

CHRYSANTHEMUM

by

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FADE IN:

EXT. GUV CAMPUS - THEATER - NIGHT

The marquee of this modest sized theater, part of the George Vancouver University campus, announces a special sneak preview of "Nathan Killings' Chrysanthemum."

In front of the theater, as a television news crew tapes them, a dozen female university students carry placards and chant, "Hey, hey! Ho, ho! Nathan Killings' got to go!"

The protest, however, has no effect on the long line of students waiting outside the theater.

Standing near the front of the line, both YOLANDA and QUINN anxiously wait for the doors to open.

YOLANDA

What's taking so long? I've been waiting months to see this film! Why are they making me wait?

QUINN

Would you relax? You're going to see it a week before it opens worldwide. Isn't that good enough?

YOLANDA

I know, Quinn. It's just I've been dying to see the film ever since I read the novel.

QUINN

If you're this worked up over the movie, Yolanda, what are you going to do when Nathan Killings shows up on campus tomorrow?

Suddenly, as the students waiting in line cheer with delight, the glass doors to the theater are opened.

While Yolanda, Quinn, and the other filmgoers enter the theater, the television news crew tapes an interview between a female NEWS REPORTER and the lead protestor.

The head protestor, blonde sophomore SIMONE CLOUTIER, is holding a placard reading "MEDIA VIOLENCE = REAL VIOLENCE."

As the news reporter interviews Simone, three other sophomores stand behind them while holding similar placards.

The bespectacled ZOË FONSECA has short black hair while both OLIVE JORDAN and URSULA ROLAND have long black hair.

NEWS REPORTER

... but not everyone at George Vancouver University is looking forward to Killings' visit. I'm now joined by GUV sophomore Simone Cloutier. Simone, why are you and your fellow students protesting this screening?

SIMONE

Nathan Killings is a menace to society. He rakes in tens of millions of dollars by churning out his torture porn only to hide behind free speech rights whenever his works inspire real acts of violence. How many crimes inspired by Killings' works have to happen before society stops him?

NEWS REPORTER

Simone, if you could speak to Nathan Killings, what would you tell him?

SIMONE

I'd tell him... I'd tell him free speech has a price.

INT. GUV CAMPUS - THEATER - SEATING BOWL - NIGHT

Among the first to enter the theater's seating bowl, Yolanda and Quinn quickly sprint down an aisle and snare two seats perfectly aligned with the theater screen.

Once Quinn settles in his seat, however, Yolanda promptly hands him a ten-dollar bill.

QUINN

What's this for?

YOLANDA

Candy.

QUINN

I'll save our seats, and you can --

YOLANDA

Candy!

Muttering under his breath, Quinn snatches the bill and heads back to the lobby while Yolanda giggles to herself.

EXT. GUV CAMPUS - THEATER - NIGHT

As more filmgoers continue to file into the theater, Simone and her group continue their protests.

While her fellow protestors continue their chanting, Simone uses a megaphone to berate the filmgoers.

SIMONE

Your hero is a pornographer! Your  
hero is a snuff artist! Your hero is  
a plague on society! Your hero is  
a --

Suddenly, Simone is halted when the megaphone emits a combination of feedback and high-pitched squealing.

SIMONE

Zoë, I thought you fixed this.

ZOË

I did! At... At least I thought I  
did.

SIMONE

Ursula, did you bring the small one  
with you?

URSULA

Yeah, I put it in the back of your  
van.

OLIVE

Will they be able to hear you inside?

SIMONE

It doesn't matter, Olive. We're  
right. That's all that counts.

While the other protestors resume their chanting, Simone promptly walks away from the scene.

Suddenly, as Simone passes by the edge of the theater, an unseen person hiding in the shadows whistles at her.

Stopping in her tracks, Simone promptly turns toward the darkness and glares at the still-unseen person.

SIMONE

You again? Just great. Now what do  
you want?

Once Simone marches toward the whistler and out of view, a panicked but muffled yelp emanates from the darkness.

INT. GUV CAMPUS - THEATER - SEATING BOWL - NIGHT

While the theater's seating bowl steadily fills up, Quinn carries a popcorn tub and a box of candy as he wades his way the crowd before taking his seat beside Yolanda.

With the seating bowl now full, the theater's house lights dim and the curtains on the stage open to great applause.

Once the film begins to be projected on the theater screen, the audience cheers at the sight of the title card.

On the screen, the film opens with a dark and stormy night as rain pours and lightning shoots down from the sky.

After weaving its way along a secluded tree-lined road, a luxury car pulls into the driveway of a large mansion.

When the vehicle comes to a stop in front of the mansion's main entrance, a blonde bombshell exits the vehicle.

Clad in a raincoat and using a newspaper to shield herself from the rain, the FILM BLONDE quickly scurries up to the front door of the mansion.

In the theater, while the other filmgoers remain quiet and attentive, Yolanda frowns in response to the opening scene.

YOLANDA

No, this actress is way too young and good looking for this role.

QUINN

It's just typical Hollywood casting. Suspend your disbelief.

On the screen, the blonde enters the darkened mansion's foyer and tosses the wet newspaper onto a nearby table.

The blonde then removes her raincoat, revealing an appealing evening gown, and hangs it up on a nearby coat rack.

Removing a small envelope from one of the raincoat's pockets, the blonde thoughtfully stares at it before hiding it inside the wet newspaper.

The blonde next begins to climb a large staircase lined with large and expensive vases when a loud thump suddenly echoes throughout the building.

Stopping in her tracks, the blonde listens carefully for a moment before dismissing the noise and heading upstairs.

Entering the spacious second-storey master bedroom, the blonde next slowly and seductively removes her evening gown.

When she drops the gown to the floor, the blonde is left wearing nothing but very skimpy lingerie.

In the theater, while Quinn smiles giddily and the other males in attendance whistle and cheer at this sight, Yolanda shakes her head in revulsion.

YOLANDA

Ugh. Now they're throwing in gratuitous nudity in the opening sequence?

QUINN

Hey, nudity this early in a film is the hallmark of a quality production. Really!

On the screen, the blonde is just about to unfasten her bra when the sound of breaking porcelain suddenly emanates from somewhere downstairs.

In response, the blonde promptly begins to roam the mansion without covering herself up or turning on any of the lights.

YOLANDA

Yeah, when I hear a mysterious noise, I also search my place in my underwear.

QUINN

Would you relax? Stop overanalyzing things and just enjoy the film, okay?

On the screen, as the thunder and lightning outside begin to intensify, the blonde slowly descends the large staircase.

FILM BLONDE (V.O.)

Hello? Hello? Hello?

YOLANDA

Oh, that's brilliant.

QUINN

Well, she is blonde.

On the screen, the blonde next enters the kitchen and promptly finds a broken flower vase on the floor.

Not seeing anyone in the area, the blonde then blindly opens up one of the kitchen's hanging cabinets.

Suddenly and inexplicably, a cat leaps out of the cabinet while unleashing a frightening roar.

In the theater, while many in the audience join the blonde by screaming in shock before laughing in relief, a disgusted look washes over Yolanda's face.

YOLANDA

The spring-loaded cat gag?!

QUINN

It's a classic!

FILM BLONDE (V.O.)

Oh, kitty, you had me so scared.

Cradling the cat in her arms, the blonde enters a massive living room with floor-to-ceiling windows along one wall.

While she walks through the room, the blonde notices a red chrysanthemum and a folded note lying on a coffee table.

Placing the cat on a nearby couch, the blonde retrieves the note and turns toward the wall of windows before reading the message aloud.

FILM BLONDE (V.O.)

"And since you know you cannot see yourself, so well as by reflection, I, your glass, will modestly discover to yourself, that of yourself which you yet know not of."

While the blonde stares at the note with a puzzled look on her face, a few lightning strikes occur in quick succession.

Suddenly, looking through the wall of windows as the lightning brightens up the area, the blonde spots someone outside the mansion and staring back at her.

Gripping a large knife in his (or her) hand, the FILM VILLAIN is wearing a black trench coat, black gloves, a black ski mask, and a black fedora with white trim.

While the blonde unleashes a terrified scream, the villain enters the mansion by bursting through one of the windows.

Promptly running back up the stairs, the blonde manages to stave off her attacker by throwing the vases lining the staircase at the villain.

YOLANDA

We're supposed to believe she'd run upstairs instead of outside?

QUINN

Come on, the story hasn't even started in earnest yet.

On the screen, the blonde quickly enters the master bedroom and wedges a chair underneath the door handle.

Leaning against the wall, the blonde breathes a sigh of relief until the villain's knife plunges through the door.

While the villain tries to break through the bedroom door, the blonde grabs a telephone and quickly calls for help.

FILM BLONDE (V.O.)

Help! Someone's trying to kill me!

Once the villain succeeds in breaking through the door, the blonde quickly grabs hold of a stainless steel envelope opener resting beside the telephone.

When they promptly begin to wrestle with one another, the villain drops his (or her) knife but also knocks the letter opener from the blonde's hand.

Knocked to the ground a moment later, the blonde desperately reaches for the nearby letter opener only for the villain to promptly pin her to the ground.

As the blonde helplessly looks on, the villain pins her head against the floor as he (or she) seizes the letter opener.

In the theater, while those in the audience are caught up in the scene, Yolanda shakes her head in disappointment.

YOLANDA

No, this isn't how it's supposed to go. They had a perfect suspense story and they've ruined it.

QUINN

Give them the benefit of the doubt. Maybe they've got something up their sleeve.

Suddenly, as the villain prepares to stab the screaming blonde through the ear with the letter opener, a body drops down from the ceiling and hangs in front of the screen.

Screaming in terror at this sight, the audience in the theater immediately sprints toward the exits.

Leaping out of their seats, the stunned Yolanda and Quinn stare back at the hanging person in disbelief.

QUINN

This... This is some sort of  
publicity stunt! It has to be!

YOLANDA

Like... Like a William Castle gag,  
right? Right?!

Suddenly, as Yolanda and Quinn join the fleeing mob, the theater's house lights turn on and reveal Simone's dead body is the corpse on display.

Hanging from a thick cable wrapped around her torso, it is also revealed Simone has been stabbed through the ear with a stainless steel letter opener.

A red chrysanthemum is clenched in Simone's teeth while a note featuring the same message the film blonde recited earlier is pinned to her shirt.

While screaming patrons continue to flee the theater, the film continues to be projected onto both the screen and Simone's body.

FADE OUT.

FADE IN:

EXT. GUV CAMPUS - ENTRANCE GATE - DAY

A black limousine drives underneath this large and ornate archway serving as the entrance gate to the George Vancouver University campus.

INT. LIMOUSINE - DAY

Once the front page of the Vancouver Ledger is revealed, the obscured person examining the tabloid paper reads the prominent headline aloud.

NATHAN (O.S.)

"Cutthroat Crashes Chrysanthemum  
Cinema." God, what a tortured  
headline.

NATHAN KILLINGS is a commanding, if occasionally off-putting, brunette in his early forties sporting his trademark brown bomber jacket over a dress shirt and tie.

Setting the paper aside, Nathan then turns to DOREEN UNGER, his agent, manager, and longtime friend.

Clad in a business suit featuring a very short skirt, Doreen is an attractive and hot-tempered woman in her early forties with curled blonde hair and very long legs.

NATHAN

You know, just once I'd like to pick up a paper and not see my name mentioned in an article about a grizzly murder.

DOREEN

Look on the bright side. Your name's plastered all over the place and, in your line of work, any publicity is good publicity.

NATHAN

Yeah, just like my trip to Berkeley.

DOREEN

You're never going to let me forget about that, are you?

EXT. GUV CAMPUS - LECTURE BUILDING - DAY

This large building, like many of the structures on the GUV campus grounds, is a brick-and-ivy edifice surrounded by several trees and lush greenery.

GUV President ELLIOT QUAYLE, a white-haired man in his mid-fifties, waits patiently in front of the building for Nathan's arrival.

Three dozen student protestors, however, are also assembled in the area waiting for Nathan as well.

The throng of protestors is being held at bay behind a security barricade manned by a dozen campus police officers.

Although none are armed with handguns, the campus police officers are all equipped with TASERS.

Once the black limousine arrives at the scene, Elliot steps forward to greet its occupants while the assembled protestors launch invectives toward it.

When the limo driver lets Nathan and Doreen out of the vehicle, the protestors promptly increase their vitriol.

In response, Nathan flamboyantly waves at the protestors with a defiant smile plastered on his face.

ELLIOT

Hello, Mr. Killings, and welcome to  
George Vancouver University.

NATHAN

Hello, President Quayle. You remember  
Doreen Unger.

DOREEN

Hello again, Elliot.

ELLIOT

Hello, Doreen. Follow me, you two.

Ignoring the crowd of angry protestors, Elliot leads Nathan and Doreen toward the building's main entrance.

Reaching the building's front steps, the threesome takes one last look at the throng of protestors.

While they scan the crowd, none of the threesome notice as a woman scurries out through the front doors and promptly heads straight for Nathan.

HAILEY MCCORMACK is a stunning and aggressive brunette in her early thirties clad in a "Charlie girl" style outfit.

When Nathan turns around, Hailey promptly thrusts a mini-cassette tape recorder under his chin.

HAILEY

How does it feel being at the scene  
of a brutal slaying you inspired?

While Nathan recoils in surprise, Doreen immediately swats the tap recorder away as she glares back at Hailey.

DOREEN

Who the hell are you?!

HAILEY

Hailey McCormack, Vancouver Ledger!

DOREEN

No comment! Now, get lost!

Grabbing Nathan by the arm, Doreen hurriedly leads him inside the building while Hailey shouts back at them.

HAILEY

What gives you the right to be on  
this campus when so many don't want  
you here?!

DOREEN

What part of "no comment" didn't you understand, bitch?!

As Doreen and Nathan disappear inside the building, with the flummoxed Elliot trailing behind, Hailey smiles to herself as she shouts after them.

HAILEY

Can I quote you on that?

INT. GUV CAMPUS - LECTURE BUILDING - LECTURE HALL - DAY

The contrite Elliot leads Nathan and Doreen inside this large lecture hall with seating for a few hundred.

ELLIOT

I'm very sorry. I'll have a talk with our campus police.

Elliot then leads Nathan and Doreen toward two men waiting patiently in the lecture hall.

WEBSTER TAVARES is a plump man in his mid-fifties with silver hair and a booming voice while LAURENCE YOUNG is a handsome and slender man in his mid-twenties.

ELLIOT

I believe you both know Professor Tavares.

Webster steps forward and embraces the bemused Nathan.

WEBSTER

Nathan! How good to see you again!  
And Doreen --

Before Webster can embrace her as well, Doreen takes a step back and raises her arms defensively.

DOREEN

I'm fine over here, Webster.

WEBSTER

Of course, of course. I'm so glad you've decided to come, considering the circumstances, and I'm greatly looking forward to your speech this evening.

NATHAN

I made a promise, and I never break promises.

WEBSTER

This is Laurence Young. He's studying under me this semester.

LAURENCE

Hi, it's a pleasure to meet you both.

CAMILLE PAGE, a tall and appealing woman in her late thirties, suddenly strolls into the hall.

The bespectacled Camille is sporting a conservative suit and has her blonde hair tied back in a knot.

Taking notice of Camille, a smile washes over Nathan's face as he promptly turns on the charm.

CAMILLE

Mr. Killings?

NATHAN

Why, hello. Now, what can I do for you, sweetie?

In response, Camille reaches inside her suit jacket and produces an RCMP Inspector's badge.

CAMILLE

Inspector Camille Page, RCMP.

Nathan's charm is replaced by a look of disappointment.

NATHAN

Oh.

CAMILLE

I'd like to have a word with you about last night's events.

NATHAN

Is that necessary?

CAMILLE

If you read the papers this morning, you know the answer.

DOREEN

Look, lady, we weren't even on campus --

CAMILLE

Inspector Page, if you don't mind. Now, you two aren't trying to obstruct a murder investigation, are you?

After sharing a look with Doreen, Nathan turns to Elliot.

NATHAN

Is there somewhere we can talk in private?

INT. GUV CAMPUS - LECTURE BUILDING - LOUNGE - DAY

Seated across from each other at a round table in this comfortable lounge, Camille speaks to Nathan with pad and pen in hand.

CAMILLE

Are you aware of any aggressively fanatical admirers of you or your works?

NATHAN

Not really. I mean, I have my supporters but nobody overly fervent comes to mind.

CAMILLE

Have you received any disturbing correspondence lately, such as letters containing an intense hatred of your critics?

NATHAN

Nothing comes to mind, but I'll have Doreen call my assistants back in Toronto and ask them to sort through my unread mail.

CAMILLE

Just for the record, where were you last night?

NATHAN

Doreen and I didn't arrive in Vancouver until --

CAMILLE

A few hours before the murder. I checked. I meant, where were you exactly when the murder took place?

