



Live Action – Episodic Television Drama/Thriller

Domestic Year One – 2005/2006

Domestic Year Two – 2006/2007

Domestic Year Three – 2007/2008

Domestic Year Four – 2008/2009

Domestic Year Five – 2009/2010

Domestic Year Six – 2010/2011

Episode #F122 "Reflection of Desire"

[Episodic Creative Letter](#)

[Dialogue Script](#)

[Series Overview](#)

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CBS/Paramount Television
ABC Studios

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EPISODIC CREATIVE LETTER

EPISODE:

"Reflection of Desire" - #F122

RUN TIME:

NTSC – 43 minutes, 13 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

A kidnapped woman is murdered in an alley in Washington, D.C., and the team races to catch the killer before he strikes again.

CAST/WORD COUNT:

<i>Name</i>	<i>Word Count</i>
CLARENCE	13
DET. CROFT	396
GARCIA	1095
HOTCH	621
KARLA	45
KELLY	113
KIARA	15
KIARA'S MOM	7
MALE NEWS ANCHOR	6
MARVIN	31
MAY	271
MORGAN	636
ND COP	6
PENNY	142
PETER HANLEY	101
PRENTISS	310
REID	397
REPORTER	23
RHETT	704
ROSSI	217
SECURITY GUARD	10
TAYLOR CONWRIGHT	118

VOCALS: Please check for dubbing rights and clearances, unless otherwise noted.

➤ None.

DUBBING/ADAPTATION/TRANSLATION NOTES:

➤ None.

INSERTS/ON-SCREEN TEXT: Please see [Series Overview](#) for instructions.

Timecode	Description	Inserts/On-Screen Text
01:01:53:13	ON-SCREEN TEXT (chair)	May Walden
01:06:34:21	ON-SCREEN TEXT (flyer)	C O N F L I C T U S (Conflictus : fictional play) PENELOPE GARCIA GARRETT FELD
01:07:42:15	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
01:08:15:14	NARRATIVE TITLE	Capitol Hill WASHINGTON, D.C.
01:08:53:08	ON-SCREEN TEXT (TV)	POLICE INVESTIGATE
01:15:51:00	ON-SCREEN TEXT (wall)	Robert hangs in the shadows just as his life now hangs in the balance. But life without love is no life at all.
01:16:24:03	ON-SCREEN TEXT (computer)	But life without love is no life at all.
01:34:10:12	ON-SCREEN TEXT (TV)	BREAKING NEWS: HILL RIPPER
01:38:32:20	ON-SCREEN TEXT (computer)	Rhett Walden DoB: Oct. 28 1956 Sex: M HT: 5'10 WT: 180 Hair: BRN Eyes: BRN 1503 Hope Street, Washington DC 20034

01:38:34:18	ON-SCREEN TEXT (computer)	Film and Movie Archive Online May Walden
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MUSIC & EFFECTS: None. Please see [Series Overview](#) for general series notes.

DIALOGUE SCRIPT

		TEASER
01:00:00:22	GARCIA	<p>(voiceover) <i>I believe humanity was born from conflict. Maybe that's why in all of us lives a dark side. Some of us choose to embrace it. Some have no choice. The rest of us fight it. But in the end, it's as natural as the air we breathe.</i></p> <p style="text-align: center;">(dark : "evil")</p>
01:00:20:23	GARCIA	<p>(voiceover) <i>At some point, all of us are forced to face the truth... (deep breath) ourselves. For me that day has come.</i></p>
01:00:40:13	RHETT	<p>My God, you look so beautiful. No, no, no. Don't cry. Your mascara will bleed. Look at you. So perfect.</p> <p style="text-align: center;">(bleed : to release color)</p>
01:00:52:14	KELLY	<p>(cries) (sniffles) My hands. I-I can't feel my hands. Please. Cut me loose.</p>
01:01:07:04	RHETT	<p>She has that something special so few have these days, don't you think?</p>
01:01:12:18	KELLY	<p>What do you want from me?</p>
01:01:14:01	RHETT	<p>What you desire most. I saw it the moment I set eyes on you.</p> <p style="text-align: center;">(set eyes on : idiom - "saw")</p>
01:01:18:10	KELLY	<p>Saw what?</p>
01:01:19:22	MAY	<p>Fame.</p>
01:01:25:16	RHETT	<p>(to Kelly) You will never look more beautiful than this moment right now.</p>
01:01:34:09	GARCIA	<p>(voiceover) <i>I was eighteen when I faced a man who chose to embrace his dark side and by doing so, he took my humanity.</i></p>

01:01:41:17	GARCIA	(voiceover) <i>Every day since, I have put on a mask to hide what now, suffocates me. The truth. And nothing speaks louder than the truth.</i>
01:01:53:13	ON-SCREEN TEXT (chair)	May Walden
01:01:54:14	RHETT	(reads) "Out of the shadows a taxi pulls into the alleyway. She moves into the light. Radiant. Captivating. Out of the shadows, Robert sees her. Never has she looked more beautiful than this moment right now. But there's a sadness to her."
01:02:20:12	RHETT	(recites) "For a moment I didn't think you'd come."
01:02:23:03	KELLY	(recites) "I had to."
01:02:25:13	RHETT	(recites) "What is it?"
01:02:28:18	KELLY	(recites) "What if... What if all we have is all we were meant to be."
01:02:35:20	RHETT	No. No. No, it's "had"! Past tense. Had. Not have. Try it again.
01:02:40:17	KELLY	I can't. Not like this! (cries)
01:02:43:13	RHETT	Don't cry. Don't cry. Otherwise, you'll relieve the audience. Fight back the tears and they'll cry for you.
01:02:50:20	KELLY	Untie my hands. Let me move. I'll get it, I swear. (get it : to prove successful)
01:02:55:12	RHETT	(grunts in anger)
01:02:56:08	KELLY	(cries)
01:02:58:12	MAY	Hold the moment and you hold the audience. (recites) "What if all we had was all we were meant to be? My love. Oh my love. To my grave, I will carry you in my heart."
01:03:12:23	KELLY	Oh, wait, please! Please! Let me try it one more time.

01:03:15:17	RHETT	(overlaps) (grunts in anger) This is all you're ever meant to be.
01:03:19:14	KELLY	(cries) No, I can do it. I promise.
01:03:22:08	RHETT	You'll never grow old.
01:03:23:12	KELLY	(cries) No, w-wait. Wait. G-Give me one more chance. I can do it. Oh God, please. Oh--Let me do it one more time. Please. Oh God, I don't-I don't want to die. No, no! (muffled struggle grunts)
01:03:26:21	RHETT	(to May) You should leave, now.
01:03:46:04	KELLY	(gasps) (panicked breaths) Oh my God! Oh my God! (screams) (struggle grunts) Oh my God. (cries)
01:03:48:16	RHETT	(overlaps) (grunts) (continues throughout)
01:04:10:12	GARCIA	Melissa Crane?
01:04:13:06	CLARENCE	Get out.
01:04:14:02	GARCIA	Alison Gardner?
01:04:15:13	CLARENCE	Get out before I call the police.
01:04:17:06	GARCIA	I called them. And they'll be here, but not before I'm done.
01:04:22:19	CLARENCE	Done! Done with what?
01:04:38:20	GARCIA	Nine girls you raped and you butchered. You took from them what you took from me. But I survived. You should have killed me, Clarence.
01:05:20:02	THEATRE CROWD	(cheers)
01:05:40:11	MORGAN	Detective Croft?
01:05:44:00	DET. CROFT	I've seen a lot over the years. But nothing like this.
01:05:48:05	PRENTISS	Like what?

01:05:49:10	DET. CROFT	I didn't notice it at first. But then when I saw it I knew I had to call you.
01:05:58:23	MORGAN	Look at her face, Prentiss.
01:06:00:15	PRENTISS	Yep.
01:06:02:08	DET. CROFT	I guess you guys have seen it all.
01:06:05:13	PRENTISS	I thought I had. What do you make of it?
01:06:09:01	MORGAN	Nothing good. All right, listen, I need wide angle shots of her body. Torso. Close-ups of her face and her mouth.
01:06:15:23	POLICE CROWD & DISPATCHER	(overlapping chatter) (continues throughout)
01:06:17:12	DET. CROFT	Whoever did this has a mind I don't want to understand.
01:06:21:10	PRENTISS	That's a luxury we can't afford.
01:06:26:08	GARCIA	Kelly Landis went missing three days ago. Two days ago the <i>Georgetown Monitor</i> received this. So whoever took this, took Kelly. (Georgetown Monitor : fictional newspaper located in the affluent residential and commercial district of northwestern Washington, D.C. and the home of Georgetown University)
01:06:33:11	HOTCH	And wanted the world to know it.

