife.

"... I shall no longer announce to anyone when I commit my murders, they shall look like routine robberies, killings of anger and a few fake accidents, etc."

He wrote that he didn't leave a fingerprint, that he only appeared like the composite when "*I do my thing*" and that he ordered his tools to make a bomb through the mail.

"..p.s. 2 cops pulled a goof abut 3 min after I left the cab. I was walking down the hill to the park when this cop car pulled up & one of them called me over & asked if I saw any one acting supicisous or strange in the last 5 to 10 min & said yes there was this man who was running by waveing a gun & the cops peeled rubber & went around the corner as I directed them & I disappeared into the park a block & a half away never to be seen again... Hey pig doesn't it rile you up to have your noze rubed in your booboos?"

"..The police can never catch me because I have been too clever for them....The death machine is already made.."

To this day Dave Toschi is convinced Arthur Leigh Allen is the Zodiac killer.

"His brother contacted me after he called and spoke to some of the officers at Vallejo. His sister-in-law believed it was him. Bill and I went to see him with Jack Mulanax at the refinery where he worked. He was wearing a watch his mother gave him. I asked to see it. It was a Zodiac watch with the same symbol on it used in the letters. He had a basement apartment in his mother's house. The Zodiac wrote about a basement where he made bombs. Not many dwellings

had a basement in the area back then. There was so much that pointed to him, the (military) boots the killer wore at Berryessa, the windbreakers in his closet. When we conducted our search of his trailer he remembered me from the refinery. But we just couldn't get enough evidence to get the search warrants we needed at the right time from the D.A. until the trailer. We had to have his brother collect evidence for us when he went off to school and that is *not* the optimum way. Our hands were tied.

"In the end," says Toschi, "after all the thousands of suspects and all the people involved in investigating the case, it really came down to Bill and I on the Z case. That's what we called it. Then the killer went underground."

When he looks back on it, Toschi says "Z" was the first multi-jurisdictional police investigation in California. Before this case, there was no organized effort between departments as a rule "and I think Bill and I might have stepped on some toes because we pushed hard. But this killer had become the Zodiac Killer. We just wanted to solve it and move on."

Fincher found Toschi "a generous man" when it came to sharing information and helping others.

Fischer wonders, "What was it like for Dave Toschi and Bill Armstrong the first time they looked Arthur Leigh Allen in the eye? Why didn't they feel the need to give Don Cheney (Arthur Leigh Allen's former roommate and informant) a polygraph? Police work, as they've both said to us, has a lot to do with instinct, with a feeling you get being in a room with someone. But ultimately, it's about something much simpler: whether the evidence is there. Is there a case that will get past a grand jury that the DA can then win in court? That's something about real police work that we rarely see in movies. The villain isn't always going to get caught. Dirty Harry won't always be there to offer vigilante-style justice to an appreciative city. There is a line between facts and

instinct, between what you know in your heart and what you can prove, between justice and whether closure can exist when there is no justice...that's what "Zodiac" is about. What is the emotional truth of this case for the people whose lives it changed, for some who've been able to find closure and for others who are still haunted by a mystery they know in their heart may never be solved?"

In 1992, authorities were reviewing new evidence they had collected against Allen, including bombs seized from beneath his Fresno Street home, Mike Mageau's identification of him, and a polygraph test given to Don Cheney, the man who first implicated Allen, which demonstrated that he was telling the truth. This evidence would have formed the basis for a decision to be made by the Solano County District Attorney: whether or not to file against Allen and arrest him for the murders attributed to Zodiac in the city of Vallejo and Solano County. On August 28, 1992, before that decision could be made, Arthur Leigh Allen dropped dead of a heart attack in his Fresno Street home.

In the meantime the "Z" case remains open and the killer for all intents and purposes is still out there.

THE AWE OF IRRESOLUTION

For a film that was never meant to have a signature score, music was critical to the telling of "Zodiac."

It was meant to have only vintage music, 40 signposts that would keep track of the Zodiac story spanning nearly four decades. They would at times serve as an interlude to a continuum of the story, when the killer went underground.

But it was not enough.

The obsessive nature that takes over with any aspect of telling the story of “Zodiac” had permeated the mix – something else was needed.

“It wasn’t until we got to the second and third acts, when we realized we had to take the emotional part of the film to another level,” explains Sound Designer Ren Klyce. “First it was 10 minutes, then 20, then more and there was no budget for a score, only for the 40 copyrights” from the 1960s through the late 1980s. It wasn’t until he pulled together the temp track, using pieces from Francis Ford Coppola’s “The Conversation” and Alan Pakula’s “All the President’s Men” that he knew. He wanted David Shire, composer of both. “This is a film about losing your life in a mystery that can’t be solved, and it’s a newspaper story,” adds Klyce. “Even though the studio was getting a sense we needed a score, I sort of had to do this under the radar.” Despite the fact that Klyce and Fincher had been friends since they were 18 and he has composed, edited or served as sound designer on every one of Fincher’s films, because a score had not been budgeted for “Zodiac.” “I knew my head was on the chopping block.”

Fincher knew the 70-year-old Shire was a talented composer. He trusted Klyce’s certainty. But “at first I wasn’t sure I wanted a score and I knew that I didn’t want a dirge, I didn’t want to ape anything done before,” Fincher says.

Fincher was consistent in that deference to Pakula’s 1976 Oscar nominee throughout the making of “Zodiac.” “I remember David said from the beginning ‘I don’t want to make another serial killer movie. I want to make the last serial killer movie.’ And on the other hand, he said ‘it is not really a serial killer movie – it is really a newspaper story,’” says Fischer. “The model he held up was “All the President’s Men,” which was also a true story about a real event, real people.” Fincher is quick to note, ““All the President’s Men’ is certainly much more high-minded journalism. But, it is the story of a reporter determined to get

the story at any cost and one who was new to being an investigative reporter. It was all about his obsession to know the truth.”

Shire composed 27 minutes of music that plays throughout the film. Much of it plays on the escalating pressure and discord between police and the press – an undercurrent, Fincher says, that “had to play carefully.”

“The first chord you hear is an unresolved note,” says Shire. “There are 12 signs of the Zodiac and there is a way of using atonal and tonal music. So we used 12 tones, never repeating any of them but manipulating them. We were looking for patterns to play off the feeling of the story itself, the patterns of a serial killer.”

Shire strove for a subtle suspense score “that was driving but not in an overt way. They wanted the score to add another dimension to the picture. The music is not just about the scene but about getting inside the characters’ hearts and minds. I was thinking about the instruments to sort of represent the characters. The trumpet was Toschi, the solo piano was Graysmith and the dissonant strings were the serial killer Zodiac.”

Shire drew his inspiration from American Composer Charles Ives’ 1906 master work “The Unanswered Question.” The multi-layered piece involves the scoring for a string quartet, a woodwind quartet and a solo trumpet – each layer with its own tempo and key. Ives called it a “cosmic landscape” with the strings representing “The Silences of the Druids who Know, See and Hear Nothing.” The trumpet asks “The Perennial Question of Existence” six separate times and each time the woodwinds seek “The Invisible Answer” but eventually abandon the effort in frustration. Composer Leonard Bernstein ascribed the woodwinds’ effort as representing our human efforts that grow increasingly impatient and desperate to answer the unanswerable, until finally all efforts lose meaning. In the end, only the “Silences” hold the answer.

“This whole movie is an unanswered question,” says Shire. “Even at the end you don’t get the answer 100 percent; even after more than 20 years and still you question. There is this awe of irresolution about it.”

That sense and tension of uncertainty was heightened by the inclusion of a style that is a favorite of Klyce – *musique concrète*. Invented by Pierre Schaeffer in 1939, it is a French term that describes electronic music composed of instrumental and natural sounds altered and distorted in the recording process. It would later influence such contemporary musicians as Frank Zappa, The Beatles in their song “Revolution 9” and Pink Floyd’s “Bike” from their album *The Dark Side of the Moon*.

“I was really into this style of these guys from the ‘20s, ‘30s and ‘40s who kind of redefined sound,” says Klyce. “Its kind of like chopping up pieces of taped music, throwing it up in the air and then splicing the pieces together, just analogue taping and splicing. “

Shire took his cue from Klyce. “*Musique concrète* really consists of textures of the real sounds of the world that you make into sort of a textural bed that runs under a scene. So I tried to come up with a score that worked in tandem with it.”

In the end, the score heard in the film was performed by the 54-piece San Francisco Orchestra’s string section and recorded at Skywalker Sound.

“Since the basic emotion at the heart of this film is obsession, my hope is the music captured it,” says Shire. It captured his.

PUSHING THE PARADIGM

“One of the great things about working with directors like David who are so creative is that you get to learn a lot. You get to see what they’re up to, what

they're trying. They're always doing something innovative, something you can learn from," says Messer. "No one was going to tell David no. We all wanted to understand how it worked. "

"It" is the Thomson Viper Filmstream Camera, a high-definition (HD) video camera that marks its debut as the director's camera of choice for a studio feature film in "Zodiac." Previously it had been used in commercials and on smaller films, mainly foreign. Basically it is non-compressed video that uses ambient light more effectively.

