



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 #F117 "Compromising Positions"

[Episodic Creative Letter](#)

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[Series Overview](#)

Produced by:
The Mark Gordon Company
CBS/Paramount Television
ABC Studios

Prepared by
Technicolor International Versioning Services
2255 N. Ontario Street, Suite 300
Burbank, CA 91504
(T) 818-480-5100
(F) 818-480-5300

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EPISODIC CREATIVE LETTER

EPISODE:

"Compromising Positions" - #F117

RUN TIME:

NTSC – 42 minutes, 53 seconds

GENRE:

Standard Live Action Episodic Series
Drama/Thriller

EPISODE SUMMARY:

The team profiles a serial killer who targets married couples.

CAST/WORD COUNT:

| <i>Name</i> | <i>Word Count</i> |
|---------------------------|-------------------|
| ALPHONSE KEPPLER | 88 |
| BEN FRELOW | 47 |
| BETH HARTWAY | 46 |
| DEACON | 43 |
| DEBRA WILSON | 44 |
| DETECTIVE CROWLEY | 127 |
| GARCIA | 1049 |
| HOTCH | 979 |
| KATHY HARTWAY | 6 |
| KEVIN LYNCH | 47 |
| LESLIE SANDERS | 115 |
| MALE RADIO HOST | 1 |
| MARYANN | 191 |
| MORGAN | 800 |
| PAUL WILSON | 4 |
| PHIL ANDREWS | 51 |
| POLICE CROWD & DISPATCHER | 3 |
| PRENTISS | 915 |
| REID | 950 |
| ROSSI | 400 |
| SCOTT HARTWAY | 21 |
| SHIRLEY ANDREWS | 82 |
| SWAT #1 | 1 |
| SWAT #2 | 1 |
| SWAT #3 | 2 |
| UNSUB | 133 |

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 |
|-----------------|------------------------------|--|
| 01:00:01:07 | NARRATIVE TITLE | AKRON, OHIO |
| 01:03:27:00 | MAIN TITLE | CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI |
| 01:05:52:02 | ON-SCREEN TEXT (building) | AKRON POLICE DEPT. |

MUSIC & EFFECTS: None. Please see [Series Overview](#) for general series notes.

DIALOGUE SCRIPT

| | | TEASER |
|-------------|-----------------|--|
| 01:00:01:07 | NARRATIVE TITLE | AKRON, OHIO |
| 01:00:18:12 | KATHY HARTWAY | (moans) |
| 01:00:22:05 | SCOTT HARTWAY | Look at me. Look...at...me. It's okay. It's-It's gonna be okay. (gonna : "going to") |
| 01:00:27:23 | KATHY HARTWAY | (cries) Okay, why is he doing this? |
| 01:00:33:15 | SCOTT HARTWAY | Is that enough? We-We did what you wanted. Let us go. |
| 01:00:40:03 | UNSUB | No. (evil giggles) Now it's my turn. |
| 01:00:47:12 | KATHY HARTWAY | (screams) |
| 01:01:01:12 | MORGAN | Hey, good news. Ellie just got placed with a foster family, so fingers crossed. (fingers crossed : idiom - to hope for success) |
| 01:01:06:08 | PRENTISS | Oh, that's great. I'm happy for her. |
| 01:01:08:16 | HOTCH | We've got a case in Akron, Ohio. Two couples killed in two weeks. |
| 01:01:12:08 | PRENTISS | One a week. That's not much of a cooling-off period. (cooling-off period : period of time between kills) |
| 01:01:16:09 | HOTCH | Scott and Kathy Hartway found in their car in an isolated spot. |

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| 01:01:20:08 | REID | <p>The Son of Sam had a short cooling-off period. He also attacked couples in cars.</p> <p>(Son of Sam : nickname for serial killer David Richard Berkowitz who confessed to killing six people and wounding several others in New York City in the late 1970's)</p> |
| 01:01:24:07 | HOTCH | <p>Yeah, but the first couple were killed in their house. Uh, Robert and Allison Keppler. In both cases, the husbands were killed with a silenced nine-millimeter, the wife was stabbed multiple times.</p> <p>(nine-millimeter : refers to the caliber range for a bullet)</p> |
| 01:01:33:03 | ROSSI | <p>He crosses racial lines.</p> |
| 01:01:34:14 | HOTCH | <p>And socio-economic ones. The Kepplers lived in an upscale neighborhood. The Hartways were blue-collar.</p> |
| 01:01:39:16 | MORGAN | <p>That's a big change in crime scenes, car versus house. That's two radically different MO's.</p> <p>(MO : abbreviation for modus operandi, a legal term meaning motive)</p> |
| 01:01:43:19 | ROSSI | <p>Not to mention he subdues two people. That takes a lot of skill.</p> |
| 01:01:47:02 | REID | <p>There's no indication of how he overwhelms them. There's no antemortem bruising. He doesn't use a blitz attack.</p> <p>(antemortem : before death)</p> <p>(blitz attack : a sudden unexpected attack)</p> |
| 01:01:52:07 | PRENTISS | <p>Well, he's got a nine-millimeter, he doesn't need to.</p> |
| 01:01:54:17 | MORGAN | <p>How about signs of forced entry to the car or the house?</p> |

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| 01:01:56:14 | HOTCH | No, but, uh, Akron PD did find this. (PD : abbreviation for Police Department) |
| 01:02:00:11 | MORGAN | Handcuffs. So he restrains the men and saves the real savagery for the wife. |
| 01:02:04:04 | ROSSI | Is this right? They found a used condom on both the husbands? |
| 01:02:08:09 | HOTCH | And both had Viagra in their systems and neither had a prescription. (Viagra : trademark for an enzyme-inhibiting drug, sildenafil citrate, that is used to treat impotence in men) |
| 01:02:11:16 | PRENTISS | So the UnSub gives the men Viagra and then forces them to have sex before he kills them? (UnSub : "Unknown Subject") |
| 01:02:15:23 | HOTCH | And given the timetable, he's gonna strike again soon. We fly to Akron tonight. Wheel's up in three hours. (strike : "attack") (Wheel's up : indicates a plane departure) |
| 01:02:25:09 | HOTCH | Garcia, what's that? |
| 01:02:28:02 | GARCIA | My go-bags. (go-bags : suitcase filled with work clothes and toiletries that is available at all times for emergency cases) |
| 01:02:29:21 | HOTCH | Where are you going? |

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| 01:02:30:14 | GARCIA | <p>With you. Hopefully. Sir, I think we're all still reeling since JJ left, and w-we are a man down, and you need a communications liaison.</p> <p>(reeling : "heartbroken", "shocked")</p> <p>(JJ : nickname for Jennifer using her initials)</p> <p>(man down : indicates one less person in a group or workplace)</p> |
| 01:02:39:10 | HOTCH | Garcia-- |
| 01:02:39:20 | GARCIA | <p>(interrupts) Sir, please, hear me out. My job overlapped with JJ's the most. I-I created that program that she used to present cases. When-When you guys were out in the field, she coordinated your needs through me. It makes sense.</p> <p>(hear me out : idiom - to allow someone to speak fully)</p> |
| 01:02:50:09 | HOTCH | Garcia, there are aspects of the job for which you have no training. |
| 01:02:52:20 | GARCIA | <p>You're totally right, but I-I-I'm willing to learn. I-I'll learn how to interact with families and local law enforcement and the media. Sir, I'm willing to tone down my wardrobe choices. I am ready to make that sacrifice if you just please give me a chance.</p> <p>(media : television, newspapers, and radio collectively)</p> <p>(tone down : idiom - make something less bright)</p> |
| 01:03:07:13 | HOTCH | <p>All right, we could explore this on a trial basis, we'll see how things go. Are you up to speed on the case?</p> <p>(up to speed : idiom - to have full knowledge of something)</p> |
| 01:03:12:17 | GARCIA | Yes. |