01:06:34:21	ON-SCREEN TEXT (flyer)	C O N F L I C T U S (Conflictus : fictional play)	PENELOPE GARCIA GARRETT FELD
01:06:37:04	HOTCH	Is that you?	
01:06:38:08	ROSSI	Where was she found?	
01:06:39:11	GARCIA	Uh, she was found in Georgetown. In an alley. Late last night.	
01:06:44:03	HOTCH	I sent Morgan and Prentiss.	
01:06:45:16	ROSSI	Only one victim?	
01:06:46:13	HOTCH	It's what he did to her that concerns me.	
01:06:48:16	GARCIA	Morgan sent these also late last night.	
01:06:50:17	HOTCH	He and Prentiss are waiting in the district.	
01:06:52:06	REID	Her body seems posed. Her left arm raised. Whoa! That's a first. I see your concern.	
01:06:59:17	GARCIA	What?	
01:07:00:00	ROSSI	A photo wasn't all he took.	
01:07:02:06	GARCIA	Reid!? What?	
01:07:02:17	REID	Her lips have been removed.	
01:07:04:06	GARCIA	Oh my God.	
01:07:05:06	ROSSI	Maybe a trophy.	

01:07:06:11	REID	Maybe he ate them?
01:07:09:03	GARCIA	Okay, now I have that memory burned in my mind for the rest of my life.
01:07:11:17	REID	You asked.
01:07:12:21	ROSSI	The photo he sent to the <i>Monitor</i> , and the way her body's posed, and the mutilation must be a representation of someone.
01:07:19:19	REID	At least by sending a photo to the media he's opened a line of communication.
01:07:22:16	HOTCH	Well now that he's got the media's attention, we can expect more of these. (media's : television, newspapers, and radio collectively)
01:07:27:12	MALE NEWS ANCHOR	(over TV) <i>And now for this late-breaking news.</i>
01:07:29:07	TAYLOR CONWRIGHT	(over TV) <i>Kelly Landis was found dumped in an alley late last night. And I've been informed her body was mutilated by the killer. The FBI's behavioral analysis unit has been called in to investigate. This is Taylor Conwright, WVDC news.</i> (FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department) (Behavioral Analysis Unit : a division of the FBI providing behavioral based investigative support) (WVDC : fictional news television station)
01:07:42:15	MAIN TITLE	CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI
		ACT ONE

01:08:14:18	GARCIA	(voiceover) <i>"Fame will go by and, so long, I've had you, fame. If it goes by, I've always known it was fickle. So at least it's something I experience, but that's not where I live."</i> -- Marilyn Monroe (Marilyn Monroe : twentieth-century American actress who became the leading sex symbol of the 1950s)
01:08:15:14	NARRATIVE TITLE	Capitol Hill WASHINGTON, D.C.
01:08:31:17	DET. CROFT	Thirty-three years. Two days left to retire. Not once was did I have my name in print. Now it's alongside a twenty-two-year-old girl left butchered in an alley.
01:08:41:01	HOTCH	Who found her?
01:08:42:15	DET. CROFT	Homeless guy.
01:08:43:17	HOTCH	We need to compile a list of Kelly's direct relatives. Friends, co-workers, boyfriends, everyone.
01:08:48:21	DET. CROFT	Yeah, when we got the photo I expected a ransom, not a body.
01:08:51:18	MORGAN	Well this isn't about money. It's about that: attention.
01:08:53:08	ON-SCREEN TEXT (TV)	POLICE INVESTIGATE
01:08:55:01	PRENTISS	By sending in the photo, the UnSub's handy work becomes the center of attention. (UnSub's : "Unknown Subject's")
01:08:58:13	DET. CROFT	It wasn't sent. It was walked into the <i>Monitor</i> building. No one saw a thing.
01:09:02:12	HOTCH	From here on out nobody talks to the press. (press : media - newspapers, television and radio)
01:09:04:01	PRENTISS	The last thing we need is the media naming her killer.

01:09:07:04	MORGAN	It'll have an emotional effect on her killer. But positive or negative, neither one will help.
01:09:10:15	DET. CROFT	You know, you guys usually work serial murders. All we have is Kelly.
01:09:14:10	REID	What you have is unique. In fact, it's a first for all of us.
01:09:17:11	MORGAN	Kelly represents someone specific to the UnSub. Love and hate in equal measure.
01:09:23:02	DET. CROFT	What the hell does cutting her lips off represent? (the hell : used for emphasis)
01:09:25:08	REID	It's a fetish. An obsession linked to either to a profoundly deep love or possibly disgust of lips. As Morgan pointed out, emotions that are in direct conflict with one another.
01:09:34:00	HOTCH	It's his signature. (signature : distinctive characteristic)
01:09:35:16	MORGAN	And not one that's on any database.
01:09:38:07	MALE ANNOUNCER	(overlaps) (over speaker) (indistinct)
01:09:39:22	RHETT	I love to sit and watch people go by. You can tell a lot by the way someone walks.
01:09:46:03	MAY	The way they hold their head.
01:09:48:10	RHETT	Take that lady over there. The blonde, with the ponytail. In the grey dress. You see her?
01:09:53:09	KIARA	That one?
01:09:53:21	RHETT	No, no, no. Don't point. That's rude.
01:09:58:20	RHETT	That is not a walk. She's keeping her head down and avoiding eye contact. Do you know why?

01:10:04:01	KIARA	No.
01:10:04:18	RHETT	Everyone's in her way. She's either late for something or mad at the world.
01:10:09:08	KIARA'S MOM	(into cell phone) I know what you mean. My problem?
01:10:11:14	KIARA	Mad at the world.
01:10:13:13	MAY	That's why I've always told you, Rhett, never have children. I'm gonna go buy some flowers. (gonna : "going to")
01:10:20:07	RHETT	You see that? How she glides. You can't take your eyes off her. How do you walk?
01:10:29:09	KIARA	I can show you.
01:10:30:13	RHETT	(chuckles) I'd like that.
01:10:38:05	HOTCH	The office for the <i>Georgetown Monitor</i> is here on M street. Kelly's body was found in Rykers Alley here. (M Street : a major street downtown and the main east-west street in the Georgetown neighborhood) (Rykers Alley : fictional alley)
01:10:42:04	REID	Three blocks west is where he hand-delivered Kelly's photo.
01:10:44:15	HOTCH	And ten blocks farther east are offices of practically every major media outlet.
01:10:48:15	ROSSI	Why choose the <i>Monitor</i> ?
01:10:50:11	DET. CROFT	He reads it?
01:10:51:12	MORGAN	Or it's his comfort zone. (comfort zone : limited set of behaviors that a person will engage without becoming anxious)

01:10:52:16	DET. CROFT	What, you think he lives in Georgetown?
01:10:54:08	PRENTISS	Until we find signs of sexual assault, we can't be sure it's a he.
01:10:57:14	MORGAN	It says that Kelly lives in Alexandria, but she works up on the Hill, is that correct? (Alexandria : city in eastern Virginia) (Hill : "Capitol Hill")
01:11:00:14	DET. CROFT	She didn't have a chance. It was her first day as a Senate Page. (Senate Page : a non-partisan federal employee serving the United States Senate in Washington, DC)
01:11:03:11	PRENTISS	What time was she supposed to report for work?
01:11:05:10	DET. CROFT	Nine a.m. Neighbors saw her leave in the morning. She didn't have a car. If she used the bus or the metro, no one saw her. (metro : an underground railroad or subway system in a town or city)
01:11:12:08	HOTCH	Can we see a copy of the autopsy report?
01:11:14:05	DET. CROFT	It's happening downstairs as we speak.
01:11:16:02	HOTCH	And we'd like to see a list of everyone you've interviewed so far.
01:11:18:22	DET. CROFT	It's on my desk. I'll get it.
01:11:21:12	HOTCH	If Kelly's body was dumped in the district, it's likely that she was abducted and killed here too.
01:11:25:02	MORGAN	Then he's local.

