ROMAN BRIDGER

SCREAM 3 PLANNING

After being abandoned by his mother Maureen Prescott, Roman Bridger manipulates Billy Loomis into killing her, which sparks the first Ghostface murders, while later posing as a Hollywood director to plan another murder spree with the motive to kill his half-sister, Sidney Prescott, and frame her for it.

COTTON AND CHRISTINE'S MURDER

Roman's primary objective here is to extract Sidney's location from the one person he knows who'll have it, Cotton Weary. This is why Roman calls Cotton during the beginning of the movie with the intent of forcing it out of him. Using his voice modulator (we'll get back to that later), Roman imitates the voice of a flirtatious woman who's a fan of Cotton's show. This fully engages Cotton into a harmless-seeming conversation between the two, which is exactly what Roman needs. After some small talk, Roman abruptly switches into the Ghostface voice, now demanding Sidney Prescott's location while revealing to Cotton that he's outside of the bathroom door in his house, spying on his girlfriend, Christine, having broken into the apartment sometime earlier. Romans tells Cotton he wants to play a game, that being either to tell him where Sidney is located or have him kill Christine. This is designed to pressure Cotton into cooperating, with Roman also stating he knows Cotton has connections to find her and that he'd kill (literally) to find out where she is. Now, Cotton either genuinely doesn't know where Sidney is, or just simply refuses to give out her location, with the latter likely being more towards the truth. This forces Roman to escalate, so he hangs up the phone while Cotton accelerates and rushes to his apartment to protect Christine. In doing so, he tries to call Christine multiple times, but it's revealed that Roman had cut the phone line so he'd be unable to reach her.

Inside the house, Roman starts planning the psychological setup of Christine. In another room, Roman turns on loud music to lure her toward the sound and raises her anxiety through uncertainty and sensory disruption, which we see as she nervously calls out for Cotton when she goes to shut off the radio in the other room. As she calls out for Cotton, Roman opens the front door just enough to amplify the feeling that Cotton has returned, then uses his voice modulator

to imitate Cotton calling out from downstairs while he stays out of sight. The effect is deliberate as Christine relaxes just long enough for Roman to attack and drive her into flight instead of confrontation. A short chase ensues with Roman attacking her and Christine managing to defend herself until she's in Cotton's office and locks the door, at which point Roman returns to the mimicry, adopting Cotton's voice to apologize, plead, and then escalate into anger and threats. This sequence is designed to convince Christine that Cotton has gone insane, implanting a false narrative that will activate fully the moment Cotton actually walks through the door.

In the next scene, Cotton finally arrives home to find the front door wide open. Alarmed, he rushes inside and begins searching frantically for Christine as Roman stays concealed out of sight. Cotton arms himself with a fire poker and moves toward his office, where he discovers the door locked and covered in knife punctures. He calls out to Christine, but with no response forthcoming, he forces the door open. At this point, the psychological conditioning Roman designed pays off: Christine, terrified and now fully convinced Cotton is the intruder, immediately strikes at him with a golf club. The misdirection creates both confusion and neutralizes Cotton's advantage and places him on the defensive. As Cotton tries to explain, Christine keeps him at bay, and in the struggle she turns her back toward the open doorway. This positioning is likely not accidental, as Roman's manipulation was meant to place Christine between himself and Cotton so that she would both obstruct her own vision and prevent Cotton from engaging Roman directly. When Roman finally reveals himself, Cotton attempts to warn Christine, but she hits him with the golf club, disorienting him and granting Roman the exact opening he engineered. Roman quickly closes the distance and stabs Christine in the back, killing her, before turning his attention to Cotton. A brief fight ensues, but Cotton is weakened and unarmed, allowing Roman to finish him as well.