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| 01:03:14:06 | HOTCH | Can you be ready in three hours? |
| 01:03:15:04 | GARCIA | I'm ready now. |
| 01:03:17:11 | HOTCH | See you on the plane. |
| 01:03:25:21 | GARCIA | Okay. |
| 01:03:27:00 | MAIN TITLE | CRIMINAL MINDS BEHAVIORAL ANALYSIS UNIT QUANTICO FBI |
| | | ACT ONE |
| 01:03:59:22 | GARCIA | (voiceover) <i>Abraham Lincoln said, "Whatever you are, be a good one."</i> (Abraham Lincoln : sixteenth president of the United States) |
| 01:04:04:14 | HOTCH | Just waiting on a few last minute details. Let's go ahead and get started. |
| 01:04:07:18 | ROSSI | I keep bumping on the fact that he makes a married couple have sex before he kills them. Wha-What is he accomplishing with that? (bumping on : to be confused) |

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| 01:04:14:21 | REID | <p>You know, the stabbing of the wives is almost certainly piqueristic. The UnSub gets sexual gratification from penetration with a knife. Most piquerists are impotent-- Men like Albert Fish, Iain Scoular, Andrei Chikatilo--so for him, it could be a substitute for sex.</p> <p>(piqueristic : to cause a feeling of interest, curiosity, or excitement in somebody)</p> <p>(Albert Fish : American serial killer who was a child rapist and cannibal - also known as the Gray Man, the Werewolf of Wysteria, the Brooklyn Vampire, and The Boogeyman)</p> <p>(Iain Scoular : Scottish serial killer who was impotent and caught by inserting himself in a police investigation)</p> <p>(Andrei Chikatilo : a Soviet serial killer known for killing 53 women and children)</p> |
| 01:04:27:13 | PRENTISS | <p>The UnSub could also be playing a mind game. Neither shot to the husband is clean. So, they have to watch what he's doing to their wives as they're dying.</p> <p>(mind game : a psychologically manipulative and deceptive practice intended to deceive or confuse somebody)</p> |
| 01:04:35:12 | MORGAN | <p>So, this guy challenges their manhood by forcing them to have sex and then mocks them with the overkill. That kind of psychological torture makes him a sexual sadist.</p> <p>(sexual sadist : someone with a personality that displays a pattern of cruel, demeaning, and aggressive behavior)</p> |
| 01:04:42:19 | REID | <p>It would explain the amount of control he exhibits over the crime scene. The handcuffs, the condoms, the silenced weapon. He plans out every detail.</p> |

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| 01:04:49:09 | ROSSI | <p>If he's that precise, he would be just as precise in his victimology, but he's all over the map in terms of class and race.</p> <p>(victimology : study of why certain people are victims of crime)</p> <p>(all over the map : idiom - in a state of disorder or confusion)</p> |
| 01:04:56:15 | PRENTISS | No, there must be something else about the couples that attracts him. Something that he couldn't learn by stalking them anonymously. Maybe the couples met the UnSub before. |
| 01:05:06:18 | HOTCH | <p>Rossi and Reid, will you handle the family interviews? Uh, Morgan and Prentiss, go to the latest crime scene. We need to learn as much as we can about him so let's really pin down the MO.</p> <p>(pin down : idiom - identify precisely)</p> |
| 01:05:18:14 | MORGAN | Well, look at you, look at you. |
| 01:05:21:07 | GARCIA | Meet your new communications liaison. Trial communications liaison. |
| 01:05:25:11 | ROSSI | Garcia, I-I don't get to say this often, but I had no idea there was this side of you. |
| 01:05:31:20 | GARCIA | Well, I figured since I'm gonna have to interact with the mass populous, I should dress in the traditional costume of a mere mortal. |
| 01:05:38:01 | GARCIA | Ow. Ow. |
| 01:05:39:20 | MORGAN | What's wrong? |
| 01:05:40:22 | GARCIA | Oh, it's my contact. It keeps getting weird and-- Hold on. There it goes--No. Yes. No. Ow. |
| 01:05:50:13 | ROSSI | (stifled laughs) |
| 01:05:50:17 | MORGAN | (chuckles) |

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| 01:05:52:02 | ON-SCREEN TEXT (building) | AKRON POLICE DEPT. |
| 01:05:59:04 | GARCIA | Detective Crowley? |
| 01:06:01:11 | DETECTIVE CROWLEY | Miss Garcia. |
| 01:06:02:07 | GARCIA | Hi. |
| 01:06:02:13 | DETECTIVE CROWLEY | Thanks for coming. |
| 01:06:03:06 | GARCIA | Yeah. |
| 01:06:03:21 | DETECTIVE CROWLEY | And she e-mailed pictures of you guys, Agents Hotchner, Rossi and Dr. Reid, right? It's Doctor, not Agent, she was specific about that. |
| 01:06:12:10 | ROSSI | What else was she specific about? |
| 01:06:14:03 | DETECTIVE CROWLEY | Everything your team needed. I sent her a list of family members who'd be willing to talk. And your boards are over there, all ready for you to set them up. I even got the pushpins you asked for. |
| 01:06:22:04 | ALPHONSE KEPPLER | Excuse me, are-you Miss Garcia? |
| 01:06:25:10 | GARCIA | Mr. Keppler, hi. |
| 01:06:26:20 | ALPHONSE KEPPLER | Hi. |
| 01:06:27:12 | GARCIA | Uh, this is Detective Crowley, he'll show you to the interview room. |
| 01:06:30:14 | DETECTIVE CROWLEY | Hello, sir. |
| 01:06:31:05 | ALPHONSE KEPPLER | How you doing? |
| 01:06:31:18 | DETECTIVE CROWLEY | Right this way. |

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| 01:06:34:07 | GARCIA | He is such a sweet man. |
| 01:06:35:18 | HOTCH | You contacted the family members already? |
| 01:06:37:17 | GARCIA | Yes. Only two responded back immediately. That's Robert Keppler's dad. And then Scott Hartway's mom will be here in about an hour. Is that enough time? |
| 01:06:43:20 | HOTCH | Yes, perfect. |
| 01:06:45:01 | GARCIA | Okay, I'm gonna set up the boards. Unless you need something else. |
| 01:06:47:02 | HOTCH | No, we're good. Thank you. |
| 01:06:48:02 | GARCIA | All right. |
| 01:06:50:14 | ROSSI | And you were worried. |
| 01:06:53:05 | PRENTISS | Okay, thank you. (to Morgan) So he has a gun, he gains the upper hand immediately. (upper hand : idiom - a dominating or controlling position) |
| 01:06:57:08 | POLICE CROWD & DISPATCHER | (overlapping chatter) (continues throughout) |
| 01:06:57:23 | MORGAN | He keeps it trained on the wife so the husband has no choice but to surrender. Where's he confront them? |
| 01:07:04:01 | PRENTISS | Not the parking lot. Too many variables for someone this controlled. |
| 01:07:09:06 | MORGAN | He could have been lying in wait in the backseat, though. |
| 01:07:11:15 | PRENTISS | Yeah. |
| 01:07:14:14 | MORGAN | I mean if they were facing forward, the UnSub's back here down low, he pops up with his gun, there's no chance for them to fight back. |

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| 01:07:24:22 | PRENTISS | <p>He could have used a slim jim to get in. That wouldn't leave any marks.</p> <p>(slim jim : thin strip of metal used to unlock automobile doors without the use of a key)</p> |
| 01:07:29:11 | MORGAN | <p>Okay, but here's the real trick. How did he force two people to have sex at gunpoint?</p> |
| 01:07:33:00 | PRENTISS | <p>With Viagra, apparently.</p> |
| 01:07:34:19 | MORGAN | <p>Viagra's a vasodilator. It takes at least thirty minutes to get the blood vessels to relax properly.</p> |
| 01:07:39:23 | MORGAN | <p>I mean, Scott's fight-or-flight response would have kicked in. His heart's racing. His blood's flowing to all his extremities, but not the right one.</p> <p>(fight-or-flight : a set of physiological changes, including an increase in heart rate, blood pressure, and the flow of adrenalin, that constitutes the body's instinctive response to impending danger or other stress)</p> <p>(kicked in : idiom - to start or begin)</p> |
| 01:07:46:03 | PRENTISS | <p>Maybe he got them to relax. He tells them he'll let them live if they do this.</p> |
| 01:07:49:18 | MORGAN | <p>This guy has to control everything, that would include the environment, right?</p> |
| 01:07:59:07 | PRENTISS | <p>Whoa, he turned the heat all the way up. Uh, he didn't want them getting cold?</p> |
| 01:08:09:04 | MALE RADIO HOST | <p>(over radio) <i>One-oh-five-point-five.</i></p> |
| 01:08:11:16 | MORGAN | <p>The station wasn't one of the presets. That means he tuned it for them.</p> <p>(Note that the music playing in the car is R&B soul whereas the preset stations are country or pop)</p> |