NATHAN

I was in my hotel room.

CAMILLE

Alone?

NATHAN

Yes.

CAMILLE

Can anyone corroborate your story?

NATHAN

Well... No.

After an uncomfortable moment, Camille stands up to leave.

CAMILLE

Thank you for your time, Mr.  
Killings. I'll be in touch.

Once Camille exits the lounge, leaving the door open as she leaves, Nathan stands up and folds his arms while he glances out one of the room's windows.

Suddenly, when the sound of a slamming door echoes through the room, Nathan spins around and finds Hailey now standing in front of him while holding her tape recorder.

HAILEY

Does the RCMP consider you a  
suspect?!

NATHAN

Jesus Christ! How the hell did you  
get in here?!

HAILEY

Are you going to answer my question,  
or what?!

NATHAN

No, I'm not a suspect! Now get out of  
here before I --

Ignoring Nathan's anger, Hailey calmly takes a seat at the round table and retrieves a green notebook from her purse.

HAILEY

What? I don't see your attack dog  
anywhere, do you? Besides, the  
world's most controversial author  
smack in the middle of a murder  
investigation? Now, that's a  
career-making story.

NATHAN

What's your name again?

HAILEY

Hailey McCormack, Vancouver Ledger.

NATHAN

Hailey, you're never going to leave me alone as long as I'm in this city, are you?

HAILEY

Nope, so you might as well get this over with now.

NATHAN

Oh, what the hell. Like Doreen always says, any publicity's good publicity.

Taking a seat across from Hailey, Nathan leans back in his chair and props his feet on top of the table.

NATHAN

Alright, sugar, bring it on.

HAILEY

Okay, first question.

DIRECT CUT TO:

INT. GUVU CAMPUS - LECTURE BUILDING - LECTURE HALL - DAY

Standing at the front of this lecture hall, Nathan promptly addresses the assembled crowd.

NATHAN

What can an overrated old hack like me teach intelligent young people like you about writing?

With the lecture already in full swing, the standing-room crowd laughs good-naturedly at Nathan's query.

Doreen, Elliot, Webster, and Laurence are all sitting in the front row on one side of the hall while Hailey is seated in the front row on the other side.

Several campus policemen, meanwhile, stand guard at the front and back of the hall.

NATHAN

Well, I can start with the basics. One of the most common flaws young writers have is failing to develop a worthy antagonist.

(MORE)

NATHAN (CONT'D)

Remember, you can't have a great hero without a great villain or a great good without a great evil. Before putting pen to paper, make sure you have a compelling --

ZOË (O.S.)

Murderer!

Suddenly, before anyone can react, Zoë jumps up from the front row of the hall close to Hailey and throws a cream pie at Nathan's face.

As Zoë addresses the stunned crowd, Olive, Ursula, and the other theater protestors rise from their seats close to Hailey and begin to chant, "Murderer! Murderer!"

ZOË

Do you know what a great evil is?! A remorseless man who helped murder a young woman --

Before she can continue, the campus police promptly grab hold of Zoë as well as the other protestors.

As the protestors are dragged out of the hall, Doreen rushes over to Nathan's side while Laurence exits the hall through a different set of doors.

DOREEN

Are you okay?

NATHAN

Nobody took a picture, did they?

Once the campus police and the protestors disappear from the scene, Hailey grabs her tape recorder before following them.

Noticing the stunned crowd staring back at him, meanwhile, Nathan makes a point to taste the cream covering his face.

NATHAN

Boston cream?! I specifically ordered lemon meringue!

Once the crowd laughs at the joke before breaking out in applause, Laurence returns to the hall and promptly hands Nathan a towel.

LAURENCE

Here you go, sir.

NATHAN

Thanks, Laurence.

As Laurence and Doreen retake their seats, Nathan wipes most of the cream away with the towel before setting it aside.

NATHAN

I just got this jacket dry cleaned, too. Now where were we? Ah, yes, the antagonist...

DISSOLVE TO:

INT. GUV CAMPUS - LECTURE BUILDING - LECTURE HALL - DAY  
(LATER)

With the lecture now over, Nathan busily signs autographs for several of the audience members.

ARIEL DALTON, a perky blonde, approaches Nathan and quickly hands him a hardcover copy of his book "Stranglehold."

ARIEL

Hi, my name's Ariel Dalton and I'm such a huge fan and I have every book you've ever written and I think you're the greatest! The greatest!

Signing his name inside, Nathan hands the book back to Ariel before gently tapping her chin.

NATHAN

Thanks, babe. Oh, if I was a few decades younger...

Pressing a hand against her face, the excited Ariel walks away with a great big smile plastered on her face.

KEVIN ABRAMS, a brown-haired student, then steps forward and hands Nathan a hardcover copy of his novel "Swordplay."

KEVIN

Hello, sir, my name's Kevin Abrams and... Wow, just wow. I can't believe you're actually here.

NATHAN

Are you kidding? I wouldn't miss this for the world.

Signing his name inside, Nathan hands the book back to the appreciative Kevin.

REBECCA OLSEN, a student with short hair parted at the side and tucked behind the ears, next steps forward and hands Nathan a paperback copy of "Chrysanthemum."

REBECCA

Rebecca Olsen. I've been really looking forward to this visit. Are you staying the whole week?

NATHAN

I made a promise, and I never break promises.

REBECCA

I'm glad to hear that.

While Nathan continues to sign autographs, Elliot, Webster, and Laurence idly chat near a set of doors.

JOANNE HAWCO, a slender woman in her mid-forties with a loud voice and a forceful personality, then enters the hall through the doors.

LAURENCE

Professor Hawco, what are you doing here?

JOANNE

I've come to greet our guest, Laurence.

WEBSTER

Oh, no you don't! I'm not having you start something --

JOANNE

From what I've heard, Webster, I'm a little too late for that. Besides, I think I'll save the fireworks for tonight's speech.

WEBSTER

It's an invitation-only event, Joanne. If you try to sneak in --

JOANNE

As a faculty member, I'm entitled to a pair of tickets and I plan on using them.

ELLIOT

Oh, no, I cannot allow you to disrupt tonight's speech.

JOANNE

Very well, Elliot, I'll bite my tongue. Of course, I can't promise the same for my guest. See you tonight.

While Joanne leaves the hall, Nathan continues to sign autographs for the assembled crowd.

GINGER BROWN, a student with bright red hair, hands Nathan a hardcover copy of his novel "Daylight."

GINGER

Ginger Brown. Yes, that's my real name. It's an honor to be in your presence.

NATHAN

No, it's an honor to be in your presence, sugar.

Signing the book, Nathan hands it back to Ginger before gently stroking her cheek.

Pressing a hand against her cheek, a giddy look washes over Ginger's face while she nods respectfully and backs away.

BRADLEY LANIER, a student with short blonde hair, then hands Nathan a hardcover copy of his non-fiction book "It's Not Real! Why Media Violence is Harmless."

BRADLEY

Hi, I'm Bradley Lanier and I've read all your books, even the non-fiction ones.

NATHAN

I can see that. Thank you.

While Nathan signs the book, two men enter the hall through another set of doors before quickly approaching him.

TIMOTHY VOIGHT is a tall, slender, and bespectacled man in his fifties with a tweed jacket and monotone voice.

PHILLIP GOLDBERG is an undersized man in his late twenties with a distinctively high-pitched voice.

TIMOTHY

Well, if it isn't the great Nathan Killings himself.

NATHAN

Professor Timothy Voight. How... nice to finally meet you in person.

In response, Timothy promptly plucks the book from Nathan's hand and examines the cover.

TIMOTHY

"It's Not Real: Why Media Violence is Harmless." Signing more fiction, are we?

Grabbing the book, Nathan quickly hands it back to Bradley.

NATHAN

Is there a reason you and your girlfriend are here?

PHILLIP

Excuse me! My name's Phillip Goldberg, and I just happen to be --

TIMOTHY

Not now. I just wanted to give you one last opportunity to back out of tomorrow's debate.

NATHAN

Why, worried about your nonsensical theories being exposed?

TIMOTHY

Keep up the braggadocio. It will only make my humiliation of you that much more enjoyable.

Once Timothy and Phillip exit through the second set of doors, Nathan shakes off the encounter before returning to the autograph session.

EXT. GUVU CAMPUS - LECTURE BUILDING - DAY

Still outside the building, the three dozen student protestors continue to be monitored by the dozen campus police officers on hand.

Tape recorder in hand, Hailey interviews Zoë in the midst of the protestors while Olive and Ursula stand nearby and clutch a pair of plastic bags.

ZOË

I'm Zoë Fonseca, these two are Olive Jordan and Ursula Roland, and --

HAILEY

How the hell weren't you arrested or detained or something?!

ZOË

The campus police are a joke. Besides, there are a lot, and I mean a lot, of people who don't want that scum on our campus. They'll stop at nothing -- There he is!

As the protestors snap to attention, Nathan and Doreen exit the building and head toward their waiting black limousine.

Ignoring the shouts from the throng of protestors, Nathan and Doreen walk past them with their heads held high.

DOREEN

Let's stay positive. A cream pie to the face isn't that bad.

NATHAN

The day is young. There are whole food groups I haven't been assaulted with yet.

Suddenly, as the protestors cheer with delight, both Nathan and Doreen are bombarded by numerous raw eggs.

Looking toward the throng of protestors, Nathan and Doreen watch as Zoë, Olive, and Ursula hurl egg after egg at them.

While the campus police ineptly try to restore order, Doreen frantically herds Nathan toward the limousine.

Exiting the building, both Ginger and Bradley are immediately startled by the unfolding event.

Noticing the egg-tossing protestors, Ginger promptly picks up a nearby rock and hurls it into the crowd.

When the rock promptly strikes her in the side of the head, Zoë lets out a pained yelp as she collapses to the ground.

While Olive and Ursula attend to Zoë, Bradley picks up a small rock when Elliot suddenly exits the building and immediately grabs hold of his arm.

ELLIOT

What's the matter with you two?!

GINGER

We didn't do anything!

BRADLEY

We're just defending ourselves!

ELLIOT

Hardly! Now, get out of here before I  
have you both detained!

As Ginger and Bradley scurry away from the scene, Olive and Ursula help the ailing Zoë back onto her feet.

Standing beside Hailey, as blood pours from a cut on the side of her head, Zoë watches as the black limousine drives away from the scene.

HAILEY

Looks like he got away.

ZOË

For now, Ms. McCormack. For now.

DISSOLVE TO:

EXT. GUV CAMPUS - BANQUET BUILDING - NIGHT

Like the lecture building, this structure is a brick-and-ivy edifice surrounded by several trees and lush greenery.

As a dozen campus police officers stand watch, three dozen student protestors stand behind a security barricade.

The protestors shout and scream as several people, mostly fellow students, walk past on their way into the building.

Standing just beside the barricade, with Olive and Ursula at her side, Zoë surveys the scene while sporting a large bandage on the side of her head.

Arriving on the scene, Hailey weaves her way through the throng of attendees before stepping inside the building.

INT. GUV CAMPUS - BANQUET BUILDING - LOBBY - NIGHT

Entering this spacious lobby, Hailey walks up to a sign-in booth and hands a student volunteer her invitation.

As she signs her name on an attendance sheet, Hailey spots Camille in the lobby jotting something on her notepad.

After being waved through by the student volunteer, Hailey marches over to Camille just as she puts her notepad away.

HAILEY

Hey, I saw you talking to Nathan Killings earlier today.

CAMILLE

That's right. Inspector Camille Page,  
RCMP.

HAILEY

Hailey McCormack, Vancouver Ledger.  
Do you have any leads?

CAMILLE

Oh, I'm sorry. I don't talk to the  
press.

HAILEY

Is Nathan Killings a suspect?

CAMILLE

What? I... I can't comment. Excuse  
me.

Camille promptly walks away as Hailey eyes her suspiciously.

INT. GUV CAMPUS - BANQUET BUILDING - BANQUET HALL - NIGHT

This large banquet hall, ringed by a dozen campus police  
officers, has been arranged to hold a speech.

The floor of the hall features several rows of folding  
chairs fully seating the two hundred or so attendees.

As Nathan and Doreen look on from their prime seats, Webster  
stands at the dais and addresses the crowd.

WEBSTER

Ladies and gentlemen, tonight's guest  
speaker is not only an accomplished  
writer, but has also been a valiant  
fighter in the war on free speech  
both in this country and throughout  
the world. It is my great honor and  
privilege to welcome Nathan Killings.

As the audience applauds warmly, Nathan steps onto the  
stage, shakes Webster's hand, and waves to the crowd.

Standing by the entrance at the back of the hall, meanwhile,  
Camille scrutinizes the crowd when Hailey promptly saunters  
up next to her and also surveys the room.

Once Webster takes his seat beside Doreen, Nathan stands at  
the podium and scans the assembled crowd.

NATHAN

Thank you, Webster. Thank you all for coming, and I especially thank you for not stopping at the grocery store first.

After the audience laughs good-naturedly, Nathan then begins his speech proper.

NATHAN

I've always been a realist, which is why I understand freedom of speech will never be absolute. Still, I'm very disturbed by the continuing trend to limit free speech when it is perceived to harm others but not actually violate their rights. Recently, there has been an increasing call by special interest groups to restrict what they perceive to be speech inciting hatred or violence --

MAUREEN (O.S.)

Or murder?!

Turning their attention toward the middle of the room, Nathan and the rest of the audience find MAUREEN EVANSWORTH.

Trembling with anger with her intense eyes staring locked on Nathan, the forty-something Maureen continues to rage.

MAUREEN

Did you really think I'd forget about you?! Did you really think I'd just go away?!

NATHAN

What the hell?! Somebody throw that woman out of here right now!

Rising from her seat, Joanne stands up beside Maureen.

JOANNE

You will do no such thing! Ms. Evansworth is my personal guest and --

NATHAN

She's violating a court order! Fifty meters, Maureen! Somebody get her out of my sight, now!

While she continues to shout at Nathan, and the audience murmurs in alarm, several campus police officers take hold of the unwilling Maureen and drag her away.

MAUREEN

How can you live with the fact my daughter is dead because of you? Do you even care? Of course not! You only care about money and fame! You don't care you hurt people! Well, I care and I'll do anything to stop you! Anything!

When the campus police drag Maureen past them, Kevin and Ariel stand up and add their two cents for the record.

KEVIN

That's it! Get her out of here before I take her out myself!

ARIEL

Yeah, lady, beat it before I pop you one in the mouth!

Rising from her seat, Rebecca promptly grabs both Kevin and Ariel by the arm.

REBECCA

Don't, you two! Remember what President Quayle said to Bradley and Ginger?

After the campus police officers drag Maureen out of sight, Hailey immediately marches after them while Camille jots down some notes in her notepad.

When the audience turns its focus back to the dais, Nathan takes a moment to collect his thought before meekly smiling and shrugging his shoulders.

NATHAN

One of those days, huh?

INT. GUVU CAMPUS - BANQUET BUILDING - LOBBY - NIGHT

As the campus police officers drag the kicking and screaming Maureen out of the building, Hailey sprints into the lobby after them while holding her tape recorder.

HAILEY

Ms. Evansworth! Why are you here? Why have you flown across the country --

Before Hailey can finish, the campus police officers pull the struggling Maureen out of the building.

Entering the lobby, the harried Joanne rushes after Maureen when she suddenly takes notice of Hailey.

JOANNE

You! You're that reporter, correct?

HAILEY

Hailey McCormack, Vancouver Ledger.

JOANNE

I want you to tell your readers just what a hypocrite Nathan Killings really is!

Bursting into the lobby, the furious Doreen promptly marches straight toward Joanne.

DOREEN

Hypocrite?! At least he isn't a conceited bitch like you!

JOANNE

How dare you speak to me that way!

DOREEN

And how dare you willingly let that psychopath violate a court order!

JOANNE

I will do anything I can to let the world know just what a miserable man your client truly is.

DOREEN

And I'll do anything I can to shut you up.

JOANNE

Is that a threat?!

DOREEN

What do you think?!

While Doreen and Joanne get in each other's faces, Camille enters the lobby and immediately pulls the two apart.

CAMILLE

I think there's been enough excitement for one evening, don't you?

As Camille keeps them apart, Doreen and Joanne continue to glare at one another for a moment.

JOANNE

Oh, I don't have time for this!

When Joanne rushes out of the building while Doreen heads back to the banquet hall, Hailey promptly turns her attention to Camille.

HAILEY

You knew Maureen would be here, didn't you?

CAMILLE

I heard a rumor.

HAILEY

You can't really blame her for challenging Nathan. After all, Ingrid Sullivan did say reading Nathan's novels while she was on prescription medication drove her to kill.

CAMILLE

Yes, but the novel she claimed to have read was released after she had already killed two other girls. It's not Mr. Killings' fault the prosecutor believed the story and gave Ms. Sullivan a generous plea offer.