01:11:26:04	HOTCH	And MPD's done a comprehensive neighborhood canvass. (MPD : abbreviation for Metropolitan Police Department)
01:11:28:23	MORGAN	They have.
01:11:29:22	HOTCH	They probably already interviewed the UnSub.
01:11:34:10	RHETT	(slight chuckles) That's a great walk. Really quite wonderful. My mother says when you're a movie star you have to have a walk. Because when you're on a screen, fifteen feet high, you'd better have a good walk. And when you win that Oscar, you got to walk across that red carpet like you own it. (Oscar : trademark for the golden statuette awarded annually by the Academy of Motion Picture Arts and Sciences to people in the film industry for achievement in the making of movies) (like you own it : to have confidence)
01:11:58:04	RHETT	(sighs) (chuckles)
01:12:12:14	RHETT	Stunning.
01:12:13:21	KIARA	You think so?
01:12:15:08	RHETT	No, I think you're an ugly little girl that has nothing to give to the world.
01:12:20:12	KIARA	Mommy!
01:12:27:15	KARLA	If she was offered food or water, she didn't accept it. Her stomach's empty and she's dehydrated.
01:12:34:22	ROSSI	Not that she could have accepted anything. She was restrained.
01:12:38:12	REID	Dr. Hecht, did you find any signs of sexual abuse?
01:12:42:01	KARLA	No.

01:12:43:01	ROSSI	Cause of death?
01:12:44:08	KARLA	Suffocation. But not manual strangulation.
01:12:47:17	REID	Was the mutilation post or antemortem? (antemortem : before death)
01:12:50:06	KARLA	Post.
01:12:54:23	KELLY	(exhales)
01:12:56:11	KARLA	Never get used to that.
01:13:02:15	REID	There's something in her throat.
01:13:06:22	STREET CROWD	(overlapping chatter) (continues throughout)
01:13:14:03	MORGAN	Nine a.m. is a busy time of day to be abducting someone.
01:13:17:05	PRENTISS	If she didn't know who took her, that's high-risk.
01:13:19:16	DET. CROFT	Ah, maybe Agent Hotchner and the whiz kid are wrong. Maybe she was brought into the district by somebody she knew. (whiz kid : slang - somebody young and talented)
01:13:25:04	MORGAN	No one's gonna bring a victim into DC unless their base operations is here. This is definitely his comfort zone. (D.C. : abbreviation for District of Columbia - federal district of the United States, coextensive with the city of Washington, D.C., the nation's capital)
01:13:31:04	PRENTISS	Okay, so, Day one, Kelly's abducted. Day two, the media gets a photo of her. Day three, her body's found here, posed. This all feels orchestrated.
01:13:41:11	MORGAN	Well, if you orchestrated all of this wouldn't you want to see it?

01:13:44:00	PRENTISS	Why else leave her body here?
01:13:46:10	DET. CROFT	I'll get one of my men to film the crowd.
01:13:50:00	PRENTISS	Hey, Morgan, isn't this crime scene sealed off? There's someone in here.
01:13:56:15	KARLA	The air must have dislodged it, otherwise I'd have seen it.
01:14:04:13	REID	Thanks.
01:14:11:03	ROSSI	A page from a book?
01:14:12:18	REID	I don't know. It's old paper. You know, the blood and saliva have sort of smudged the words. There's a lot of text. It appears to be an Old Courier. You know what? It's typed, not printed. (Old Courier : style of font)
01:14:30:23	REID	(reads) "Nothing moves in the street. The cool breeze and gentle rain do little to silence Robert's beating heart."
01:14:40:20	ROSSI	From the time Kelly was found, how long had she been dead?
01:14:43:18	KARLA	Lividity indicates half an hour. (Lividity : discoloration, as of dependent parts, by gravitation of blood)
01:14:45:14	REID	Georgetown's where he kept her captive.
01:14:50:05	ROSSI	Trihalomethane was found in her hair.
01:14:53:15	REID	Chloroform?
01:14:55:07	ROSSI	Who uses chloroform nowadays?
01:14:57:22	REID	You know, chloroform, the glamour shots. It all feels like a throwback to another century. (glamour shots : portrait-style photo)

01:15:10:23	MORGAN	Where were you last night?
01:15:14:07	MARVIN	Jail.
01:15:15:03	PRENTISS	There was a homeless man here. Six feet tall, beard, late forties.
01:15:19:16	MARVIN	(laughs) Impossible.
01:15:22:02	MORGAN	No. There was definitely somebody right here last night.
01:15:25:09	MARVIN	This place is my place. This alley is my home. Ain't nobody down here but me. (Ain't : ungrammatical - "There is not")
01:15:33:01	DET. CROFT	We have a problem here?
01:15:33:23	PRENTISS	The-The homeless guy who found Kelly's body, where is he?
01:15:36:16	DET. CROFT	He was right here. He flagged down a patrol car and he brought them back here. (flagged down : idiom - to signal to stop)
01:15:41:09	MORGAN	(to Marvin) You mind if I take a look?
01:15:43:08	MARVIN	Do I have a choice?
01:15:51:00	ON-SCREEN TEXT (wall)	Robert hangs in the shadows just as his life now hangs in the balance. But life without love is no life at all.
01:15:58:02	MORGAN	Did you write that on the wall?
01:16:00:14	MARVIN	Son of a bitches. Wipe down my wall! (Son of a bitches : slang - rude term for a person regarded as intensely annoying)
01:16:02:18	MORGAN	(overlaps) No, no. No--Hey, hey. Don't touch that. Please, sir. Sir, that is evidence that we need.

01:16:07:11	PRENTISS	Come here.
01:16:08:13	MORGAN	Please.
01:16:19:07	MORGAN	(over phone) <i>"Robert hangs in the shadows (into speakerphone) just as his life now hangs in the balance. (over phone) But life without love is no life at all."</i>
01:16:24:03	ON-SCREEN TEXT (computer)	But life without love is no life at all.
01:16:24:12	GARCIA	(overlaps) (reads) "But life without love is no life at all."
01:16:27:23	GARCIA	(into phone) We would be awesome together.
01:16:29:17	MORGAN	(into speakerphone) Aren't we already?
01:16:31:09	GARCIA	(into phone) Like us. They are perfectly matched, but they are (over speakerphone) <i>not found on any database.</i>
01:16:35:20	MORGAN	(into speakerphone) On what then?
01:16:36:21	GARCIA	(into phone) On the piece of paper found shoved down Kelly's throat.
01:16:40:01	MORGAN	(into speakerphone) The same words?
01:16:40:22	GARCIA	(into phone) Mm-hmm. Yeah.
01:16:43:09	GARCIA	(over speakerphone) <i>Derek, what is</i> (into phone) it? You're doing that silence that means you're on to something.
01:16:45:21	MORGAN	(into speakerphone) I'll call you back.
01:16:48:21	MORGAN	Hotch was right. You have interviewed the UnSub.
01:16:52:01	DET. CROFT	How do you know that?
01:16:53:00	MORGAN	Because the writing on the wall is the same as what was stuffed down Kelly's throat.

01:16:55:21	PRENTISS	The homeless man who found Kelly's body, wasn't homeless.
01:16:59:21	DET. CROFT	Excuse me?
01:17:01:10	MORGAN	He was wearing a disguise.
01:17:13:19	MAY	Read to me, Rhett. You know I love it when you read to me.
01:17:19:02	RHETT	I'm tired. I'm so tired.
01:17:23:21	MAY	Rhett! Come upstairs and read to me. Scene forty-three. You know how I love the way you play it. Oh, I can't sleep when you don't read to me! Baby. I need you. (Baby : affectionate form of address)
01:17:40:08	RHETT	I'm coming, Mom. Just a minute. Just a minute. I'm nearly done.
01:17:51:09	MAY	Get up here, now! Rhett! (singsongs) <i>Rhett!</i>
		ACT TWO
01:18:21:07	MAY	(reads) "Agents of the BAU investigate the Hill Ripper." (BAU : abbreviation for Behavioral Analysis Unit)
01:18:25:03	RHETT	Why are they saying these things?
01:18:27:13	MAY	You're so much like your father was.
01:18:29:21	RHETT	Really? Tell me. Please.
01:18:32:11	MAY	You're weak.
01:18:35:11	RHETT	What?
01:18:36:07	MAY	You're weak just like he was.
01:18:40:17	RHETT	I did this! Not you. Not my father.