"I chose the Viper because I wanted to see if it was properly nurtured what it could do," says Fincher. "I had shot commercials with it but never a feature. I felt it was time to try it. I liked the process of working digitally and I didn't like waiting until the next day to see what I had shot. "

Supervising Engineer Wayne R. Tidwell, who previously worked as Fincher's video assist on "The Game," "Fight Club" and "The Panic Room," is the only member of Fincher's "Zodiac" team who had worked with the Viper system before. Tidwell was Fincher's data capture engineer on five commercials Fincher shot for Nike, Hewlett Packard, Heineken and Lexus – all smaller projects, all allowing him to get comfortable with the equipment, to weed out the glitches and keep the good.

"The thing about David Fincher is there's very little vaguery with him," says Tidwell. "He knows what he wants. Instead of watching dailies all day long we're viewing full resolution in the camera, instantly. And it is the negative, not a video regeneration. It is the master footage – the light digital, the shadow digital, you see it on the set. There are no color corrections. You take the raw data to post production." Tidwell's job as data capture engineer was capturing that data onto the hard drive with a digital field recorder made by S.Two Corp.

Fincher is familiar with the longstanding argument that film has a higher-quality look.

“But, I don’t think there is an issue of lesser quality with digital that a lot of people say there is. I don’t think an audience is going to be able to tell the difference in it being shot digitally or on film,” Fincher says. “That is not to say I would never shoot film. There are times when you do. I don’t think I would go to the Himalayas with the Viper, or the desert, or the jungle – any place with extreme temperatures. This equipment is fairly new and its not that it requires a clean room, its just that you know for certain that film is going to withstand the stresses of working in less than ideal circumstances.” And, he adds, “I think cost savings in the future will grow as we perfect the process. “

Tidwell says it already has. “We had concerns about the robustness of the equipment. What we found is that we had far less equipment failure than on a film set. All total we may have had maybe 1 to 1½ hours of lost or down time,” he recalls. “With film you have camera jams and sometimes when you’re shooting the film negative you’ll find hairs in the gate or a scratch on the negative. With this there is no gate or film negative to damage because the image data goes directly to the hard drive.”

During the three years Fincher and Tidwell were working with the Viper on commercials, Fincher came up with another cost-saving aspect for filmmakers. It is a time saving feature called the auto slate. “The first 5 frames of each take has a visual slate, just like the physical slate – the stick you hit at the (beginning) of every scene. That process takes time, quite a number of seconds and it adds up. With the auto slate, the camera marks it and hits it. Consider it takes about 10 seconds - multiply that by 250 to 500 takes a day that we’ve eliminated. Time is money. That was David’s idea, his vision and he had it years ago doing commercials. He made it work for this.”

But the ingenuity didn't stop there. Fincher broke ground with his editing process using Final Cut Pro.

"The editing process with Final Cut Pro was just the idea of using off the shelf Mac technology," Fincher says. Basically, "I was really angry at AVID because they weren't really responding to what filmmakers needed. They didn't seem to care. They were cavalier about it. And Apple got into this side of the business and built this really great system that works. It is simple and direct and it cut costs."

From Editor Angus Wall's perspective, "this technology makes an editor almost entirely self-reliant and it is great, so much more efficient. It is simpler because you're plugged into the production day to day. And there's no chemical waste like you have with film and that's important. We have had so much interest from young filmmakers on how we used this equipment. One woman from American Samoa making a documentary wanted to know all about the equipment used and the process."

Specifically, the equipment used in shooting "Zodiac" included: HD to film out; 2 Thomson Viper Filmstream cameras; Each camera records into S Two D.Mag digital field recorder; 2 x Back Focuser's; 2 x Astro HD 6" on board monitors; and 8 x 29volt 18amp lithium batteries. Basic support: clip-on matte boxes/follow focus/baby/standard tripods/hi/low hats/; 2 x O'Connor Ultimate 2575 Fluid Heads; and 1 x Lambda Head. Basic filter pack: NDs/Polas/optical FLAs/Tiff Diffusions/Dioptors/. Lenses are all Zeiss digital primes: 5mm t1.9; 7mm t1.6; 10mm t1.6; 14mm t1.6; 20mm t1.6; 28mm t1.6; 40mm t1/6; 70mm t1.6 close focus; and 2 x Zeiss 6-24mm zoom t1.9.

Director of Photography Harris Savides, ASC, explained the technicalities of how the equipment works:

“The Viper is a high-definition (HD) video camera that captures data raw – meaning the camera outputs the image data off the sensor chips without modification. HD sensor chips generate tremendous amounts of data. Initially,” he continues, “HD cameras recorded to tape – a medium that cannot support HD’s high data rate. Camera manufacturers decided to address this drawback by compressing the data and reducing the data rate that the tape mechanism can handle. When the data is compressed, decisions about color balance, contrast, brightness, etc must be made during the compression process. Once these decisions are made and the results compressed, any subsequent modifications degrades image quality. In effect, the filmmakers must live with what was recorded to tape. The Viper represents a drastic departure from this paradigm. Rather than making image processing decisions and then compressing the data, Viper only captures the data and outputs the unmodified, unprocessed data. Without an onboard recording device, the Viper depends on an external recording device. Filmmakers can opt to record to a tape recorder, like the Sony HDCAM tape system. In this instance, image decisions would be made and the data would be compressed. However, with the availability of S Two digital field recorders and Thomson’s Venom data recorders, filmmakers can choose to capture the raw data. These recorders are high-capacity, high-speed recorders that are able to handle the HD data uncompressed. As a result, filmmakers can modify the data as much as they wish without degrading the image. Plus, filmmakers have access to the full range of image controls available from postproduction tools rather than being limited by the in-camera image controls.”

Savides previously worked with Fincher on “Se7en” and “The Game.” Like the director, he says, “I tend to keep things on the edge.” Indeed. Savides shot the credits on Fincher’s “Se7en” – credits that pushed the paradigm to the edge and influenced the look of credits on other films for years to come.

“If people only knew,” jokes Savides. “It was so much fun. We were just playing around with the camera. It was about a two-day process. We were just screwing around with these broken mirrors. I did this job where there were mirrors and I thought why not! We were goofin’ around. There was a sequence where we started doing these close-ups of a string tied around a guy’s finger really tight, trying to make it scary and intense. I started laughing so hard the camera started shaking and we just went with it! And that’s how we came up with that jagged image moving effect! It is kind of funny that it took off.”

So when Fincher broached Savides about taking a shot at the Viper, Savides was game. “The thing about the Viper is that you’re lighting without meters,” explains Savides. “With lighting it is all about placement of light and shadow. There are certain tolerances with film and I kind of know where it is going to go. What’s interesting about this is that I still don’t know in some ways how it reacted. What’s cool about the Viper is the camera doesn’t have any compression issues. And the one disadvantage,” he notes, “is shooting in high light, when you are shooting against the sun or light in windows, it can’t handle a backlit situation as well as film. It’s just one of the problems inherent in a digital camera.”

Savides is working on two upcoming features, both shot using film. “To compare the experience of shooting with the Viper to film is like comparing apples and oranges,” he says. “This was a new challenge for me. We had to work with raw images.”

And that, says Wall, was the plus. “You know, this whole process is just beginning and I think we’ll look back on this in a few years and be amazed at how far we’ve come from this point. I do think this is how movies are going to be made in the future.”

SHOOTING "ZODIAC"

"The old Chronicle newsroom was a city-block long. Everything was authentic – the light fixtures, old typewriters, the molding, the U-shaped copy desk. Everything worked – old phones, drinking fountains, elevators and pneumatic mail tube stations. The desk drawers were even stocked with Chronicle notepads and Eagle pencils. Yet who would know the difference all these years later if those details were wrong? David Fincher would."

- Author Robert Graysmith.

The look of "Zodiac" had a singular mandate – restraint.

Although it is a period film, several periods in fact, "I didn't want pastiche or early '70s kitsch. Not Starsky and Hutch, not so much harvest gold and avocado appliances or homage to Peter Max," says Fincher. "But I wanted it to be true and that meant, surroundings informed by older siblings, a world that would reflect their parents' time as well in terms of the houses they grew up in. Things carried down over generations most of us have. You can see that certainly in Robert's bachelor pad. I suppose there could have been more VW bugs but I think what we show is a pretty good representation of the time. It is not technically perfect. There are some flaws but some are intended. You will definitely know it from the music."

Fischer said five weeks of the film's production was shot in the Bay area, the rest in Los Angeles. He credits Producer Ceán Chaffin with a smooth run. "Ceán managed an incredibly complex, 100 day-plus production between the Bay area and Los Angeles and brought it in under budget. She's one of the best line producers in the business," Fischer says. "She's able to strike that fine balance of getting the director what he wants while managing the financial needs of the picture, and all the while maintaining the respect and admiration of the crew."