HAILEY

Ingrid's up for parole in a few months, isn't she?

CAMILLE

Yes, and that's probably why Maureen -- Are you recording this?

HAILEY

Maybe.

Smiling and wagging her finger, Camille then heads back toward the banquet hall while the grinning Hailey turns off her tape recorder.

EXT. GUV CAMPUS - BANQUET BUILDING - NIGHT

While Joanne vainly protests and the assembled protestors loudly voice their disapproval, the campus police officers place Maureen into the back of a police vehicle.

As Zoë, Olive, and Ursula look on from beside the security barricade, Maureen is quickly driven away from the scene.

OLIVE

Fascist pigs!

URSULA

Nazi bastards!

When her cell phone rings, Zoë promptly answers the call.

ZOË

Hello?.. Yes?.. Great!.. Of course,  
I'll be there right away. See you in  
a minute.

Putting away her cell phone, the excited Zoë quickly turns toward Olive and Ursula.

OLIVE

Who were you talking to?

ZOË

Someone close to that murderer  
inside. They're willing to help us  
take him down. You two stay here. I'm  
heading back to the house to meet  
with them.

URSULA

Wait, who is it?

ZOË

I promised I wouldn't tell but, trust  
me, this person's going to shake this  
campus up.

INT. GUV CAMPUS - BANQUET BUILDING - BANQUET HALL - NIGHT

Although Nathan's speech is now over, most of the attendees remain in the hall and converse amongst themselves.

Emerging through the crowd, Hailey scans the room before approaching Webster just as he finishes talking to another faculty member.

HAILEY

Professor Tavares?

WEBSTER

You're that reporter, aren't you? How  
can I help you, young lady?

HAILEY

Where's Nathan? I can't find him  
anywhere.

WEBSTER

Nathan and Doreen both left to attend  
to other matters. Oddly enough, it  
seemed they weren't on the same page.

HAILEY

What do you mean?

WEBSTER

They went off in different  
directions. Oh, you'll have to excuse  
me.

Once Webster steps away to talk to yet another faculty  
member, the puzzled Hailey quietly thinks to herself.

INT. GUV CAMPUS - SORORITY HOUSE - LIVING ROOM - NIGHT

The front of this large and darkened living room serves as  
the main entrance to the house.

A staircase near the front entrance leads to the upstairs  
levels while a coat rack and a wooden desk stand next to it.

A large mirror hangs on the wall opposite the staircase,  
meanwhile, just beside a large closet.

Unlocking the front door and entering the house, Zoë looks  
around the room for a moment before shouting up the stairs.

ZOË

Anybody still here?

Receiving no reply, Zoë promptly turns on the lights and  
hangs her coat on the coat rack.

Suddenly, Zoë notices a red chrysanthemum and a folded note  
resting on the wooden desk.

After picking up and quickly dismissing the flower, Zoë next  
unfolds the note before reading it aloud.

ZOË

"No, 'tis slander, whose edge is  
sharper than the sword, whose tongue  
outvenoms all the worms of Nile,  
whose breath..." Blah, blah, blah.

Discarding the note, Zoë retrieves her cell phone and  
quickly places a call.

ZOË

Hi Olive, it's Zoë. Is Ursula still with you?.. No, it looks like I've been set up.

Once Zoë says this, the closet doors slowly open behind her as an unidentified person steps into view.

This mystery person is sporting an outfit identical to the one worn by the film villain, right down to the black fedora with white trim.

While the oblivious Zoë continues to talk on the cell phone, the mystery person reaches for the large mirror.

ZOË

They even left one of those flowers here. What kind of sick bastard --

Spinning around upon hearing a noise behind her, Zoë screams in terror as the mystery person suddenly lunges forward and smashes the mirror over her head.

While numerous mirror shards fall all around her, the wailing Zoë, now bleeding from the forehead, collapses to the ground and loses her grip on her cell phone.

OLIVE (V.O.)

Zoë?! What's happening?! Zoë?!

URSULA (V.O.)

Hold on Zoë! I'm calling the campus police!

As the disoriented and defenseless Zoë wails in desperation, the mystery person next picks up one of the mirror shards from the ground.

While the mystery person slowly approaches her, Zoë's horrified face is reflected back to her on the mirror shard.

EXT. GUVU CAMPUS - SORORITY HOUSE - NIGHT

Once a campus police vehicle skids to a stop in front of the house, two CAMPUS POLICEMEN quickly exit the vehicle.

Sprinting up to the front door of the house, the campus policemen try to open the door only to find it locked.

CAMPUS POLICEMAN #1

Campus police! Open this door!

When no answer is forthcoming, one of the policemen uses his nightstick to smash one of the door's glass panes.

After reaching through the broken pane and unlocking the door, the two policemen quickly rush inside the house.

INT. GUV CAMPUS - SORORITY HOUSE - LIVING ROOM - NIGHT

Once they enter the room, the two policemen stop in their tracks as they immediately turn pale.

While the first policeman places his hand over his mouth, the second policeman grabs hold of his radio.

CAMPUS POLICEMAN #2

Get the RCMP... And get an ambulance!

Zoë's body is lying in a pool of blood while several mirror shards have been jabbed into her arms, legs, and torso.

A large shard has also been thrust into Zoë's throat while the red chrysanthemum is clenched in her teeth.

EXT. GUV CAMPUS - SORORITY HOUSE - NIGHT

Several RCMP and campus police vehicles, as well as a coroner's van, are parked in front of the house.

As a large crowd of students stand behind a police line, several RCMP officers investigate the crime scene.

While Kevin and Rebecca stand just behind the police tape and take in the scene with looks of shock and horror, Hailey weaves her way through the crowd before joining them.

HAILEY

Hey, you two. Did you guys see anything?

REBECCA

Sorry, my acting class just finished when my friends and I heard the police sirens.

KEVIN

Yeah, my law class let out around the same time.

REBECCA

Good thing they called the RCMP. Oh, you'll have to excuse me. There's somewhere I have to be.

Once Rebecca leaves the scene, Hailey glances around as Kevin shakes his head.

KEVIN

Word's she was repeatedly stabbed to death. Who would do something like that?

HAILEY

There's only one way to find out.

The confused Kevin then watches as Hailey promptly slips away before disappearing into the night.

Inside the barricade, meanwhile, Camille stands in front of a large tree as she speaks with an RCMP CORPORAL.

CORPORAL

We've contacted most of them, but we can't find either Olive Jordan or Ursula Rowland.

CAMILLE

I see. Keep me posted.

Once the corporal leaves to attend to other matters, Camille silently thinks to herself for a moment.

HAILEY (O.S.)

Two in twenty-four hours, huh?

Turning around, Camille is startled to find Hailey calmly standing beside her.

CAMILLE

How did you get past the police line?

HAILEY

I have ways.

CAMILLE

I suggest you turn around right now --

HAILEY

Look, Inspector, we're both doing our civic duty by investigating --

CAMILLE

I'm trying to bring a murderer to justice. You're trying to get a scoop and further your career.

HAILEY

Everybody benefits if we work together, so let's stop the grandstanding, okay? Besides, even I'm not dumb enough to report anything that would hinder the investigation. There was a red chrysanthemum in her mouth, wasn't there?

CAMILLE

Yes, I'm afraid we have a compulsive serial killer in our midst.

HAILEY

And his target is everyone who protested last night's screening.

CAMILLE

It's too early to consider it a pattern but, just to be safe --

Suddenly, the corporal rushes back over to Camille.

CORPORAL

Inspector, there's quite a commotion outside the administration building. You'd better head over there right away.

Once the corporal scurries away, Camille and Hailey exchange a look before heading toward the administration building.

As they leave, neither Camille nor Hailey notice someone has been standing underneath the nearby tree the whole time.

After a moment, the person obscured by darkness disappears behind the tree and into the night.

EXT. GUVU CAMPUS - ADMIN BUILDING - NIGHT

Like many of the other buildings on campus, this three-story edifice is a brick-and-ivy structure with numerous windows.

A stretch of grass and a wrought-iron fence, meanwhile, separates the surrounding sidewalk from the building.

Outside the building, the banquet protestors are gathered on one side of the front entrance while the banquet attendees are on the other side.

As both groups shout at each other, the beleaguered campus police desperately try to maintain a buffer between them.

Standing on the front steps of the building, Elliot uses a megaphone to address the angry mobs.

ELLIOT

Please, this fighting serves no purpose! Everyone, please disperse and go back to your places of residence!

Rushing onto the front steps, Olive and Ursula wrestle the megaphone away from the surprised Elliot's grasp.

OLIVE

We told you! We told you Nathan Killings was a murderer!

URSULA

Two people are dead! How many more must die?! How many?!

Once four campus police officers drag Olive and Ursula away from the scene, Elliot again uses the megaphone to address the heated crowd.

ELLIOT

Please disperse! There's no reason for you to be here!

Emerging from the group of anti-Nathan protestors, Joanne joins Elliot on the front steps.

Although seemingly speaking to Elliot, Joanne focuses her attention on the assembled masses.

JOANNE

President Quayle, I have a petition in my car with signatures from over half of both the student body and the faculty demanding, for the safety of this campus, Nathan Killings be immediately barred from the university grounds!

At this announcement, the anti-Nathan protestors cheer with delight while the pro-Nathan faction shouts its disapproval.

Emerging from the crowd of dissenters, Webster then joins both Elliot and Joanne on the front steps.

Like Joanne before him, Webster directs his words more to the crowd than to his apparent target.

WEBSTER

I have a petition of my own! In my office, I have signatures from over half of both the student body and the faculty pledging their support for Nathan Killing and his constitutionally-protected right to freely speak at a publicly-funded university!

In the reverse of Joanne's announcement, the pro-Nathan faction cheers with delight while the anti-Nathan crowd voices its opposition.

JOANNE

I have more signatures!

WEBSTER

No, I have more signatures!

JOANNE

Let's just see about that, Webster!

WEBSTER

Yes, Joanne, let's!

ELLIOT

Wait, now's not the time --

Before Elliot can finish, Joanne flees the scene for the nearby parking lot while Webster marches inside the administration building.

Suddenly, before the campus police can stop them, both groups of protestors lurch forward as they begin to violently push and shove each other.

EXT. GUV CAMPUS - ADMIN BUILDING - PARKING LOT - NIGHT

This parking lot is out of view from everyone assembled in front of the neighboring administration building.

Marching through the quiet lot, Joanne approaches a luxury sedan equipped with a windshield wiper on its rear window.

Unlocking the sedan's driver-side door, Joanne opens the door and leans inside the vehicle.

INT. LUXURY SEDAN - NIGHT

Reaching across the width of the car, Joanne retrieves a thick petition from the passenger's seat.

EXT. GUV CAMPUS - ADMIN BUILDING - PARKING LOT - NIGHT

Locking the driver-side door shut, Joanne then starts to walk back to the front of the administration building.

Suddenly, Joanne stops in her tracks upon glancing at the rear window of her vehicle.

Unadorned just a moment ago, a red chrysanthemum and a folded note are now resting underneath the windshield wiper.

After a moment, the puzzled Joanne removes the note from the rear windshield and promptly reads it aloud.

JOANNE

"Lady you bereft me of all words,  
only my blood speaks to you in my  
veins, and there is such confusion in  
my powers." What on earth is that  
supposed to mean?

Leaping out from the darkness behind Joanne, the killer with the white-trimmed fedora wraps a garrote around her neck.

Dropping the petition, sending dozens of sheets of paper scattering throughout the area, Joanne desperately claws at the garrote as the killer drags her out of sight.

EXT. GUV CAMPUS - ADMIN BUILDING - NIGHT

By the time Hailey, Camille, and several RCMP officers arrive on the scene, the pushing and shoving has devolved into a burgeoning riot.

Rushing into the melee, the RCMP officers quickly separate the two groups in short order.

While the RCMP quiet down the assembled crowd, Elliot scurries down the front steps and rushes over to Camille.

ELLIOT

Thank you for your help, Inspector,  
but you were only invited to  
investigate the... the incident.

CAMILLE

These people were rioting in front of  
your offices.

ELLIOT

And now they've stopped, so you and  
your officers can leave.

Suddenly, as Elliot tenses up in fear, a series of screams emanates from the adjoining parking lot.

Glaring at Elliot in disdain, Camille then joins her fellow RCMP officers as they head toward the source of the screams.

INT. GUV CAMPUS - ADMIN BUILDING - HALLWAY #1 - NIGHT

This second-floor hallway includes a set of elevator doors, a stairwell entrance, and a fire station.

The fire station includes a hose, an extinguisher, and an axe kept inside a locked case featuring breakaway glass.

The many offices along this hallway are fronted with walls of textured translucent glass supported by a steel grid.

Arriving via the elevator, Webster strolls down the hallway as he approaches his office.

INT. GUV CAMPUS - ADMIN BUILDING - WEBSTER'S OFFICE - NIGHT

This office features a large desk positioned in front of a window overlooking the adjoining parking lot.

A small table, meanwhile, sits next to the office door right in front of the textured glass wall.

Entering his darkened office, Webster promptly turns on the lights and heads over to his desk.

Retrieving a thick petition from his desk, Webster prepares to leave when he notices something outside his window.

EXT. GUV CAMPUS - ADMIN BUILDING - PARKING LOT - NIGHT

Opening his office window, Webster promptly looks down at the parking lot below.

Hailey, Elliot, and the two groups of protestors seen earlier now stand quietly around a hastily assembled barrier in the parking lot.

Inside the barrier, several RCMP officers examine the area around Joanne's body which is now covered with a sheet.

As she watches the scene with the administration building looming behind her, Hailey is suddenly distracted by the sound of two people running from the scene.

Turning around, Hailey sees Bradley grab the despondent Ginger by the arm in an attempt to keep her from leaving.

BRADLEY

Don't panic. Look at all these people --

GINGER

Who did nothing when Professor Hawco died!

BRADLEY

You're safe now. There's safety in numbers.

GINGER

Oh, my God. One of these people could be the killer!

While Bradley vainly chases after her, Ginger breaks free from his grasp and quickly disappears into the darkness.

As her fellow RCMP officers continue to inspect the crime scene, meanwhile, Camille crouches down before looking underneath the sheet covering Joanne's body.

The garrote remains wrapped around Joanne's neck while the red chrysanthemum is still clenched in her teeth.

INT. GUVU CAMPUS - ADMIN BUILDING - WEBSTER'S OFFICE - NIGHT

Still looking down at the adjoining parking lot from his open office window, Webster shakes his head in sorrow.

WEBSTER

Oh, God, please don't let that be Joanne.

Walking toward the office door, Webster suddenly stops upon noticing the small table resting nearby.

Barren just a moment ago, the table now supports a red chrysanthemum and a folded note.

While he stands next to the textured glass wall, Webster picks up the note and promptly reads it aloud.

WEBSTER

"And many strokes, though with a little axe, hew down and fell the hardest-timbered oak." What the devil's going on here?

Deep in thought, Webster fails to notice as a shadow announces the killer's presence on the other side of the textured glass.

Suddenly, the killer swings the axe from the fire station through the glass and slams it into Webster's back.

As the glass shatters, the brief glimpse of the killer reveals he (or she) is wearing a red-trimmed fedora.

EXT. GUV CAMPUS - ADMIN BUILDING - PARKING LOT - NIGHT

The silence in the parking lot comes to an end once Webster's desperate screams echo throughout the area.

Leaping to her feet and staring at the source of the noise, Camille then splits through the crowd as she rushes toward the front of the administration building.

Once Camille passes by her, Hailey reaches inside her purse as she sets off in pursuit.

INT. GUV CAMPUS - ADMIN BUILDING - LOBBY - NIGHT

Bursting through the front doors of the building, Camille promptly heads toward the entrance to the stairwell.

Once Camille reaches the stairwell, Hailey also enters the lobby while fumbling through her purse.

CAMILLE

Get the hell out of here!

HAILEY

Forget it! You need backup!

Hailey then removes a silver-plated revolver from her purse.

CAMILLE

What the..?! I don't have time for this!

With Hailey trailing behind her, Camille rushes into the waiting stairwell.

INT. GUV CAMPUS - ADMIN BUILDING - HALLWAY #1 - NIGHT

Although the fire station on the wall is indeed missing its fire axe, the glass covering the fire station remains intact and the door to the fire station remains locked.

Once they burst onto the scene, Camille and Hailey stop in their tracks as they stare toward Webster's office.

Webster's dead body is slumped backward and face-up over the bottom support beam of the shattered textured glass pane.

The axe is still in Webster's chest while blood pours from both the chest wound and the large wound in his back.

EXT. GUV CAMPUS - ADMIN BUILDING - NIGHT

With the previously riotous crowd quietly encircling the area, two assistant coroners place a loaded gurney into the back of a coroner's van.