01:18:43:19	MAY	A few bad words from the press and look at you. (mocks) "Why are they saying all these things about me?" He was gutless and he was pathetic, but at least your father knew how to walk like a man.
01:18:53:08	RHETT	He gave you nothing. I've given you my life!
01:18:56:10	MAY	And I am reminded of that every day.
01:18:58:17	RHETT	(grunts in anger) Please, don't. Don't say that?
01:19:01:19	MAY	Do you have any idea what you have cost me? What I could have been? (cost : to cause somebody or something to lose, sacrifice, or suffer something)
01:19:04:16	RHETT	(grunts)
01:19:08:22	PENNY	(grunts)
01:19:12:09	MAY	She looks so much like me.
01:19:14:09	RHETT	Well she's not you, Mom. Look at her. Look at her, Mom!
01:19:21:23	RHETT	Is that the work of a weak man?
01:19:24:05	PENNY	(whimpers)
01:19:27:00	RHETT	In a matter of hours she'll be more famous than you ever were. (grunts)
01:19:33:22	GARCIA	(into phone) I can't match the words, sir, but if they're from a film, it's got to be the nineteen-fifties.
01:19:38:09	HOTCH	(into phone) Are you sure?

01:19:38:19	GARCIA	<p>(over phone) <i>Well, the picture</i> (into phone) that he sent of Kelly to the <i>Monitor</i>, Kelly's makeup. Okay. The foundation is like a pearl color (over phone) <i>and over it is this green powder. Now that powder gives it a whiter look.</i> (into phone) Her eyebrows are plucked. Her-Her cheeks are that flushed rose hue that is totally that era. But what really seals it is the dark eyeliner. She has bedroom eyes. That was Marilyn Monroe's trademark.</p> <p>(foundation : base layer of makeup)</p> <p>(seals : something giving confirmation)</p> <p>(bedroom eyes : seductive eyes)</p> <p>(trademark : distinctive characteristic)</p>
01:19:59:13	HOTCH	<p>(into phone) Well, if Kelly's supposed to represent Monroe then the text we found may be from one of Monroe's movies.</p>
01:20:04:18	GARCIA	<p>(into phone) Yeah, I know it's not much (over phone) <i>but --</i></p>
01:20:06:20	HOTCH	<p>(into phone) No, no, no, it helps the profile.</p> <p>(profile : description of a possible suspects behaviors and physical characteristics)</p>
01:20:09:21	GARCIA	<p>(into phone) Sir?</p>
01:20:10:20	HOTCH	<p>(over phone) <i>Garcia</i>, (into phone) I'm sorry if I embarrassed you when I asked about your play. I certainly didn't mean to.</p>
01:20:15:05	GARCIA	<p>(into phone) Oh, oh. I-I know. I'd just, um--Really I got ask you that you don't share that (over phone) <i>with anyone please.</i></p>
01:20:20:01	HOTCH	<p>(into phone) Of course.</p>
01:20:21:11	GARCIA	<p>(into phone) Oh and one other thing. I was thinking Kelly was missing for three days. And most stories, plays, and films--</p>

01:20:27:07	HOTCH	(interrupts)(over phone) <i>I know. Have</i> (into phone) a three act structure. (over phone) <i>Not unlike your play.</i> (into phone) You know, I saw the original production in New York.
01:20:34:10	GARCIA	(into phone) Oh. Uh, well, we sort of adapted it.
01:20:37:18	HOTCH	(into phone) Good.
01:20:39:21	GARCIA	(into phone) Thanks. (exhales)
01:20:42:13	HOTCH	Penny Hanley, nineteen. She lives in Arlington, works at an art gallery. Yesterday, she didn't make it to work or back home. (Arlington : city in northeastern Virginia)
01:20:47:22	DET. CROFT	She caught the Metro to Union Station. Her father dropped her off. (Union Station : the grand ceremonial train station designed to be the entrance to Washington, D.C)
01:20:51:11	MORGAN	Her purse was found a few blocks away on a side street. That's most likely where she was abducted.
01:20:55:05	HOTCH	Kelly was taken for three days. If he's holding to pattern, Penny's already on day two.
01:20:59:12	ROSSI	Today the <i>Georgetown Monitor</i> will receive a photo.
01:21:02:10	PRENTISS	Whatever happens we cannot allow another photograph like Kelly's to be published. We need to get ahead of the media. They've already named him, the Hill Ripper.
01:21:10:09	DET. CROFT	I want undercover units to lock that building down. And if you see him, let him walk in. Do not apprehend him before.
01:21:15:22	HOTCH	We're looking for a white male in his mid to late forties. Approximately six feet tall, slim build.

01:21:20:11	MORGAN	We think he's local, and a loner, and he's most likely unemployed.
01:21:24:00	PRENTISS	He's moving his victims around the city unseen so we know he has a vehicle. It's probably an older model, but well-maintained.
01:21:30:16	ND COP	What does he think this is?
01:21:31:22	REID	A page from what we believe is a script was found inserted in Kelly's throat. Somehow in the UnSub's mind Kelly seems to have failed expectations.
01:21:39:13	ROSSI	Although there were no sexual interactions, ante- or postmortem. The removal of the lips is in itself a sexual act.
01:21:47:04	REID	A behavior which tells us we're dealing with a borderline personality. (borderline personality : psychologically unstable condition)
01:21:50:07	PRENTISS	Based on the obvious theatricality of the case we think he worked in or around the arts.
01:21:55:07	MORGAN	Three days may represent a three act play of which Kelly was the star.
01:21:59:01	HOTCH	Kelly was killed three days after she was abducted. That means Penny may only have a day left.
01:22:04:07	RHETT	Look up!
01:22:10:10	RHETT	Oops. I missed one.
01:22:26:05	RHETT	Mm-mm. Yeah.
01:22:33:03	RHETT	Wowser! You want to see? (Wowser : exclamation of adulation)
01:22:38:23	PENNY	I just want to go home.
01:22:40:15	RHETT	Trust me. I've had a lot of practice. You look great.

01:22:46:13	RHETT	What do you think? You like it?
01:22:53:12	RHETT	She didn't have it. I thought she did but she didn't. You have it in spades my dear. (have...spades : to have an abundance of something)
01:23:01:01	PENNY	I don't want to be famous.
01:23:07:00	RHETT	We all want to be famous.
01:23:11:00	REID	This building has three exits. North, south and west. You're here to target a woman but don't want to attract attention.
01:23:18:01	HOTCH	Well, standing in the middle gawking at passing women would certainly attract attention.
01:23:22:21	HOTCH	Like you're doing now.
01:23:24:12	REID	What's that?
01:23:25:09	PRENTISS	Just like that! IQ of a hundred-and-eighty-seven is slashed to sixty. (IQ : abbreviation for Intelligence Quotient) (slashed : to decrease)
01:23:30:12	HOTCH	But sitting and reading the paper would give him an excuse to watch without being noticed.
01:23:37:19	REID	Far enough away not to attract attention, but close enough to make sure she's the right one. You know, she works fifteen blocks east of here, her father said she walked through this train station every day.
01:23:50:02	HOTCH	If he was sitting here, he's on camera.
01:23:55:00	HOTCH	How many cameras cover the area?
01:23:56:12	SECURITY GUARD	Three. But only two are operable. Camera's eight and seven.