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| 01:08:15:15 | PRENTISS | It's almost like he went out of his way to make sure they were comfortable. A sexual sadist wouldn't do that. (went out of his way : idiom - inconvenience oneself or take extra trouble to do something beyond what is required) |
| 01:08:20:11 | MORGAN | We need to take a look at the first crime scene. |
| 01:08:24:07 | ROSSI | Can you walk us through a typical day in your son's life? |
| 01:08:30:09 | ALPHONSE KEPPLER | What do you mean? |
| 01:08:31:16 | REID | The man we're looking for may very well have met Robert and Allison. Can you tell us what they liked to do? |
| 01:08:37:01 | ALPHONSE KEPPLER | I can tell you, those two were married (slight chuckles) to their jobs. He was a lawyer and she was a pediatrician. They went to work, they came home. That was their day. |
| 01:08:50:23 | ROSSI | So, he was driven. (driven : striving to achieve because of a strong need or inner compulsion) |
| 01:08:52:11 | BETH HARTWAY | Scott was at the post office by seven every morning. He had his eye on that branch manager office. He wanted to run the whole zip code. (run : to be in charge of something) |
| 01:09:03:16 | REID | So did he have enemies at work? |

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| 01:09:05:05 | ALPHONSE KEPPLER | Robert stepped on toes to close a deal, I suppose. But he was shooting for VP by the end of the year. (chuckles) He'd have made it, too. (stepped on toes : idiom - to hurt or offend someone) (shooting for : idiom - to have a goal) (VP : abbreviation of Vice President) |
| 01:09:16:10 | REID | Was he that way his entire life? |
| 01:09:18:04 | BETH HARTWAY | Class president four years in a row. So many All-Americans. They ran out of room on his varsity jacket. (All-Americans : selected and honored as the best amateur player or athlete in the United States in a particular position or event) |
| 01:09:30:16 | ROSSI | What about college? |
| 01:09:32:12 | ALPHONSE KEPPLER | Well, top of his class at Harvard. Made law review at Yale. (chuckles) I was very proud. (Harvard : the oldest university in the United States, founded in 1636 in Massachusetts) (law review : a scholarly journal focusing on legal issues, normally published by an organization of students at a law school or through a bar association) (Yale : a private Ivy League university located in New Haven, Connecticut) |
| 01:09:43:03 | HOTCH | So, both husbands were alpha males? |
| 01:09:44:22 | ROSSI | It's the only trait we could find that connects the couples. |
| 01:09:47:11 | REID | We know that female type isn't specific to this UnSub, but what if this is? |
| 01:09:51:00 | HOTCH | Typically alpha males only attack other alphas. |

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| 01:09:53:03 | ROSSI | That's how the UnSub sees himself. These men are the only competitors he takes seriously. |
| 01:09:57:10 | REID | And the overkill on the wives is his expression of control in alpha male terms. He's proving his dominance over his rival by obliterating their mate. |
| 01:10:03:14 | HOTCH | We need more details about these men's lives. I'll have Garcia pull up more personal information. |
| 01:10:08:14 | HOTCH | Detective, have you seen Miss Garcia? |
| 01:10:09:20 | DETECTIVE CROWLEY | She's outside talking to a reporter. A guy from the local paper wanted a quote from the FBI. (FBI : abbreviation for Federal Bureau of Investigation which is the investigative arm of the United States Justice Department) |
| 01:10:13:17 | HOTCH | Excuse me. |
| 01:10:15:04 | GARCIA | No comment. |
| 01:10:16:17 | BEN FRELOW | Off the record, then. Is the FBI assisting the Akron police in the Couple Killer case? (Off the record : idiom - unofficially, in confidence, not for publication) |
| 01:10:21:22 | GARCIA | Okay, first of all, "no comment" means no comment. Second of all, that name of the killer you came up with that name. We didn't come up with that name. |
| 01:10:27:12 | BEN FRELOW | Forget the name, the name's gone. Just, uh, give me some background and I will hold the story until you give me the green light. (green light : permission to start work on something, especially a project or plan) |
| 01:10:33:01 | GARCIA | You'll hold the story? |
| 01:10:33:22 | BEN FRELOW | Absolutely. |

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| 01:10:34:23 | HOTCH | Have you cleared that with your editor? (cleared : to gain approval) |
| 01:10:36:22 | BEN FRELOW | Uh, of course. |
| 01:10:38:08 | HOTCH | Can you get him on the phone? And the hold also applies to your blog that the paper hosts? (blog : website that displays in chronological order the postings by one or more individuals and usually has links to comments on specific postings) |
| 01:10:44:09 | BEN FRELOW | Right. That. |
| 01:10:46:03 | GARCIA | You sneaky son of a-- |
| 01:10:47:09 | HOTCH | (interrupts) You'll have your story when the Akron police make an arrest. Until then, the FBI has "no comment" as Miss Garcia stated. Thank you. |
| 01:10:55:20 | GARCIA | He lied. He lied to me. |
| 01:10:57:12 | HOTCH | No, he just counted on you not asking the right questions. |
| 01:11:01:06 | HOTCH | Why didn't you check with me before you talked to him? |
| 01:11:03:04 | GARCIA | I-I looked everywhere and I-I couldn't find you. And I figured it was one of those things that you would just... count on me to handle. |
| 01:11:09:22 | HOTCH | Garcia, I appreciate the initiative, but when it comes to dealing with the press, let me handle things for now. (press : media - newspapers, television and radio) |
| 01:11:14:07 | GARCIA | Yes, sir. Absolutely. |
| 01:11:15:10 | HOTCH | I need all the credit card and phone records for all the husbands. We think the UnSub is targeting them first. |

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| 01:11:19:12 | GARCIA | Okay. |
| 01:11:20:02 | HOTCH | Thank you. |
| 01:11:20:09 | PRENTISS | Hotch. There's something you need to see. |
| 01:11:23:19 | PRENTISS | This is the second crime scene. The UnSub took the Hartways to Lovers' Lane, then he turned the heat up in the vehicle, and tuned the radio to a soul music station. (Lovers' Lane : idiom - secluded road or area sought out by lovers seeking privacy) |
| 01:11:32:17 | MORGAN | This is the first crime scene. Al Green was in the CD player and candles had been lit. (Al Green : an American gospel and soul music singer) |
| 01:11:36:18 | HOTCH | He's staging the scene. |
| 01:11:37:22 | PRENTISS | Control is critical to him, we know this. But to a different end than we initially thought. |
| 01:11:42:09 | MORGAN | These murders are about the fantasy. Only the fantasy isn't sadistic. It's romantic. |
| 01:11:45:23 | REID | Well, we profiled from the interviews that he's picking the husbands first. How is that romantic? (profiled : to study the behavior and characteristics of a criminal) |
| 01:11:49:22 | PRENTISS | Alpha males marry the most attractive females. Once he meets the husband, he knows the wife is gonna fit his needs. |
| 01:11:55:11 | MORGAN | We know this UnSub is impotent, but what we're seeing here isn't the usual psychological block keeping him from getting aroused. This is physiological. |
| 01:12:01:20 | ROSSI | How can you be sure of that? |