In Los Angeles, the San Francisco Chronicle was built in the old Post Office in the Terminal Annex Building downtown. A building on Spring Street subbed for the Hall of Justice and SFPD. Since the Blue Rock Springs golf course is completely different today than it was in 1969, other sites outside of L.A. were used. Vallejo has also changed dramatically so some of the scenes were shot in Downey to simulate it. In the Bay area, the production filmed for five weeks.

Production Designer Donald Graham Burt says one of the costliest sets on location was Lake Berryessa where Shepherd and Hartnell were attacked. "When we got there, there was a little spit of land like a little peninsula that jutted out into the water. The oak trees the killer hid behind were gone. We had to helicopter in two huge oak trees. We drilled holes in a piece of the land and hauled in some water so they wouldn't die. We set them up for 3 or 4 days before filming knowing they would only have a few days," Burt says. "We really reconstructed that from photographs taken of the site during the day."

Fischer says the trees were critical to the story, "because the Zodiac hid behind those oaks and Cecilia saw him there. They were some kind of protected California oak! It was an expensive prop."

As for wardrobe, Graysmith provided Costume Designer Casey Storm with photographs from the '60s and '70s, "probably taken by the paper's staff photographer. Because a lot of the people in this story are still alive it was very important to make them feel comfortable with how we portrayed them then. Actually, I've never done a film with so many real life individuals. With the look overall we tried to keep it real because it is about reporters and cops and they aren't necessarily known for being overly stylistic."

Storm says he used police photos of the murdered victims' clothing. "We duplicated the exact garment Darlene Ferrin wore, a blue tank top jumpsuit. We scanned the image and made the fabric from scratch," Storm says. "There's

something a little morbid about it but at the same time because we are dealing with a true story, it was important to Fincher that we be sensitive to the facts and those involved.” One victim who survived the attack, Bryan Hartnell has a cameo appearance in the film, he notes. “He plays a detective in the Hall of Justice and he’s wearing gray pants and a tweed coat.”

Savides says the palette and the look of the film reflected “the heightened realism but not in a stark way. I hate to talk too much about what the look is because when I work on a movie I like to let people take away from it what they want to take away. The story mandates the look. There definitely were some influences but as influences do they kind of fade away when you start working. For me it would be the naturalism of (photographers) William Eggleston, Todd Hido and Steven Shore. “

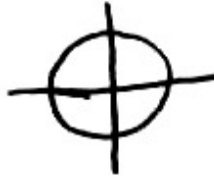
“For all intents and purposes David made the film he wanted to make. It is his vision,” says Medavoy. Although the film is 2 hours and 34 minutes, “to me the story is so engrossing you don’t really notice the time because you’re watching these character never give up and you ride it with them. Length to me has always been a function of interest. If you’re interested you don’t notice length.”

Production began Sept. 12, 2005 and wrapped in February. “Because David is a master of story and technology and a strong visual leader, the entire production was a well-oiled machine,” says Executive Producer Louis Phillips.

Robert Graysmith is writing a book about that well-oiled machine:

“I taped them at the murder sites with the original detectives, snapping pictures with disposable cameras and taking advantage of such access to a great director not known for giving a lot of interviews. I watched them find and uncover startling new facts. They were relentless. My book is a book in

progress. It ends where most books about films begin, with 'Zodiac' greenlighted. It's called *Shooting Zodiac.*"



ABOUT THE CAST.

Academy Award®-nominated **JAKE GYLLENHAAL** (Robert Graysmith) has established himself as one of the most promising actors of his generation. His poignant and diverse performances have garnered the attention of audiences and critics alike.

Winner of the 2006 Best Supporting Actor awards from the British Academy of Film and Television Arts (BAFTA) and the National Board of Review, Gyllenhaal also earned Oscar® and SAG nominations for his poignant performance in Ang Lee's "Brokeback Mountain."

Gyllenhaal is currently in production on Gavin Hood's "Rendition," opposite Meryl Streep, Alan Arkin, Reese Witherspoon and Peter Sarsgaard. The film centers on a CIA operative in the Middle East who questions his assignment after observing a secret-police grilling of a suspect in a suicide bombing.

Other film credits include Sam Mendes' "Jarhead," opposite Jamie Foxx and Peter Sarsgaard; John Madden's "Proof," opposite Anthony Hopkins and Gwyneth Paltrow; Miguel Arteta's "The Good Girl," opposite Jennifer Aniston and John C. Reilly; Brad Silberling's "Moonlight Mile," opposite Dustin Hoffman and Susan Sarandon; Nicole Holofcener's "Lovely and Amazing," opposite Catherine Keener; Richard Kelly's cult hit "Donnie Darko"; and Joe Johnston's "October Sky," opposite Chris Cooper and Laura Dern.

On stage Gyllenhaal starred in Kenneth Lonergan's revival of "This Is Our Youth," opposite Anna Paquin and Hayden Christensen. The show ran in London's West End for eight weeks and garnered Gyllenhaal the Evening Standard Theater Award for "Outstanding Newcomer."

With an expansive list of diverse film credits, **MARK RUFFALO** (Inspector David Toschi) is one of Hollywood's most sought-after actors. Ruffalo recently wrapped production on Focus Features' "Reservation Road," opposite Joaquin Phoenix. The film is based on the best-selling novel, which tells the story of two fathers on opposite sides of a hit-and-run car accident. He has also wrapped "Where the Wild Things Are," directed by Spike Jonze; and the Kenneth Lonergan-directed film "Margaret," with Anna Paquin and Matt Damon.

"Zodiac" producer Phoenix Pictures has announced that the company has purchased the rights to "The Brass Wall" as a starring vehicle for Ruffalo. He will play an undercover cop who infiltrates the Lucchesi crime family in New York to solve the murder of a city firefighter.

In 2006, Ruffalo made his Broadway debut in the Lincoln Center Theater's revival of Clifford Odets' "Awake and Sing!" Ruffalo received a Tony Award nomination for his performance in the category Best Featured Actor in a Play. In the Depression-era drama, directed by Bartlett Sher ("The Light in the Piazza"), Ruffalo played a World War I veteran who lost a leg during the war. The cast included Ben Gazzara, Zoe Wanamaker and Lauren Ambrose. Ruffalo recently appeared in "All the King's Men," with Sean Penn, Kate Winslet and Jude Law.

Ruffalo starred as the romantic lead opposite Reese Witherspoon in Dreamworks' "Just Like Heaven." Prior to this role, he was seen in "Collateral," opposite Tom Cruise and Jamie Foxx. In "Collateral," Ruffalo played the LAPD officer in pursuit of Tom Cruise's hitman character. He also appeared in "We Don't Live Here Anymore," which received critical acclaim at the 2004 Sundance Film Festival. Ruffalo starred opposite Naomi Watts, Peter Krause and Laura Dern and also served as an executive producer on this drama that examines the consequences of infidelity that befall two marriages.

Ruffalo was seen in Columbia/TriStar's romantic comedy "13 Going on 30," in which he co-starred opposite Jennifer Garner. He was also seen in "Eternal Sunshine of the Spotless Mind," opposite Jim Carrey, Kirsten Dunst, Kate Winslet, Elijah Wood and Tom Wilkinson.

In 2003, Ruffalo was seen opposite Meg Ryan in Jane Campion's film, "In The Cut." That same year, he appeared in the independent film "My Life Without Me," written and directed by Isabel Coixet and also starring Sarah Polley and Scott Speedman.

Ruffalo earned critical recognition in 2000 for his role in Kenneth Lonergan's "You Can Count on Me," opposite Laura Linney and Matthew Broderick. For his performance, he won the Best Actor Award at the 2000 Montreal Film Festival and the New Generation Award from the Los Angeles Film Critics Association. The Martin Scorsese-produced film received recognition from critics nationwide and was especially well-received at the 2000 Sundance Film Festival, winning two of the festival's top prizes.

Additional film credits include "The Last Castle," "Windtalkers," "XX/XY," "Committed," "Ride With the Devil," "54," "Safe Men," "The Last Big Thing," "Fish in the Bathtub," and "Life/Drawing."

Ruffalo's acting roots lie in the theater, where he first gained attention starring in the off-Broadway production of "This is Our Youth," written and directed by Kenneth Lonergan, for which he won a Lucille Award for Best Actor. Ruffalo has won several awards for other performances, including a Dramalogue Award and the Theater World Award. In 2000, Ruffalo was seen in the Off-Broadway production "The Moment When," a play by Pulitzer Prize and Tony Award winner James Lapine.

A writer, director and producer as well, Ruffalo co-wrote the screenplay for the independent film "The Destiny of Marty Fine," which was the first

runner-up in the 1995 Slamdance Film Festival in Park City, Utah. Additionally, he has directed several plays and one-acts. In 2000, he directed Timothy McNeil's original play "Margaret" at the Hudson Backstage Theatre in Los Angeles.