While this occurs, Elliot sits down on the front steps beside the despondent Laurence.

ELLIOT

I... I'm very sorry. I... I know how much he meant to you, Laurence.

LAURENCE

Who would... Who could do something like this?!

While Laurence continues to sob, Elliot stands up and turns to the nearby Camille and Hailey.

ELLIOT

We're in over our heads on this. I'm giving you a blank check, Inspector Page. Do whatever you have to do.

Once the stunned Elliot steps away, Hailey turns to Camille.

HAILEY

How are you going to find a murderer who offs three people in less than an hour, and does it without being seen by anyone on campus?

CAMILLE

He or she may have avoided the prying eyes of those on campus, but forgot about the electronic eye.

Camille points to a security camera outside the building.

CAMILLE

There are hundreds of security cameras throughout the campus. He or she may have avoided some, but surely not all.

As Camille steps away to tend to other matters, Hailey jogs down the front steps and starts to walk away from the scene.

Passing underneath the police line blocking off the front of the building, Hailey then spots someone standing behind the crowd and taking in the scene.

Hailey promptly marches over to Timothy as he surveys the scene while Phillip stands next to him.

HAILEY

Hailey McCormack, Vancouver Ledger.  
You're the professor debating Nathan tomorrow.

TIMOTHY

Yes, I'm Professor Timothy Voight and this is Phillip Goldberg.

HAILEY

What are you two doing here?

TIMOTHY

Gathering evidence. I can't imagine a more obvious example of the harmful effects of media violence than having a serial killer so clearly inspired by Nathan Killings' works running around on campus, can you?

PHILLIP

Personally, Professor, I'm more amused by the fact Nathan Killings can cause a riot without actually being in attendance.

As Timothy and Phillip laugh amongst themselves, the bemused Hailey shakes her head and walks away from the scene.

EXT. GUVU CAMPUS - STREET - NIGHT

With the administration hall a fair distance behind her, Hailey approaches her compact car which is parked on a curb close to some greenery.

As she retrieves her keys and starts to unlock the driver-side door of her car, Hailey hears a rustling sound emanating from the nearby foliage.

Stopping in her tracks, Hailey places a hand in her purse as she scans the trees and shrubs for any sign of life.

When no more movement is forthcoming, Hailey quickly enters her vehicle and eventually drives away from the scene.

Emerging from behind a tree a moment later, the enigmatic Nathan leans against the trunk as he watches Hailey's vehicle disappear into the darkness.

FADE OUT.

FADE IN:

INT. GVV CAMPUS - LECTURE BUILDING - LOUNGE - DAY

Alone in this room, Nathan watches a 24-hour news channel as a CABLE NEWS ANCHOR conducts an interview session.

The program's two guests, each joining the program via satellite, are identified with on-screen captions.

VANESSA INGALLS, a fifty-something member of the Liberal Party of Canada, has a nasally voice and carries herself in a haughty manner.

FELIX ZAHARCO, Vanessa's fifty-something Conservative Party of Canada counterpart, has a grating voice to match his sardonic persona.

As he speaks, the cable news anchor holds up a copy of today's Vancouver Ledger featuring the headline "Chrysanthemum Killer on the Loose!"

CABLE NEWS ANCHOR (V.O.)

You can't really blame Nathan Killings himself for these so-called Chrysanthemum Killings, can you?

VANESSA (V.O.)

It's obvious the murderer has drawn his inspiration from Killings and his novels. This is why, once the Liberals form the next government in this country, we will make sure that enabler is prosecuted to the fullest extent of the law.

FELIX (V.O.)

The reason these murders happened, and why the Tories will be elected in three weeks, is because weak-kneed people like Vanessa here have prevented the police and the government from cracking down on violent offenders!

VANESSA (V.O.)

I find that very offensive, Felix!

FELIX (V.O.)

You find everything offensive, you  
ninny!

CABLE NEWS ANCHOR (V.O.)

Please, let's have some decorum --

VANESSA (V.O.)

I'm not surprised people of  
Felix's ilk are rushing to the  
defense of such a despicable  
man. The fact is the wealthy  
one percent of this country --

FELIX (V.O.)

Leave it to the  
hyper-sensitive hippies in  
this country to blame an  
innocent man for crimes  
obviously committed by an  
experienced felon --

Walking into the room, Doreen promptly marches over to the  
television set and turns it off.

DOREEN

Why do you always do this to  
yourself? Do you know who you are?

NATHAN

Yeah, the inspiration for the  
Chrysanthemum Killer.

DOREEN

How long have we been friends?

NATHAN

I know.

DOREEN

You've entrusted your career to me  
and I've made you into one of the  
most successful authors in history.  
Trust me when I say any publicity --

NATHAN

Is good publicity, I know. Come on,  
the debate's about to begin.

While the concerned Doreen looks on, the forlorn Nathan  
stands up and marches out of the room.

INT. GVV CAMPUS - LECTURE BUILDING - LECTURE HALL - DAY

As both RCMP and campus police officers ring the area, a few  
hundred people are gathered in this grand debate hall.

Phillip and Doreen look on from opposite sides of the front  
row while Hailey stands at the back of the hall.

On the stage at the front of the hall, moderator Elliot stands at a podium while both Nathan and Elliot stand at podiums on either side of him.

ELLIOT

Ladies and gentlemen, the motion before us today is as follows: Violence in the media subsequently and specifically leads to violence in society. Speaking in support of this motion is the Professor of Psychological Studies at George Vancouver University, Timothy Voight.

While Timothy slyly smiles, the audience greets him with warm applause.

ELLIOT

Speaking against this motion is former journalist and published fiction and non-fiction author, Nathan Killings.

Although he also receives polite applause, the congenial Nathan also is greeted with a smattering of boos.

ELLIOT

While we don't expect to resolve this issue, we hope the questions raised and the answers provided will give you pause when it comes to the issue of violence in the media. Before we begin, I'd like to announce the results of our pre-debate poll. Of those here this afternoon, thirty-eight percent support the motion, thirty-two percent are against the motion, and thirty percent are undecided. With that, I'll now open up the floor to questions.

With several others lined up behind her, the first of many QUESTIONERS steps up to a microphone set up in an aisle.

MONTAGE

QUESTIONER #1

When it comes to violent crime in North America...

NATHAN

... there's a remarkable disconnect between our nations. Although Canada and the United States have a similar rate of media violence, Canada has a much lower violent crime rate...

TIMOTHY

... due to more stringent gun laws. Many violent crimes in the United States involve firearms, possession of which, thankfully, is not a right in this country.

QUESTIONER #2

The relationship between the advent of television and violent crime...

TIMOTHY

... is as clear as day. The dramatic rise in violent crime in the 1960s and 70s is clearly matched by the widespread distribution of television sets in the 1940s and 50s because...

NATHAN

... most violent crime is caused by young males, and the baby boomers who reached adulthood in the 60s and 70s included the largest group of young males in history.

QUESTIONER #3

Many of the studies linking media violence to subsequent aggression...

NATHAN

... are actually inconclusive, but preconceived notions lead researchers to emphasize positive results while downplaying or omitting negative results. All of the studies in question...

TIMOTHY

... have to be scientifically sound in order to be published in the first place. The only objections come from those who intentionally misinterpret and selectively report on small aspects of these studies.

## QUESTIONER #4

The dramatic rise in popularity of video games...

## TIMOTHY

... is causing our children to be completely desensitized to acts of murder. After all, once you've not only killed hundreds and thousands of digital people but have been continually rewarded for doing so, the idea of killing real people...

## NATHAN

... is patently absurd. Setting aside the fact the average gamer is in his early thirties, a game controller is not a firearm and playing a first-person shooter doesn't prepare someone for actually killing another human being.

## QUESTIONER #5

The relationship between violent crime and violent media...

## NATHAN

... is nonexistent. While media violence has steadily increased over time, violent crime has cycled up and down. For example, the United States saw sharp rises in violent crime in the 1880s and the 1930s, which...

## TIMOTHY

... are unreliable statistics. We know for a fact, however, both media violence and violent crime rose at a similar rate from the 1950s to the 1990s, when the connection finally gained the attention of the masses.

## END MONTAGE

With the debate now over, and with both Nathan and Timothy confident in their impending victory, Elliot stands at his podium with a sheet of paper in his hand.

## ELLIOT

Once again, the motion before us today is as follows: Violence in the media subsequently and specifically leads to violence in society.

(MORE)

ELLIOT (CONT'D)

Before the debate, thirty-six percent of you supported the motion. After the debate, forty-seven percent of you support the motion.

While Nathan shakes his head in disappointment, Timothy sneers back at his debate opponent.

ELLIOT

Before the debate, thirty-two percent of you were against the motion. After the debate, forty-seven percent of you are against the motion. It seems we have a tie.

At this announcement, Nathan beams with delight while the color drains from Timothy's face.

ELLIOT

Ladies and gentlemen, that concludes our debate. Thank you all for coming.

While the audience's cheers drown out the smattering of boos, Doreen joins Nathan on stage and warmly hugs him.

Joining the irate Timothy on the stage, meanwhile, the upset Phillip listens to the professor's angry mutterings.

While Nathan plays to the crowd, Hailey looks on as both Timothy and Phillip quickly exit the debate hall.

INT. GVV CAMPUS - LECTURE BUILDING - LOBBY - DAY

As Timothy angrily paces back and forth, Phillip vainly tries to calm him down when Hailey enters the lobby with her tape recorder in hand.

HAILEY

How does it feel to lose a debate on the subject you've dedicated your life studying?

TIMOTHY

I did not lose the debate! What happened was a bunch of immature and idiotic students slavishly obsessed with the cult of celebrity allowed their feeble little minds to be swayed by that habitual manipulator!

Entering the lobby, Nathan and Doreen join the conversation.

NATHAN

Boy, it's bad enough I humiliated you on your home turf, but to run away without even shaking my hand --

TIMOTHY

You honestly expect me to grace you with a handshake? You are a reprehensible human being who has built a financial empire on the backs of the easily influenced.

Entering the lobby and immediately noticing the commotion, Ginger and Rebecca stand next to Hailey and quietly watch the continuing argument.

NATHAN

Unlike you, I give people credit for being more than mindless automatons who can be programmed simply by giving them a book.

TIMOTHY

Please, you only care about the public when they purchase your latest drivel. Unless they disagree with you, in which case you physically assault them. Oh, I heard all about what you did to that young man in Berkeley. At least he lived to tell the tale. Paul Washington, on the other hand...

NATHAN

You shut your mouth. You don't know a Goddamn thing about the case. My novel had nothing to do with it. Those two kids were raised in dysfunctional homes and had been in and out of juvenile detention centers for years.

TIMOTHY

They were inspired by the movies they watched, the video games they played, and the novels you wrote, including the very novel they used as an exact blueprint for the crime.

DOREEN

Spout more lies about my client, and I'll give you the Berkeley treatment myself.

TIMOTHY

How pathetic. As soon as the pressure is applied, he hides behind a woman.

NATHAN

I can fight my own battles, and I'm more than ready for another one.

TIMOTHY

Is that supposed to be a threat?

NATHAN

It's a promise, and I never break promises.

TIMOTHY

I'll be on campus all evening. I won't be hard to find.

Staring down Timothy for a moment, Nathan turns away once Doreen grabs hold of his arm.

DOREEN

We don't have time for this. We need to get to the plaza.

Doreen then leads the reluctant Nathan out of the building.

PHILLIP

Don't worry about him, sir. He'll get what's coming to him very soon.

Phillip then leads Timothy out of the lobby, leaving Hailey alone with both Ginger and Rebecca.

GINGER

Aren't debates supposed to settle differences?

REBECCA

Is it possible things just got worse?

HAILEY

Yes, and yes.

Hailey then shuts off her tape recorder.

EXT. GUVU CAMPUS - PLAZA - DAY

In addition to the surrounding greenery, the campus plaza features a large water fountain at one end opposed by a clock tower at the other end.

Several members from the television, radio, and print media are gathered around the water fountain where a small stage festooned with Liberal banners has been assembled.

Standing in front of a podium with Olive, Ursula, Maureen, and several campaign staffers behind her, Vanessa is in the middle of a press conference.

As several RCMP and campus police officers watch over the press conference, meanwhile, Camille stands behind the assembled media and quietly observes the scene.

VANESSA

Some people will claim his appearance at GVU has nothing to do with the killing spree. I say, tell that to Olive, Ursula, and Maureen. That's why I will lead a protest tonight, in this very plaza, calling on President Quayle to bar Nathan Killings from this campus immediately!

While those on stage with her clap in approval, Vanessa suddenly spots Nathan and Doreen as they arrive on the scene and stand behind the gathered press.

VANESSA

What a surprise. After all, the most dangerous place in Canada is between Nathan Killings and a camera.

Turning around, the assembled media promptly rushes toward Nathan while shouting a barrage of questions.

Posing for the assembled cameras, Nathan brushes off the questions offered by the press as he calls out to Vanessa.

NATHAN

I know you're a politician but I thought even you would be above exploiting a tragedy in an attempt to get elected, not to mention exploiting a very sick woman just to make the national news!

Quickly shoving Vanessa out of the way, Maureen grabs hold of the podium's microphone.

MAUREEN

You Goddamn son of a bitch! How dare you! How dare you, after what you did to me!

With a startling quickness, the furious Maureen hops down from the podium and sprints toward Nathan.

Although the assembled media rushes out of the way, Maureen is quickly stopped by a group of campus police officers.

NATHAN

You're a sick person, Maureen! You need psychological help!

MAUREEN

I'll kill you! I'll kill you like you killed my daughter!

Suddenly, before anyone in the area can react, Maureen grabs hold of one of the campus police officer's TASERS and promptly fires the weapon.

When the fired electrodes pierce his chest, the resulting electrical jolt immediately knocks Nathan to the ground.

With everyone in the area panicked, Maureen seizes another campus police officer's nightstick before breaking free from her restraints.

As Doreen crouches down beside the ailing and defenseless Nathan, Maureen raises the nightstick over her head and charges toward them.

Once Maureen prepares to strike, Camille appears from out of nowhere and promptly tackles Maureen to the ground.

As several RCMP officers quickly appear, Camille then forces Maureen facedown on the ground and handcuffs her hands behind her back.

MAUREEN

What are you doing?! Let me go!

CAMILLE

Maureen Evansworth, you're under arrest for assault, uttering threats, and violating a court order. Take her away.

While the other RCMP officers drag her away, Maureen desperately wails back at Nathan.

MAUREEN

I'll get you, Nathan! I'll get you if it's the last thing I do!

As the scene settles down, Camille crouches beside Nathan as Doreen pulls the TASER's electrodes out of his chest.

CAMILLE

Are you all right?

DOREEN

Hello?! Weren't you paying attention?!

CAMILLE

Do you need medical assistance?

NATHAN

Oh, no. Of course not. Deranged women TASER me all the time.

While Camille and Doreen help Nathan back on his feet, a large campaign bus rolls into the plaza.

With several campaign staffers trailing him, Felix emerges from the bus and marches toward the gathered press.

Subtly shoving both Doreen and Camille out of the way, Felix next puts his arm around the still-dazed Nathan and poses for the assembled media.

FELIX

I don't know about you, but I speak for most of the country when I say it makes me sick to see these nanny-state ninnies try to physically harm a great Canadian like my close personal friend. That's why I will lead a counter-protest tonight, in front of the clock tower, to publicly support Nathan Killings!

While the gathered media looks on with great interest, Felix and his supporters then begin a shouting match with Vanessa and her supporters.

Surveying the political conflict for a moment, Camille next looks for Nathan and Doreen only to find both have disappeared from the scene.

DISSOLVE TO:

EXT. GUVU CAMPUS - PLAZA - NIGHT

Using the water fountain as a backdrop, Vanessa stands before a platform on a stage featuring two sets of electrical speakers and two large campaign banners.

Using the clock tower as a backdrop, meanwhile, Felix also stands at a podium on a stage featuring two sets of speakers while his campaign bus is parked nearby.

As Vanessa and Felix rile up their respective audiences of two hundred or so supporters, several members of the press gather around each stage and record every word.

Three dozen RCMP officers, meanwhile, maintain a neutral zone between both sets of supporters.

Standing off to the side, Hailey and Camille survey the scene while talking to one another.

HAILEY

What are you talking about? You said they have security cameras everywhere!

CAMILLE

Almost everywhere. Our murderer kept scurrying off somewhere without camera coverage. Whoever's behind these murders knows this campus intimately.

HAILEY

You mean...

CAMILLE

I'm confident the murder either works or studies here. Now, if you'll excuse me...

After Camille walks away, Hailey retrieves her notepad from her purse and begins to jot down some notes.

HAILEY

Boy, I'm filling up this notebook fast. Maybe I'll save this info and write a book instead.