01:23:59:05	REID	Can you go back to yesterday around four PM?
01:24:03:12	PRENTISS	Okay, camera seven. There she is.
01:24:06:03	HOTCH	Can you bring up camera eight? Can you enlarge it and keep it rolling, please? (rolling : "playing")
01:24:13:03	HOTCH	See the girl walking in front of the man?
01:24:16:00	PRENTISS	Well, he's seen Penny. Look.
01:24:19:03	REID	Can you go back to the exact moment that he sat down?
01:24:22:13	REID	W-Wait, wait, freeze it right there. Okay, calculating the time code from the moment that he left the station. He sat there for over three hours. (freeze : pause or stop)
01:24:30:14	HOTCH	We profiled he has his own vehicle. (profiled : to study the behavior and characteristics of a criminal)
01:24:32:09	PRENTISS	(stammers) It was the only way he could abduct Penny off the street.
01:24:35:02	HOTCH	Three hours exceeds any parking meter. Get all this footage to Garcia.
01:24:41:07	DET. CROFT	This is where her purse was found. This has to be where he grabbed her.
01:24:45:02	ROSSI	High-risk but possible. Chloroform's old school, but it's quick.
01:24:49:14	MORGAN	They got the guy on tape stalking Penny.
01:24:51:15	DET. CROFT	They have an ID on him? (ID : abbreviation for identification)

01:24:52:22	MORGAN	Not yet. Hotch seems to think that he may have some type of parking permit.
01:24:57:18	ROSSI	This entire street is parking permit only.
01:25:01:11	DET. CROFT	Well maybe he has some kind of work permit.
01:25:03:15	ROSSI	A guy like this can't hold down a job.
01:25:05:23	MORGAN	A resident permit would give him all the time he needed.
01:25:08:08	DET. CROFT	Well permits go by zone.
01:25:10:07	ROSSI	Then we need to shut this area down. This is where he lives.
01:25:17:20	PENNY	Oh God. Oh God! Oh God! Oh God! (screams) (cries)
01:25:24:18	RHETT	I want to get this scene on its feet. To do that, you'll need these. (chuckles) (on its feet : Note double meaning - 1] to start something and 2] to stand up.)
01:25:27:02	PENNY	(overlaps) (panicked breaths)
01:25:34:06	RHETT	Hmm. (grunts) (continues)
01:25:40:00	PENNY	My toes are pushing at the end.
01:25:42:04	RHETT	(grunts) (exhales) I'll get you some that will fit.
01:25:48:00	PENNY	I can do this barefoot. It'll be quieter. You don't want to wake your mother, do you?
01:25:55:17	RHETT	Good thinking.
01:25:58:10	PENNY	(slight exhales)
01:26:03:01	RHETT	Some of the lines are missing.
01:26:06:02	PENNY	We'll remember them, won't we?
01:26:09:01	RHETT	Every...last...word.

01:26:17:01	RHETT	Your lips are so beautiful. (sniffles)
01:26:20:08	PENNY	What's the scene mean to you?
01:26:25:17	RHETT	Love. Such extraordinary love.
01:26:30:02	PENNY	Mm.
01:26:32:09	RHETT	(clears throat) "For a moment, I didn't think you'd come."
01:26:41:06	PENNY	"I had to."
01:26:45:06	RHETT	"Tonight begins the rest of our lives. What is it?"
01:26:52:07	PENNY	"I can't do this."
01:26:55:00	RHETT	"Of course you can. I've got the tickets. The train is coming. We're going to make it."
01:27:01:14	PENNY	"I'm not so sure."
01:27:03:15	RHETT	"What is it my sweet? What's the matter? Everything's gonna be all right." (my sweet : affectionate form of address)
01:27:09:23	PENNY	"What if what we had was all we were meant to be? My love. Oh my love. To the grave, I will carry you in my heart."
01:27:26:12	RHETT	(grunts in pain)
01:27:28:05	PENNY	(cries) (screams) Please! Somebody help me! Please! Somebody help me! Somebody help me!
01:27:37:18	RHETT	You broke my nose! (yells in pain)
01:27:40:03	PENNY	Help me! Somebody help me! (screams) (cries) You sick son of a bitch. (muffled sounds) (sick : term for somebody thought to have a psychiatric disorder that makes him or her dangerous to others)

01:27:48:06	RHETT	(overlaps) (kisses)
01:27:49:07	RHETT	(yells)
01:27:50:07	PENNY	(screams)
01:27:51:02	RHETT	(grunts)
01:27:51:15	PENNY	(cries) (muffled whimpers)
01:28:02:05	PENNY	(slight grunts) (panicked groans)
01:28:08:02	RHETT	You were right.
01:28:12:22	RHETT	Your toes were too long.
01:28:22:06	PENNY	(screams)
		ACT THREE
01:28:28:13	MORGAN	They closed off this entire area. Cops are all over it. (Cops : slang - Police officers)
01:28:31:10	REID	They're going door to door but it's a five block radius with over two-thousand homes.
01:28:35:03	PRENTISS	(scoffs) Unless they get lucky, that could take days.
01:28:37:08	ROSSI	Undercover units have staked out the <i>Georgetown Monitor</i> building.
01:28:40:12	HOTCH	(into computer) Garcia, anything on the footage?
01:28:41:19	GARCIA	(over camera) <i>The lab is analyzing it frame by frame but it looks pretty clear he doesn't know those cameras are on him.</i>
01:28:45:11	HOTCH	(into computer) Permits?
01:28:46:05	GARCIA	(over computer) <i>Crosschecking with the profile, (into computer) we got male. Late forties. Truck, van, or SUV that brings it down to six-hundred potentials.</i> (SUV : abbreviation for Sport Utility Vehicle)

01:28:54:02	MORGAN	(over computer) <i>Garcia, what</i> (into computer) zone covers Rykers Alley, M street and Charlotte street?
01:28:57:06	GARCIA	(over computer) <i>Two zones.</i>
01:28:58:08	MORGAN	(into computer) No, that doesn't help.
01:29:00:02	GARCIA	(into computer) Well, come on. I'm the high priestess of all things digital, but I am not a god.
01:29:03:03	PRENTISS	(over computer) <i>What</i> (into computer) permit cover all zones?
01:29:05:15	GARCIA	(into computer) Only one. Disabled.
01:29:07:06	ROSSI	This guy isn't disabled.
01:29:08:15	PRENTISS	Well, maybe he knows someone who is.
01:29:10:12	DET. CROFT	Kid on a BMX dropped this off at the <i>Monitor</i> a half-hour ago. Said a bum gave him twenty bucks. (BMX : rough terrain bicycle riding) (bum : homeless person) (bucks : slang - "dollars")
01:29:16:05	ROSSI	Well, at least it didn't make the news.
01:29:18:01	DET. CROFT	Buys us some time, right? (Buys...time : idiom - to delay an event or action in order to gain an advantage)
01:29:19:13	REID	Until he finds another way to contact the media.
01:29:23:09	HOTCH	We'll do it for him. (into computer) Garcia, I need you here as soon as possible.
01:29:26:13	GARCIA	(over computer) <i>Sure. What for?</i>

01:29:27:17	HOTCH	(into computer) We need him to break cover. Get him out in the open. Call a press conference with every major media (over computer) <i>outlet present.</i> (press conference : arranged meeting with journalists)
01:29:33:13	GARCIA	(into computer) Oh, I am not the one you want in front of that camera.
01:29:35:12	HOTCH	(into computer) Yes, you are. Detective, we need every available unit.
01:29:40:10	MORGAN	(into computer) Hey. You're gonna be fine.
01:29:42:09	GARCIA	(over computer) <i>No, I will not be fine. I will suck! I will suck and what happens then--</i> (suck : slang - to be terrible)
01:29:44:13	MORGAN	(interrupts) (into computer) Penelope. Penelope. Stop it. We just got to buy some time to get ahead of this guy.
01:29:48:20	GARCIA	(into computer) But--He'll be watching you mean?
01:29:51:16	MORGAN	(into computer) I'm gonna be right by your side. Now get your butt over here.
01:30:00:18	PENNY	(struggle grunts) (continues) Oh my God. (panicked breaths)
01:30:31:14	RHETT	Every great movie star has a walk. Something you'll never have.
01:30:37:18	PENNY	(cries)
01:30:42:03	GARCIA	(over phone) <i>Sir, I-I've thought about this and I've decided it's a bad idea.</i>
01:30:45:01	HOTCH	(into phone) All you have to do is stay calm. Don't let the room control you.
01:30:49:04	GARCIA	(into phone) How am I supposed to do that?