His television credits include UPN's "The Beat," a dramatic series created by Academy Award® winner Barry Levinson and Emmy Award winner Tom Fontana, "On the Second Day of Christmas" and TNT's "Houdini: Believe."

Ruffalo resides in Los Angeles.

ROBERT DOWNEY JR. (Paul Avery) has evolved into one of the most respected actors in Hollywood. Downey received an Academy Award® nomination and won the BAFTA (British Academy Award) Best Actor for his performance in the title role of "Chaplin," released in 1992.

Downey was recently seen in "Fur," opposite Nicole Kidman in a film inspired by the life of Diane Arbus, the revered photographer whose images captured attention in the early 1960s. He also appeared in "A Guide to Recognizing Your Saints," based on the novel by Dito Montiel, costarring Rosario Dawson, which he also helped produce.

Downey was seen as a rotoscoped (live-action derived animation) version of himself in the 2006 summer hit "A Scanner Darkly," based on the book by Philip K Dick. Directed by Richard Linklater, the film co-stars Keanu Reeves, Winona Ryder and Woody Harrelson playing characters living in a drug-filled, paranoid, Big Brother-like future.

In 2005, Downey was in the Academy Award®-nominated film "Good Night and Good Luck," directed by George Clooney. He was also seen in the action comedy "Kiss Kiss, Bang Bang," directed by Shane Black and co-starring Val Kilmer.

In October 2003 Downey was seen in two very different films: "The Singing Detective," a musical/drama/remake of the popular BBC hit of the same name, featuring Downey singing and dancing alongside Adrien Brody, Katie Holmes and Robin Wright-Penn; and "Gothika," starring Halle Berry and Penelope Cruz, in which Downey played a psychiatrist who works in a mental institution.

Downey made his primetime television debut in 2001 when he joined the cast of the Fox-TV series "Ally McBeal," playing the role of attorney Larry Paul, winning the Golden Globe Award for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television, as well as the Screen Actors Guild Award for Outstanding Performance by a Male in a Comedy Series. In addition, Downey was nominated for an Emmy for Outstanding Supporting Actor in a Comedy Series.

In 2000, Downey co-starred with Michael Douglas and Toby Maguire in "Wonder Boys," directed by Curtis Hanson. In this dramatic comedy, Downey played the role of a bisexual literary agent. In April 2000 he appeared alongside Steve Martin and Eddie Murphy in the hit comedy "Bowfinger."

In September of 1999 he starred in "Black and White," written and directed by James Toback, along with Ben Stiller, Elijah Wood, Gaby Hoffman, Brooke Shields and Claudia Schiffer. "Black and White" is about a group of white high school teens and their excursions into the lives of Harlem's black hip-hop crowd. In January of 1999, he played the villain opposite Annette Bening and Aidan Quinn in "In Dreams," directed by Neil Jordan

In 1998, Downey co-starred with Tommy Lee Jones and Wesley Snipes in "U.S. Marshals," directed by Stuart Baird; and with Heather Graham and Natasha Gregson Wagner in the critically acclaimed "Two Girls and a Guy," directed by James Toback,.

In 1997, Downey was seen in Robert Altman's "The Gingerbread Man," starring with Kenneth Branagh, Daryl Hannah and Embeth Davitz; and in "One Night Stand," directed by Mike Figgis and starring Wesley Snipes and Nastassja Kinski.

His other film credits include "Restoration," "Richard III," "Natural Born Killers," "Short Cuts," "The Last Party," "Soapdish," "Air America," "Chances Are," "True Believer," "Johnny Be Good," "Less Than Zero," "The Pick-up Artist," "Back to School," "Weird Science," "Firstborn," and "Pound," in which he made his feature film debut and which was directed by Robert Downey Sr.

On Nov. 23, 2004, Robert Downey Jr. released his debut album called *The Futurist* on the Sony Classics Label. The album, which contains eight original songs, shows off his sultry singing voice..

ANTHONY EDWARDS (Inspector William Armstrong) is probably best known as Dr. Mark Greene on the hit series "ER." For his portrayal of the overworked, but dedicated emergency room doctor, Edwards has received four Emmy nominations for Outstanding Lead Actor in a Drama Series. Edwards has won three Screen Actors Guild Awards (Outstanding Performance by a Male Actor in a Drama Series in 1996 and Best Ensemble Cast in 1998 and 1999.) He won the Golden Globe Award in 1998.

Other recent credits include "Thunderbirds," the Polish brothers' "Northfork" for Paramount Classics and "Don't Go Breaking My Heart," which he executive produced in association with his production company Aviator Films. The company also produced the NBC telefilm "Borderline," starring Sherry Stringfeld.

Edwards has starred in more than 20 features, including his memorable turn as Goose in the blockbuster feature "Top Gun." Other feature film credits

include; "Playing by Heart," "The Client," "Miracle Mile," Mr. North," "Hawks," "Pet Sematary II," "Delta Heat," "Landslide," "The Sure Thing," "Gotcha," "Revenge of the Nerds," "Heart Like a Wheel" and "Fast Times at Ridgemont High."

Edwards made his film directorial debut with "Charley's Ghost Story," a modern-day Mark Twain adaptation starring Cheech Marin and Linda Fiorentino.

In direct contrast to his "ER" role, Edwards starred opposite Eric Roberts in Hallmark Entertainment's telefilm, "In Cold Blood". Based upon true events documented in Truman Capote's classic book, the film tells the story of two malevolent criminals who brutally murder a Kansas farm family, and the investigation which ultimately leads to their execution. Directed by Jonathan Kaplan, Edwards portrayed the infamous Dick Hickcock.

Other television credits include his recurring role as a hyper-allergic lawyer forced to live in a bubble on the critically acclaimed series "Northern Exposure." He also starred in the series, "It Takes Two," opposite Richard Crenna, Patty Duke and Helen Hunt. Edwards was also seen in the Showtime special "Sexual Healing," for which he won a Cable Ace Best Actor nomination, as well as the telefilms "El Diablo," "Hometown Boy Makes Good," "Going for the Gold: The Bill Johnson Story," "High School USA" and "The Killing of Randy Webster."

Born and raised in Santa Barbara, California, Edwards is the youngest of five children. He developed his love of acting via exposure to live theater and by the age of 16 had appeared in dozens of musicals and plays.

Edwards is philanthropically involved with Project Angel Food, Cure Autism Now (CAN) and the Los Angeles Youth Network, a shelter for the homeless youth in Hollywood.

BRIAN COX (Melvin Belli) is an award-winning actor of the stage, screen and television. A veteran of more than 50 feature films, he recently co-starred in Ryan Murphy's "Running With Scissors," Woody Allen's critically acclaimed "Match Point," Wes Craven's acclaimed "Red Eye" and in the hit action thriller sequel "The Bourne Supremacy," reprising the role he first played in the 2002 blockbuster "The Bourne Identity." He recently co-starred in the third season of the HBO hit original series "Deadwood" and spent eight months in London's West End in Tom Stoppard's "Rock 'n Roll."

Cox earned AFI and Independent Spirit Award nominations for his work in the critically hailed independent film "L.I.E.," and also shared in a Screen Actors Guild (SAG) Award nomination for the cast of Spike Jonze's "Adaptation." His long list of film credits includes "Troy," "X2," "25th Hour," "The Ring," "The Rookie," "The Affair of the Necklace," "For Love of the Game," "Rushmore," "Desperate Measures," "The Boxer," "Kiss the Girls," "Braveheart," "Rob Roy," "Hidden Agenda" and "Nicholas and Alexandra." He was also the first to play Dr. Hannibal Lecter on screen in Michael Mann's "Manhunter."

On television, Cox delivered a chilling portrayal of Hermann Goering in the miniseries "Nuremberg," for which he won an Emmy Award and was nominated for Golden Globe and SAG Awards. He also earned an Emmy Award nomination for his guest appearance on the comedy series "Frasier." In addition, Cox has starred in a variety of notable television projects, both in the United States and Great Britain, including "Blue/Orange," "Longitude," "Witness Against Hitler," "Grushko," "Sharpe's Eagle," "Sharpe's Rifles," "Six Characters in Search of an Author," "The Cloning of Joanna May," "The Lost

Language of Cranes," "Murder by Moonlight," "Florence Nightingale" and "King Lear."

Born in Scotland, Cox trained at the London Academy of Music and Dramatic Arts and has appeared in dozens of plays on the stages of London, New York and Scotland. Repeatedly honored for his work in the theater, Cox won Olivier Awards for his performances in "Rat in the Skull" and "Titus Andronicus"; British Theatre Association Drama Awards for Best Actor for his work in "The Taming of the Shrew" and "Strange Interlude"; and the Lucille Lortel Award, as well as Drama Desk and Outer Critics Circle nominations, for "St. Nicholas."

In addition, Cox has helmed stage productions of "I Love My Life," "Mrs. Warren's Profession," "The Philanderer," "The Master Builder" and "Richard III." He made his television directorial debut on the critically acclaimed HBO prison drama "Oz."