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| 01:12:03:13 | PRENTISS | He brings Viagra to the crime scenes. If he wanted, he could pop a pill, let the drug take effect. Instead, he gives it to the husbands. Why? (pop : "take", "ingest") |
| 01:12:10:02 | ROSSI | It's not working for him anymore. |
| 01:12:12:02 | MORGAN | Something definitely happened to this guy. Prostate cancer, surgery, something. But whatever it was it cut him off from fulfilling his needs, so he's using the couples as surrogates. |
| 01:12:20:17 | HOTCH | So why does he make the husband wear a condom? |
| 01:12:22:18 | MORGAN | We don't know that connection yet. |
| 01:12:24:05 | REID | If he's gonna kill the husbands anyway, he can't perform on the wives, the condoms are redundant. |
| 01:12:28:02 | HOTCH | If the theory's right, he's acting out a fantasy, in which contraception plays a key role. Until we understand what the role is we're not gonna find him. |
| 01:12:40:06 | UNSUB | (impact grunts) |
| 01:12:42:10 | DEBRA WILSON | (panicked sounds) |
| 01:12:44:01 | UNSUB | (grunts) |
| 01:12:44:13 | DEBRA WILSON | Paul. |
| 01:12:44:23 | PAUL WILSON | (grunts) |
| 01:12:45:13 | DEBRA WILSON | (overlaps) (cries) |
| 01:12:49:23 | PAUL WILSON & UNSUB | (fight grunt) |
| 01:13:07:22 | PAUL WILSON | (indistinct) Baby, get the gu--(screams in pain) |
| 01:13:12:21 | DEBRA WILSON | (cries) No! |
| 01:13:15:01 | UNSUB | (struggle grunts) |

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| 01:13:17:11 | DEBRA WILSON | (cries) Wait. I'll do what you want. Just don't hurt me. Please. |
| 01:13:21:02 | UNSUB | (overlaps) (pants) |
| 01:13:33:00 | UNSUB | Tell me you want me. |
| 01:13:34:00 | DEBRA WILSON | I-I want you. |
| 01:13:36:12 | UNSUB | Say it (pants) like you mean it. |
| 01:13:40:15 | DEBRA WILSON | (panicked breaths) I want you. (pants) Do you want me? You do. You want me. You want me. You want me. Say you want me. (cries) You want me. |
| 01:14:05:22 | UNSUB | (overlaps) (groans) |
| | | ACT TWO |
| 01:14:16:14 | REID | I just heard. The UnSub shot both victims last night? |
| 01:14:18:20 | ROSSI | The housekeeper found them this morning. |
| 01:14:20:14 | REID | If his routine was disrupted, it means he made a mistake. |
| 01:14:22:20 | ROSSI | It also means he's out of control. He's enraged. He's going to attack again soon. |
| 01:14:27:11 | REID | Paul Wilson. Spinal surgeon. |
| 01:14:29:00 | ROSSI | Alpha male. Just like the others. |
| 01:14:30:20 | REID | Can you guys hold on for a moment? |
| 01:14:32:16 | REID | He had offensive and defensive wounds all over his body. |
| 01:14:36:11 | ROSSI | He was cuffed behind his back. Still put up a hell of a fight. (cuffed : "handcuffed") (hell of a : used for emphasis) |

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| 01:14:40:00 | REID | That's because he knew how. Look, the wounds extend from his knees to the soles of his feet. |
| 01:14:45:09 | ROSSI | That's full-contact training. Now, where would you learn something like that? |
| 01:14:49:15 | REID | You know, my assumption would be a mixed martial arts gym. MMA has skyrocketed among men who want the most intense fighting possible. (MMA : abbreviation for Mixed Martial Arts) (skyrocketed : to increase quickly) |
| 01:14:54:21 | ROSSI | Which our UnSub would. Could be where he's finding his victims. |
| 01:14:57:14 | REID | I'll follow up with the families. |
| 01:14:59:14 | MALE DISPATCHER | (overlaps) (over radio) (<i>indistinct</i>) |
| 01:15:05:00 | MORGAN | Maybe she went for the gun in the drawer. Forced the UnSub to shoot her and stopped him from following his ritual. |
| 01:15:11:06 | PRENTISS | No, because there's a muzzle burn on her chest. He shot her at point-blank range. Okay, you're the UnSub, I'm Debra Wilson. I have to get past you to get to that gun. But she takes her robe off. Now your nine-millimeter is right here at my chest. What am I doing? (muzzle : the front open end of the barrel of a firearm) (point-blank : fired straight and from so close to the target) |
| 01:15:33:00 | MORGAN | She offered herself to him? |
| 01:15:34:17 | PRENTISS | Well, why would she do that? Why not lock yourself in the bathroom? Or run out the door? |

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| 01:15:39:05 | MORGAN | Well, survival isn't logical. It's instinctual. Her instincts probably told her that this was her best shot. (shot : opportunity for something) |
| 01:15:44:13 | PRENTISS | Okay, she's telling herself she's gonna do whatever is necessary to get out of this alive. So she's just seen her husband die in front of her, then she comes on to the UnSub. An overt sexual expression. (comes on to : idiom - to make sexual advance toward) |
| 01:15:57:11 | MORGAN | Yeah, it's almost flexible. She's going from one man to the next without hesitation. |
| 01:16:01:14 | PRENTISS | He makes the husband wear a condom. What does that say about him? |
| 01:16:06:15 | MORGAN | That he's protecting himself? It's a sexual scenario where he's sharing a woman with another man. |
| 01:16:11:06 | PRENTISS | Am I crazy or could this guy be a swinger? (swinger : slang - somebody who lives a somewhat unconventional and hedonistic life, especially somebody who exchanges sexual partners with others) |
| 01:16:13:20 | MORGAN | He could have been a part of that scene until the impotence kicked in. And now, he's just trying to re-create it. These couples could have been his old partners. |
| 01:16:21:11 | REID | Okay, so here's what I found out. Only Paul Wilson trained at an MMA gym, but all the other husbands worked out regularly. From the local YMCA to expensive fitness clubs. |
| 01:16:28:19 | ROSSI | Makes sense. Alpha males care about their appearance. |
| 01:16:31:05 | REID | The gym is also a good place to stalk victims. |

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| 01:16:33:13 | ROSSI | It still doesn't tell us how he goes from finding husbands in a gym to getting inside their house. |
| 01:16:37:21 | HOTCH | No, but it does give us a list from which we can eliminate. |
| 01:16:40:04 | ROSSI | Yeah, but we've got a bigger problem here. The UnSub's fantasy was interrupted. At the least, he's hunting again tonight. At the worst, he'll escalate his violence. |
| 01:16:49:17 | HOTCH | Will you ask Crowley to gather his officers? We can give the profile. (profile : description of a possible suspects behaviors and physical characteristics) |
| 01:16:52:15 | HOTCH | Garcia. |
| 01:16:53:05 | GARCIA | Yes, sir. |
| 01:16:56:17 | HOTCH | Uh, we've got a possible lead in the husbands' gyms and health clubs. I need a list of everyone in and out. |
| 01:17:00:23 | GARCIA | Okay, so employees and members. |
| 01:17:02:08 | HOTCH | No, wider than that. Outside vendors, maintenance, trainers, everybody. |
| 01:17:05:11 | GARCIA | Okay, that's a lot and I'm not done cataloguing the husband's records, liked you asked me to because I keep getting delayed. |
| 01:17:10:18 | HOTCH | Delayed how? |
| 01:17:11:09 | GARCIA | Uh, family members calling back. Cops with questions. Also I'm helping Morgan call swing clubs because we thought some of the victims might be swingers. They're not, by the way. And there's more swing clubs in Akron than there really should be. (Cops : slang - "police officers") |
| 01:17:19:02 | HOTCH | Garcia, I need you to prioritize this. We need to get ahead of this guy, he may strike again tonight. |

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| 01:17:24:10 | GARCIA | Sir, may I please bring Kevin Lynch in? If he helped me we could get it done like bang. (bang : quickly or fast) |
| 01:17:28:18 | HOTCH | That's fine and if for any reason you get stuck just let me know. |
| 01:17:31:07 | GARCIA | Aye-aye. (expression of agreement) |
| 01:17:31:15 | HOTCH | And tell Morgan and Prentiss that we're releasing the profile. Have them give it to everybody that they've met in the swingers' community. |
| 01:17:36:02 | GARCIA | Yes. Yes, I can do that. |
| 01:17:40:15 | SHIRLEY ANDREWS | (sighs) Jehovah's witnesses? (a member of a religious group that believes in the imminence of Jesus Christ's personal reign on Earth and rejects secular law where it appears to conflict with the divine) |
| 01:17:42:12 | PRENTISS | Oh, no ma'am. Um, I'm Special Agent Prentiss, this is Special Agent Morgan, we're with the FBI. Uh, we heard that you ran, uh, "Fabulous, Fun and Over Forty"? |
| 01:17:53:05 | SHIRLEY ANDREWS | This is the house. Uh, Phil! The FBI is here! (to Morgan & Prentiss) Oh, come in. |
| 01:17:59:00 | PRENTISS | Thank you. |
| 01:18:00:20 | GARCIA | (into phone) Sir, I-I totally appreciate the confidentiality your gym provides for it's members, but this is a murder investigation, so obviously you can see-- Hello? Uncooperative. |
| 01:18:14:00 | GARCIA | (into phone) Kevin, honey, say something helpful. |