Putting the notebook away, Hailey briefly observes the two seasoned politicians for a moment only to be startled upon noticing Nathan calmly standing beside her.

HAILEY

What the hell are you doing here?!

NATHAN

Well, since everyone's talking about me, I figured I might as well hear what they're saying.

Turning their attention toward the water fountain, Nathan and Hailey look on as Timothy joins Vanessa on her stage.

VANESSA

Listen, everyone, Professor Voight has an announcement.

TIMOTHY

Last night, Professor Hawco was killed retrieving a petition from over half the campus demanding Nathan Killings' expulsion from the university grounds. Not only have I retrieved this petition, but I've also added two hundred more names. We have a clear majority, everyone, and its time to exercise our power!

While the crowd in front of them roars, Vanessa takes Timothy's hand and raises it in triumph.

Suddenly, Timothy takes his hand away as he promptly retrieves his cell phone from his pocket and has a quick unheard conversation.

As the crowd continues to chant, Timothy exchanges some obscured words with Vanessa for a moment.

When Timothy quickly leaves the scene, Hailey shakes her head as she turns toward Nathan.

HAILEY

Now, what's that all about?

Much to her surprise, however, Hailey promptly discovers Nathan has disappeared from the scene.

While she looks around for Nathan, Hailey is startled when someone suddenly appears from out from the darkness and grabs her arm from behind.

LAURENCE

Hailey! I mean, Ms. McCormack! I need to talk to you!

HAILEY

Laurence? Where've you been?

LAURENCE

I've been thinking all day... I knew there was something wrong... I went to see where Professor Tavares was killed... The master key set includes access to the fire stations all over campus --

HAILEY

You're rambling. Where are you going with this?

LAURENCE

The professor was killed with a fire axe taken from the fire station near the elevator. If you smash the glass, the fire alarm goes off --

HAILEY

The fire alarm didn't go off.

LAURENCE

Exactly! Don't you see?

HAILEY

The killer opened the door and took the axe. So what?

LAURENCE

The doors are locked! Whoever killed the professor must have access to the university's master key set. We need to tell Inspector Page --

HAILEY

We'll do that later. Is there a list?

LAURENCE

Yes, I think we can access it at the library.

HAILEY

What are we waiting for?

Taking Laurence by the arm, Hailey promptly leads him away from the scene.

INT. GUVU CAMPUS - ADMIN BUILDING - TIMOTHY'S OFFICE - NIGHT

Quickly entering this modest office, Timothy turns on the light and rushes over to his desk.

Opening a drawer, Timothy promptly retrieves the aforementioned revised petition from the desk.

TIMOTHY

Let's see someone try to stop me now.

Suddenly, Timothy stops in his tracks upon hearing a loud thump echoing its way down the hallway outside.

When he fails to hear any more noises, Timothy dismisses the thump as he quickly exits his office.

INT. GUV CAMPUS - ADMIN BUILDING - LOBBY - NIGHT

Once he sprints into the darkened lobby, Timothy stops in his tracks as a terrified look washes over his face.

TIMOTHY

Oh... Oh, my Lord.

The stunned Timothy frantically retrieves his cell phone.

TIMOTHY

This is Professor Voight! The  
killer's here! Please, you have to  
hurry before he --

Suddenly, the killer with the white-trimmed fedora appears out of the surrounding darkness.

Hearing the killer approaching, Timothy spins around only to be immediately struck in the head with a large mallet.

When the barely conscious Timothy falls to the ground, he lands next to a large wooden cross lying on the lobby floor.

As Timothy moans in pain, the killer positions him on the cross before retrieving a large steel spike from his (or her) pocket.

When he regains his senses, the dazed Timothy looks on helplessly as the killer places the spike over his wrist.

As Timothy screams in horror, the killer raises the mallet and slams it down upon the steel spike.

EXT. GUV CAMPUS - PLAZA - NIGHT

While Camille keeps watch over the dueling rallies, the familiar RCMP corporal quickly rushes over to her side.

CORPORAL

Inspector, the killer's inside the  
administration building!

Camille joins the constable in rushing away from the scene.

EXT. GUV CAMPUS - ADMIN BUILDING - NIGHT

Once their cruiser screeches to a stop in front of the building, two RCMP CONSTABLES rush out of the vehicle and sprint up the front steps.

When they try to enter the building, however, the constables find the front doors are locked.

After vainly trying to ram open the doors with their shoulders, the constables try to smash the Plexiglas windows with their nightsticks.

When the Plexiglas refuses to yield, one constable pulls out his service pistol and fires three rounds at the locks.

With the door now breeched, the second constable opens the door and follows his partner into the building.

INT. GUVU CAMPUS - ADMIN BUILDING - LOBBY - NIGHT

Once they enter the lobby, both constables stop in their tracks as stunned looks wash over their faces.

The deceased Timothy has been nailed to the cross which now stands erect on top of a large concrete block.

Steel spikes have been driven into his wrists and feet while a crown of thorns has been forced onto his head and a red chrysanthemum is clenched in his teeth.

Standing in front of the cross, Nathan looks up at Timothy as one of his hands rubs the back of his head while the other holds a note.

In response to this sight, the two constables promptly train their service pistols at Nathan.

CONSTABLE #1

You! Down on the ground now!

Turning around, the bewildered Nathan responds feebly.

NATHAN

I... I didn't do it.

CONSTABLE #2

Get down on the ground right now!

Discarding the note, Nathan promptly lies down on the ground and spreads his arms out wide.

Rushing over to the expressionless Nathan, the constables quickly handcuff his hands behind his back.

INT. GUVU CAMPUS - LIBRARY - NIGHT

Several tall rows of bookshelves separate the front entrance from a series of tables where several students are studying.

A balcony serving as the library's computer lab, meanwhile, looms over the study tables below.

On the balcony, the female LIBRARIAN sits at one of the computers and enters a password via the keyboard while Laurence and Hailey look on from behind her.

LIBRARIAN

I could get in trouble for this.

LAURENCE

Considering what's happened over the past two days, I wouldn't worry about it.

LIBRARIAN

Okay, you're in the administrator's database. Don't alter any records and you'll be okay.

Once the librarian takes her leave, Laurence promptly takes her place at the computer.

HAILEY

Do you know where to look?

LAURENCE

I think so. Let's see...  
Maintenance... No, not there...  
Campus Security... Here we go...  
Authorized Personnel... Oh, boy,  
there's dozens of people on this  
list.

HAILEY

Hey, some of those names are  
students.

LAURENCE

The master key set grants access to  
every building on campus. Some  
students and faculty have access to  
some keys but not others. They don't  
say who has access to what.

HAILEY

Well, at least it's only in the  
double digits. Print it.

While Hailey and Laurence wait for the printer to finish, two dozen students quietly work at the study tables below.

Suddenly, after receiving text messages on their cell phones, three of the students begin to share the message with those sitting around them.

In short order, the two dozen students in the area quickly pack up their belongings and head for the front doors.

When the printer finishes producing the list, Hailey promptly takes hold of it and places it in her purse.

Walking over to the edge of the balcony, Hailey immediately notices the study tables below are now abandoned.

HAILEY

Where is everybody?

Joining Hailey at the edge of the balcony, Laurence is just as surprised as she is.

Suddenly, both Hailey and Laurence hear a painful moan emanating from the main entrance.

Exchanging a nervous look, Hailey and Laurence rush down the balcony steps and toward the source of the moan.

Weaving through the many rows of bookshelves, Hailey and Laurence arrive at the main entrance and find the librarian lying motionless on the ground.

As Hailey and Laurence kneel beside the librarian, they turn their backs on a large glass display case mounted on a wall.

The case contains a large ceremonial crest which should have two swords crossing it, only one of the swords is missing.

While Hailey sets her purse down, Laurence checks the librarian's pulse at her neck and wrist.

LAURENCE

She's okay, she's just knocked out.  
I'll stay here, you get the police.

As Laurence vainly tries to revive the librarian, Hailey turns around and looks toward the front doors.

HAILEY

Laurence?!

When Laurence looks toward front doors to the library, he finds a bicycle chain lock has been wrapped around the door handles from the inside.

Before either can react, both Hailey and Laurence hear the loud clang of a metallic object striking something.

Leaping onto his feet, Laurence immediately grabs hold of Hailey and pulls her onto her feet as well.

LAURENCE

There's a back entrance. Come on!

HAILEY

Wait, my purse!

LAURENCE

Leave it!

HAILEY

No, I can't!

As Hailey reaches for her purse, Laurence drags her away from the main entrance and back toward the study tables.

While they frantically look around for any sign of the killer, Laurence and Hailey weave their way through a series of bookshelves.

When they return to the study table area, both Laurence and Hailey stop in their tracks upon finding a chrysanthemum and a folded note resting on one of the tables.

Suddenly, the killer in the red fedora emerges from the nearby darkness while wielding the missing ceremonial sword.

As the killer raises the sword and prepares to strike, Laurence immediately shoves Hailey out of the way.

LAURENCE

Look out!

Although Hailey is able to evade the attack, the killer does succeed in using the sword to open up a large diagonal cut measuring from Laurence's shoulder to his hip.

When Hailey screams in terror at this sight, the killer responds by swinging the sword in her direction.

Avoiding the blade, the terrified Hailey promptly sprints away from the scene and toward the main entrance.

Before the killer can pursue Hailey, the stunned Laurence uses all his strength to grab him (or her) from behind.

As he falls to the floor, Laurence manages to knock off the killer's hat and removes his (or her) mask.

Now on his knees and holding the mask in his hand, the astonished Laurence looks up at the killer's unseen face.

LAURENCE

You? Why?

Arriving at the main entrance, Hailey quickly grabs hold of her purse as the sound of Laurence's desperate wailing pierces the air.

HAILEY

Hold on! Hold on!

Fumbling through her purse, Hailey retrieves her cell phone and quickly places a call.

HAILEY

The killer's in the library! Hurry!

As Laurence's wails continue, Hailey discards the phone and retrieves the revolver from inside her purse.

HAILEY

Hold on! I'm coming!

Springing to her feet, Hailey rushes back toward the study tables as Laurence's wails decrease in volume and frequency.

Weaving her way through the maze of bookshelves, Hailey eventually returns to the study table area.

Once she arrives, however, the despondent Hailey slumps against a nearby bookshelf and begins to sob.

Sprawled on top of a blood-soaked study table, Laurence's lifeless body is covered with numerous slash marks while the red chrysanthemum is clenched in his teeth.

EXT. GVVU CAMPUS - PLAZA - NIGHT

While Vanessa and Felix continue to orate, their respective followers maintain their frenzy as the assembled press continues to document the situation.

Suddenly, a MALE CAMPAIGN WORKER rushes onto Vanessa's stage and delivers an obscured message to her.

VANESSA

Ladies and gentlemen, I've just been informed there's been another murder! That's right, we have proof! Not only is Nathan Killings a murderer but now he's inspired others! Others like them!

In response, Vanessa's supporters surge toward their opposition while the RCMP officers manning the neutral zone desperately try to keep the two groups separate.

Suddenly, a FEMALE CAMPAIGN WORKER sprints into Felix's stage and delivers her own obscured message to him.

FELIX

Ladies and gentlemen, I've just been informed the killer has struck again! That's right, we have proof! Not only did Nathan Killings not kill anyone but he was also framed! Framed by them!

In response, Felix's supporters rush toward their opponents and promptly overwhelm the beleaguered RCMP officers.

When members on both sides begin to trade blows, the scene quickly devolves into a riot.

Watching the riot unfold from his perch, Felix quickly steps down from the stage and heads for his campaign bus.

FELIX

I didn't call for them to do this!  
I'll be in the bus.

As his worried female campaign worker stands nearby, Felix quickly enters his campaign bus.

INT. CAMPAIGN BUS - NIGHT

Entering his abandoned bus, Felix promptly heads straight for the back of the vehicle.

Suddenly, Felix stops in his tracks upon noticing a red chrysanthemum and a folded note resting on a worktable in the middle of the vehicle.

After scanning the area and not seeing anyone, the bewildered Felix unfolds the note and reads it aloud.

FELIX

"And thus I clothe my naked villainy  
with old odd ends, stol'n forth of  
holy writ; and seem a saint, when  
most I play the devil."

While the puzzled Felix reads the note, the killer in the red-trimmed fedora rises up from behind him while wielding the ceremonial sword.

Once Felix turns around, the killer promptly slashes the sword at his neck.

EXT. GUV CAMPUS - PLAZA - NIGHT

As she stands outside the campaign bus, the female campaign worker is startled by the sound of Felix's horrific screams.

When the female campaign worker tries to enter the bus, someone fleeing the vehicle bursts through the main door and knocks her to the ground.

After a dazed moment, the female campaign worker then looks up to find the killer glaring back down at her.

When the killer promptly sprints away from the plaza, the female campaign worker screams in terror.

FEMALE CAMPAIGN WORKER

It's the killer! The killer's getting away!

Looking toward the source of the scream, Felix's supporters and the assembled media in the area spot the killer as he (or she) sprints off into the darkness.

While the supporters and press in the area run off in pursuit of the killer, the female campaign worker rushes inside the campaign bus.

INT. CAMPAIGN BUS - NIGHT

Once she enters the campaign bus, a look of horror washes over the female campaign worker's face.

Putting her hands to her face, the female campaign worker screams in horror as she quickly flees the vehicle.

Slumped in one of the vehicle's seats with his throat slit open, the ceremonial sword has been driven through Felix's heart while the red chrysanthemum is clenched in his teeth.

EXT. GUV CAMPUS - PLAZA - NIGHT

Hearing screams of terror emanating from the clock tower end of the plaza, the opposing groups of supporters cease their fighting as they look back at the commotion.

As those around her watch the RCMP scramble toward the clock tower, Vanessa worriedly frets to her male campaign worker.

VANESSA

Oh, dear God. What's happened to Felix?

In response, the male campaign worker leaves the stage and begins the trek toward the clock tower end.

While the RCMP quickly block off the campaign bus and hold back the surrounding media and supporters, Vanessa and the others at her end watch in silence.

Suddenly, the killer, now wearing the white-trimmed fedora, appears from out of nowhere and sprints up onto the stage.

Before the startled Vanessa can react, the killer grabs her around the waist before throwing her into the fountain.

After the screaming Vanessa lands in the pool of water, her supporters and the nearby press quickly turn around as the killer pushes a bank of electrical speakers into the water.

Once they land in the water, to the horror of the assembled onlookers, the speakers radiate an electrical charge powerful enough to instantly electrocute Vanessa.

Tossing a red chrysanthemum toward Vanessa's body and dropping a folded note on the stage, the killer quickly sprints away from the plaza.

MALE CAMPAIGN WORKER

Don't just stand there! Somebody stop him!

In response, several of the supporters and media in the area run off in pursuit of the killer as he (or she) quickly disappears into the night.

Vainly checking to see if Vanessa is still alive, meanwhile, the despondent male campaign worker sits on the edge of the water fountain and puts his head in his hands.

While several supporters and media members quickly congregate around the water fountain, both Ariel and Ginger suddenly appear at the scene.

As Ariel stares at Vanessa's body, Ginger repeatedly looks and points between the clock tower and the water fountain.

GINGER

Ariel, he was just over... And then he was over... How did he... How could he...

ARIEL

I don't know, Ginger. I don't know.

EXT. GUV CAMPUS - ADMIN BUILDING - NIGHT

Inside the guarded police line blocking off access to the building, Hailey stands beside the familiar RCMP corporal as he holds two of the familiar folded notes.

CORPORAL

I'm not sure I'm allowed to show you this.

HAILEY

I almost got killed tonight. I've earned the right.

CORPORAL

This was left beside Mr. Young.

HAILEY

"Knowing I lov'd my books, he furnish'd me from mine own library with volumes that I prize above my dukedom."

CORPORAL

And Ms. Ingalls.

HAILEY

"I did never know so full a voice issue from so empty a heart, but the saying is true, 'The empty vessel makes the greatest sound.'" I can't wait to catch the pretentious prick.

Standing beside an RCMP cruiser behind the police line, Camille removes a pair of handcuffs from Nathan's wrists.

CAMILLE

I'm sorry about this. You have to understand --

NATHAN

Don't apologize. I would have arrested me, too.

Once Camille places the handcuffs on the front seat of the cruiser, Hailey promptly arrives on the scene.

CAMILLE

What were you doing in the building in the first place?

NATHAN

I was going to give the professor a piece of my mind, but someone got to him before I did.

HAILEY

The killer locked the front doors while you were inside. You got there before the killer did.

While he speaks, Nathan rubs the back of his head as a pained expression washes over his face.

NATHAN

Look, I didn't see anything.

CAMILLE

You're an unconvincing liar.

The spent Nathan then slumps against the side of the RCMP cruiser for a moment before speaking in hushed tones.