A prolific writer, Cox has authored two non-fiction books: *The Lear Diaries* and *Salem to Moscow: An Actor's Odyssey*. He has contributed to the New York Times Arts & Leisure section, and has written articles for a number of other publications.

At the beginning of 2003, Cox' contributions to the arts were honored by Queen Elizabeth II, who named him a Commander of the British Empire. In 2006, Empire Magazine (UK) honored his film achievements with the Empire Icon Award.

ELIAS KOTEAS (Sgt. Jack Mulanax) was cast early in his career by director Francis Ford Coppola in "Gardens of Stone" and "Tucker." Koteas then landed a role in Peter Masterson's "Full Moon in Blue Water" and was later chosen for the lead role in Roger Cardinal's explosive "Malarek," playing true-

life investigative journalist Victor Malarek. His haunting performance earned Koteas the first of two Genie Award nominations (Canada's Oscar) for Best Actor.

Koteas broke out as an international sensation after his starring role in "Crash," David Cronenberg's highly controversial exploration of sexual provocation and alienation which was awarded a special prize at the 1996 Cannes Film festival. Koteas has worked on several occasions with one of Canada's most accomplished directorial exports, Atom Egoyan, starring in "The Adjuster," "Exotica," for which he garnered a Genie nomination for Best Supporting Actor, and "Ararat," for which he won the Genie for Best Supporting Actor.

Koteas also received notice for his roles in Steven Shainberg's "Hit Me," a modern noir adaptation of Jim Thompson's *A Swell Looking Babe*; "Gattaca," starring Uma Thurman, Ethan Hawke and Jude Law; Gregory Hoblit's supernatural thriller "Fallen," opposite Denzel Washington; Bryan Singer's "Apt Pupil"; "Living Out Loud," with Holly Hunter and Danny DeVito; Terrence Malick's Academy Award-nominated film "The Thin Red Line"; "Novocaine," with Steve Martin and Helena Bonham Carter; "Harrison's Flowers," with Andie MacDowell and Adrien Brody; and "The Greatest Game Ever Played," directed by Bill Paxton.

His upcoming features include Antoine Fuqua's "Shooter," James Isaac's "Skinwalkers" and "Chronicles," directed by David Fincher.

Koteas' television credits include USA Network's Emmy-nominated, "Traffic: The Mini-Series," the HBO original movie "Shot in the Heart," in which he plays notorious murderer Gary Gilmore, a co-starring role opposite John Turturro and Mary-Louise Parker in HBO's "Sugartime," and Horton Foote's searing familial drama "The Habitation of Dragons."

Koteas has starred in numerous theater productions, including Paula Vogel's "Hot 'N' Throbbing" at the Signature Theatre, "Kiss of the Spider Woman" at the Yale Repertory Theatre and "True West" on Broadway, directed by Matthew Warchus.

Koteas is a graduate of the American Academy of Dramatic Arts and a member of the prestigious Actors' Studio.

CHLOË SEVIGNY (Melanie) portrayed a nun in an African Village ravaged by AIDS in "3 Needles," written and directed by Thom Fitzgerald. Lucy Liu and Stockard Channing also starred.

Sevigny plays one of three polygamist wives in modern-day Utah in the critically acclaimed HBO series "Big Love," produced by Tom Hanks' and Gary Goetzman's Playtone Entertainment. Bill Paxton, Jeanne Tripplehorn and Harry Dean Stanton also star.

She was recently seen in "Sisters," a remake of the Brian De Palma horror film, directed by Douglas Buck and produced by Ed Pressman. "Lying," written and directed by M. Blash, made its debut at the 2006 Cannes Film Festival in the Directors' Fortnight. Sevigny stars with Jena Malone and Leelee Sobieski.

Sevigny was also seen in: Jim Jarmusch's "Broken Flowers," opposite Bill Murray; "Mrs. Harris," about the murder of Dr. Herman Tarnower, founder of the Scarsdale Diet; "Dogville," opposite Nicole Kidman, Jeremy Davies and Paul Bettany; the thriller "Demon Lover," directed by Olivier Assayas, which also stars Connie Nielson and Charles Berling; "Shattered Glass," from first time director Billy Ray, opposite Hayden Christensen, Steve Zahn and Peter Sarsgaard; "Party Monster," produced by Killer Films and directed by Fenton Bailey and Randy Barbato, with Macaulay Culkin, Seth Green, Natasha Lyonne,

Dylan McDermott and Marilyn Manson; "Boys Don't Cry," from Killer Films, for which she received nominations for the Academy Award, Golden Globe and SAG Award, won Independent Spirit and Golden Satellite Awards and was honored by the National Society of Film Critics as well as the Los Angeles, Boston and Chicago Film Critics Associations; "A Map of the World," with Sigourney Weaver and Julianne Moore; "American Psycho," based on the controversial Bret Easton Ellis novel, opposite Christian Bale; "Julien: Donkey Boy," an improvisational project produced within the Dogme 95 filmmaking guidelines; "Trees Lounge," from director Steve Buscemi; "Gummo," on which she also designed costumes; "The Last Days of Disco," directed by Whit Stillman; and "Kids," the highly acclaimed and controversial Larry Clark feature which marked her film debut.

ABOUT THE FILMMAKERS.

DAVID FINCHER (Director) made his feature film debut in 1992 with "Alien 3." In 1995, he directed "Se7en," the relentlessly grim and cynical story of two detectives (played by Brad Pitt and Morgan Freeman) tracking down a serial killer who bases his killings on the seven deadly sins. Screenwriter Andrew Kevin Walker's original grisly detective story was a box office success, grossing more than \$300 million worldwide. The film's innovative approach, title and credit sequences would influence other films to follow in the thriller, crime and suspense genres.

Two years later Fincher directed "The Game," starring Michael Douglas and Sean Penn, a dark adventure story focusing on a closed-off San Francisco businessman who receives an unusual gift from his younger brother – a gift in which he becomes an unwitting player in a game that takes over his life. In 1999, he re-teamed with Brad Pitt in "Fight Club," based on the screen adaptation of Chuck Palahniuk's novel about two men who open up a club devoted exclusively to bare-knuckles fighting for males. The film, which co-starred Edward Norton and Helena Bonham Carter, received strong reaction from critics and developed an underground following marking it as one of the seminal films of its time.

In 2002, he directed "The Panic Room," starring Jodie Foster, Forest Whitaker, Dwight Yoakum and "Fight Club" collaborator Jared Leto. The box-office hit, which introduced some innovative uses of computer graphics, centered on the plight of a single mother and her daughter hiding in a safe room of their new house as criminals broke in bent on finding a missing fortune.

Fincher is currently directing Paramount's "The Curious Case of Benjamin Button," adapted from F. Scott Fitzgerald's short story, starring Brad Pitt and Cate Blanchett.

Before Fincher began directing feature films, he co-founded Propaganda Films in 1986.

JAMES VANDERBILT (Screenwriter/Producer) optioned the rights to Robert Graysmith's *Zodiac* and wrote the screenplay adaptation on spec – a gamble that paid off with only three produced scripts to his credit. The young screenwriter, whom *Esquire Magazine* would call "fearless," produced the script with "Zodiac" producer Bradley J. Fischer after the two collaborated on the thriller "Basic," Vanderbilt's second produced script, directed by John McTiernan and starring John Travolta and Samuel L. Jackson.

He wrote and co-produced "Basic" in 2003, the same year he wrote the horror film "Darkness Falls," his first produced screenplay, and "The Rundown," an actioner directed by Peter Berg, starring Christopher Walken and The Rock.

Vanderbilt is currently adapting former terrorism czar Richard Clarke's memoir "Against All Enemies." He is collaborating once again with Berg on "The Losers," an action-adventure film about a team of CIA black operatives who root out those who betrayed and targeted the team for assassination.

He sold his first screenplay, "48 Hours" before graduating from the University of Southern California's Film Writing Program.

He is a descendent of Cornelius Vanderbilt, a shipping and railroad baron who built a business empire in the 19th Century.

ROBERT GRAYSMITH (Author) is the bestselling author of *Zodiac*, *Zodiac Unmasked*, *The Sleeping Lady*, *The Murder of Bob Crane*, on which the film "Auto Focus," starring Greg Kinnear, was based, *Unabomber: A Desire To Kill*, *The Bell Tower: A True Detective Story of Gas-lit San Francisco* and *Amerithrax*. *Zodiac* is now in 39th printing and sold over 400 million copies worldwide; *Zodiac Unmasked* is in its seventh printing.

The six-time Pulitzer Prize nominee and winner of the 1973 Foreign Press Club Award and 1976 World Population Contest spent 20 years working for the San Francisco Chronicle, Oakland Tribune and Stockton Record as an illustrator, nationally syndicated political cartoonist and journalist. His work has appeared in Time, Newsweek, the New York Times, Washington Post, Chicago Tribune and the Los Angeles Times. He has been interviewed about his work by U.S. News and World Report. He has also written for USA Today. Graysmith is represented by an original cartoon in the Smithsonian Institute and in the Truman, Nixon, Reagan and LBJ Presidential Libraries. His solar energy cartoon is in the office of the California Governor.