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| 01:18:15:19 | KEVIN LYNCH | (over phone) <i>I'm almost done with members and employees.</i> (into phone) Outside vendors are going to be tough though. It looks like a lot of these guys are paid under the table. (under the table : idiom - in secret) |
| 01:18:20:23 | GARCIA | (over phone) <i>I know.</i> <i>W-two's</i> (into phone) are useless. Look at original service records only. (<i>W-two's</i> : form that an employer must send to an employee and the IRS at the end of the year) |
| 01:18:25:10 | KEVIN LYNCH | (over phone) <i>What is this operating system you're working?</i> (into phone) The search parameters are completely backwards. (chuckles) (operating system : the essential program in a computer that maintains disk files, runs applications, and handles devices such as the keyboard, mouse, monitor, and printer) |
| 01:18:29:13 | GARCIA | (over phone) <i>Okay, first of all, I created that program.</i> (into phone) And second of all, it is a poor carpenter - - and hacker -- who blames his tools. (poor...tools : proverb meaning a person should be able to do a good job regardless of resources) |
| 01:18:34:05 | DETECTIVE CROWLEY | Miss Garcia? Paul Wilson's family is here for interviews. |
| 01:18:38:09 | GARCIA | B-But we're about to deliver the profile, there's no one here to talk to them. |
| 01:18:42:07 | DETECTIVE CROWLEY | Well, they're here. |
| 01:18:43:20 | GARCIA | Uh, can-can you ask them to wait? |
| 01:18:47:02 | DETECTIVE CROWLEY | Okay. |

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| 01:18:48:07 | KEVIN LYNCH | (over phone) <i>Pen, are you talking to me?</i> (Pen : short for Penelope, Garcia's first name) |
| 01:18:49:20 | GARCIA | (into phone) Kevin. Compile. |
| 01:18:52:13 | GARCIA | Detective! |
| 01:18:54:23 | DETECTIVE CROWLEY | Yeah. |
| 01:18:55:19 | GARCIA | I'm sorry. I'll-I'll talk to them. |
| 01:19:00:03 | GARCIA | (deep breath) I miss you, JJ. |
| 01:19:03:12 | REID | This UnSub is an emasculated alpha male with a near obsessive-compulsive level of control in his behavior. |
| 01:19:09:13 | HOTCH | And because of the repetition of details at the crime scenes we know that his ritual is essential to him. |
| 01:19:14:11 | ROSSI | These patterns are how he maintains dominance in a world he feels powerless in. Both sexually and socially. |
| 01:19:20:20 | PRENTISS | The man we're looking for is a troilist. |
| 01:19:23:12 | SHIRLEY ANDREWS | Do you know what that is? |
| 01:19:24:22 | MORGAN | It means that he gets off on staging a scene and participating in it. (gets off on : idiom - to be excited by something) |
| 01:19:28:03 | PRENTISS | Such as recording sexual acts on camera or coming to parties like yours. The point is the performance. |
| 01:19:34:18 | SHIRLEY ANDREWS | Do you know who his partner is? |
| 01:19:36:13 | PRENTISS | A partner? |

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| 01:19:37:16 | PHIL ANDREWS | When he comes to the parties. He has to bring a female companion or he wouldn't get in the door. |
| 01:19:42:23 | SHIRLEY ANDREWS | See swing clubs are a matriarchy. My primary goal as a hostess is to make sure other women feel safe and secure. There has to be at least as many women as men. |
| 01:19:52:20 | MORGAN | Actually, we hadn't considered that. |
| 01:19:54:20 | SHIRLEY ANDREWS | What else do you know about him? |
| 01:19:56:00 | REID | Paul Wilson's attack showed him how physically weak he was. And Debra Wilson's enticement reminded him of how futile his fantasies were. |
| 01:20:03:03 | HOTCH | And as a result of this, this UnSub is what we call decompensating. |
| 01:20:06:13 | DETECTIVE CROWLEY | Now what does that mean? |
| 01:20:07:10 | REID | <p>We use it to describe the collapse of OCD patterns that mentally ill patients use to cope. Once one fails, they generally all do. In this case, the UnSub's ritualized fantasy has stopped working. And that makes him incredibly dangerous.</p> <p>(OCD : abbreviation for Obsessive-compulsive disorder - a type of anxiety disorder characterized by recurrent, persistent, unwanted, and unpleasant thoughts or repetitive, purposeful, ritualistic behaviors that a person feels driven to perform)</p> |
| 01:20:18:03 | DETECTIVE CROWLEY | So, what was his fantasy? |
| 01:20:19:10 | PRENTISS | Two men, one woman. How would that work? |
| 01:20:21:13 | PHIL ANDREWS | Well, he comes with his female companion. Then, he'd most likely invite a man in. |

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| 01:20:26:22 | MORGAN | Wait a minute, uh, this guy is an alpha male. I mean wouldn't he be too possessive to share his partner? |
| 01:20:32:13 | SHIRLEY ANDREWS | Sure. Unless he was married. |
| 01:20:35:16 | MORGAN | Why married? |
| 01:20:36:11 | PRENTISS | Oh, because the erotic charge of the role play is the consensual cheating. You don't control a girlfriend the way you control a wife. |
| 01:20:44:18 | PHIL ANDREWS | The husband chooses his wife's partner for her. |
| 01:20:47:17 | SHIRLEY ANDREWS | Usually not married. It makes the cheating hotter. (hotter : more attractive) |
| 01:20:51:10 | PHIL ANDREWS | Then, at a certain point, he steps in. |
| 01:20:53:22 | MORGAN | And shows his sexual superiority. He proves to the room and his wife that he's the only who can satisfy her. |
| 01:20:58:13 | SHIRLEY ANDREWS | (overlaps) Mm-hmm. |
| 01:20:59:03 | PRENTISS | Until his impotence destroyed his ability to do that. Suddenly he's not the only one questioning his manhood. She is, too. |
| 01:21:05:21 | MORGAN | So maybe she cheated on him, or maybe she left. But either way his wife was his first loss of control. |
| 01:21:10:17 | PRENTISS | And if he's decompensating, she's the pattern he'll attack next, as part of his breakdown. Her, or women like her. |
| 01:21:17:01 | REID | The end result of decompensation is a temporary psychotic break. He'll revisit all his old patterns to see if they still work. (psychotic break : term used to describe the first time that a person experiences an episode of primary psychosis) |

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| 01:21:22:20 | HOTCH | And when he finds that they don't, he'll be compelled to destroy them. And anyone engaging in them. |
| 01:21:41:13 | SWINGERS CLUB CROWD | (overlapping chatter) (continues throughout) |
| 01:21:46:14 | LESLIE SANDERS | Hey. Hi. How are you? Oh, excuse me. |
| 01:21:57:01 | UNSUB | Hello, Leslie. |
| 01:21:58:10 | LESLIE SANDERS | James. What a pleasant surprise. Where's your wife? |
| 01:22:04:03 | UNSUB | Maryann's coming later. |
| 01:22:10:21 | LESLIE SANDERS | Well, you know the rules in my house. |
| 01:22:13:02 | UNSUB | She's right behind me. I swear. |
| 01:22:16:12 | LESLIE SANDERS | Well, she better be. |
| | | ACT THREE |
| 01:23:27:06 | POLICE CROWD & DISPATCHER | (overlapping chatter) (continues throughout) All right, guys. |
| 01:23:29:12 | LESLIE SANDERS | (quick breaths) Are you almost done? I can't look at this any longer. |
| 01:23:35:09 | MORGAN | Almost, ma'am. The gunman tonight, did you know him? |
| 01:23:38:20 | LESLIE SANDERS | James. Yeah, he and his wife, Maryann, were fixtures here a year ago. And then they just stopped coming. (fixtures : established person) |
| 01:23:45:13 | PRENTISS | Do you have a last name? |
| 01:23:46:22 | LESLIE SANDERS | No. We don't share personal details like that. |
| 01:23:49:18 | PRENTISS | So you have sex, but you don't ask for last names? |
| 01:23:55:05 | MORGAN | All of the victims here tonight were men. Do you happen to know why? |