With Cotton and Christine dead, Roman's plan now moves onto its next phase, which we'll go over in a minute. Cotton's murder is practically a trigger designed to activate a predictable sequence of institutional and interpersonal responses. Roman knows that Cotton, being both a public figure and a former falsely accused suspect in a nationally publicized case, guarantees an LAPD investigation and instant media attention. The police procedural process guarantees that Cotton's known associates, including Gale Weathers, are notified. He reasons and predicts that Gale, motivated by professional and personal interests as a journalist, will insert herself into the situation and will cause her to make her way to Hollywood. At the end, he also leaves a photo of Maureen Prescott when she was younger, this is significant to his plan and will be explained later.

SARAH'S MURDER AND ALIBI CASTING

Earlier, Roman called Sarah, instructing her to meet him at the studio to rehearse their lines for the movie. When she arrives, she searches the studio, unaware that Roman is already inside, hidden and waiting to ambush her. Using an untraceable number, he calls her in his normal voice, claiming he's still fifteen minutes away. The sudden phone ringing causes Sarah to drop one of Roman's awards, which shatters on the floor, something Roman later uses to divert suspicion from himself. Believing Roman is still distant, Sarah begins rehearsing her lines. Roman subtly deviates from the script, catching her off-guard and creating confusion, before switching to the Ghostface voice to threaten her, plunging her into panic. Terrified, she bolts down the hallway toward the exit, momentarily glimpsing the shadow of a security guard and mistaking it for Ghostface, heightening her disorientation.

In a desperate bid to hide, Sarah ducks into the costume department and conceals herself among a cluster of Ghostface robes. Roman, anticipating this reaction, is already concealed among the racks. When she is close enough, he emerges and after a short fight, murders her. This act serves a strategic purpose: it halts production, spreads fear among the cast and crew, and redirects suspicion toward others, including Detective Kincaid. Later, Roman is seen at the studio, displaying his beheaded trophy as a "message" to Dewey, hinting that he too could be a target, a move that convinces Dewey of the threat. When Kincaid and Wallace confront him, especially after Sarah's roommate confirms that Roman was the last person to call her, Roman feigns confusion and denies placing the call. Taken to the station for questioning, he ultimately clears himself due to the untraceable number, a fact later confirmed by Gale.

SIDNEY EXTRACTION

The goal is to lure Sidney out of her self-imposed isolation and draw her back to Hollywood, positioning her for his planned "final act." The scene shifts to Sidney working late at home, answering calls for the California Women's Crisis Counseling hotline under the alias "Laura", when receives an incoming call. Roman disguises his voice as that of a distressed woman claiming she has just committed a murder. Sidney urges her to call the police, but the caller insists that only "Laura" can help. Roman then imitates Maureen's voice, deliberately destabilizing Sidney which heavily confuses her who then realizes the person was calling from her home, as it states this on the telephone box, meaning Roman had somehow acquired her unlisted phone number. Following his instructions, she turns on the news to find reports that the Stab 3 production has been officially shut down, fueling the hope among those involved that the killings might be over.Then, Roman changes his voice to the familiar Ghostface one and

taunts her by saying, "Just one question: Do you think it's over, Sidney?! Do you?!" She then immediately races to her drawer and loads her gun she had prepared, and later has a mental breakdown because of it. Due to being mentally overwhelmed, Sidney ultimately leaves the countryside and travels to Hollywood, exactly as Roman had anticipated she would do. As for how he acquired her number, Kincaid later notes that the killer could have monitored Dewey's calls on set with a scanner, a tactic Roman very likely employed to obtain Sidney's unlisted number.

THE FAX TRAP

It is soon revealed that the killer is killing in the order of the Stab 3 script, but because multiple drafts of the script exist, no one can determine who the next target is. As a director, Roman has the ability to order multiple drafts of the script for the movie. It's very much likely that he actually did this so he could cause this kind of confusion while executing his plan, as here he gives the cast just enough information to panic, but not enough information to defend themselves. The rising fear pushes Jennifer to hire a bodyguard, Steven Stone. Now, Roman needs to effectively isolate the most physically capable protector (Steven) and mark him as the next strategic obstacle to eliminate.