His original work is in the personal collections of Henry Kissinger, John Wayne, Joan Crawford and Presidents Nixon, Ford, Carter, Truman and Reagan, Supreme Court Justice William O. Douglas, Jimmy Durante, Senator Paul McCloskey, Senator John Connally, Vice-President Spiro Agnew, Senator Barry Goldwater, California Governor Jerry Brown, Governor Ronald Reagan and the publisher of The New York Times Punch Schulzburger.

Graysmith began his newspaper career as a cartoonist for Japan's Tachikawa Marauder, where he drew sports cartoons, a comic strip and crafted a full-page illustrated column from 1958 to 1959 after receiving a bachelor degree in fine arts from California College in Oakland. From 1964 to 1965 he was a sports cartoonist and sports department assistant for the Oakland Tribune and

from 1965 to 1968 he worked for the Stockton Record as a staff artist, sports cartoonist and photo re-toucher. From 1968 to 1983 he was a political cartoonist for the San Francisco Chronicle working directly with the publisher. He drew story illustrations for the news and entertainment sections as well as maps and during that time was nominated for the Pulitzer six times by the paper. Since then, six of his true crime books have been published.

While writing the books, Graysmith uncovered new information on the unsolved crimes, conducted 200 interviews, tracked down missing witnesses, surviving victims and possible suspects. He illustrated the books with composite sketches, maps, graphs and also drew the cover. Graysmith honed his investigative skills during the 10-year reporting process for the book. Today many of the detectives on the case publicly concede that the lead suspect in the books, a convicted felon now deceased, was the long-sought serial killer.

His *The Murder of Bob Crane* from Crown Publishers about the unsolved homicide of "Hogan's Heroes" sitcom star Bob Crane was adapted for screen in "Auto Focus," for which Graysmith received his first Story By feature film credit.

Graysmith has numerous unpublished books in the works, including *Shooting Zodiac* about the passing of the obsession torch as the filmmakers became enthralled in the investigative of the story themselves during the making of the movie.

MIKE MEDAVOY (Producer) has played a role in the success of some of America's finest films over the past four decades. From agent to studio chief and now producer, Mike Medavoy has been involved with over 300 feature films. Seventeen of those films were nominated for Academy Awards® for Best Picture and seven have won. This year, the company he formed with partner Arnold W.

Messer, will celebrate its tenth Anniversary. In that time, Phoenix has released more than 30 films, including three major releases this year.

Among those 30 films are the recently released Steve Zaillian's "All the King's Men," with Sean Penn, Jude Law, Sir Anthony Hopkins, "Zodiac" star Mark Ruffalo and Kate Winslet and, the upcoming "Miss Potter," directed by Chris Noonan and starring Renee Zellweger, Ewan McGregor and Emily Watson about the life of Beatrix Potter, author of the beloved children's book *The Tale of Peter Rabbit*. Next year, Phoenix will release Marcus Nispel's "Pathfinder" with Karl Urban, "License to Wed," directed by Ken Kwapis, starring Robin Williams, John Krasinski and Mandy Moore and, Rod Lurie's "Resurrecting the Champ," starring Samuel L. Jackson, Josh Hartnett and Alan Alda.

Medavoy believes that all of a company's employees are part of its daily workings and therefore all deserve credit for its success, a belief he has held not only at Phoenix but at United Artists, Orion and Tri-Star.

As an agent, Medavoy represented some of the biggest names in the business including Steven Spielberg, Jane Fonda and Francis Ford Coppola. As Chairman of Tri-Star Pictures and Co-Founder of Orion Pictures, Medavoy gave the green light to such Academy Award®-winning classics as "One Flew Over the Cuckoo's Nest," "Rocky," "Platoon," "Dances With Wolves," "Silence of the Lambs," "Amadeus" and "Philadelphia."

Aside from entertainment, Medavoy has been a longtime community activist and humanitarian. He was appointed to the Board of Directors of the Museum of Science and Industry by former California Governor Jerry Brown and Commissioner of the Los Angeles Board of Parks and Recreation by former Mayor Richard Riordan. He is a member of the University of Tel Aviv; the Board of Trustees of the UCLA Foundation; the Board of Advisors at the Kennedy School at Harvard University; a member of the Council on Foreign Relations; and

an honorary fellow of the DeSantis Center's National Advisory Board. In 2002, former California Governor Gray Davis appointed Medavoy to the California Anti-Terrorism Information Center's Executive Advisory Board.

He is the recipient of numerous awards, including: the 1992 Motion Picture Pioneer of the Year Award; the 1998 Cannes Film Festival Lifetime Achievement Award; the 1999 UCLA Neil H. Jacoby Award which honors individuals who have made exceptional contributions to humanity; the 2004 Louis B. Mayer Motion Picture Award from Florida Atlantic University; and, the UCLA School of Theater, Film and Television and Producer's Guild of America Vision Award. He was honored in 2005 by the Hollywood Chamber of Commerce with a star on the Hollywood Walk of Fame.

ARNOLD W. MESSER (Producer) teamed with his longtime colleague and friend Mike Medavoy to launch Phoenix Pictures after two decades in the industry as one of the most influential and effectual executives. As President and Chief Operating Officer of Phoenix since 1995, he has overseen more than 30 features, many as producer or executive producer.

The Nebraska native and graduate of Harvard Law School began his entertainment career in 1979 as Senior Counsel of Columbia Pictures Television. After a stint as Viacom International's Vice President of Business Affairs, he was named Senior Executive Vice President and President of Tri-Star Pictures' Telecommunications Group in 1983. He oversaw all theatrical production and ancillary marketing activities of the company.

In 1987, he returned to Columbia Pictures as Executive Vice President, where he supervised worldwide television production and distribution and negotiated major international television agreements. In 1989, he was named President of the International Releasing Group for Sony Pictures Entertainment.

In that role, Messer was in charge of long-term global strategy and overseeing international production.

Among his feature film producer credits are the upcoming "Resurrecting the Champ," "License to Wed," "The Brass Wall," "Black Autumn," "Pathfinder" and "Miss Potter." He produced the recently released "All the King's Men" and "Basic."

He executive produced "Stealth" and the television series "The Chris Isaak Show."

BRADLEY J. FISCHER (Producer) shepherded David Fincher's "Zodiac" as senior vice president of production for Phoenix Pictures. The film marks his second collaboration with screenwriter and co-producer James Vanderbilt after the two completed "Basic," also a Phoenix production. Fischer served as co-executive producer on the film, his first feature credit.

Fischer began his career at Phoenix in 1998 as executive assistant to the company's Chairman and CEO Mike Medavoy. Within a year he was promoted to director of development and by 2002 he was named Vice President of Production. In 2004 he became Senior Vice President of Production. During his tenure at Phoenix Pictures, Fischer has been instrumental in finding, developing and producing many of the company's projects. He is executive producing Phoenix' upcoming "Pathfinder", a Viking saga directed by Marcus Nispel, starring Karl Urban, Clancy Brown and Russell Means about a boy left behind after his clan battles a Native American tribe; "Resurrecting the Champ," a drama directed by Rod Lurie, starring Samuel L. Jackson, Josh Hartnett, Alan Alda and Teri Hatcher about a novice sports reporter who rescues a homeless man only to discover that he's a boxing legend believed dead; and "License to

Wed,” a romantic comedy directed by Ken Kwapis, starring Robin Williams, John Krasinsky and Mandy Moore about a marriage counselor who puts a young couple about to wed through a grueling preparation course.

He is also developing “Koko” by Peter Straub, which Ken Nolan (“Black Hawk Down”) will adapt; “Black Swan,” which Darren Aronofsky will direct for Universal Pictures; “The Moon Is a Harsh Mistress,” based on the Hugo award-winning sci-fi classic by Robert Heinlein; and, “The Brass Wall,” based on the book by David Kocieniewski, which will star “Zodiac’s” Mark Ruffalo.

A native New Yorker, Fischer graduated from Columbia University in 1998 with a BA in Film Studies and Psychology.

CEÁN CHAFFIN (Producer) has produced four of Director David Fincher’s films since the two became partners after collaborating on a Japanese Coca-Cola ad in the 1992, which she produced and he directed.

“The Game,” the 1997 adventure drama starring Michael Douglas and Sean Penn about a financier who is given a disturbing birthday gift by his brother that consumes his life, was the first of Fincher’s feature films she produced. In 1999, she produced the cult classic “Fight Club,” starring Brad Pitt, Edward Norton and Helena Bonham Carter, based on Chuck Palahniuk’s novel about a soap salesman and an office manager who open up a club to vent male aggression. In 2002, she produced “Panic Room,” a thriller co-starring Jodie Foster, Forest Whitaker, Jared Leto and Dwight Yoakum about three men who break into a mansion searching for a missing fortune while a mother and daughter hide in a safe room.