NATHAN

As soon as I entered the lobby and saw the cross... I locked up. I knew I had to call for help... but I just stood there staring at it. I was terrified... When I finally came to my senses, someone grabbed me from behind and --

DOREEN (O.S.)

There you are!

Arriving on the scene, the irate Doreen promptly takes Nathan by the arm.

HAILEY

When did you get here?

DOREEN

None of your Goddamn business!

CAMILLE

Where have you been this evening?

DOREEN

You have my client in handcuffs in the back of a police car while the real killer's out slaughtering three more people, and you expect me to help with your investigation?!

Once Doreen hurriedly drags Nathan away from the scene, Hailey retrieves the printed list of names from her purse and hands it to Camille.

HAILEY

The axe used to kill Webster was removed from the fire station by someone with access to the master key set. Before he died, Laurence printed out this list. I know someone could have stolen the keys, but...

CAMILLE

Every piece of information helps, thank you.

HAILEY

Several people on the list have interacted with Nathan at some point over the past couple of days. Maybe I could ask around --

CAMILLE

I think its best if you allow us to look into the names discretely. The last thing we want is to let the killer know we're on to him or her.

HAILEY

You don't really think it's a woman, do you?

CAMILLE

Everyone's a suspect. Everyone.

While Camille walks away, Hailey leans against the RCMP cruiser for a moment before retrieving the notebook from her purse and jotting down notes.

FADE OUT.

INT. GVV CAMPUS - LECTURE BUILDING - LOUNGE - DAY

On the lounge's television, a NETWORK NEWS ANCHOR is in the middle of relaying the day's top story.

NETWORK NEWS ANCHOR

Not since the October Crisis of 1970 has Canada seen anything like the situation facing the nation just three weeks from Election Day.

(MORE)

## NETWORK NEWS ANCHOR (CONT'D)

Last night, two of the country's most influential politicians, Felix Zaharco and Vanessa Ingalls, were murdered on the George Vancouver University campus, victims of the so-called Chrysanthemum Killer --

While Nathan sits quietly nearby, the irate Doreen shuts off the television and glares at the resolute Elliot.

## DOREEN

You can't be serious! Do I have to remind you how large Nathan's donation was? Are you really willing to return it just because of some bad publicity?

## ELLIOT

Bad publicity?! Eight people have been killed on this campus in the past three days! I've been flooded with so many e-mails and phone calls both systems crashed! Do you realize nearly the entire student body, faculty, and alumni association don't even want you here today? I've put my reputation on the line by allowing Nathan to deliver this last lecture! Don't upset me, or I just might change my mind.

After a knock on the closed door, a DELIVERY MAN entering the room while carrying a featureless brown box.

## DELIVERY MAN

Excuse me, I have a package for Mr. Killings.

## DOREEN

I'll sign for it.

While Doreen signs for the delivery, Elliot walks over to Nathan as he rises to his feet.

## ELLIOT

Look, I'll start the paperwork to return your donation --

## NATHAN

No, keep it. It's the least I could do.

Once the two men shake hands, Doreen hands the box to Nathan while Elliot and the delivery man exit the room.

DOREEN

I can't believe Elliot caved in so easily. Doesn't he know how much you're suffering?

NATHAN

I'm the last person who should complain about suffering. I'm still alive, aren't I?

Opening the box, the startled Nathan finds a red chrysanthemum and a note inside.

The note reads, "He who has injured thee was either stronger or weaker than thee. If weaker, spare him; if stronger, spare thyself."

DOREEN

What's wrong?

NATHAN

Nothing.

DOREEN

What's in the box?

NATHAN

Nothing!

The fuming Nathan promptly storms out of the room.

INT. GUV CAMPUS - LECTURE BUILDING - LOBBY - DAY

As several lecture attendees congregate in the area, both RCMP and campus police officers methodically search every person entering the building.

Passing through the security checkpoint, the harried Hailey promptly rushes into the lobby.

While she wades through the throng of people inside, Hailey suddenly runs smack into the exiting delivery man.

The collision knocks Hailey to the ground while causing her purse's contents to spill out onto the floor.

DELIVERY MAN

Oh, I'm sorry! I didn't see you.  
Here, let me help you up.

HAILEY

Don't worry about it.

Climbing onto her knees, Hailey starts to collect her spilt items while failing to notice the record button on her tape recorder has somehow been depressed.

As she juggles the many items in her hands, Hailey notices Ariel, Kevin, and Bradley gathered together in conversation.

Still juggling her belongings, Hailey quickly walks over to the conversing threesome.

HAILEY

Christ, it's like a war zone out there. So, it's true, huh?

KEVIN

Yes, unfortunately. At least we'll be here for the big finale.

HAILEY

Where's the restroom? I was in such a rush this morning.

BRADLEY

Go down the main hallway and turn right. You can't miss it.

ARIEL

You want me to hold those for you?

Handing her purse and other assorted items to Ariel, the grateful Hailey quickly leaves the scene.

KEVIN

Have either of you seen Ginger or Rebecca today?

ARIEL

They both told me they'd be too busy to show up.

BRADLEY

Maybe they're worried something else might happen, even with all the security.

KEVIN

You know, I've been thinking. The killer has to be someone right here.

ARIEL

What?! I didn't do it!

KEVIN

Not you, but one of the students.

BRADLEY

Why not one of the faculty?

KEVIN

Remember how quickly the killer circled the plaza last night?

BRADLEY

Yeah, if one of the faculty tried that, they'd break a hip.

ARIEL

No way. I know every student on campus. I know their names, their phone numbers... No way.

KEVIN

Do you think Mr. Killings saw something? The police were talking to him last night.

BRADLEY

If he was conscious and saw anything, wouldn't the RCMP have made an arrest?

ARIEL

Oh, let's face it, we're grasping at straws just like everyone else. Why waste our time?

INT. GUV CAMPUS - LECTURE BUILDING - LECTURE HALL - DAY

With the hall once again filled to capacity, the assembled audience listens attentively to Nathan's lecture.

Hailey and Doreen, meanwhile, sit in the front row as several RCMP and campus police officers encircle the room.

As he speaks, the visibly edgy Nathan suspiciously scrutinizes the audience before him.

NATHAN

A common mistake many young writers make is failing to maintain logic in the world they create. For instance, if he's always armed throughout the story, it's illogical for the hero to absentmindedly leave himself unarmed just as he's attacked --

Suddenly, Nathan flinches in fear as a male student produces a black object from his coat and waves it toward him.

The object, however, is nothing but an oversized black pen which the student promptly uses to jot down notes.

While Hailey and Doreen exchange a confused look, Nathan takes a deep breath and continues.

NATHAN

Just as he's attacked by the villain.  
Even an average reader can notice  
such a blatant attempt at creating  
false drama. Likewise, you can't  
simply throw your hero and villain  
together whenever you want to --

Suddenly, Nathan again flinches in fear when a female student extends a large black object toward him and promptly presses a button.

The object, however, is a tape recorder which the female student has ejected a cassette from in order to record on the other side.

NATHAN

Whenever you want to shock your  
audience.

When Nathan takes a moment to nervously sip on a glass of water, Hailey promptly turns to Doreen.

HAILEY

What's his problem?

DOREEN

I don't know. I've never seen him  
like this.

Setting the glass of water down, Nathan resumes his lecture.

NATHAN

There will be times when you'll be  
tempted to make your villain  
magically appear but, if you want  
your story to be taken seriously, you  
must ensure there's a logical reason  
for your villain to suddenly...

Suddenly, Nathan takes notice of someone sitting in the very back corner of the hall.

The mystery person is wearing a black overcoat and matching hat obscuring her face.

In response to this sight, Nathan slowly raises his hand and points at the mystery person.

NATHAN

To suddenly appear.

Once the confused audience promptly looks toward the back corner of the hall, the mystery person leaps out of her seat and reveals herself to be Maureen.

When two nearby campus police officers quickly rush toward her, Maureen manages to push her way past them before knocking them over.

Before the other officers can stop her, Maureen quickly flees the scene through the back doors of the hall.

EXT. GVU CAMPUS - LECTURE BUILDING - DAY

Outside the building, both RCMP and campus police officers desperately try to keep the few hundred irate protestors on hand behind a security barricade.

Other officers in the area, meanwhile, are busily managing several members from all forms and sizes of media.

Bursting out of the building, Maureen frantically sprints away from the scene while several RCMP and campus police chase after her.

In response to this development, all the RCMP officers in the area chase after Maureen leaving the campus police officers to deal with the protestors and the media.

INT. GVU CAMPUS - LECTURE BUILDING - LECTURE HALL - DAY

Once the audience settles down and turns toward him, Nathan meekly smiles as he shrugs his shoulders.

NATHAN

See? That wasn't very logical, now  
was it?

EXT. GVU CAMPUS - LECTURE BUILDING - DAY

With the lecture over, the attendees leaving the building are verbally assaulted by the frenzied crowd of protestors.

When the lecture attendees begin to return the verbal attacks in kind, the protestors lurch forward and nearly compromise the increasingly fragile security barricade.

In response, the campus police desperately try to keep the two groups separate while also keeping the security barricade in place.

Once Nathan, Doreen, and Hailey exit the building a moment later, the protestors promptly increase their vitriol.

When the protestors again press against the increasingly flimsy security barricade, the frightened Doreen quickly grabs Nathan by the arm.

DOREEN

Screw this! Get back inside!

Before Nathan, Doreen, and Hailey can reenter the building, however, the security barricade suddenly gives way.

When the protestors overwhelm the campus police and charge forward, the lecture attendees also enter the fray in an attempt to save Nathan from the angry mob.

Quickly caught up in the middle of the riot, Nathan, Doreen, and Hailey are quickly separated from one another.

Diving into the frenzy, meanwhile, the excited media begin taking pictures and recording video.

While Nathan is pulled and pushed by the mob around him, Olive and Ursula suddenly appear next to him.

OLIVE

Murderer!

URSULA

Killer!

Before Nathan can react, Olive bloodies his nose with a punch while Ursula blackens his eye with her fist.

Elsewhere in the melee, Hailey frantically avoids the punches thrown about her when Phillip suddenly appears and grabs hold of her shoulder.

PHILLIP

The professor was right! Violence follows Nathan Killings wherever he goes!

Well away from the main action, meanwhile, several more protestors push and shove their way past Doreen.

DOREEN

Nathan?! Nathan?! Goddamn it, won't somebody help me?!

Suddenly, someone approaches Doreen from behind and forcibly grabs hold of her arm.

Once she turns around, Doreen comes face-to-face with the killer wearing the red-trimmed fedora.

When Doreen opens her mouth to scream, the killer promptly covers her mouth before retrieving a hunting knife from his (or her) pocket.

With the crowd surrounding them completely oblivious to their presence, the killer repeatedly stabs the defenseless Doreen in the stomach before fleeing the scene.

As the crowd remains preoccupied with Nathan, the bleeding and stunned Doreen places one hand over her stomach and uses her other hand to grasp for support.

Eventually, Doreen falls into the arms of a female protestor only to be immediately shoved away.

When Doreen collapses to the ground, however, the female protestor finds her hands are now soaked with blood.

Suddenly, the entire riot comes to an immediate stop as an ear-splitting scream cuts through the air.

Rushing toward the source of the scream, both Nathan and Hailey find the injured Doreen lying on the ground.

As the campus police officers appear and quickly form a circle around them, both Nathan and Hailey quickly rush over to Doreen's side.

NATHAN

Oh, God! Somebody call an ambulance!

While Hailey retrieves her cell phone and calls for help, Nathan takes hold of the stunned Doreen's hand.

DOREEN

I can't believe this is happening to me!

NATHAN

Don't worry, help's coming.

DOREEN

This can't happen to me! Not to me!

NATHAN

Who did this to you?

As she begins to tremble, tears stream down Doreen's face.

DOREEN

Am I going to die? I'm going to die,  
aren't I?

NATHAN

Who did this to you, Doreen?!

Before she can voice a response, Doreen suddenly begins to convulse and spit up blood.

As Nathan continues to hold Doreen's hand, the desperate Hailey addresses the assembled crowd.

HAILEY

Can anybody help her? Anybody?  
Anybody?!

DISSOLVE TO:

INT. HOSPITAL - ATRIUM - DAY

While staff, visitors, and patients stroll by in the background, Hailey and Camille stand in a stream of light.

Nathan, meanwhile, quietly sits on a couch in a darkened area of this atrium behind them.

HAILEY

What are you talking about?! There  
were cameras everywhere!

CAMILLE

None of the footage allows us to  
identify him or her, not to mention  
the assailant once again scurried off  
somewhere without camera coverage.

HAILEY

What about the master key list?

CAMILLE

Everyone on the list had an alibi,  
but two sets of keys are unaccounted  
for. Unfortunately, that leaves us  
back at square one. Unless he or she  
makes a foolish blunder or chooses to  
get caught, I'm not sure what we can  
do to stop this person.

HAILEY

Not so fast. Everyone on campus knows  
I'm close to your investigation and  
I've been keeping notes religiously.  
Maybe I can draw out the killer by --

CAMILLE

I cannot allow you to risk your life.  
Absolutely not.

HAILEY

Okay, okay. If I learn anything, I'll  
let you handle it.

While Hailey stands nearby, Camille then walks over to the despondent Nathan and places a hand on his shoulder.

CAMILLE

Once again, I'm very sorry for your  
loss.

Once Camille leaves, Hailey sits down beside Nathan.

HAILEY

I'm not good at... Are you going to  
be okay?

NATHAN

I can't stand hospitals. Hospitals  
are where people go to die.

When Nathan stands up and starts to walk away, Hailey leaps to her feet and takes him by the arm.

HAILEY

Where are you going?

NATHAN

Somewhere. Anywhere.

As Nathan begins to tear up, the uncomfortable Hailey looks around for a moment before speaking.

HAILEY

Look, I know a nice café. We can sit  
in the sun and talk or something.  
That's better than being alone, isn't  
it?

Once Nathan nods in agreement, Hailey places an arm around his shoulders and guides him toward the exit.

EXT. OUTDOOR CAFÉ - DAY

The two dozen or so tables arranged at this downtown café are filled to capacity.

Weaving through the throng of customers, a waiter eventually arrives at Hailey and Nathan's table.

Serving a salad and a cup of tea to both Hailey and Nathan, the waiter quickly leaves the scene.

As she digs into her salad, Hailey finishes a story while Nathan quietly stares at the table.

HAILEY

My friends thought I was crazy but I never had so much fun in my life. Ever since then, I've spent just about every Saturday down at the shooting range with Dad. I'm guessing you have different hobbies, don't you, like polo or yachting or something. Jai alai? Bocce? You planning on saying something?

NATHAN

What's that humming noise?

HAILEY

Huh?

NATHAN

It's coming from your purse.

Rummaging through her purse, Hailey finds the record button on her tape recorder is depressed and one side of the cassette inside has been spent.

HAILEY

Just great. At least it was a blank tape. I really need to make the switch to digital.

While Hailey rewinds the cassette tape, the anguished Nathan compulsively rubs the back of his head.

HAILEY

What's wrong?

NATHAN

Headache.

HAILEY

In the back of your skull?

NATHAN

Everything about these murders, the killer's costume, the red chrysanthemums, the Shakespeare quotes, the choice of victims... Everything about these murders is intended to send a message.

HAILEY

What message? Half the victims hated you, the other half loved you.

NATHAN

I don't have a clue. I do know one thing, though.

HAILEY

What?

NATHAN

I've made so many enemies this shouldn't have come as a surprise. I've never had to take responsibility for anything. I always had Doreen around to shoulder any blame. Now, my oldest friend... my only friend is dead, and the blood of eight innocent people is on my hands. It's my punishment for causing so much pain.

HAILEY

No, it's not. Don't take the blame for events beyond your control. We are personally responsible for our own actions. The only person with blood on his hands is the killer. Don't forget that.

After a long moment of silence, Hailey resumes speaking.

HAILEY

What did you do for fun as a kid?

NATHAN

Hmm?

HAILEY

What did you do for fun as a kid?

NATHAN

Now's not the time.

Leaning across the table, Hailey takes hold of Nathan's hand and looks into his eyes.

HAILEY

Now's exactly the time.

After a moment, the understanding Nathan nods his head.

NATHAN

I grew up in Kamloops. Every summer, my parents would load up the family van and take my older brother and me down to Lake Okanagan for summer vacation. Hey, did you hear about the time I saw Ogopogo?

DISSOLVE TO:

EXT. LUXURY HOTEL - EVENING

Once Hailey's compact car pulls up to the main entrance of one of Vancouver's luxury hotels, Nathan exits the vehicle before circling around to Hailey's open window.

NATHAN

Thank you for lunch and dinner.

HAILEY

You paid. I should be thanking you.

NATHAN

Good night, Hailey.

When Nathan walks toward the hotel, Hailey calls out to him.

HAILEY

Nathan, am I ever going to see you again?