Roman targets Stone first. He waits until Steven is alone in Dewey's trailer, then calls him while imitating Dewey's voice, with great usage of misdirection and trust exploitation. This brief phone exchange pulls Stone's guard down just enough for Roman to ambush him, emerging from the back room and stabbing him. But, Stone momentarily gains the upper hand, physically overpowering Roman and creating a momentary setback. But Roman quickly grabs a frying pan from his environment and bludgeons Stone repeatedly. Crucially, Roman does not deal a clean kill. He intentionally leaves Stone conscious enough to stagger toward Jennifer's home, knowing the sight of him dying at their doorstep will create the emotional rupture he needs.

Stone collapses at the front door in front of Dewey, Gale, Jennifer, Angelina, and Tom. Once the group is destabilized, Roman launches the second phase of his strategy: the fax machine trap. Roman then cuts the power to the house, which actually isn't just a simple sabotage, as it's the first link in a controlled chain reaction, as by plunging the house into darkness, Roman removes all safe lighting options which is crucial to later on in this strategy. From a hidden point near the house, Roman begins printing rewritten pages of the Stab 3 script that describe events unfolding in real time, which also deepens the sense that the killer is omniscient (for some reason). The group becomes reactive, frantic, unable to think clearly and they all run outside in a panic. He

sends a final half-finished fax, knowing that incomplete information creates powerful cognitive tension, as someone will be compelled to retrieve the final message from inside the mansion.

The trap is designed so that only someone acting impulsively, irrationally, and under intense emotional pressure will go back inside. Roman anticipates a single individual will re-enter and the trap's architecture ensures this. Inside the house, Roman has already created a gas leak. The interior is pitch black due to him cutting the power earlier, and Roman intentionally leaves a lighter behind, fully predicting that someone (in this case, Tom) will grab it as the only available light source which is a chain-reaction caused by his earlier sabotage. When Tom enters to read the incomplete fax, he ignites the lighter, revealing the final line: "The killer will grant mercy to whoever smells the gas." The statement is a play on words, given the "mercy" is the instant death that follows. The lighter flame meets the gas, triggering the explosion that destroys the house, kills Tom, and sends the others tumbling down the hill.

When the blast launches the remaining cast members downhill, Gale rolls down the slope toward a parked car on the street and Roman is already waiting behind it as he's anticipated their physical trajectory. He attempts to attack Gale the instant she arrives, confirming that he positioned himself there before the explosion occurred, but Dewey intervenes by shooting at Roman which forces him to retreat, but not before leaving yet another picture of Maureen behind with "I KILLED HER" written on the back.

THE PHOTOS OF MAUREEN

The planted photos of Maureen are more for a purpose other than just taunting or misdirection, and their purpose can be theorized/explained here. The photos of Maureen are part of Roman's endgame to lure Sidney out of hiding, expose Maureen's hidden past, implicate John Milton, and lay out the narrative for his final frame-job. One of these photos is particularly significant, and that is a photo of Maureen standing in front of a Sunrise Studios backlot building. Roman predicts that they will notice the similarities to another similar photo they have of Jennifer taken in front of the same building and compare them.

This will lead them to conclude that Maureen was in Hollywood years ago, which is what Roman needs them to do. This is part of a series of cleverly laid out clues that Roman is predicting them to follow through his reasoning and understanding of their personality, and specifically Gale's as an investigator.

Roman's intention is also that the group will find out Maureen's alias in Hollywood, "Rina Reynolds." He believes that if they investigate the building in the photo, they will trace her

directly to Sunrise Studios and find out her alias, which inevitably leads them to John Milton. By revealing her hidden life, Roman is indirectly manipulating and controlling the group's (Dewey, Gale, Jennifer) path. Maureen's past life is the key that points them directly to Milton, and he is made to look more and more suspicious.