Chaffin produced two Grammy Award winning videos: Mark Romanek’s “Scream,” by Michael and Janet Jackson and David Fincher’s “Love Is Strong” by

The Rolling Stones. She also produced Madonna's "Bedtime Stories," directed by Romanek.

LOUIS PHILLIPS (Executive Producer) has executive produced and co-produced seven films since joining Phoenix Pictures in 2001. He is currently Senior Executive Vice President of Phoenix Pictures Production, Post-Production and Music. Before joining Phoenix he was a production executive with Paramount, Disney and Jim Henson Pictures.

In addition to David Fincher's "Zodiac," Phillips is executive producer on "Resurrecting the Champ," with Samuel L. Jackson and Josh Hartnett and "Miss Potter," starring Renee Zellweger, Ewan McGregor and Emily Watson. Phillips also executive produced 2003's "Holes," Andrew Davis' adventure drama starring Sigourney Weaver and Jon Voight about a wrongfully convicted boy sent to a desert detention camp to dig holes for an undisclosed reason.

Phillips is co-producer on "License to Wed," Ken Kwapis' romantic comedy currently in production, about a couple who go through untold misery in a pre-marital preparation course mandated by their marriage counselor. The film stars Robin Williams, John Krasinsky and Mandy Moore. He also co-produced the recently completed "Pathfinder," director Marcus Nispel's Viking saga starring Karl Urban, Clancy Brown and Russell Means. He first teamed with "Zodiac" screenwriter-producer James Vanderbilt on 2003's "Basic" as co-producer.

In 2005, he produced "Urban Legends: Bloody Mary," the third film in the hit horror franchise, directed by Mary Lambert.

HARRIS SAVIDES, ASC, (Director of Photography), an award-winning cinematographer of feature films and music videos, marks his third collaboration with Director David Fincher on "Zodiac".

He previously shot Fincher's "The Game" and was a photographer on "Se7en." Savides has also collaborated with Director Gus Van Sant on four films, each film bringing him nominations and an award for best cinematography. He won the New York Film Critics Circle Award and was nominated for an Independent Spirit Award for Best Cinematography for Van Sant's 2003 crime drama "Elephant." He was nominated for two Independent Spirit Awards for Best Cinematography for the director's 2005 music drama "Last Days," about a rocker's life reminiscent of the late Kurt Cobain and, for his 2002 adventure drama "Gerry," starring Casey Affleck and Matt Damon. Savides also shot Van Sant's critically acclaimed "Finding Forester," with Sean Connery and F. Murray Abraham.

His work can be seen in Director Ridley Scott's upcoming "American Gangster," a crime drama starring Denzel Washington and Russell Crowe and Director Noah Baumbach's dramatic comedy "Margot at the Wedding," starring Nicole Kidman, Jack Black, John Turturro and Jennifer Jason Leigh.

Savides also shot Jonathan Glazer's 2004 mystery drama "Birth," with Nicole Kidman; James Gray's 2000 thriller "The Yards," with Mark Wahlberg, Charlize Theron and Joaquin Phoenix; John Turturro's 1998 drama "Illuminata" and Phil Joanou's 1996 thriller "Heaven's Prisoners," starring Alec Baldwin, Kelly Lynch, Teri Hatcher and Vondie Curtis-Hall.

Savides has won numerous commercial and music video awards including: three MTV Video Music Awards for Best Cinematography for Fiona Apple's "Criminal" in 1998, R.E.M.'s "Everybody Hurts" in 1994 and Madonna's "Rain" in 1993; two MVPA Best Cinematography Awards for Nine Inch Nails'

“Closer” in 1994 and Madonna’s “Rain” in 1993; A D&AD Silver Award for The Rolling Stones’ “Like A Rolling Stone” and a D&AD nomination for Best Cinematography Michael Jackson’s “Scream,” both in 1996. In 1994, Savides received a Clio Award recognition for cinematography for Miller Genuine Draft’s “Racetrack” commercial.

DONALD GRAHAM BURT (Production Designer) has designed the look for 11 features films including his first collaboration with Director David Fincher on “Zodiac”.

He has collaborated with Director Wayne Wang on three films, including “The Joy Luck Club,” the critically acclaimed drama based on Amy Tan’s bestselling novel and Burt’s feature film debut as a production designer. He also worked on Wang’s 2005 “Because of Winn-Dixie,” starring Jeff Daniels, Cicely Tyson and Eva Marie Saint about a young girl abandoned by her mother who goes to live with her father in Florida; Wang’s 2001 steamy Vegas drama “The Center of the World,” starring Peter Sarsgaard; and his 1999 mother/daughter comedic drama “Anywhere But Here,” starring Susan Sarandon and Natalie Portman.

He designed the sets for two John Smith films: the 1998 drama “A Cool Dry Place,” with Vince Vaughn and Joey Lauren Adams and his 1995 biopic “Dangerous Minds,” starring Michelle Pfeiffer about an ex-Marine teacher who reforms tough inner city kids. It was his second collaboration with Pfeiffer, who also starred in Director Peter Kominsky’s 2002 drama “White Oleander,” with Robin Wright Penn, Renee Zellweger and Alison Lohman.

His other credits include: Steven Wayne’s “In an Instant,” Mike Newell’s thriller, the critically acclaimed “Donnie Brasco,” starring Al Pacino and Johnny

Depp; and, Paul Michael Glazer's 1996 comedy "Kazaam," about the world's most powerful genie starring basketball great Shaquille O'Neal.

ANGUS WALL (Editor) is a feature film editor and founder of Rock Paper Scissors, a provider of editorial services to directors and advertising agencies, and, A52, an effects company.

Wall created both Los Angeles service firms for television and film – Rock Paper Scissors in 1992 and A52 in 1997 – after leaving Propaganda Films in 1992, where he worked for five years as Vault Editor. Propaganda was co-founded by "Zodiac" director David Fincher.

Of the six films Wall has edited, four have been films directed by Fincher. Aside from "Zodiac", he edited Fincher's 2002 thriller "The Panic Room," was an editorial consultant on his 1999 film "Fight Club" and main title editor on Fincher's 1995 thriller "Se7en." He also edited John Woo's "Hostage" and did the trailer and ads for George Lucas' "Star Wars: Episode I-the Phantom Menace" in 1999.

He has edited nearly a dozen ads for international companies including the Heineken ad with Brad Pitt and Nike "Speedchain" ad, both directed by Fincher. He received an Emmy Award for the "Carnivale" title sequence which he designed and directed. His other commercial credits include: Miller's "Alternative Fuels" commercial directed by Errol Morris; Nike's "Y2K" directed by Spike Jonze; Timex' "Kung Fu" by Director Tim Burton; and Levis' "Second Day," directed by Gus Van Sant.

DAVID SHIRE (Composer), winner of an Academy Award®, a Grammy, multiple Emmy and Tony nominations, is one of the entertainment industry's most prolific and honored composers of film, television, theater and recordings.

In 1980, he won an Oscar for Best Music, Original Song for "Norma Rae" and received an Oscar nomination for Best Music, Original Song for "The Promise," a nod he shared with Marilyn Bergman and Alan Bergman. He was nominated for the British Academy of Film and Television Award's Anthony Asquith Award for Film Music for "The Taking of Pelham One Two Three" in 1974. Four years later, he was nominated for a Golden Globe for Best Original Score for "Saturday Night Fever," shared with the Gibb brothers, Barry, Maurice and Robin.

Shire has received five Emmy nominations for Outstanding Achievement in Composition for a Mini-Series, Movie or Special for: 1977's "Raid on Entebbe"; 1978's "The Defection of Simas Kudirka"; 1985's "Do You Remember Love?"; 1990's "The Kennedys of Massachusetts"; and, 1999's "The Rear Window."

Shire has written scores and songs for 137 feature films, television mini-series, specials and telefilms since 1962, the year of his credited debut as composer of the long running television series "The Virginian."

His film credits include such critically acclaimed scores as: Francis Coppola's "The Conversation"; Alan Pakula's "All the President's Men;" "Short Circuit"; "2010"; "Farewell, My Lovely"; "The Hindenberg"; and "Return to Oz."

His numerous television scores include: Glenn Close's "Sarah Plain and Tall"; Christopher Reeve's "Rear Window"; Oprah Winfrey's "The Women of Brewster Place"; Wendy Wasserstein's "The Heidi Chronicles" and Neil Simon's "Jake's Women"; and "Broadway Bound." He also composed the theme music for the long-running Linda Lavin NBC series "Alice."

On Broadway, he received two Tony Award nominations for Best Score and for Musical for the musical "Baby." He also received a Tony nomination for Best Score for the musical "Big." He received a Grammy Award nomination for his off-Broadway show "Starting Here, Starting Now" and an Outer Critics

Circle Award for Best Musical and Score for "Closer Than Ever." These shows are licensed through Music Theatre International and have had hundreds of regional productions worldwide.