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| 01:23:58:16 | LESLIE SANDERS | No. |
| 01:24:00:08 | PRENTISS | Did you know if he had the chance to shoot any women? |
| 01:24:03:06 | LESLIE SANDERS | I was in the playroom with my friend. And we locked the door when the shooting started. And he came in. And he just looked at me like I was nothing. So, no, no I have no idea what he was after. I'm just glad it wasn't me. |
| 01:24:19:19 | PRENTISS | Miss Sanders, if the door was locked, how did he get in? |
| 01:24:25:09 | ROSSI | This was the last victim. The UnSub came from the living room into here. |
| 01:24:30:17 | REID | Morgan says the hostess locked herself in here. |
| 01:24:33:11 | ROSSI | Didn't seem to slow him down. |
| 01:24:36:08 | REID | This is a deadbolt. The UnSub could have easily shot his way through. |
| 01:24:39:15 | ROSSI | He picked the lock? |
| 01:24:41:18 | REID | He'd only do that out of habit. |
| 01:24:43:19 | ROSSI | A deadbolt's designed for security. It takes expertise to get past that. |
| 01:24:48:14 | HOTCH | (into phone) You think he's a locksmith? |
| 01:24:49:16 | REID | (into speakerphone) We knew he was stalking his victims at the gym, but we never knew how he got into their lives. |
| 01:24:53:04 | ROSSI | (into speakerphone) But when you're working out, where's the one place you leave everything personal? (over phone) <i>In a locker.</i> |
| 01:24:57:14 | REID | (over phone) <i>Once the UnSub finds an alpha male, he can</i> (into speakerphone) pick the lock, get their address off their driver's license, and then duplicate their keys in his work van outside. |

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| 01:25:03:14 | ROSSI | (into speakerphone) That's the missing piece to his MO. He got everything he needed from (over phone) <i>these men before they left the shower.</i> |
| 01:25:08:16 | HOTCH | (into phone) Garcia's already ruled out gym employees and members. (over speakerphone) <i>How's he getting in?</i> (ruled out : idiom - to eliminate) |
| 01:25:11:23 | ROSSI | (into speakerphone) Could be a third party vendor. Called in to install the lockers. |
| 01:25:15:07 | REID | (into speakerphone) And called back when someone loses their key. |
| 01:25:17:02 | HOTCH | (over speakerphone) <i>All right. Come back to the station, we'll work this up.</i> |
| 01:25:20:23 | HOTCH | Garcia, I need you to pull all the locksmiths that the gym contracts out to. |
| 01:25:25:23 | GARCIA | O-Oh, that's gonna take some time. |
| 01:25:27:19 | HOTCH | Why? |
| 01:25:28:19 | GARCIA | Because I'm still gathering the vendors. And-And not all the websites list the trainers that work there. |
| 01:25:33:03 | HOTCH | (overlaps) Did you call them? |
| 01:25:34:00 | GARCIA | Of course I called them, but some were cooperative and some aren't. So, I-- |
| 01:25:36:06 | HOTCH | (interrupts) Garcia, I told you to come to me if you got stuck. |
| 01:25:38:18 | GARCIA | Okay, look you know usually I can do this kind of thing in no time, but this office is a revolving door of people bugging me and I cannot do two jobs at once. (bugging : to bother or annoy) |
| 01:25:50:02 | GARCIA | Oh my God. Sir, I'm so sorry. |

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| 01:25:52:04 | HOTCH | Garcia, there are eight new victims as of tonight and more people are going to die. I need you to shut out all distractions and give me everything you've got. |
| 01:26:00:16 | GARCIA | Yes, sir. I'm-I'm here, I'm present, hit me. (hit me : slang - command to begin) |
| 01:26:02:13 | HOTCH | The UnSub's a locksmith. I need employee-- |
| 01:26:04:04 | GARCIA | (interrupts) Employee rolls of lock and key companies. I'm so on it. |
| 01:26:06:10 | HOTCH | Thank you. |
| 01:26:11:17 | MORGAN | Hotch. |
| 01:26:12:03 | HOTCH | Yeah. |
| 01:26:13:07 | MORGAN | We need to rethink this UnSub's decompensation. |
| 01:26:15:10 | PRENTISS | We thought his wife would be the next logical target, especially if she left him. But if it's other men, he could blame them for breaking up his marriage. |
| 01:26:22:14 | MORGAN | It's the same thought process that started him hunting alpha males to begin with. |
| 01:26:26:04 | HOTCH | And what does that tell us about where he might be going? |
| 01:26:28:02 | MORGAN | Nothing, but it might tell us where he's been. |
| 01:26:29:18 | PRENTISS | Decompensation means he's returning to his old patterns, his old habits. Maybe he did this before. |
| 01:26:35:01 | MORGAN | After his wife left, he sought out some of her partners and killed them. |
| 01:26:38:03 | HOTCH | You want to look at unsolved murders? |
| 01:26:39:13 | MORGAN | Crowley can pull them for us. Match them based on the UnSub's caliber. |

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| 01:26:42:04 | HOTCH | Good. You might also need to give Garcia a handwork in the locksmith angle. |
| 01:26:45:19 | MORGAN | Is there some reason she can't cover that on her own? |
| 01:26:48:06 | HOTCH | She's juggling two jobs. She might need some help. |
| 01:27:16:11 | UNSUB | (sniffs) |
| 01:27:21:14 | GARCIA | (into phone) Yeah, yeah, I-I appreciate that. Thank you for the information. Okay, bye-bye. |
| 01:27:27:20 | MORGAN | How you holding up? |
| 01:27:29:05 | GARCIA | Um, the gyms found about the massacre, so now they're giving me information on the locksmiths, and that's a whole other can of worms. And I'm fine. (can of worms : idiom - situation that presents difficulty, uncertainty, or perplexity) |
| 01:27:39:07 | MORGAN | Garcia. |
| 01:27:40:05 | GARCIA | (exhales) Morgan, people are gonna die because of me. |
| 01:27:45:16 | MORGAN | That's not true. |
| 01:27:46:07 | GARCIA | Yes, it is. JJ did so much and I am in so over my head. I'm swimming--Oh my God, I hate these things. (in...head : idiom - beyond one's understanding or competence) (swimming : to have a large amount of something) |
| 01:27:54:12 | MORGAN | Here, let me help. Take them out. Where's your saline? |
| 01:27:56:17 | GARCIA | (exhales) Front pocket of my bag. |
| 01:28:05:16 | MORGAN | Do you know what your only mistake has been since you started? |

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| 01:28:07:22 | GARCIA | Oh, hooray, more criticism. (Note sarcasm.) |
| 01:28:11:02 | MORGAN | You are trying to replace JJ. Nobody can replace JJ. Now take the other one out, too. |
| 01:28:16:00 | GARCIA | I'm not trying to replace her. I-I'm trying to do this job the way she'd want it done. |
| 01:28:24:10 | MORGAN | You know what JJ would want? She'd want you to find a way to do this job on your own terms. Play to your strengths. |
| 01:28:31:18 | GARCIA | Okay, well, my extensive knowledge of operating systems and Internet protocol is not really gonna help me out here. |
| 01:28:37:09 | MORGAN | That's not what I'm talking about. |
| 01:28:38:12 | GARCIA | What are you talking about? |
| 01:28:41:03 | MORGAN | You need to go O.G. "Original Garcia." |
| 01:28:49:07 | GARCIA | Derek Morgan, I'm a little blind right now, but it appears the rough blur that is you just threw out my only pair of contact lenses. |
| 01:28:57:07 | MORGAN | There she is. I know you. |
| 01:29:05:00 | GARCIA | How often do I tell you I love you? |
| 01:29:07:00 | MORGAN | Every day. It's implied. Now, the locksmiths. Can I help? |
| 01:29:14:17 | GARCIA | You just did. I know what to do. |
| 01:29:22:08 | SHOPPING CROWD | (overlapping chatter) (continues throughout) |
| 01:29:43:14 | DEACON | (into phone) Deacon's Lock and Key. This is Deacon. |