SIDNEY ISOLATION

Roman's objective here is to psychologically destabilize and physically separate Sidney from the rest of the cast. He initiates this phase on the abandoned Stab 3 set, which Sidney had entered on and started taking a look around. It seems like Roman might have gotten lucky when he had Sidney come to the set, but I believe it's also possible he might have gotten her there because of all the other schemes he had set up in the plan. After Roman had gotten Sidney to come to Hollywood, he knew she would come straight to the police station where Dewey was to meet up with him and Gale. As mentioned above, one of the purposes of Maureen's photos had been to lure Sidney in, and here at the police station, she does manage to take a good look at the photos. He knew she would want to take a look at the location of one of the photos, which led her to Sunrise Studios with Dewey, Gale, Jennifer, and eventually Randy's sister Martha. They meet Martha, where they watch a video about the rules of the trilogy, which Randy made before he died. After this, Gale goes off to learn about Maureen's history, as previously mentioned. Dewey and Sidney, on the other hand, go off to find out more about where the other photos were taken. Sidney goes to the bathroom, where she encounters Angelina trying on a Ghostface costume who presents herself as a fan of Sidney before leaving. She spots her drop her hairbrush and goes to return it to her, which takes her out to the Stab 3 set. Roman knew that it would spark her interest because of its connection to her past, and she would check out the location, leading her to the present.

In the set, Roman attacks Sidney from behind, forcing a chase through the recreated rooms of her old house. Although Sidney momentarily halts him by knocking him down to the first floor, Roman quickly repositions himself upstairs in the Maureen-murder set piece and lures her in there by using his voice changer to mimic her voice. As Sidney examines the room, she gets déjà vu reminiscing about the prior Ghostface murder spree and her mother's death and almost has a mental breakdown (as Roman expected). She hears the sound of Dewey's voice nearby the window and rushes to it, and then Roman appears covered in a bloody blanket to recreate the images of Maureen's corpse and teases Sidney by imitating her voice. This causes a rapid emotional shock on Sidney's part, leading to an irrational escape behavior and causing her to jump out of the window. The outcome of this leads to Sidney falling into the custody of the LAPD, which makes her easier to control. This puts her in the right position for the next part of

his plan: to divert Dewey, Gale, and Jennifer's attention away from her and towards Milton's mansion, where he can start the kill phase of the plan.

REDIRECTING THE CORE TRIO

After Sidney's attack on the Stab 3 set, Dewey, Gale, and Jennifer set off driving to the police station to regroup with Sidney. However, Roman intercepts this by using his voice changer to mimic Sidney's voice and calls Dewey, telling him that Sidney is actually at Milton's mansion and would feel better if he were there. Although Dewey is confused by this change in location, the trio decides to follow Sidney's request and head to Milton's mansion. This is part of Roman's attack strategy: to increase disorientation and scatter them, and then lead them to where he had already set for them. When the trio arrives at Milton's mansion, Roman plays dumb and pretends he doesn't know why they are at his mansion and that he did not invite them. However, he shrugs this off and invites them in (In context, Roman is having his birthday at Milton's mansion and using this as a ruse for his murders).

FAKE DEATH GAMBIT

Once inside the mansion, Dewey, Gale, and Jennifer immediately ask Roman where Sidney is. Roman lies, telling them he never invited her. This contradicts the earlier phone call, but because Roman previously impersonated Sidney with the voice changer, they assume she must be on her way to the mansion. This keeps the confusion intact and ensures they stay put instead of leaving or calling the police.

Roman then announces that he's going to "check the place out," prompting Jennifer to follow him. He does this to break up everyone, as knowing his movements would cause the remaining guests, Tyson and Angelina, to split off from Dewey and Gale and explore the mansion in different directions. Roman leads Jennifer down toward the basement, enters it himself, and then allows Jennifer to hesitate and stay behind due to the darkness.