01:30:50:11	HOTCH	(over phone) <i>Keep your answers short</i> (into phone) and to the point. Don't comment on the Kelly Landis case. Keep the focus on Penny.
01:30:55:18	GARCIA	(over phone) <i>No, sir, I don't think you understand.</i> (into phone) I have a phobia about having a video camera even pointed at me. I-I get all-I get all nervous and I start to panic. (over phone) <i>And I forget what I'm gonna say. And my hands get all sweaty</i> (into phone) and then my hands start to shake. My hands are shaking right now.
01:31:04:00	POLICE CROWD & DISPATCHER	(overlapping chatter) (continues throughout)
01:31:11:07	GARCIA	(over phone) <i>I do not do things</i> (into phone) I am not good at. (to Hotch) And I am not-I am not good at being in a room full of strange people, that's why I stay in a room six by nine feet. I feel safe there.
01:31:20:11	HOTCH	Garcia, what about the Tolgate Theatre? (Tolgate Theatre : fictional theatre)
01:31:21:17	PRENTISS	Tolgate Theatre?
01:31:22:20	ROSSI	What's that?
01:31:23:18	REID	It's a small repertory theatre on Dean street, where they do a lot of--
01:31:25:11	MORGAN	(interrupts) Reid, we know what it is.
01:31:29:19	GARCIA	That is not the same thing. I-I can't even look at you right now. I am mad. I can't--(whispers) I asked you not to say anything.
01:31:32:07	HOTCH	(overlaps) Garcia?
01:31:36:16	HOTCH	We need him to see a face and a look that he recognizes.
01:31:41:00	GARCIA	Well, he likes blondes and I'm red now.
01:31:43:03	PRENTISS	We can change that.

01:31:45:06	HOTCH	Toward the end, Morgan's gonna hand you a note. Take a moment. Let the room settle and when you have everyone's attention, read it out. You're gonna be fine.
01:31:54:07	ROSSI	You'll be great, Red. (Red : nickname for Garcia because of her red hair)
01:32:01:00	MORGAN	Hey, this isn't about the UnSub. It's about the girls. For him it's all about making Penny famous.
01:32:07:19	GARCIA	Well then aren't we helping him realize his dream?
01:32:10:13	MORGAN	Come on. We get this right we end that dream. The press is calling him the Hill Ripper, they're gonna want to sensationalize his story even further.
01:32:20:08	MORGAN	Now they're gonna ask you how long he kept Kelly. They're gonna ask you how she died. Did he stab her? Did he torture her? Did he rape her? How many others has he killed? Garcia, you have to make it about Penny. You let whoever has her know that the entire world is watching. And then you make Penny a star. All we got to do is get this guy to move.
01:32:44:15	GARCIA	(exhales)
01:32:46:13	MORGAN	Hey, you can do this, baby girl. Give me your bag. (baby girl : affectionate form of address - Note that Morgan and Garcia speak to one another in a flirtatious manner.)
01:32:59:10	GARCIA	(exhales) Okay.
01:33:03:16	GARCIA	Penny Hanley went missing two days ago. We have received over three thousand calls. Her family is obviously deeply worried and is looking forward to her prompt and safe return.
01:33:13:11	REPORTERS	(overlapping chatter) (continues throughout)

01:33:13:19	TAYLOR CONWRIGHT	Isn't Penny Hanley yet another victim of the Hill Ripper?
01:33:16:21	GARCIA	Right now, all we know is that Penny is missing.
01:33:18:23	REPORTER	He sent that photo in, just like the Kelly Landis case.
01:33:22:03	GARCIA	We'd like to take this opportunity to reach out to the public. Penny was last seen here leaving Union Station.
01:33:27:20	TAYLOR CONWRIGHT	You mean she was taken by the Hill Ripper.
01:33:30:00	REPORTER	Rumors are that Kelly Landis was found with her lips cut off.
01:33:32:06	GARCIA	We are not prepared to discuss the details of Kelly's case.
01:33:35:05	TAYLOR CONWRIGHT	Well, isn't the mutilation in fact what you call a signature?
01:33:37:22	GARCIA	Penny Hanley's name has captured the attention of not only the nation but also the entire world. (over TV) <i>This photo is the most recent image we have of Penny. We believe it was taken and sent by the person holding Penny captive. Please, please take a look at this photo. If anyone recognizes her or has any information--</i>
01:33:45:11	RHETT	(overlaps) Hear that? The whole world knows who you are.
01:33:49:23	PENNY	(overlaps) I'm so thirsty. I need water.
01:33:52:10	RHETT	(overlaps) She never got that kind of attention. They love you. Penny Hanley. The whole world knows your name.
01:33:59:02	PETER HANLEY	(over TV) <i>I-I want to say something! I want to say something to the sick son of bitch that has my daughter.</i>

01:34:02:23	MORGAN	(over TV) <i>Mr. Hanley. Look, we all want to find your daughter, but you really need to calm down.</i>
01:34:06:02	PENNY	(overlaps) Daddy.
01:34:07:06	RHETT	Let Daddy talk. Come on Daddy. I want to hear what you have to say about this little girl.
01:34:10:12	ON-SCREEN TEXT (TV)	BREAKING NEWS: HILL RIPPER
01:34:10:12	PETER HANLEY	(over TV) <i>Please, let me speak.</i>
01:34:11:03	MORGAN	(over TV) <i>Mr. Hanley. Don't do this.</i>
01:34:12:11	PETER HANLEY	(over TV) <i>(scoffs) (stammers) You know, I-I say something, she dies. I plead for her life she dies. I-I don't have any money. My-My wife passed away (into microphones) two years ago. I--She is all I have and if this sick bastard gets away with this--I-I just--Just-Just let me say something.</i> (bastard : slang - term for a disagreeable or obnoxious person)
01:34:30:10	TAYLOR CONWRIGHT	(over radio) <i>Taylor Conwright. WVDC News.</i>
01:34:32:13	ROSSI	Prentiss and Reid are moving north down M Street.
01:34:34:14	TAYLOR CONWRIGHT	(over radio) <i>What would you like to say to the man who has your daughter?</i>
01:34:36:12	HOTCH	She's losing the room. Morgan's got to do this now.
01:34:39:07	TAYLOR CONWRIGHT	If the Hill Ripper is watching what would you tell him?
01:34:41:18	ROSSI	Hope this works.
01:34:42:08	HOTCH	The ME said Kelly was killed only a half an hour before she was dumped. (ME : abbreviation for Medical Examiner - physician establishing the cause of death)

01:34:47:14	HOTCH	That means he must have killed her in his car.
01:34:48:22	PETER HANLEY	(over radio) <i>Which camera do I look at?</i>
01:34:55:20	PETER HANLEY	(over TV) <i>My little girl right now is in your hands.</i>
01:34:57:20	RHETT	That's right. That's right, she is in my hands. And what did you do? Nothing!
01:35:02:21	PETER HANLEY	(over TV) <i>Maybe she's already with God. Either way (into microphones) your life will be in my hands.</i>
01:35:09:13	PENNY	He's gonna find you. He's gonna find you and kill--
01:35:09:14	GARCIA	(overlaps)(over TV) <i>Uh, ladies and gentleman. I have just received this. I have an urgent message that the PD is asking that the general public reduce their movements around M street, Georgetown for the next few hours.</i>
01:35:13:02	RHETT	Sh, sh, sh, sh! It's important.
01:35:20:03	TAYLOR CONWRIGHT	(over TV) <i>Do you have a lead in the Hill Ripper case.</i> (into microphone) Agent Garcia! Do you have a lead in the Ripper case?
01:35:20:16	REPORTERS	(overlap)(over TV) (overlapping chatter) (continues throughout)
01:35:24:17	GARCIA	No, we don't. We have an address.
01:35:36:05	MAY	Rhett, what have you done to us now? Why can't you get anything right?
01:35:38:13	RHETT	I've got this, Mom. I've got this. Just don't answer the door. Okay?
01:35:41:20	MAY	Rhett! Please don't leave me. I can't be in this house alone. I hate the dark. You know I hate the dark.
01:35:46:04	RHETT	I love you, Mom. Just go upstairs. Turn out the lights and do not answer the door. (kisses)
01:35:49:14	MAY	(overlaps) Okay.