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| 01:29:45:17 | GARCIA | (over phone) <i>Hello. This is Penny Garcia, I'm with</i> (into phone) the phone company. (Penny : short for Penelope) |
| 01:29:49:15 | DEACON | (over phone) <i>I paid this month.</i> |
| 01:29:50:22 | GARCIA | (into phone) Oh, we're the phone company, so we know that. I'm calling because one of your (over phone) <i>employees is past due and he listed you as his most recent employer.</i> |
| 01:29:58:06 | DEACON | (into phone) Uh, don't have any employees. |
| 01:29:59:23 | GARCIA | (over phone) <i>Well, that solves that, then.</i> (into phone) I'm just gonna turn this over to the IRS. (IRS : abbreviation for Internal Revenue Service - the division of the U.S. Department of the Treasury responsible for the collection of income, excise, and other taxes and the enforcement of the tax laws) |
| 01:30:03:07 | DEACON | (over phone) <i>Oh, wait a minute, wait a minute.</i> (into phone) I have a few guys I freelance out to. Who are you're looking for? |
| 01:30:07:18 | GARCIA | (over phone) <i>Well, I'm glad you asked, because this is my pickle.</i> (into phone) I have a gentleman that uses a bunch of different last names, but he keeps using the same first name, James, over and over. And the password is "Maryann" on all of his accounts. (pickle : problem or difficult situation) |
| 01:30:19:22 | DEACON | (over phone) <i>James Thomas.</i> |
| 01:30:23:10 | GARCIA | (into phone) He wouldn't happen to be working tonight, would he? |
| 01:30:25:21 | DEACON | (over phone) <i>Supposed to.</i> (into phone) Didn't show. |
| 01:30:28:23 | GARCIA | (into phone) Okay, thank you very much. Bye-bye. |
| 01:30:32:20 | GARCIA | I got it! |

| | | |
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| 01:30:33:17 | HOTCH | Got what? |
| 01:30:34:09 | GARCIA | <p>The UnSub. His name is James Thomas. He did work at all the gyms the husbands went to. Is that not enough information? Oh, I have so much more. Last year, he suffered from a condition called prostatic hyperdisplasia. The routine surgery took a wrong turn--snip, snip--they had to remove the whole prostate tamale. Boss says he didn't show up for work today. But this...is his home address.</p> <p>(prostatic hyperdisplasia : enlargement of the prostate gland commonly occurring in men after the age of 50, and sometimes leading to compression of the urethra and obstruction of the flow of urine)</p> <p>(the...tamale : slang - in it's entirety)</p> |
| 01:30:52:11 | HOTCH | <p>Garcia, you should have let me know before you contacted his employer. Otherwise, well done. (to Det. Crowley) We need a SWAT Team at this address.</p> <p>(SWAT : abbreviation for Special Weapons and Tactics, a police unit that is trained in the use of military weapons and tactics)</p> |
| 01:30:57:16 | DETECTIVE CROWLEY | I'm on it. |
| 01:31:02:12 | GARCIA | Yes. |
| 01:31:10:19 | MORGAN | FBI! We're coming in! |
| 01:31:14:02 | SWAT #1 | <p>Clear.</p> <p>(Clear : term indicating a place is free of obstruction or danger)</p> |
| 01:31:15:15 | SWAT #2 | Clear. |
| 01:31:16:21 | SWAT #3 | Hall clear. |
| 01:31:17:22 | HOTCH | Show me your hands. Who are you? |

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| 01:31:20:03 | MARYANN | Maryann Thomas. |
| 01:31:22:15 | PRENTISS | James Thomas' wife? |
| 01:31:24:03 | REID | Where's your husband? |
| 01:31:24:19 | MARYANN | I don't know. I--He left for work this morning. |
| 01:31:27:15 | MORGAN | There's a gun locker in the closet. It's empty. |
| 01:31:30:07 | HOTCH | Get up. You're gonna help us find him. |
| 01:31:32:11 | MARYANN | Just-- Please. Tell me what this is about. |
| | | ACT FOUR |
| 01:31:55:21 | MORGAN | This is who your husband has killed so far. |
| 01:32:01:02 | ROSSI | Recognize that last crime scene? That's Leslie Sanders' house. Where you and James used to swing. |
| 01:32:09:06 | MARYANN | James is not a-- |
| 01:32:15:17 | MARYANN | He wouldn't do that. |
| 01:32:17:04 | MORGAN | He would, Maryann. He would because he knows he's not the father of your baby. |
| 01:32:21:17 | MARYANN | That's not true. James is the father! |
| 01:32:30:08 | HOTCH | She's not going to give him up. (give him up : to surrender) |
| 01:32:31:15 | REID | She's the wife of an alpha male. She depends on him psychologically. |
| 01:32:34:07 | PRENTISS | Is there any chance that the UnSub is the father? |
| 01:32:36:21 | REID | Garcia said the prostate surgery was over a year ago and there's no record of insemination. |
| 01:32:41:08 | HOTCH | So how do we get her to admit it? |

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| 01:32:42:21 | REID | We need to ground her back into reality. Give her something to hold onto for truth. (to Det. Crowley) Did you get those files we asked for? The unsolved murders? |
| 01:32:48:05 | DETECTIVE CROWLEY | Yeah, I can have them there in five minutes. |
| 01:32:49:21 | REID | Great, thanks. If the UnSub did kill someone in those files, it's most likely the father of her child. If it's an old swinging partner, he'd be easy to track down. |
| 01:32:50:10 | DETECTIVE CROWLEY | (overlaps) Yeah. |
| 01:32:56:15 | HOTCH | That's risky. If we show her the files and he's not in there, we could lose her for good. |
| 01:32:59:20 | PRENTISS | Yeah, but if the father is in there, it could shake her loose. That baby is the only thing she would prioritize over her husband. (shake...loose : to force someone to be truthful or cooperative) |
| 01:33:08:03 | REID | You know I think can do it. I can get her to cooperate. |
| 01:33:10:04 | HOTCH | How? |
| 01:33:10:19 | REID | Right now two alpha males are in there, attacking her marriage. She'll react the same way to anyone challenging her husband's dominance, but I'm not a threat. I think she'll listen to me. |
| 01:33:19:14 | SHOPPING CROWD | (overlapping chatter) |
| 01:33:42:08 | REID | So, I read this, uh, this pretty fascinating theory recently. It said that humans, uh, weren't designed to be monogamous. That in our hunter-gatherer phase, women took several mates. The idea was that if the men in the tribe didn't know who the father was, they'd all be more invested in the child. Interesting, right? |

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| 01:33:58:15 | MARYANN | I guess. |
| 01:33:59:12 | REID | Truthfully, your lifestyle is, um, it's a sociological marvel. Don't get me wrong. I don't-I don't judge it or you, but I do think that the only reason you got into that was to make your husband happy. Just like you only got pregnant after his surgery to make him happy. Only I don't think that it's working. |
| 01:34:05:03 | MARYANN | (overlaps) (scoffs) |
| 01:34:20:01 | MARYANN | That's not true. James is overjoyed to be a father. |
| 01:34:23:16 | REID | All right, so he didn't change around like month four or five of the pregnancy? When you started to show? He didn't get moody or withdrawn or anything? How about last night, when he came home with cuts and bruises? Did-Did you ask him about that? |
| 01:34:39:20 | MARYANN | No. |
| 01:34:41:22 | REID | So, Maryann, I know this is hard to hear, but I think that your pregnancy drove your husband to try to recreate those parties. So that he could feel in control again. Only instead of swinging, he's killing people. |
| 01:34:56:04 | MARYANN | Why won't you people listen to me? He's not capable of doing that. |
| 01:35:01:03 | REID | How about killing the man who got you pregnant? Do you think he's capable of that? |
| 01:35:05:14 | MARYANN | No. Because you'd be lying. This is his baby. |
| 01:35:13:05 | REID | These files are recent unsolved murders. Men who have been killed since you conceived. Now if I'm right about your husband, I think that the father of your child is somewhere in here. |
| 01:35:26:18 | REID | Bob Atkins. Was it him? |
| 01:35:28:12 | MARYANN | I can't believe this. |
| 01:35:30:22 | REID | James Boyd. (clears throat) |