Meanwhile, Dewey and Gale notice that Sidney still hasn't arrived. Their confusion peaks, and Gale suggests calling the number that originally contacted Dewey, "Sidney's" call. The phone rings from inside a nearby closet and when they open it, they find a Ghostface mask, robe, the cellphone, and the voice changer. Roman intentionally planted them there to ensure they would discover the setup. Why? Because this discovery achieves multiple things for Roman:

- It confirms to Dewey and Gale that they were manipulated, proving Sidney never called them.

- It implies Sidney has already been taken by the killer, increasing the panic and urgency.
- And he knows it will push Gale and Dewey into splitting up to search for the others, which is exactly what he needs because it importantly ensures that Gale eventually stumbles upon his "dead body," allowing her to conclude he's already been "killed".

As Dewey and Gale separate to search the mansion, Roman (off-screen) works on the most critical part of this tactic which is faking his own death. He (likely) uses prosthetics and fake blood to stage an apparent stab wound to the chest. Gale eventually finds a box emitting a faint green light, and inside is Roman's "lifeless" body. She checks his pulse and detects nothing.

Roman's method here is ambiguous. Either he fully stopped his pulse, or he deliberately slowed his heart rate to the point where Gale couldn't detect it, a technique that is physically possible with controlled breathing and vagal response. Either way, the illusion is perfect. By faking his own death, Roman removes himself from the suspect pool entirely, gaining total freedom to move unseen. This also amplifies fear, paranoia, and confusion, destabilizing the group's ability to think clearly, and ensures they now believe the killer is someone still among them and just not him.

DISPATCHING THE CAST

With Roman now considered "dead," Gale and Jennifer sprint off to find Dewey and encounter Angelina. They tell her the killer is inside the mansion and that Roman has been murdered. Panicked, Angelina bolts in an attempt to escape on her own. As she runs down the stairs toward another hallway, she collides directly with Roman, who has already changed back into costume. He repeatedly stabs her to death, showing that he accurately anticipated her escape route and positioned himself ahead of her movement. Gale and Jennifer hear Angelina's screams and rush after her, arriving just in time to see her corpse being dragged away off-screen. This heightens their panic as they flee to find Dewey. They eventually regroup with the remaining cast members upstairs, but Roman ambushes them almost immediately. He wounds Dewey and stabs Tyson before Gale intervenes by smashing a vase over Roman's head. Gale narrowly avoids being stabbed as Roman redirects his focus to the fleeing Tyson.

Tyson sprints downstairs, but Roman stays close behind. The former runs through the hallway, but Roman uses quick thinking and pulls a rug out from under Tyson's feet, sending him crashing to the ground. With Tyson incapacitated, Roman lifts him and hurls him over the balcony, killing him. Roman then targets Jennifer, who has fallen into a hidden passageway within the mansion. The passage connects directly to the room where Dewey and Gale are

hiding via a one-way mirror. As Jennifer navigates the maze-like corridors, Roman intercepts her, which shows he visualized the mansion's architecture and its layouts to know exactly where she'd be in the mansion. He chases her until she reaches the one-way mirror, where she pounds desperately for Dewey's attention. Roman stabs her just as Dewey fires at the mirror, causing Jennifer's lifeless body to collapse at their feet.

Dewey and Gale retreat to the first floor in search of Tyson. They decide to split up, but the moment Dewey leaves, Roman attacks Gale from behind. Gale manages to struggle with him, and both tumble down the basement stairs, giving her a brief chance to escape as Roman is temporarily incapacitated. Dewey spots Tyson's body and rushes back to fetch Gale. Gale calls Dewey from the basement, but he hesitates as he is unsure if he is talking to Gale or the killer with the voice changer. Roman regains consciousness and attempts to attack Gale. Dewey finally opens the door to the basement and shoots at Roman, but the gun is empty. Roman takes the opportunity to throw his knife at Dewey, knocking him out cold with the handle of the knife hitting him on the forehead with great accuracy. Before Gale can escape, Roman withdraws a second knife from his robe and incapacitates her off-screen.