		ACT FOUR
01:36:03:23	ROSSI	If he's moving, he's moving now.
01:36:12:23	HOTCH	Slow down. There. Down the alley.
01:36:23:00	HOTCH	(into phone) Reid, where are you?
01:36:24:04	REID	(over speakerphone) <i>We're headed south</i> (into speakerphone) down Jackson Street. There's hardly anything moving.
01:36:26:23	PRENTISS	(over phone) <i>Except cop cars.</i> (into speakerphone) We've seen five in the last ten minutes. Hotch, if he's out here, he's got nowhere to go.
01:36:39:07	RHETT	Life without love is no life at all.
01:37:07:06	PENNY	(panicked breaths) (spits)
01:37:14:12	HOTCH	Back up.
01:37:19:04	PENNY	(screams) (cries)
01:37:24:19	HOTCH	There's somebody in there.
01:37:28:14	PENNY	(screams) (panicked breaths)
01:37:37:22	HOTCH	FBI!
01:37:41:11	RHETT	(yells in pain)
01:37:43:08	PENNY	(panicked breaths) (continues)
01:37:45:22	HOTCH	(overlaps) Dave, call an ambulance! Penny. Penny. It's okay. You're gonna be all right. Sh, sh, sh.
01:37:51:12	ROSSI	(into radio) Prentiss, Reid, UnSub is headed South. He just passed you.
01:37:55:00	HOTCH	There's an ambulance on it's way.
01:37:59:10	HOTCH	Penny, your dad's gonna meet us at the hospital.
01:38:04:08	PRENTISS	He got away, but you hit him.

01:38:06:02	REID	We found traces of blood down the alley.
01:38:08:08	DET. CROFT	K-9 units are on the way.
01:38:11:02	HOTCH	We'll get him though. I promise.
01:38:12:16	PENNY	Agent Hotchner?
01:38:13:23	HOTCH	Yes?
01:38:14:14	PENNY	Please don't leave me.
01:38:16:04	ROSSI	Go ahead. We've got this.
01:38:17:10	HOTCH	Thank you.
01:38:25:03	ROSSI	This car has a disabled permit.
01:38:27:14	DET. CROFT	Registered to who?
01:38:29:14	MORGAN	(into speakerphone) May Walden. The UnSub is Rhett Walden. Her son.
01:38:32:01	GARCIA	(into speakerphone) Yeah, guys, we have an address. Fifteen-oh-three Hope Street.
01:38:32:20	ON-SCREEN TEXT (computer)	Rhett Walden DoB: Oct. 28 1956 Sex: M HT: 5'10 WT: 180 Hair: BRN Eyes: BRN 1503 Hope Street, Washington DC 20034
01:38:34:18	ON-SCREEN TEXT (computer)	Film and Movie Archive Online May Walden
01:38:36:00	GARCIA	Oh my gosh.
01:38:37:19	MORGAN	What?
01:38:38:13	GARCIA	The photo. It's exactly the same as Kelly and Penny.
01:38:42:16	MORGAN	When was it taken?

01:38:43:15	ON-SCREEN TEXT (computer)	May Walden in "Reflection of Desire" (1956) (Reflection of Desire : fictional movie)
01:38:43:21	GARCIA	Nineteen-fifty-six. It's a set photo taken from a movie called <i>Reflections of Desire</i> . May was nineteen when this was taken.
01:38:50:06	MORGAN	She's got to be over seventy by now.
01:38:51:16	GARCIA	Yeah. M street. Rykers Alley, they were all locations on this film. It was the only movie she ever made and- - She was four months pregnant when this picture was taken.
01:39:01:00	MORGAN	Which ended her career. And the father?
01:39:03:19	GARCIA	(exhales) Co-star. Derek, do you think she made her son do all of this?
01:39:10:11	MORGAN	Penelope, I think she made her son do a lot more than this.
01:39:13:13	DET. CROFT	(over megaphone) <i>Rhett Walden. This is the police. We know you're in there. Come out with your hands up.</i>
01:39:20:15	RHETT	You hear that, Mommy? They're calling for us. I told you this day would come. You didn't believe it. But here it is. Are you ready?
01:39:40:06	MAY	I'm ready my sweet love.
01:39:43:06	DET. CROFT	(over megaphone) <i>This is the police. We know you're in there. Come out with your hands up.</i>
01:39:47:14	ROSSI	He's coming out.
01:39:55:20	MAY	(flashback) (over film) <i>What if all we had was all we were meant to be? My love. Oh, my love. To my grave, I will carry you in my heart.</i>
01:40:27:03	MAY	(kisses)
01:40:30:17	DET. CROFT	Get down on the ground!

01:40:35:20	RHETT	(grunts)
01:40:35:20	DET. CROFT	(overlaps) I need a medic!
01:40:39:11	RHETT	(pants)
01:40:46:15	PRENTISS	Rossi. Her lips.
01:40:51:18	REID	They're Kelly's.
01:41:10:02	RHETT	(laughs)
01:41:16:15	GARCIA	Oh, what a gentleman.
01:41:21:10	MORGAN	Excuse me, missy, but when did you plan on telling me? (missy : term of address for a woman)
01:41:24:11	GARCIA	Oh, I wasn't gonna tell you. We all have things for ourselves. You know, you have property. I have the theatre.
01:41:32:03	MORGAN	Well can you at least tell me what it's about?
01:41:33:20	GARCIA	Mm-hmm. It's about a woman who is attacked by a serial killer, but she catches him, and she knocks him out and she keeps him for days.
01:41:39:14	MORGAN	Garcia, of all the plays in the world, you choose something like that?
01:41:43:00	GARCIA	I get to vent.
01:41:43:21	MORGAN	Whoa, whoa, whoa. How does it end?
01:41:50:08	GARCIA	If I told you that, it wouldn't be a surprise would it?
01:41:57:17	MORGAN	(chuckles)
01:42:04:15	GARCIA	I believe humanity was born from conflict. Maybe that's why in all of us lives a dark side.
01:42:12:17	GARCIA	Some of us embrace it. Some have no choice. The rest of us fight it.

01:42:21:11	GARCIA	But in the end, it's as natural as the air we breathe. At some point, we're forced to face the truth -- ourselves.
01:43:12:04		LAST FRAME OF PICTURE

SERIES OVERVIEW

Please note that any revisions or addendums to the SERIES OVERVIEW will be underlined and marked with their revision date.

EPISODES:

Domestic Year One: F001 – F022
Domestic Year Two: F023 – F045
Domestic Year Three: F046 – F065
Domestic Year Four: F066 – F091
Domestic Year Five: F092 – F114
Domestic Year Six: F115 – F136

RUN TIME:

TV hour (approx. 43 minutes)

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

VOCALS:

List of vocals sung by characters will be supplied in the creative notes as applicable.

MUSIC & EFFECTS:

A complete M&E will be supplied. Neutral reactions have been preserved as much as possible, but please record your own reactions for coverage, including any eating, chewing, drinking, etc. A list of reactions, breaths, etc. will be included with each of the subsequent Creative Notes.

INSERTS:

English text inserts, with no provided instructions, can be handled by one of the following methods:

- Leave as is;
- Subtitle;
- Incorporate into an appropriate character's dialogue;

Or

- Read by v/o announcer. *If you use this option, keep the v/o on a separate track so that DCVI Burbank has the option to approve or reject.*

This choice is at the discretion of the Local Dubbing Creative Manager.

SERIES SYNOPSIS:

A talented squad of FBI profilers work together to solve murder cases by analyzing the criminal mind responsible for the killings. Since every 'UnSub' (unknown subject) has a unique pattern to their crimes, it is up to the members of the team to use his or her own area of expertise to pinpoint the predators' motivations and identify their emotional triggers in order to stop them. Special Agent DAVID ROSSI is the FBI's top behavioral

analyst and has recently come out of retirement to join the Behavioral Analysis Unit (BAU) led by Supervisory Special Agent AARON HOTCHNER, a family man who is able to gain people's trust and unlock their secrets. Also on the team are Special Agent EMILY PRENTISS, the daughter of an ambassador and fluent in many languages; Special Agent DEREK MORGAN, an expert on "obsessional" crimes; Special Agent Doctor SPENCER REID, a classically misunderstood genius; JENNIFER "J.J." JAREAU, a confident young agent who acts as the unit press liaison for the team, and technical analyst PENELOPE GARCIA.