He wrote songs for "Urban Blight" at the Manhattan Theater Club, the music for "The Sap of Life," and, incidental scores for the New York Shakespeare Festival's "As You Like It," Peter Ustinov's Lincoln Center production of "The Unknown Soldier and His Wife," Donald Margulis' "The Loman Family Picnic," "Schmulnick's Waltz" and "Visiting Mr. Green." His current stage project, the musical "Take Flight," has been workshopped at the Eugene O'Neill Theatre Center, presented in concert versions in Russia and Australia, and will have its first full production in London next fall.

Shire's songs have been recorded and performed by such artists as Barbra Streisand, who has recorded five of them, Maureen McGovern, Melissa Manchester, Jennifer Warnes, John Pizzerelli, Vanessa Williams, Glenn Campbell, Johnny Mathis, Kiri Te Kanawa, Liz Callaway, Sally Mayes, Kathy Lee Gifford, Robert Goulet and Michael Crawford. His song "With You I'm Born Again" was an international hit for Billy Preston and Syreeta, and he co-wrote "In Our Hands," the theme song for the United Nations World Summit for Children

He was graduated from Yale University. He serves on the council of the Dramatists Guild of America and is a trustee of the Rockland Conservatory of Music.

GEORGE DRAKOULIAS (Music Supervisor), a veteran musician, record producer and music industry executive known for discovering and helming albums for such artists as The Black Crowes and The Jayhawks, has supervised the select tracks, scores and soundtracks of 15 feature films and television series.

Those feature credits include two Todd Phillips' comedies, "School for Scoundrels," starring Billy Bob Thornton, and "Starsky & Hutch," with Ben Stiller, Owen Wilson and Snoop Dogg; "Blade : Trinity," the third installment of the hit vampire thriller franchise starring Wesley Snipes, Kris Kristofferson and Jessica Biel; "Dodgeball: a True Underdog Story"; and "Zoolander," Ben Stiller's comedy starring himself, Owen Wilson, Will Ferrell and Jon Voight. He also produced the soundtrack for "Zoolander," and received a "special thanks" for his work on "The Life Aquatic with Steve Zissou" and, he supervised the television series "Wonderland" and an episode of the hit TV series "Lost" His work can be seen in the upcoming "Blades of Glory."

He produced six feature film soundtracks including two Richard Linklater comedies: "Bad News Bears," starring Billy Bob Thornton, Greg Kinnear and Marcia Gay Harden and "School of Rock," starring Jack Black and Joan Cusack. He also produced the soundtracks for "Herbie Fully Loaded," Trey Parker's twisted animated adventure "Team America: World Police" and "Big Daddy."

A bass player as a youth, Drakoulias would grow up to become a staff producer and A&R executive at the (Def) American label. It is there he discovered and later produced albums for such bands as the Black Crowes and the Jayhawks.

It was during his college years at New York University that he befriended Rick Rubin, then a campus DJ and aspiring producer. Rubin and his partner Russell Simmons formed Def Jam Records rap label using Rubin's dorm room as the fledgling enterprise's headquarters as the label turned its young artists Public Enemy, the Beastie Boys and L.L. Cool J into marquee talent. Rubin broke from the label to form Def American, later renamed American Records, and took Drakoulias with him, who signed the Black Crowes and produced their 1990 smash hit *Shake Your Money Maker*. Drakoulias discovered the Jayhawks by a

chance phone call to the office of Twin/Tone Records and in 1992 he helmed their acclaimed *Hollywood Town Hall*, followed by the Black Crowes' *Southern Harmony and Musical Companion* that year. In 1993, Drakoulias produced Maria McKee's *You Gotta Sin to Get Saved*.

By 1994, Drakoulias began producing British alternative rock bands including Primal Scream's *Give Out But Don't Give Up* and Ride's *Carnival of Light*, as well as Tom Petty's *Wildflowers* and Memphis legend Dan Penn's *Do Right Man*. After his third signing for the American label with the Freewheelers, Drakoulias resurfaced in 1996 with *Waitin' for George*, followed by the Screaming Trees' *Dust* and Reef's *Glow*.

RANDALL POSTER, (Music Supervisor) continues to work at the forefront of American cinema. Having completed work with Sam Mendes on his powerful Gulf War drama "Jarhead." Poster was enlisted by Noah Baumbach to supervise the music in the acclaimed "The Squid and the Whale." Poster also worked on four well received Hollywood comedies: Richard Linklater's "Bad News Bears"; Shane Black's "Kiss Kiss Bang Bang"; Dean Parisot's "Fun with Dick and Jane"; and Barry Sonnenfeld's "RV."

Poster's other recent credits include music for Martin Scorsese's "The Aviator" and Wes Anderson's "The Life Aquatic with Steve Zissou," "Meet the Parents," "Starsky and Hutch." "Along came Polly," Nancy Meyers' "Something's Gotta Give" and "School of Rock," for which Poster received a Grammy nomination for Best Soundtrack Album

In creating musical scenarios for films, Poster has collaborated with many of the world's most creative and successful filmmakers, including: Scorsese, Anderson, Danny Boyle, Richard Linklater, Jay Roach, Mike Newell, Frank Oz,

Kevin Smith, Todd Phillips, Harmony Korine, Todd Haynes, Allison Maclean, and Sean Penn, among others.

Randall Poster started putting music in movies soon after his graduation from Brown University, when he co-wrote and produced the independent feature "A Matter of Degrees," which premiered at the Sundance Film Festival in 1990. The film spawned a much-acclaimed soundtrack album released by Atlantic Records, which was awarded Soundtrack of the Year, by CMJ, the College Music Journal.

Poster then decided to concentrate exclusively on music supervision and began an association with Christine Vachon's Killer Films, which continues to this day. For Killer, Poster supervised the music in "Kids," "Postcards from America," "Stonewall," "I Shot Andy Warhol," Todd Haynes' "Velvet Goldmine," and the Academy Award®-winning "Boys Don't Cry."

Poster has worked with a variety of great film composers. He has collaborated with Academy Award® winners Howard Shore, Randy Newman, Tom Newman and the late Jack Nitzsche. He has done five features with Devo front man Mark Mothersbaugh and has championed new composers whenever possible. Poster has also worked with the legendary Alan Silvestri, John Cale of the Velvet Underground and the multi-talented composer-film editor Jon Ottman.

While anchored in the New York independent film world, Poster has worked for all the major Hollywood studios, and continues to bring fresh musical voices to the forefront of his projects.

Poster is currently working with Todd Haynes on his highly anticipated Bob Dylan film, "I'm Not There," Harmony Korine's "Mr. Lonely" and Todd Phillips's "School for Scoundrels."

CASEY STORM (Costume Designer) has designed costumes for five feature films -- four with Spike Jonze who honed his directing talents shooting music videos at "Zodiac" Director David Fincher's former Propaganda Films, a company co-founded by Fincher. "Zodiac" is Storm's first collaboration with him.

Storm's feature film debut as a costume designer was Jonze's 1999 mockumentary "Torrance Rises," followed by the offbeat comedy "Being John Malkovich," starring John Cusack, Catherine Keener and Cameron Diaz, which brought Jonze an Oscar® nomination for Best Director. He designed the costumes for the 2002 award-winning film about screenwriter's angst "Adaptation," starring Meryl Streep, Chris Cooper and Nicolas Cage. He is currently teamed with Jonze on the upcoming "Where the Wild Things Are," based on Maurice Sendak's classic children's story.

Storm also designed the wardrobe for 34 commercials ranging from BMW to AT&T to Coke to MasterCard.

REN KLYCE (Sound Designer) was nominated for an Academy Award® for Best Effects in Sound and Sound Effects editing for David Fincher's 1999 film "Fight Club."

Klyce has collaborated with Fincher on five films including: "Zodiac," "The Panic Room," "Fight Club," "The Game" and "Se7en." He was sound designer on all of the films and is also credited as sound effects supervisor and editor on "Se7en." He received two Golden Reel Award nominations for Best Sound Editing – in 2000 for "Fight Club" and in 2003 for "The Panic Room."

Klyce has worked on 11 feature films as Sound Designer including his 1995 debut on "Fun House Express." His other credits include: "How They Get

There," Spike Jonze's "Being John Malkovich" "Ambush," "Yeah Right!" and "Ward 13" and "Stay.

WAYNE R. TIDWELL (Supervising Engineer) has worked on 17 films as a video assistance operator to some of the industry's top directors, but "Zodiac" is his first feature film credit as Supervising Engineer.

Tidwell, however, has served as Data Capture Engineer on numerous commercials including five with director David Fincher. He is also credited as Data Capture Engineer on Fincher's upcoming feature "The Curious Case of Benjamin Button" for Paramount and Warner Bros. His commercial credits include: Nike, Hewlett-Packard, Heineken, Lexus, Ford Mustang, Baskin Robbins, Orville Redenbacher and Coke

His feature film credits as video assist operator include: his feature debut "Under Siege II"; "Dark Territory"; "Nick of Time"; "Executive Decision"; "Escape from LA".; "The Parent Trap" "Mission: Impossible2"; "The Hunted"; and "Charlie's Angels."