COERCING SIDNEY INTO THE FINAL CONFRONTATION

With the entire cast eliminated except for Dewey and Gale, Roman finally has the leverage he needs to force Sidney into the final stage of his plan. While Sidney waits in the police station, she receives a call from Roman. He begins by impersonating her own voice, creating an echo to disorient her before switching to the Ghostface voice and taunting her. He reveals that he has both Dewey and Gale in his custody. Sidney immediately rises from her seat to alert the officers outside, but Roman anticipates this reaction and warns her not to involve the police or he will kill them both. Roman asks if there's a place where they can be "alone" and orders Sidney to call him once she's on her way. Determined to confront him on her own terms, Sidney retrieves a gun from one of the station drawers and also notices a bulletproof vest nearby.

When Sidney arrives at Milton's mansion, she finds a metal detector placed conspicuously on the ground. Roman calls again, instructing her to use it to scan herself, showing that he predicted she would come armed. The detector beeps. Roman tells her to show him the metallic object, confirming she brought a gun, and orders her to throw it into the pool. He assures her that Dewey and Gale are inside waiting for her. Sidney moves to untie them, but Roman emerges from the shadows and attacks her. Sidney, however, had preempted Roman's metal detector tactic as she reveals a second, hidden gun that Roman did not know of and shoots him. As she turns back toward Dewey and Gale, she realizes Roman has vanished. Sidney re-arms

herself and carefully searches the mansion, eventually running into Detective Kincaid. He tells her to lower her weapon and she reluctantly complies.

Roman suddenly appears behind Sidney and lunges, but Kincaid shoves her aside and takes the stab instead. After a brief struggle, Roman incapacitates Kincaid. Sidney fires at him but misses so now the gun is empty. A chase ensues where Roman chases her deeper into the mansion. Sidney runs into one specific room and locks the door behind her, which in context is actually the exact room Roman needed for her to enter, which is presumably the reason why he chased her into that room. His relentless pounding on the door elevates her panic, pushing her to frantically search for an exit, which is what Roman wanted her to do. In doing so, she finds a hidden book mechanism that leads to the secret theater inside the mansion. Roman knew she would do this, and the entire setup is yet another trap for her. Inside the hidden passage, Sidney hears her mother's voice. She steps into the open to see a projector playing home footage of herself and Maureen eating dinner. Roman slowly enters the room concealed beneath a bloody bedsheet, taunting her using Maureen's voice before removing the sheet.

Sidney attempts to escape, but Roman uses a remote control to lock the door, again demonstrating the pre-planned nature of the trap. At last, Roman begins his long monologue before unmasking himself and reveals that he is Sidney's half-brother. He explains how he manipulated Billy Loomis into murdering Maureen, feeding him information and guidance to ensure the killing succeeded. Roman drags a gagged John Milton out of a closet and reveals him as the man responsible for Maureen's rape. He then plays a prerecorded tape of himself (using Sidney's voice) saying she knows who Milton is and that she is going to kill him for what he did to Maureen. Roman explains that after killing Sidney, Dewey, Gale, and Milton, he will plant the tape next to Milton's answering machine to frame Sidney as the killer behind the entire massacre.

(Side Note: Everything that happens from "Sidney's Isolation" to now is essentially one big strategy Roman employs to control the movements of the cast and get Sidney to the mansion)

<u>THE "AFTERMATH"</u>

Roman begins to go off again on Sidney, and Sidney provokes Roman into a fight by telling him to take responsibility for simply choosing to murder for his own selfish needs. This is where the half siblings fight, and after a long scuffle, Roman gets the upper hand. However, Dewey cuts the power off, and this is when Kincaid enters the room with his gun. Unfortunately, Roman is hidden in the dark and strikes Kincaid on the head with a wooden chair. Sidney finds the energy