NATHAN

No.

HAILEY

Can't blame you. Have a safe flight back to Toronto.

Reaching the front entrance, Nathan turns around and waves back at Hailey who promptly returns the gesture.

Nathan then disappears inside the hotel while Hailey promptly drives away from the scene.

EXT. CITY STREET - EVENING

Hailey's compact car joins several other vehicles driving along this street somewhere in downtown Vancouver.

INT. COMPACT CAR - EVENING

While she thinks to herself, Hailey taps the steering wheel.

HAILEY

Unless he makes a foolish blunder...

Reaching inside her purse, Hailey retrieves her tape recorder and begins to play the cassette tape inside.

DELIVERY MAN (V.O.)

Oh, I'm sorry! I didn't see you.  
Here, let me help you up.

HAILEY (V.O.)

Don't worry about it.

EXT. CITY STREET - EVENING

After driving down the road for a moment, Hailey's car suddenly screeches to a halt in the middle of the street.

In response, the other cars on the road blast their horns as they swerve around Hailey's stalled vehicle.

INT. COMPACT CAR - EVENING

Staring at the cassette tape recorder in her hand, Hailey quickly regains her senses and continues to drive.

Swapping the tape recorder for her cell phone and green notebook, Hailey quickly flips through her notes before frantically placing a call.

HAILEY

Hailey McCormack, Vancouver Ledger.  
Is President Quayle still in? I need  
to talk to him. It's urgent...  
President Quayle! I need to stop by  
your office right away... I'll  
explain in a minute. Look, could you  
hold on a second? Thanks.

Putting Elliot on hold, Hailey quickly references her notebook before dialing another number on her cell phone.

INT. GVVU CAMPUS - DORMITORY - LIVING ROOM - EVENING

Gathered around a seating area, Ariel and several of her female DORMITORY RESIDENTS keep busy by watching television.

DORMITORY RESIDENT #1

God, I can't stand being inside all  
day.

DORMITORY RESIDENT #2

Why don't you go outside for a  
stroll?

ARIEL

That's not funny. That's not funny at all.

When her cell phone suddenly begins to ring, Ariel promptly answers the call.

ARIEL

Hello?.. What?! You do?! That's great!.. Absolutely!.. You too! Bye!

DORMITORY RESIDENT #1

Who was that?

ARIEL

Hailey McCormack, the reporter I told you about!

DORMITORY RESIDENT #2

What's going on?

ARIEL

She knows who the killer is, and she's going to meet with Professor Quayle to tell him in person! Quick, we've got to get the word out!

Grabbing hold of their cell phones, Ariel's fellow dormitory residents join her in calling everyone on campus.

DISSOLVE TO:

EXT. GUV CAMPUS - ADMIN BUILDING - NIGHT

The building stands quiet, darkened, and lonely save for a weak light emanating from a large third-story window.

INT. GUV CAMPUS - ADMIN BUILDING - LOBBY - NIGHT

Eventually, after being unlocked from outside, one of the darkened lobby's front doors swings open.

Strolling through the entrance, a pair of feet slowly and quietly walks toward the stairwell entrance.

Once the mystery person arrives at the door to the stairwell, a gloved hand slowly opens the door.

INT. GUV CAMPUS - ADMIN BUILDING - HALLWAY #2 - NIGHT

When the stairwell door in this third-floor hallway opens, the killer in the white-trimmed fedora is revealed.

Stepping into this abandoned hallway, the killer heads toward the pair of doors leading to Elliot's office.

INT. GUV CAMPUS - ADMIN BUILDING - OUTER OFFICE - NIGHT

One end of this room features a secretarial desk next to a textured tempered glass door while the other end features numerous rows of tall shelving and filing cabinets.

A work area featuring a large wooden table with matching chairs, meanwhile, sits in the middle of the room and close to some large windows.

Entering the darkened room, the killer briefly scans the area before slowly approaching the glass door.

INT. GUV CAMPUS - ADMIN BUILDING - INNER OFFICE - NIGHT

The only source of light in this room emanates from a small lamp resting on Elliot's desk.

Although Elliot's large chair is facing away from the office door, it is clear someone is resting in the seat.

Quietly opening the door, the killer enters the room and slowly approaches the unseen person sitting in the chair.

As he (or she) approaches the seemingly oblivious person in the chair, the killer removes a red chrysanthemum and a folded note from his (or her) pocket.

Suddenly, as the killer approaches Elliot's desk, the large chair swivels around and reveals Hailey with the tape recorder in hand and the purse by her side.

When the startled killer stops in his (or her) tracks, the sly Hailey begins to play a selection of the cassette tape.

KEVIN (V.O.)

Do you think Mr. Killings saw something? The police were talking to him last night.

BRADLEY (V.O.)

If he was conscious and saw anything, wouldn't the RCMP have made an arrest?

Shutting off the tape recorder, Hailey calmly addresses the killer before her.

HAILEY

If he was conscious? You knew he was unconscious. You knew, because you struck him in the back of the head and knocked him out. Isn't that right, Bradley?

Tossing the red chrysanthemum and folded note onto the desk, Bradley removes his hat and mask before clapping derisively.

BRADLEY

I thought I thought of everything, but secretly recording conversations? Very clever. Too bad your ingenuity won't save your life.

When Hailey responds by pointing behind him, Bradley turns around and promptly finds two campus police officers standing by the door with their TASERS at the ready.

BRADLEY

Oh, son of a... Okay, okay, you got me.

Once the resigned Bradley raises his hands in defeat, the two campus police officers prepare to handcuff him.

When she rises to her feet, however, Hailey suddenly notices a strap wrapped around Bradley's middle fingers on his right hand and extending up his sleeve.

HAILEY

He's got something up his sleeve!

Before the confused campus police officers can react, a knife attached to a rig on Bradley's forearm slides down his sleeve and into his right hand.

Bradley promptly thrusts the knife into the former officer's throat before slashing the throat of the latter.

With the two campus police officers dead, Bradley next turns toward Hailey who immediately responds by striking him in the face with her purse.

While the stunned Bradley falls to the ground, Hailey's purse flies out of her hand and lands behind her target.

When Hailey tries to move toward her purse, Bradley quickly responds by slashing the knife at her.

Avoiding the blade, Hailey reluctantly sprints for the office door while Bradley scrambles back to his feet.

INT. GUV CAMPUS - ADMIN BUILDING - OUTER OFFICE - NIGHT

Exiting the small office, Hailey slams the door shut behind her before grabbing a nearby chair.

Jamming the chair underneath the door handle, Hailey recoils when Bradley's shadow appears behind the tempered glass.

Once Bradley tries to force open the door, Hailey attempts to flee only to find the outer office doors refuse to open.

INT. GUV CAMPUS - ADMIN BUILDING - HALLWAY #2 - NIGHT

The same bicycle chain lock which prevented Hailey and Laurence from leaving the library encircles the door handles of the outer office.

INT. GUV CAMPUS - ADMIN BUILDING - INNER OFFICE - NIGHT

Now holding Elliot's chair in his hands, Bradley mightily swings the seat at the tempered glass door.

INT. GUV CAMPUS - ADMIN BUILDING - OUTER OFFICE - NIGHT

While the startled Hailey recoils in fear, the glass around the inner office door fractures but manages to hold together in the door frame.

In response, Hailey quickly hides amidst the many rows of shelving and filing cabinets on the other side of the room.

With Hailey hidden from view, Bradley pushes the broken glass pane out of the way before heading toward the outer office doors.

Once he places his hands on the door handles, Bradley stops in his tracks upon hearing a dull thud emanating from the other side of the room.

Elsewhere, crouched down in one of the rows, Hailey quietly scolds herself as she places the large book she knocked to the floor back on its shelf.

Standing by the outer office doors, Bradley grips his knife as he heads toward the source of the noise.

BRADLEY

I'm sorry it's come to this. I really am. You were never an intended target, Hailey. Can I call you Hailey?

HAILEY (O.S.)

No!

Wading through the mazelike rows of shelving and filing cabinets, Bradley slowly searches for any sign of Hailey.

BRADLEY

Look, I know you're scared but I just want a chance to explain myself. You think there's something wrong with me, don't you? Nothing could be further from the truth. You see, I only killed people who deserved it. In a way, I'm kind of a hero.

HAILEY (O.S.)

You're a sick bastard!

BRADLEY

You know what's sick?! Idiotic teenagers using Nathan Killings' name as an excuse to tell others how to think! Stuck-up professors exploiting his name to further their own careers and agendas! Conniving politicians using his name to anger and scare voters just to get elected!

Elsewhere, as Bradley continues to speak, Hailey grabs hold of a large and thick hardcover book resting on a shelf.

BRADLEY (O.S.)

Those people are cancers on society. Cancers that need to be cut out.

Elsewhere, Bradley slowly creeps down a row of shelving.

BRADLEY

Look, this is silly. Wandering around in the dark? It's so cliché. Let's just sit down and talk about this.

When Bradley turns the corner at the end of the row, Hailey leaps out of the darkness and strikes him with the book.

Pushing Hailey away in response, Bradley next grips his knife and promptly charges toward her.

When Hailey uses the book as a shield, Bradley inadvertently plunges the knife into it causing the blade to become stuck.

With Bradley holding the knife and Hailey holding the book, each desperately tries to shake the other's grip loose.

As they bump into and spin each other around, Bradley and Hailey eventually arrive at the room's work area.

Forcing Hailey down on top of the table, Bradley finally manages to remove the knife from the large book.

When Bradley then tries to stab her, Hailey evades the blade by rolling off the table away from him.

Landing on her feet, Hailey finds herself standing across from Bradley with only the table separating them.

When Hailey takes a step to her left, Bradley takes a step in the same direction.

When Hailey takes a step to her right, Bradley takes a step in the same direction.

Once Bradley starts to climb over the table after her, Hailey responds by throwing the large book at his head.

When the book only slows Bradley down briefly, Hailey quickly takes hold of one of the wooden chairs.

Hailey then swings the chair at Bradley just as he raises the knife and lunges at her.

Once the knife smashes right through the chair, the end result leaves Bradley's arm stuck in the resulting hole.

Unable to remove his arm from the chair, Bradley continues to try to charge toward Hailey.

In response, Hailey maintains her grip on the chair as she tries to keep Bradley at bay.

As they desperately struggle with one another, Hailey and Bradley move toward the array of large windows nearby.

Suddenly, the confrontation comes to an abrupt end when Hailey and Bradley's momentum sends them crashing through one of the large windows.

EXT. GUV CAMPUS - ADMIN BUILDING - NIGHT

While glass rains down and the wooden chair breaks apart, Hailey and Bradley plummet toward the earth.

Unleashing a painful scream, Hailey lands on the stretch of grass between the surrounding sidewalk and the wrought-iron fence with a thud.

Falling short of the stretch of grass, meanwhile, Bradley is promptly impaled on top of the wrought-iron fence.

When the prongs on top of the fence drive through his torso, Bradley unleashes a hellish scream as the horrified Hailey responds in kind.

Despite his terminal injuries, Bradley still has enough strength to raise the knife and glare at Hailey.

While Hailey reacts with a terrified scream, Bradley yells defiantly for a brief moment before finally succoring to his injuries and slumping over in death.

Once Bradley dies, Hailey moans in relief when another scream suddenly echoes through the night.

Using all her strength, Hailey turns her head and promptly spots the ashen Rebecca standing on the nearby sidewalk.

Eventually, several other students appear from all around and quickly converge on the scene.

Some students look away in disgust while others grab their cell phones and still others rush over to Hailey's aid.

DISSOLVE TO:

EXT. GUVU CAMPUS - ADMIN BUILDING - NIGHT (LATER)

Several RCMP and campus police vehicles along with an ambulance and two coroner's vans are parked on the scene.

A large crowd of university students and media members stands behind the guarded police line surrounding the area.

Inside the barricade, two paramedics transport the gurney Hailey is resting on toward the waiting ambulance.

The groggy and immobilized Hailey is sporting a neck brace while her purse is resting at the end of the gurney.

When the paramedics place Hailey inside the ambulance, neither notices as Hailey's purse falls off the gurney.

As the purse lands on the ground, Hailey's green notebook spills out onto the pavement.

Once the ambulance drives away, a pair of feet eventually arrives beside Hailey's purse and notebook.

Retrieving both items from the ground, Nathan rises to his feet while the disappointed Camille stands beside him.

CAMILLE

I told her not to try a stunt like this. Now, two more innocent people are dead and she was almost the third. At least it's over.

NATHAN

Are you sure about that?

CAMILLE

Setting aside the fact he knew you were unconscious when Professor Voight was killed, and the fact he was in possession of the missing master key set, and the fact he killed the two campus police officers who tried to arrest him, and the fact he tried to kill Hailey as well, there's the little matter of him wearing the killer's exact outfit.

NATHAN

I know, it's just... I don't know. It's like we're missing something.

Nathan and Camille then turn their attention toward the sound of someone sobbing nearby.

Standing by an RCMP cruiser, Ariel, Kevin, and Ginger gather around and try to comfort the despondent Rebecca.

CAMILLE

She saw the whole thing. It must have been horrible.

NATHAN

I should... I should say something.

When Nathan starts to walk toward the group of students, Camille quickly grabs hold of his arm.

CAMILLE

Mr. Killings, we've got our man.

NATHAN

If you say so.

While the frustrated Camille shakes her head, Nathan quickly joins Ariel, Kevin, Ginger, and Rebecca.

NATHAN

How are you holding up?

In response, Rebecca looks away as she continues to sob.

NATHAN

I'm... I'm sorry I caused this to happen.

KEVIN

Don't blame yourself. You didn't kill anyone, Bradley did.

ARIEL

I still can't believe it. I knew Bradley. I mean, I knew him.

GINGER

Oh, God, I was alone with him not too long ago. He could have... I don't even want to think about it.

REBECCA

Where... Where did they take Hailey?

NATHAN

St. Francis de Sales.

REBECCA

That's a good hospital. My cousin works there. They'll take care of her.

GINGER

These past few days have been so... Thank God it's finally over.

NATHAN

Maybe.

While the puzzled group of students looks on, Nathan promptly turns around and walks away from the scene.

DISSOLVE TO:

EXT. HIGHWAY - EVENING

Sitting behind the wheel of a convertible sports car with the top down, Nathan drives along this stretch of highway.

Eventually, Nathan stops his vehicle as he encounters a highway MAINTENANCE WORKER wielding a stop sign.

NATHAN

What's the delay?

MAINTENANCE WORKER

Logging truck lost its load. You'll be on your way in few minutes.

After an idle moment, Nathan turns toward the passenger's seat where Hailey's purse and notebook are resting.

Picking up the notebook, Nathan promptly begins to leaf through Hailey's notes.

NATHAN

She wasn't lying. She did write down everything.

Scanning Hailey's notes for another moment, Nathan suddenly stops as a confused look washes over his face.

NATHAN

Bradley ran away from the administration building?

Leafing through a few more pages, the surprised Nathan once again stops in his tracks.

NATHAN

Opposite sides of the plaza? This doesn't make any sense, unless...

Suddenly, Nathan's eyes focus on a transit bus as it heads a long line of vehicles driving past his convertible.

As his eyes grow as wide as saucers, Nathan stares at a large billboard on the side of the bus advertising a two-for-one sale.

Quickly searching the notebook, Nathan retrieves his cell phone and promptly places a call.

INTERCUT WITH:

EXT. RCMP DETACHMENT - NIGHT

Exiting her detachment, Camille stops on the front steps as she answers her ringing cell phone.

CAMILLE

Inspector Page.

NATHAN

There's a second killer on the loose!

CAMILLE

What?! Who is this?!

NATHAN

It's Nathan. I've been looking over Hailey's notes, and I've figured out what we were missing!

CAMILLE

I understand the past few days have been incredibly stressful, but --

NATHAN

This isn't stress, lady! I'm telling you, Bradley couldn't have killed all eleven victims by himself!

CAMILLE

We've just finished searching the apartment Bradley was renting. We found a map of the campus grounds complete with the locations of every security camera, and a spreadsheet listing the locations and patrol patterns of the campus police, and detailed notes on various methods of murder culled from your novels --

NATHAN

How could he have killed both Professor Hawco and Professor Tavares? How could he have killed both Felix Zaharco and Vanessa Ingalls?

CAMILLE

Granted, those assaults were difficult to perform --

NATHAN

Try impossible! Look, half the victims supported me while the other half opposed me. I'm convinced Bradley targeted my opponents while someone else targeted my supporters.

CAMILLE

Who would do such a thing?

NATHAN

Who else? Maureen Evansworth.

CAMILLE

After her arrest yesterday afternoon, Ms. Evansworth spent the entire night in jail before being released this morning. She was rearrested this afternoon before Ms. Unger was murdered. In fact, Ms. Evansworth is still in jail as we speak.