THEMES

The Mind of a Killer: The primary purpose of the team is to profile the killer. To do this, the team 'gets into the mind' of their 'unknown subject.' They examine and analyze clues at the crime scene to determine why a killer behaves in a certain manner, what the killer's rationale may be, and ultimately where the killer will strike next. The agents, however, must be careful not to become too engrossed in the thoughts of the killers. They must keep their personal lives and professional lives separate and not permit the horrors that they see on a daily basis to affect them when they are away from work.

Past vs. Present: The team continually looks to the past to find clues on how to solve the present mystery. These clues often come from other serial killers (both real and fictitious) and the methods they used to commit their crimes. The clues also sometimes come from previous cases that the team has worked on. The agents themselves are also coping with events in their own pasts.

Teamwork: Although each member of the team is exceptionally talented, it is the combined talents of the team as a whole that enables them to solve these cases. As the hunt for a new murderer begins, the team analyzes the crime scene and then each focuses on his or her own area of expertise. The team continues to work in this manner, each bringing a new piece of insight to the case until they have all contributed enough information to enable them to find and stop the killer.

DUBBING/ADAPTATION/TRANSLATION NOTES:

Online Resources: http://en.wikipedia.org/wiki/Criminal_Minds
<http://us.imdb.com/title/tt0452046/episodes>

- *Due to the nature of this program, a rotating cast of guest characters appear from episode to episode. Please refer to the Episodic Creative Letter for specific cast notes.*
- Real-life serial killers are referenced often in this series. Their nicknames, modus operandi and history are used to help solve the fictitious murders in each episode. (e.g. [Jeffrey Dahmer](#), [Ted Bundy](#), [Henry Lee Lucas](#))
- Members of the team quote famous philosophers and authors in voiceovers throughout each episode. The quotes apply to the current mystery and/or the mind of the killer (e.g. German philosopher Nietzsche, American poet Walt Whitman, etc.).

CAST (click on actor's name to be taken to web page listing past credits):

DAVID ROSSI [Joe Mantegna](#) **late 50s**

David Rossi is coming out of retirement to help out the BAU as they deal with the recent departure of Jason Gideon. Rossi is used to working alone and keeping his thought and ideas to himself. He seems to have a personality very similar to Gideon's in that he is a leader and follows his own orders. He has previously worked with Hotch in the past. He had an open case that brought him back to the BAU and the team helped him solve. ***This character's first episode is F051.***

Mid-range voice.

AARON HOTCHNER [Thomas Gibson](#) **40s**

Aaron Hotchner, 'Hotch,' is the leader of the team and a family man **who recently lost his ex-wife to the hands of a serial killer**. He seems to always be thinking two steps ahead and preparing for what may or may not happen. He is a good and fair leader, knowing the strengths of each of his team members and when to utilize them to their full advantage. He came under scrutiny after allowing Gideon to influence many of his decisions.

Mid-range voice.

DEREK MORGAN [Shemar Moore](#) **30s**

Morgan is smooth and charming, both with his coworkers and the women he meets. He enjoys his work and relishes in getting into the mind of the killer. He also becomes frustrated when he is stumped. He pushes himself hard to figure out the mystery at hand. He enjoys exchanging witty comments with Garcia, who has become a type of protégé to him. Morgan is the middle child, having one older sister and one younger sister.

Moderately deep voice.

SPENCER REID [Matthew Gray Gubler](#) **late 20s**

Spencer is a classic genius. He is brilliantly adept at noticing or figuring out the smallest details of a case. His intelligence, however, has also caused him to be socially inept. He is uncomfortable dealing with people and is much happier conversing only with his coworkers or with himself as he tries to solve a mystery.

Frequently stammers, as if his brain works more quickly than he can speak the words.

JENNIFER "J.J." JAREAU [A.J. Cook](#) **late 20s**

J.J. joins the team in the second episode of Season 1 as the Unit Liaison whose job is to ‘untangle bureaucratic knots’ so that the team can perform their work. She is pretty, sexy, intelligent and confident. When she enters a room, she commands attention. If the team needs something, J.J. is the person they go to. J.J. recently had a son, which has begun to have an impact on her decisions in the field.

Mid-range voice.

EMILY PRENTISS [Paget Brewster](#) **mid-30s**

Determined to prove her worth as a profiler, Prentiss joins the BAU team under somewhat dubious circumstances in *episode F031*. Intelligent and globally savvy, Prentiss initially questions Hotchner’s methodology, but she learns to trust his sometimes unorthodox ways. Prentiss grew up in the Middle East and speaks fluent Arabic.

Mid-range voice.

PENELOPE GARCIA [Kirsten Vangsness](#) **mid-30s**

Morgan’s protégé, computer technician and the comic relief of the show; quirky, smart and sassy. NOTE: Garcia became a regular cast member in Season Two.

Occasionally speaks quickly.

ADDITIONAL CHARACTERS

Jason Gideon (male, 50s) **Played by actor** [Mandy Patinkin](#). Gideon is returning to work from a ‘major depressive episode,’ a mental breakdown caused by him being responsible for the death of six agents. Gideon is very analytical, often lost in his own thoughts while others are speaking aloud. He is persuasive and a natural leader. He commands attention because of his track record and because of his conviction when he knows he is right. **NOTE:** In the pilot episode, it is mentioned that the name ‘Gideon’ means ‘mighty warrior,’ an accurate description of this character. The character is not based on any real-life FBI profilers. ***This character is no longer on the series starting with episode F048.***

Haley (female, 30s) – Hotch’s wife. Has a son, Jack, with Hotch. Is sent to protective custody in episode F092 because of The Reaper. ***She is killed in F100 by The Reaper.***

Erin Strauss (female, 50s) – The BAU Section Chief and direct superior to Aaron Hotchner. She was the person who allowed Agent Prentiss to be hired. ***Appears occasionally. First appeared F045. Last appeared F116.***

Kevin Lynch (male, 30s) – Technical analyst that helped to replace Garcia when she was in the hospital. Kevin is Garcia’s love interest. ***First appears in episode F054. Appears occasionally.***

William LaMontagne Jr (male, 30s) – Detective from New Orleans. Jennifer Jareau’s love interest who she met while on a case. Jennifer and Will have a son, Henry. ***First appears in episode F040 and reappears in F062. Appears occasionally.***

Agent Jordan Todd (female, 30s) – Jennifer’s replacement while she is on maternity leave. Has a slight mutual romantic attraction with Morgan. ***First appears in episode F071. Last appears F078.***

Jack Hotchner (male, 4) – He is Hotch and Haley’s son. Jack is a recurring character. *Jack is introduced as a newborn in Season 1 Episode F007. He is portrayed by the current actor in Season 3 Episode F047.*

The Reaper/George Foyet (male, 50s) – also known as the Boston Reaper. This was one of the first cases Hotch worked in the BAU. He resurfaces after 10 years of not killing and begins to torment Hotch. *First appears in episode F083.* In *episode F091 and F092*, he appears and it is shown that he stabs Hotch 9 times to give Hotch similar scars as his own. The Reaper’s next targets are Haley and Jack, which sends them to protective custody. *The Reaper is killed in F100 by Hotch.*

US Marshall Kassmeyer (male, 50s) - He is in charge of keeping Haley and Jack safe while Hotch and the team find The Reaper. *He first appears in F092. He is killed in F100 by The Reaper.*

Tamara (female, late 30s) - She is a victim’s sister on a case that the team was working on. Morgan tried to help her out as she was grieving the loss of her younger brother, but Garcia saw his involvement as more. *She first appears in F095.*

Jessica Brooks (female, late 30s) - She is Haley’s younger sister. *She first appears in F019 and also in F050.*

Ellie Spicer (female, young) – Ellie is the daughter of a police officer who was targeted by a serial killer. She first appears in F104 and then in F115.