to get up with Roman's knife, and Roman shoots Sidney in the stomach with Kincaid's gun and then shoots near her in the upper chest, seemingly finishing the job. Roman hears Gale's and Dewey's yelling for Sidney and tries to secure the room so he could keep to his plan of framing Sidney for the murders and breakdown of killing John Milton. He turned around to notice that Sidney's body was no longer there, and while looking around for Sidney, Sidney jumps out from behind the nearby bar and stabs Roman in the back twice with an ice pick. Just as Dewey and Gale enter the room, Sidney reaches out for his hand, and Roman grabs Sidney's hand in return, and they hold hands for a while. Sidney then releases Roman's hand and begins to walk towards Gale and Dewey, and just as he does this, Roman gets up one last time to scare them, and Dewey shoots him several times, but Sidney then reminds him to shoot him in the forehead, which he does successfully, and this is the end of Roman.

THE VOICE CHANGER

Unlike the other Ghostface killers, Roman makes use of an "advanced" voice changer, which is significantly different from the basic model in previous movies. The basic model was only capable of producing the iconic Ghostface deep voice, whereas the advanced model is a voice modulator that is capable of replicating any person's voice with near perfection. How it works:

- The device functions as a sophisticated audio processor that uses voiceprint technology to replicate specific individuals.
- These recreated voices are then saved on a mini optical disc, which is then inserted into the voice changer.
- When a voiceprint has been created, the killer is then able to speak into the device, and it will change his voice in real time so that it matches the exact tone, pitch, and cadence of the target's voice.
- Roman's voice changer is also capable of recreating multiple different voices, allowing him to pose as characters such as Cotton, Dewey, or even Sidney's mother, Maureen, in order to lure and isolate his victims.

It is unknown if Roman made this device, as we only see him using it in a deleted scene of the movie, and it is not mentioned if he made it or not, but it is implied that he probably made it himself. Making such a device requires a very high level of Fluid Intelligence.



SYNOPSIS OF ROMAN'S PLAN

- Roman targets Cotton Weary to obtain Sidney Prescott's location and manipulates/kills him and Christine while planting Maureen Prescott clues.
- Cotton's death triggers media/police attention, which Roman predicts will draw Gale and others to Hollywood.
- Roman kills Sarah Darling while creating an alibi, shutting down production and spreading fear.
- He manipulates Sidney using voice mimicry (including Maureen's voice), psychologically breaking her and forcing her out of hiding to Hollywood.
- Roman creates multiple script drafts to confuse the group, isolates and removes Steven Stone, and executes the fax trap/gas explosion to kill Tom Prinze and destabilize everyone.
- He plants Maureen clues to redirect suspicion toward John Milton while guiding the investigation.
- Roman attacks Sidney at the studio to destabilize her further, then impersonates her to lure Dewey Riley and the group to Milton's mansion.
- At the mansion, Roman separates everyone, plants evidence, and fakes his own death to remove himself from suspicion.
- With no suspicion, he eliminates Angelina, Tyson, and Jennifer while incapacitating Dewey and Gale.

- Roman forces Sidney to come alone by threatening Dewey and Gale, anticipating her actions and controlling the environment.
- Roman reveals himself as Sidney's half-brother, exposes Maureen's past, and explains he manipulated Billy Loomis into killing her.
- His end goal is to kill Sidney, Dewey, Gale, and Milton, then frame Sidney using a prerecorded voice tape, completing his "final act."

Although Roman ultimately fails in Scream 3, it must be said that his plan was impressive considering the sheer intricacy of the operation. Roman himself was able to show great foresight, especially considering the fact that he was able to anticipate and even control the actions of his adversaries, all the while being in plain sight as a film director, even under the watchful eye of law enforcement agents such as Mark Kincaid, and was able to carry out complex operations without being detected, including faking his own death.

At the same time, he has to maintain his public identity as a director, avoid suspicion, coordinate murders, plant evidence, manipulate communications through voice mimicry, and control multiple locations; despite these overwhelming variables, Roman not only manages them effectively but also aligns them toward multiple objectives at once.