NATHAN

No. No, she must have... She must have...

CAMILLE

I understand your frustration. One student acting independently murdering so many innocent people is hard to comprehend, but it's the truth. Good evening.

EXT. HIGHWAY - EVENING

As several vehicles line up behind him, the confused Nathan sets aside his cell phone and shakes his head.

NATHAN

There has to be... There has to be...

Once again retrieving Hailey's notebook, Nathan frantically flips through the pages in search of more information.

Suddenly, Nathan stops in his tracks as he stares at one of the pages in the notebook.

NATHAN

There's somewhere you had to be?!

Upon scanning several more pages, the flabbergasted Nathan quickly puts down the notebook.

NATHAN

Of course! That's why you were there in the first place!

Retrieving his cell phone, Nathan promptly redials Camille.

INTERCUT WITH:

EXT. RCMP DETACHMENT - PARKING LOT - NIGHT

Unlocking the driver-side door of her coupe, Camille stops as she answers her ringing cell phone once again.

CAMILLE

Inspector Page.

NATHAN

I know who the second killer is!

CAMILLE

Oh, for goodness sake! I will not listen to this!

NATHAN

What?! Why don't you believe me?!

CAMILLE

The simplest explanation is the best explanation. We've got our man, Mr. Killings. Case closed.

NATHAN

Oh, for God's sake, you don't understand!

CAMILLE

No, you don't understand! This is not one of your pulp novels! There will be no twist ending, no final revelation, and no climactic showdown! The case is closed, Mr. Killings. Good evening.

EXT. HIGHWAY - NIGHT

Once Nathan angrily tosses his cell phone onto the back seat of the convertible, the maintenance worker turns over his stop/slow sign and waves the traffic onward.

As the impatient drivers behind him honk their horns, Nathan tightly grips the steering wheel while deep in thought.

NATHAN

Think... Think... Oh, no!

While the confused maintenance worker approaches the vehicle, the tires on Nathan's convertible squeal as he floors the accelerator and barrels down the highway ahead.

EXT. HOSPITAL - NIGHT

Nathan's convertible quickly screeches into the parking lot in front of St. Francis de Sales Hospital.

Quickly parking the vehicle, Nathan hops over the driver-side door of the convertible as he sprints toward the building's main entrance.

INT. HOSPITAL - NURSE'S STATION - NIGHT

Once a set of elevator doors open, the harried Nathan rushes over to the nurse's station and gains the attention of the two female NURSES on duty.

NURSE #1

Good evening! Can we help you, sir?

NATHAN

Yes, I'm looking for Hailey McCormack.

NURSE #2

I'm sorry, but visiting hours just ended.

Leaning against the counter, Nathan turns on the charm.

NATHAN

Can't you lovely ladies find it in your hearts to help this poor fellow?

Nervously looking at one another for a moment, the nurses comply with Nathan's heartfelt request.

NURSE #1

Well... She's in Room 316, just down the hall --

NURSE #2

One of the nurses moved her to another ward, didn't they?

NURSE #1

No, I don't think so.

NURSE #2

I'll check the chart.

Grabbing a nearby chart, the second nurse quickly scans it before placing it back down.

NURSE #2

Oh, I guess I was wrong.

NURSE #1

Room 316, just down the hall.

NATHAN

Thank you so much. What a pleasure to find such beauty and kindness still exist in this world.

As Nathan quickly heads for Hailey's room after a wink and a smile, the smitten nurses watch him leave before exchanging giddy looks with one another.

INT. HOSPITAL - HAILEY'S ROOM - NIGHT

When Nathan enters the darkened room, he promptly spots a hospital bed shrouded by privacy curtains.

Checking to see if anyone else is in the room, Nathan slowly walks over toward the obscured bed.

NATHAN

Hailey, are you awake? Hailey, wake up.

When Nathan pulls the privacy curtains aside, he stops in his tracks upon finding no trace of Hailey.

Instead, a red chrysanthemum and a folded note with Nathan's name written on the outside are resting on the vacant bed.

Unfolding the note, Nathan finds a theater ticket attached with a paperclip along with the message, "If you want to see Hailey alive again, come to the show alone."

Unclipping and examining it, Nathan finds the ticket is from the sneak preview which took place a few nights earlier.

EXT. GUV CAMPUS - THEATER - NIGHT

Nathan's convertible pulls to a stop across the street from the theater while the marquee on the building now reads "CLOSED UNTIL FURTHER NOTICE."

Slowly exiting the car through the driver-side door, Nathan looks around but does not see anyone else in the area.

Crossing the street and arriving at the front doors, Nathan hesitates before nervously reaching for the door handle.

To his mild surprise, Nathan finds the front doors are unlocked and promptly enters the theater.

INT. GUV CAMPUS - THEATER - SEATING BOWL - NIGHT

Entering the darkened and desolate seating bowl, Nathan cautiously looks around before walking down the aisle and slowly approaching the stage.

When Nathan is halfway down the aisle, the theater curtains open as the climactic moments from "Nathan Killings' Chrysanthemum" are projected on the theater screen.

On the screen, a speeding sports convertible bobs and weaves its way through downtown traffic before somehow ending up at a grand but desolate theater.

Once the convertible skids to a stop, the FILM HERO, a handsome blonde man, leaps out of the car and stares at the theater marquee which reads "CLOSED FOR REPAIRS."

While he stares at the marquee, a dramatic gust of wind tosses the hero's hair and clothes.

FILM HERO (V.O.)

It's time to end this once and for all!

Sprinting toward the main entrance to the theater, the hero uses a martial-arts kick to break the doors down.

Entering the theater's darkened seating bowl, the hero marches his way down an aisle toward the stage.

FILM HERO (V.O.)

Lorelei?! Lorelei?! I'm here for you!  
Just tell me --

FILM HEROINE (V.O.)

Magellan!

Tied to a wooden frame, the FILM HEROINE, a brunette with supermodel looks, is wheeled on stage by an unseen person.

When the hero rushes toward her, he quickly stops in his tracks as the laughing film villain also appears on stage and promptly produces a hunting knife.

Back in the theater, Nathan nods his head as he marches toward the stage and calls out to an unseen person.

NATHAN

You heard the man! It's time to end this! Where's Hailey?!

As a painful wail echoes throughout the building, Nathan looks on as the terribly ailing Hailey, tied to a similar wooden frame, is wheeled out on stage by an unseen person.

Sprinting onto the stage, Nathan stops and allows the killer with the red-trimmed fedora to emerge from behind Hailey.

Producing the same knife he (or she) used to kill Doreen, the killer uses the weapon to gesture toward the screen where the furious hero is scolding the villain.

FILM HERO (V.O.)

I am sick and tired of playing your twisted little games! Now, be a man and take off that mask!

As the villain walks out to the middle of the stage, she begins to speak with a female voice.

FILM VILLAIN (V.O.)

A man?!

Removing her coat, hat, and mask, the villain reveals herself to be a striking brunette with short hair.

FILM VILLAIN (V.O.)

No wonder it took you so long!

Back in the theater, Nathan turns away from the screen as he addresses the killer.

NATHAN

Yes, be a man and take off that mask... Rebecca.

Removing her coat, hat, and mask, Rebecca walks toward the middle of the stage as she gestures toward the film villain.

REBECCA

Unlike her, I won't blame you for taking so long. My original plan was more straightforward. I was simply going to walk up to you and shoot you right between the eyes, but after the stunt Bradley pulled at the theater with Simone Cloutier... Well, the ironic aspect was just too good to pass up. Nathan Killings, murdered by one of his own creations.

NATHAN

Why are you doing this?

REBECCA

You still haven't figured it out? And I was worried you'd recognize me. Of course, when we first met, I was a lot younger and had a different name. You see, Olsen is my mother's maiden name. My real name is Washington. Rebecca Washington.

While Rebecca beams with delight and self-satisfaction, Nathan reacts to this revelation with a look of confusion.

NATHAN

Who?

Shaken by Nathan's ignorance, Rebecca stammers a response.

REBECCA

Rebecca Washington? For God's sake, I saw you every day at the trial!

NATHAN

Oh. Oh! Of course!

REBECCA

You don't remember me!

NATHAN

Of course I do!

REBECCA

I can't believe this! I mean, you even had an argument about the case with Professor Voight after your debate!

NATHAN

Well... It's just... That was eight years ago. You were, what, twelve back then? What the hell does your father's murder have to do with me?

REBECCA

You sanctimonious son of a bitch!  
You're the reason my father's dead!

NATHAN

I testified for the prosecution! I helped convict those two boys!

REBECCA

The only reason you testified was to pass the buck! You just wanted to hide the fact they used your book as a blueprint for murder! Do you know what they did to my father? They tortured him for hours. Hours! And what did the courts do? Sentence them as juveniles?! That's not justice.

NATHAN

You want someone to pay, but this isn't the answer.

REBECCA

Yes, it is. Maybe you can lie to yourself and say you didn't cause my father's death, but what about Webster, or Laurence, or Felix, or Doreen? I killed them because of you. Their blood's on your hands.

NATHAN

We are personally responsible for our actions, Rebecca. Our actions! Those boys chose to hurt your father, just like Bradley chose to hurt seven people and you chose to hurt four others. Don't make it five.

REBECCA

What about your responsibility, Goddamn it?!

NATHAN

Okay, fine. Let's say I am responsible. Hailey isn't. If you have to kill one more person, then kill me.

Rebecca and Nathan then turn their attention toward the screen where the hero is berating the villain.

FILM HERO (V.O.)

You heard me! I'm right here! Come on and kill me!

FILM VILLAIN (V.O.)

Oh, I'm going to kill you, Magellan, but first I want you to suffer. That's why I'm going to make you watch as I kill Lorelei first!

FILM HERO (V.O.)

No!

Tossing the knife into the air, the villain catches the blade in her hand and turns around as she prepares to throw the knife at the prone heroine.

Before the villain can throw the knife, however, the hero rushes forward and promptly tackles her to the ground.

Back in the theater, the smirking Rebecca turns her attention back toward Nathan.

REBECCA

I couldn't have said it any better myself.

Tossing the knife into the air, Rebecca catches the blade in her hand and turns around as she prepares to throw the knife at the ailing Hailey.

Before Rebecca can throw the knife, Nathan retrieves Hailey's revolver from the pocket of his bomber jacket.

NATHAN

Drop it, or I shoot!

Turning around to find Nathan holding the revolver, the stunned Rebecca then glances up at the screen.

On the screen, the hero and villain are in the midst of an elaborate fight sequence as they battle over the knife.

Back in the theater, Rebecca looks back and forth between Nathan and the screen before stammering out a response.

REBECCA

That... That's not how it goes!

NATHAN

That's because this isn't a game, Rebecca! This isn't a book, or a movie! This is real life! It's over, okay, so for... so for God's sake put the knife down and let's end this.

Lowering the revolver, Nathan takes a few cautious steps toward Rebecca.

NATHAN

It's not too late to ask for help. Let Hailey go, and we'll find a way out of this.

REBECCA

Oh, I have a way out of this. Is there a better definition of criminal insanity than what I'm doing? I'll leave this theater alive, with two more bodies in my wake.

Raising the knife, Rebecca once again turns toward Hailey.

NATHAN

If you try to hurt her, I swear to God I'll shoot you.

In response, Rebecca turns back around and faces Nathan.

REBECCA

Is that supposed to be a threat?

NATHAN

It's a promise, and I never break promises.

## REBECCA

You write about killings, but can you actually commit one? Can you live with the consequences? Can you live with yourself? Well, can you?!

Unable to voice a response, Nathan lowers the pistol and hangs his head in imminent defeat.

On the screen, the screaming villain raises the knife as she charges toward the defenseless hero.

Back in the theater, meanwhile, the screaming Rebecca raises the knife as she charges toward the despondent Nathan.

On the screen, the hero produces the familiar stainless steel letter opener and, with a determined yell, hurls it toward the villain.

Back in the theater, meanwhile, Nathan raises the revolver and, with a frightened yelp, fires one round at Rebecca.

On the screen, the villain stops in her tracks as the letter opener plunges into the middle of the chest.

Allowing the knife to fall from her grip, the villain looks down at her fatal wound before collapsing onto the floor.

Back in the theater, meanwhile, Rebecca stops in her tracks as the fired round strikes her in the middle of the chest.

Allowing the knife to fall from her grip, Rebecca looks down at the bullet wound before collapsing onto the floor.

On the screen, the mortally wounded villain places her hands on the letter opener in her chest and takes one last gasp before keeling over in death.

Back in the theater, meanwhile, the mortally wounded Rebecca places her hands over the bullet wound in her chest and takes one last gasp before keeling over in death.

On the screen, after walking over to the slain villain, the hero produces a red chrysanthemum from his pocket and promptly tosses it onto her body.

Back in the theater, meanwhile, after walking over to the slain Rebecca, Nathan looks at the pistol in his hand and promptly drops it onto the floor.

Rushing over to the distressed Hailey, Nathan starts to free her from her bindings.

NATHAN

Are you all right?

HAILEY

No, not really.

Once Nathan undoes her bindings and Hailey collapses into his arms, the pair then turns toward the screen where the hero has also freed the heroine from her bonds.

On the screen, as the hero embraces her, the heroine lustfully looks into his eyes.

FILM HEROINE (V.O.)

You saved my life.

FILM HERO (V.O.)

I know.

FILM HEROINE (V.O.)

Is there... anything I can do to repay you?

FILM HERO (V.O.)

Well, there is one thing.

After sharing a very deep and very passionate kiss, the heroine looks up at the hero as she melts in his arms.

FILM HEROINE (V.O.)

What a guy.

Back in the theater, the confused Hailey shakes her head.

HAILEY

Why would Rebecca want to live out a book that ends with her character's death?

NATHAN

She didn't. They changed the ending for the film. In the novel, the killer murders them both and gets away with it all on a technicality.

HAILEY

Oh.

NATHAN

Let's get you back to the hospital.

On the screen, as the film's end titles appear, the hero and heroine walk away from the theater and down a street crowded with emergency vehicles and officials.

Back in the theater, meanwhile, Nathan quietly helps the ailing Hailey off the stage.

DISSOLVE TO:

EXT. GUV CAMPUS - THEATER - NIGHT

Several RCMP vehicles as well as an ambulance and a coroner's van are parked in front of the theater.

A large crowd of students and media members, meanwhile, stand behind the police line now surrounding the building.

Near the edge of the police line, Ginger, Ariel, and Kevin look on as two assistant coroners load a gurney carrying a body bag into the back of the coroner's van.

Once the assistant coroners close the back of the van and walk out of view, Ginger promptly turns to the equally stunned Ariel and Kevin.

GINGER

That's it, I'm applying for a transfer.

Inside the police line, Camille stands beside an RCMP cruiser and looks at a plastic evidence bag containing Hailey's pistol as Nathan finishes speaking.

NATHAN

... and I shot her. She didn't leave me a choice.

CAMILLE

So, Bradley Lanier killed Simone Cloutier, Zoë Fonseca, Joanne Hawco, Timothy Voight, Vanessa Ingalls, and those two campus police officers --

NATHAN

While Rebecca Washington killed Webster Tavares, Laurence Young, Felix Zaharco, and... Well, you know.

CAMILLE

I should never have dismissed your claims so easily. How will I ever explain myself to the Staff Sergeant?

NATHAN

That's okay, I had a hard time believing it myself. Look, I'll help you in any way I can.

CAMILLE

I doubt you'll want to help me after what I have to do.

The two paramedics seen earlier, meanwhile, roll the gurney Hailey is resting on toward a waiting ambulance nearby.

While the paramedics prepare to load her into the ambulance, the ailing Hailey sits up upon seeing Camille prepare to escort Nathan into the back of the RCMP cruiser.

HAILEY

Hey, you're not... You're not arresting him, are you?

CAMILLE

I don't make the laws, I just enforce them.

HAILEY

You can't! It's... It's just not fair.

NATHAN

Yes it is. I have to be responsible for my actions.

HAILEY

You saved my life.

NATHAN

I know.

HAILEY

Is there... anything I can do to repay you?

NATHAN

Well, there is one thing. When you write your book about this whole affair, don't add any spin or slant and don't include any predispositions or preconceptions. We've had too much of that lately. Let the facts themselves tell the story, and leave the interpretations to your audience.

HAILEY

Anything else?

Nathan thinks to himself for a moment before responding.

NATHAN

Make sure to mention how incredibly  
brave and heroic I was.

Nathan promptly allows Camille to place him in the back of  
the RCMP cruiser.

Watching Camille drive Nathan away from the scene, a wry  
smile washes over Hailey's face.

HAILEY

What a guy.

Hailey then lies back down on the gurney as the paramedics  
load her into the back of the ambulance.

The ambulance, its lights flashing, eventually drives away  
from the scene and disappears into the darkness.

FADE OUT.

THE END