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| 01:35:32:19 | MARYANN | You don't give up, do you? |
| 01:35:34:18 | MARYANN | You just can't accept the fact that my husband and I love each other. Yes, we have a unconventional marriage, but that's not a crime. We have a strong relationship. James respects me. He would never do anything--(gasps) (cries) |
| 01:36:02:07 | SHOPPING CROWD | (overlapping chatter) |
| 01:36:17:07 | MARYANN | It went straight to voice mail. He must have turned it off. |
| 01:36:20:02 | PRENTISS | Maryann, we need you to tell us what you and your husband used to do before you got married. What your habits were. |
| 01:36:25:20 | MARYANN | You mean like where we went on dates? |
| 01:36:27:14 | REID | No. Your sexual habits. |
| 01:36:29:06 | REID | Think. You-You don't just jump into swinging, you most likely had games building up to it. What were they? |
| 01:36:35:07 | MARYANN | He'd sometimes pretend to pick me up. |
| 01:36:38:03 | PRENTISS | What does that mean? |
| 01:36:39:17 | MARYANN | We'd meet at a bar. I'd arrive and he wouldn't be there. He was in the back, watching me. |
| 01:36:45:05 | REID | What were the names of the bars you went to? |
| 01:36:46:12 | MARYANN | Just one. Dunley's, it's at the town mall. |
| 01:36:49:20 | PRENTISS | And how did the game end? |
| 01:36:51:16 | MARYANN | He'd make me dress provocatively. He wanted guys to hit on me. And then, when I'd show some interest-- (hit on : idiom - to make sexual advances or flirt) |

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| 01:36:56:10 | PRENTISS | James would step in. Seduce you back to him. |
| 01:37:01:20 | BAR CROWD | (overlapping chatter) (continues throughout) |
| 01:37:15:01 | MORGAN | He's in the middle of the bar. There's no way to take him down without risking collateral damage. |
| 01:37:18:18 | PRENTISS | If we go in there, he'll start shooting up the place. |
| 01:37:20:22 | MORGAN | He'll do that anyway. This guy's looking for a spark. (spark : something that angers someone) |
| 01:37:23:06 | PRENTISS | Then we need a distraction. |
| 01:37:24:21 | HOTCH | What are you doing? |
| 01:37:25:22 | PRENTISS | (exhales) He's gone back to his old patterns. He wants to play the game he played with his wife. |
| 01:37:30:10 | MORGAN | Debra Wilson played that game and it got her killed, Prentiss. |
| 01:37:33:13 | HOTCH | All right, keep his focus off the crowd long enough for us to take him down. |
| 01:37:37:13 | PRENTISS | You guys better have my back. |
| 01:37:39:23 | HOTCH | We will. |
| 01:37:48:23 | PRENTISS | James. Hey! I thought that was you. How's Maryann? |
| 01:37:55:03 | PRENTISS | Oh. (chuckles) You don't remember me, do you? We met at a-a party. |
| 01:38:01:09 | UNSUB | We did? |
| 01:38:02:19 | PRENTISS | Yeah, that was a-that was a crazy night. |
| 01:38:06:01 | UNSUB | (chuckles) I'll bet it was. |

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| 01:38:10:15 | PRENTISS | Emily. Um, it was Halloween. Okay, tell me if this rings a bell? Uh, you asked if we were interested in Maryann. And then you and I watched for a while, and then you joined in. Brian didn't stop talking about that for weeks. (rings a bell : idiom - to sound or seem familiar) |
| 01:38:28:00 | UNSUB | (overlaps) Look. Look, look, look. I'm sorry. I really don't remember you. |
| 01:38:31:22 | PRENTISS | It's okay. So do you still hit the scene? |
| 01:38:36:21 | UNSUB | No, I don't. |
| 01:38:38:17 | PRENTISS | Yeah, me neither. |
| 01:38:39:21 | UNSUB | Mm-hmm. |
| 01:38:41:00 | PRENTISS | I came tonight, uh, hoping to find a real man. Lucky for me, I found you. |
| 01:38:47:21 | UNSUB | (slight chuckles) So we have met? |
| 01:38:52:19 | UNSUB | So where's Brian? |
| 01:38:55:00 | PRENTISS | Oh, he's not around anymore. |
| 01:38:56:20 | UNSUB | Yeah. Well, that happens. Losing a boyfriend. The scene'll definitely do that. |
| 01:39:03:14 | PRENTISS | You know, I'm not that torn up about it. There'll be other boyfriends. (torn up : idiom - upset or sad) |
| 01:39:07:14 | UNSUB | (chuckles) You know, there's only, uh, only one way to make the lifestyle really work. You've got to choose someone who's stable. Who's, uh, secure. In fact, Maryann and I have a little secret system we've worked out. You want to know what it is? |
| 01:39:29:02 | UNSUB | I always choose husbands for her. Never boyfriends. (scoffs) I don't know you. And you don't know me. |

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| 01:39:42:19 | HOTCH | (into radio) Move. Move. |
| 01:39:51:15 | BAR CROWD | (scream) |
| 01:39:59:14 | HOTCH | FBI! Nobody move! The situation's under control! You're not in danger! |
| 01:40:05:13 | UNSUB | (grunts) |
| 01:40:06:01 | MORGAN | A little help. |
| 01:40:10:13 | MORGAN | Are you all right? |
| 01:40:12:08 | UNSUB | Tell-Tell Maryann. Tell Maryann that-- |
| 01:40:18:23 | PRENTISS | I will. |
| 01:40:33:18 | PRENTISS | (voiceover) <i>"We all wear masks and the time comes when we cannot remove them without removing our own skin." Andre Berthiaume.</i> (Andre Berthiaume : a novelist , short story writer and essayist from Quebec) |
| 01:40:45:18 | HOTCH | Garcia? |
| 01:40:46:21 | GARCIA | Sir, I'm scanning the open case files. My plan is to have this office paperless in a month. (case files : documents related to something being investigated) |
| 01:40:52:12 | HOTCH | That can wait. When Gideon left the BAU I found myself taking on too much responsibility and I quickly realized that I could only do the job that I was good at. I've seen you give everything to this case and to this team for the last two days, but the truth is we need you here. (BAU : abbreviation for Behavioral Analysis Unit - a division of the FBI providing behavioral based investigative support) |

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| 01:41:10:20 | GARCIA | Oh thank God. Sir, I do not want that job. I mean, I want part of the job. I-I want the part that keeps me here. Because here, I'm Mozart. But out there, I was like a monkey playing the trumpet. And you guys need Mozart. (Mozart : Austrian composer) |
| 01:41:26:08 | HOTCH | You did fine. |
| 01:41:28:14 | HOTCH | What if we split up the job? You can handle intake and resources here at Quantico. We can cover the rest in the field. And when we need you, you'll still travel with us. (Quantico : a small town in northwest Virginia and BAU headquarters) |
| 01:41:37:17 | GARCIA | You can do that? |
| 01:41:38:20 | HOTCH | Of course. |
| 01:41:41:14 | GARCIA | But I let you down. (let you down : idiom - to disappoint someone) |
| 01:41:43:20 | HOTCH | In no way whatsoever. |
| 01:41:45:17 | GARCIA | I-I kind of lost my marbles out there. (lost my marbles : slang - to behave irrationally) |
| 01:41:50:13 | HOTCH | Garcia, when you applied for this job, you gave me your resume on homemade pink stationery. |
| 01:41:56:12 | HOTCH | I realized then that you were unique. And I wouldn't want you to change that. Good night. |
| 01:42:05:23 | GARCIA | Good night. |
| 01:42:52:12 | | 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.